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FROM ARTS ADMINISTRATION TO CREATIVE VERSATILITY
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DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By

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* * * * *

The Ohio State University
2001

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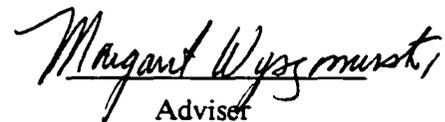
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ABSTRACT

Environmental Change creates new challenges for arts administrators. Arts organizations are forced to seek the best arts managers—one can handle limited resources effectively, efficiently, and entrepreneurially. Since the end of the 1960s, many countries have recognized the significance of training arts administrators and have developed various training programs for arts administrators. Taiwan's arts administrators have recognized the need for academic training programs for themselves since the middle of the 1990s. Therefore, a sound training curriculum that can bring Taiwanese arts administrators up to date with their colleagues in other nations and to develop a long-term capacity to train future generations of arts administrators is necessary.

The purpose of this study was based on two theoretical frameworks: Historical/Western Analytical Framework and Organizational Context Framework to examine, discover, and identify the general skills required for Taiwan's arts administrators and to suggest training curriculum for current and future arts

administrators. The situation-based policy research was chosen as the research methodology, and concepts involved in cross-cultural and comparative analysis were also addressed in the study. Methods of data collection were: document review, interview, and survey. Statistical Package for Social Science (SPSS) was used to conduct data analysis.

The study found the differences of needed/required skills and training programs not only reflected on the changeable environment and organizational context, but also varied from one generation to another generation. Taiwan's arts administrators were transferring from self-trained arts administrators to professional academically trained arts administrators. Academic arts administration programs were particularly suitable for the new generation; other formats of training, such as workshops/conferences, consultants, and studying oversea could provide immediate and specific resolutions to the old generation. The curriculum design should cover different sectors, sizes, and disciplines.

This study focused on suggestions for the professional and long-term training programs for arts administrators. It was the first study to investigate training perspectives of arts administration in Taiwan, and it would open a window for more in-depth studies in the future.

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CHAPTER 1

INTRODUCTION

Rapid and significant changes in all aspects of life over the past four decades has created challenges in all areas of business, and no area has been challenged more than the business of the arts. The accumulated responses of arts organizations to such change have prompted the evolution of the role of arts administrators. Growing competition among arts organizations and the increasing economic impact of arts/cultural industries also force arts organizations to seek the best arts managers—those who can handle limited resources effectively, efficiently and entrepreneurially. Since the end of the 1960s, many countries have recognized the significance of skillful arts managers and have developed various training programs to prepare arts administrators (DiMaggio, 1987; Do, 1993; Huntchens & Zoe, 1985; Jeffri, 1983; Peterson, 1986; The Arts Council of Great Britain, 1972; The Canadian Association of Arts Administration Educators, 1987). The purposes of these programs are to provide in-service opportunities for arts administrators currently in the field, and to prepare new arts administrators before they enter the field.

As was the case in other countries, many people in the older and current generations of arts administrators in Taiwan were educated in literature, history, education, or art. They learned most of their managerial skills through practical

experiences gained while operating their arts organizations. However, current developments and demands—including new technologies, globalization, limited resources, and increased competition, confront arts administrators in Taiwan with complex challenges that cannot be met with on-the-job experience. Nor do the arts administrators of Taiwan have the luxury of decades of evolution that characterized arts administrators and their training in countries such as Canada, Great Britain, and the United States. Therefore, a sound training program is necessary both to bring Taiwan arts administrators up to date with their colleagues in other nations and to develop a long-term capacity to train future generations of arts administrators in a flexible and adaptable manner.

Government and the Training of Arts Administration in Taiwan

In Taiwan, the government has long played a leading role in the development of arts/cultural policies and enterprises. In the Constitution of the Republic of China (Taiwan), established in 1946, Chapter 13, Section Five: Education and Culture, Article 164, 165 and 166 describes the basic principles for promoting arts/cultural enterprises. In this centralized system, government agencies, both central and local, have been given authority over the major/large arts institutions. Moreover, the responsibility for promoting arts activities as well as training professional staff is also held by these agencies.

During this early period, the Ministry of Education, one branch of the Executive Yuan, was in charge of arts/cultural organizations and activities. As the result of the Social Educational Act established in 1953; the Department of Social Education, a branch

of the Ministry of Education, began to take responsibility for the State libraries, museums, and performance halls.

In 1978, the government established the “Enhancing Culture, Education, and Entertainment Activity Act” (The 21st Century Foundation, 1994) and started to build city and county cultural centers to promote arts/cultural activities. The act was a blueprint to build The Council of Cultural Affairs (CCA). The CCA was established in 1981. The mission of CCA is to plan, promote, coordinate and evaluate programs pertaining to the cultural affairs of the Republic of China (The Council of Cultural Affairs, 1999). After the establishment of the CCA, many regulations related to arts organizations were enacted. Government support of the arts has become more focused since that time.

Although one goal of the CCA is to cultivate professionals in the cultural area; however, prior to the 1990s, most effort and attention had been focused on the development and training of artists. A report, The Study of Cultural Development and Planning in Initial Period (1994), conducted by the 21st Century Foundation, points out the shortage of trained professionals in this area, especially in the area of personnel prepared to work in city cultural centers. Training arts administrators has been emphasized only since the middle of the '90s.

The recent establishment of the Taipei Cultural Council highlighted the scarcity of trained arts administrators. The director of the Council, Ying-Tai Long, was recruited from Germany; and the vice-director, Tsai-Lang Huang, was the formerly curator of Kaohsiung Museum of Fine Arts. When Mr. Huang left Kaohsiung, there were no professional arts administrators available to replace him to operate the Kaohsiung

Cultural Council (TTNN, 1999). Today, many cities and counties have established cultural councils, but Kaohsiung has not. This situation exemplifies the shortage of trained arts administrators in Taiwan. The establishment of arts administration programs at the graduate level is regarded as a way to improve the skills of current arts administrators and eventually to increase the number of well trained professionals in this area. Since 1997, several arts administration programs have been created.

Research related to arts administration training in Taiwan is meager. Yet to develop an effective curriculum for the training of arts administration, research is needed on at least five topics: (1) historical research: reviewing and documenting the history of Taiwan's cultural activities by looking at the significant events of CCA over the past eighteen years, the evolution of cultural centers over the past ten years, and developments in theater, music, and fine art over the past ten years; (2) arts policy and regulation research: related to planning for cultural development, regulations, and bylaws; (3) arts organization research: examining the size, type, and number of arts organizations; (4) research in the mechanisms for support of and interest in the arts: examining marketing strategies, fundraising, and audience development; (5) current status research: gathering the training, career paths, deficiencies, and skill demands of current arts administrators. Such research could help inform the design of an arts administration training system for Taiwan.

Statement of the Problem/Research Questions

The training of arts administration is a dynamic process. Both the needs and operations of arts organizations change as a result of the constraints and opportunities

presented by a changing environment. These environmental changes may be political, economic, or social. Today, with increased global interaction, many countries find their systems of cultural support undergoing dramatic changes, while at the same time cultural managers face pressures to operate at world class standards and with the most modern techniques. Taiwan is a country that faces the challenge of rapidly needing to rapidly adapt its training system for arts administrators to keep pace in the 21st century.

In response to this challenge, arts administrators in Taiwan have recognized a demand for more training since the middle of 1990s. Government agencies at all levels as well as educators are interested in developing training programs for arts managers. They have begun to ask themselves several important questions. How do other countries train their arts administrators? What can Taiwan learn from their experiences? What unique situations do Taiwan's arts administrators face? What training do arts administrators need in Taiwan? And, What skills should be highlighted for Taiwanese arts administrators? Those questions need profound consideration, and research must be conducted.

In this dissertation, these questions are addressed by focusing on current conditions, needs, and programs in Taiwan. A comparison among the training of arts administrators in other countries and those in Taiwan has been analyzed. How skill requirements for arts administrators have changed over time and what skills are currently essential is described. Finally, the implications, lessons, and models that can be derived from such historical, contextual, and comparative research for the future development of arts administration training in Taiwan are discussed.

Theoretical Framework and Review of Related Literature

Literature related to arts administration and management has been used to construct a two part analytical framework. The first part examines the historical role and essential skills of the effective arts manager, and the internal and external factors that have provoked changes in that role over the years in western countries. The second part takes a contemporary look at the ideal skill repertoire for arts administrators need at the beginning of the 21st century and examines the variable utility and necessity of each skill in different organizational contexts. Before discussing the details of each framework, two terms, “arts administration” and “arts administrator,” must be defined.

Shore (1987) defines arts administration in a general way as “the management of arts organizations such as dance companies, museums, opera companies, orchestras, and theater” (p. 11). DiMaggio (1987) adds community arts agencies as another category. The National Association of Schools of Art and Design (NASAD, 1991) has a similar, but more specific definition of arts administration that is “most often involving the not-for-profit sector, connoting management and support services in cultural agencies, institutions, or activities directly concerned with artists and their work” (Dom, 1992). The categories of arts organizations and the activities at which arts administrators work are two basic elements that distinguish arts administration from other administrative jobs.

Pick and Anderton (1996) define arts administrators as persons who “create an aesthetic contract between an artist and an audience in such a way that the largest possible number of people receive the maximum pleasure and benefit from the art” (p. 16).

According to this definition, an arts administrator must be able to balance and satisfy both

artists and audiences. His or her function is to promote arts and to educate audiences to enjoy them.

The Canadian Association of Arts Administration Educators (1987) also defines arts administrators as follows:

The title "Arts Administrator" is a generic term to describe the administrative position found in artistic-cultural enterprises under variety of titles such as: General Manager, Business Manager, Director Manager (Administration), etc. In large organizations where functions have been specialized, it may also included titles such as Campaign Development Officer, Marketing Manager, etc. (p. 3).

Those various position titles indicate the variety of jobs, functions, and roles that an arts administrator may need to carry out in general and also implies the training and the skills that an arts administrator needs to obtain.

Finally, Pick and Anderton (1996) offer three principles with essential elements that arts administrators always will draw upon when doing their work:

1. A deep knowledge of, and personal commitment to, chosen artist(s), art form or art forms.
2. An equally full and imaginative understanding of the cultural history, awareness and other social conditions of all segments of the possible audience which may be reached by the chosen art(s)
3. The ability, using every legitimate social, political and managerial skill, and with the fullest and most up-to-date political, legal and economic circumstances in mind, to forge the best available aesthetic contract, bringing together the arts and the largest and most appropriate audience in the best possible circumstances (p. 3).

These elements again describe the functional tasks of arts administrators, and also imply essential areas of training. In short, the skills demanded of arts administrators vary depending on the environment and setting of arts organizations. The training of arts administrators must provide these skills.

Two Analytical Frameworks

In order to understand how these environmental and situational factors have effected the skills and training of arts administrators in the past and are prompting change in the present, I have designed two analytical frameworks: one concerned with chronology, and the other dealing with aspects of the organizational setting. Framework I examines the historical development of arts administration as a profession in order to define the skills needed in various western historical periods. Framework II discusses the current repertoire of identified skills as they apply in various organizational settings. These organizational variables include sector, size, and discipline. The first framework will be referred to as the “historical/western” framework and analysis. The second will be referred to as the “organizational context” framework and analysis.

Analytical Framework I: Historical/Western Framework and Analysis

An analysis of the history and dynamic development of the arts industry of western countries present a preliminary model of the evolution in arts administration that can be organized into five waves. They can be referred to as “the burgeoned wave,” “the establishing wave,” “the impresarial wave,” “the administrative wave,” and “the contemporary wave” (Table 1.1).

Waves	1st	2nd	3rd	4th	5th
Names	Burgeoned	Establishing	Impresarial	Administrative	Contemporary
Roles	Sub-contracted manager	Specialized manager	Impresario	Administrator	Creative versatility
Time	534 B.C.-1600A.D.	1601-1800	1801-1950	1951-1990	1991 to present

Table 1.1 Historical/Western Model

In each wave, elements in the model such as time period, main arena of practice, select historical events and developments, change factors, characteristics of arts administrators, and skills needed for arts administrators will be discussed. Particular attention will be paid to waves three, four and five, and issues related to curriculum/training programs will be addressed in fourth and fifth wave. The characteristics of arts administrators in each phase emphasize the administrators' backgrounds and career experiences. The skills required relate to the unique tasks that arts administrators needed to deal with in each time period. The assumption is that the evolution of the industry of arts and culture has created new challenges for arts administrators, which, in turn, has prompted arts administrators to expand or change their skills. Skills may be redefined or added to from one period to another. The significant scholars related to this area are Byrnes (1993), DiMaggio (1987), Langley (1990), Langley and Abruzzo (1990), Levine (1976), Martorella (1983), Peterson (1986), and Martin and Rich (1998). More details will be discussed in chapter two.

After discussing the five-wave development in arts administration, a current skill repertoire of arts administrators is defined, and some basic elements of each skill are addressed. The list of skills is as follows:

- (1) planning and decision making,
- (2) strategic management,
- (3) organizational management (organizational theory, structure, culture, and behavior)
- (4) human resource management (personnel, volunteer management, training),
- (5) board governance (nonprofit theory, voluntary, liability),
- (6) communication (internal and external),
- (7) fundraising/grant writing,
- (8) marketing (audience development/public relations),
- (9) government relations (various levels, regulations, and advocacy),
- (10) leadership development and team building,
- (11) artistic programming/project managing (arts/culture and humanity training)
- (12) educational programming (community outreach),
- (13) financial management (budget/accounting),
- (14) facility management (function and security),
- (15) legal awareness (contract, copyright, tax regulations, and organizational regulations),
- (16) information analysis and research utilization (professional research, economic analysis, audience development, and evaluation), and
- (17) computer applications (system management, software, information system, network system).

The significant authors in this area are DiMaggio (1987), Hutchens and Zoe (1985), Jeffri, (1983), Martin and Rich (1987), Minier (1987), Pick and Anderton (1996). Other sources include a report from the Association of Arts Administration Educators (1995), and a report from the Canadian Association of Arts Administration Educators (1987).

Analytical Framework II: Organizational Context Framework and Analysis.

Analytical Framework II: Organizational Context Framework and Analysis consists of three parts. The first part includes the clustering of seventeen skills appropriate to each of the five waves. This clustering will emphasize the notion of specific skills being relevant to specific historical periods and will make it clear that a single skill may be applied differently in each wave. The literatures used to support these observations are DiMaggio (1986), Martorella (1983), Matteson and Ivancevich (1996), Netzer (1978), Nye (1970), and Zolberg (1983).

The second part of Analytical Framework II examines the applications of seventeen skills in various organizational settings. The organizational variables are sector, size, and discipline. Public, nonprofit, and commercial arts organizations are defined a "sectors." "Size," which is based on budget and the number of staff, is divided into discussion of large, medium, and small size arts organizations. "Disciplines" include visual, performing, service, presenting, literary, and media arts organizations.

Variables	Sector	Size	Discipline
Options	Public	Small	Visual arts
	Nonprofit	Medium	Performing arts
	Commercial	Large	Service arts
			Presenting arts
			Literary
			Media

Table 1.2 Variables of Organizational Setting

The argument is that the seventeen identified skills can be used generally in arts organizations; however, arts organizations with various sectors, sizes, and disciplines will have different foci, emphases, and considerations when applying each skill. Thus it is proposed that the mix of arts organizations will be an important determinant of the priorities and emphases which affect the design of arts administration training programs. The significant authors who have discussed related issues are Bozeman (1987), Connors (1988), DiMaggio (1987), Downs and Larkey (1986), Hansmann (1986), Hopkins (1989), Quinn, Faerman, Thompson, McGrath (1996), Rainey (1997), and the Canadian Association of Arts Administration Educators (1987).

The third part of Framework II examines training systems and examines how arts administrators learn. It also looks at curriculum design. The significant authors are DeSario, Faerman, and Slack, (1994) DiaMggio (1987), Dorn (1992), Hutchens and Zoe (1985), Jeffri (1983), Martin and Rich (1998), and two reports the Arts Council of Great Britain (1972) and the Canadian Association of Arts Administration Educators (1987). Theoretical framework II will be presented in chapter three.

After using a literature review to develop these two analytical frameworks, each will be applied to the situation in Taiwan. Framework I: Historical/Western Framework and Analysis, is used as a diagnostic tool to address major concerns related to the history, development, and change of Taiwan's arts administration and organizations, and to identify general and specific skills essential for current and future Taiwan arts administrators. Taiwan's relationship to the "Wave" model is established. Elements which have provoked the change in Taiwan are addressed, and the implications of those priorities for the skills that Taiwan's arts administrators need are discussed. Analytical Framework II, Organizational Context and Analysis is used to analyze the 17 identified skills in various organizational settings and to discover how arts administrators have acquired their skills and what skills they have acquired. This analysis will suggest training programs for the future. The differences and similarities of skills needed in Taiwan as unique from other countries will be explored. Finally, curriculum and training programs of other countries are used as potential guides for Taiwan's arts administrators.

Purpose of the Study

Based on the two theoretical frameworks outlined earlier, the purpose of this study is to discover and identify the general managerial skills required for Taiwan's arts administrators and to suggest training curriculum for current and future Taiwan arts administrators. The research addresses the following goals:

--Investigating the history and development of arts administration in Taiwan, identifying factors that change the skill requirements for arts administrators, and applying and comparing with the theoretical framework I;

- Identifying the skills needed for Taiwan's arts administrators and comparing these needs with administration in other;
- Discovering various skills needed in different organizational settings;
- Examining the background and the training of past and current arts administrators in Taiwan and identifying differences and similarities with other countries such as the US, Great Britain, and Canada;
- Discovering how arts administrators both learn in Taiwan and in other countries;
- Analyzing current training programs both in Taiwan and elsewhere;
- Suggesting curriculum for the future training of arts administrators in Taiwan.

Methodology

Due to the complexity of this research and the need of broad and comprehensive information, situation-based policy research has been chosen as the research methodology. Situation-based policy research is an approach that can "match the information needs of decision makers" (Hass and Springer, 1998, p. 24). Significant information should be generated. The approach is flexible and adaptable to various kinds of situations.

Information can be categorized into five types: exploratory, description, causation, estimate, and choice research problem. Most research problems relate to more than one category (Hass and Springer, 1998). My dissertation is primarily descriptive. Descriptive research answers the question, "What is going on?" It may also provide "a baseline for understanding" (Hass and Springer, 1998, p.30). Descriptive information provides an

understanding of what has happened in Taiwan's arts administration in both the past and present. Exploratory research will also be involved. Exploratory research deals with the lack of "developed knowledge about an issue or problem" (p.27). The development of arts administration education is relatively new in Taiwan. Exploratory research will help to identify opportunities in Taiwan. Additionally, conceptual issues involved in cross-cultural and comparative analysis are used in this study to build an understanding of issues related to transferring and applying models of western arts administration and training programs to Taiwan's special situations.

Participants/Location of Research

The location of the research is Taiwan. Participants include administrators of arts and cultural organizations, key arts leaders, and arts administration educators. The study takes a broad approach that includes as many Taiwanese organizations and levels of organizational settings as possible. Literature and media arts organizations are excluded from this study because they include other complex industries in which other constellations of managerial skills are likely to be in evidence.

The three criteria which each organization was required to meet to be included in this study are as follows: it had to be registered with the government, it had to have at least one full-time paid staff member, and it had to be "active" organizations. The eligible/target populations of arts organizations included 587 organizations (visual arts 240+ performing arts 229+ service arts 75+ presenting arts 43). The total sample selected was 416 (160+150+70+36), according to Krejcie and Morgan (1970) with 95 percent

confidence level. The number of response was 116 (31+37+29+19). The response rate is 28%.

Methods of Data Collection

A document review of arts administration in Taiwan, interviews, and surveys are main methods of data collection. The purpose of document review is to understand the historical background of Taiwan's arts administration and to identify factors which resulted in the evolution of the profession of art's administration in Taiwan.

Several informal and formal interviews with people who are involved in this field were conducted to gather opinions and information. Formal interviews with key leaders in the field helped determine what attracted these people to the field, how they obtained their training and skills, and their expectations for arts administration training. Questions were also included related to the unique Taiwanese examination system for selecting public arts administrators. Understanding these examinations provides the governmental perspective in regard to skills important for an arts administrator. The survey questions were structured and semi-structured.

The survey was mailed, emailed, faxed, and administered through phone calls to approximate 416 arts administrators in different arts organizations. The sample was randomly selected according to different types of arts organizations. However, the significant difference in numbers of arts organizations in each category resulted in selecting almost all presenting arts organizations (Fraenkel and Wallen, 1996).

The survey consisted of five parts: general information about the arts organization; the arts administrators' self-evaluation; recruitment and training directions;

future training plans; and, finally, education and career background. Most questions were close-ended. Specific questions covered the following areas: the educational background of these arts administrators as well as their career path; the nature of their jobs; the skills needed to operate their organizations; how administration is learned; availability of in-service staff training; and, finally, questions related to the value they place on formal arts administration education. The application of the 17 skill sets was compared between Taiwan's arts administrators and other countries. Highlighted skills of various arts organizations also were compared. Sound models for the survey were provided by DiMaggio (1987), Hutchens and Zoe (1985), and Martin and Rich (1998).

A coding system was created to identify each organization. After the collection of the survey data, a general picture of Taiwan's arts administration training system emerged. This information was used to build a model and to provide information which will be useful to the training of arts administration programs.

Methods of Data Analysis

Statistical Package for Social Science (SPSS) for Windows was the program chosen to analyze the data. Content validity was judged by a panel of experts, including my faculty advisor, three other dissertation committee members, professors, and arts administrators in Taiwan. A field test was conducted in Taiwan. This process improved the survey questions. Reliability was determined by using a pilot test (15-25 people) conducted in Taiwan, too. The purpose was to discover potential problems in the survey (Fraenkel and Wallen, 1996).

The formal interviews were taped and translated and grouped by theme or chronological order. In order to establish trustworthiness and credibility, persistent observation, triangulation, peer debriefing, member checks, and thick description were all applied in the study (Lincoln and Guba, 1985). Both interview data and survey results established a history of arts administration training system in Taiwan. The interpretation of data assisted in building a model for future training.

Significance of the Study

This study provides a general overview of Taiwan's arts administration training system, including information about its history and its curriculum development. What Taiwan's arts administrators have done in the past and where they are now is the foundation for the future of this field. Today, a major concern of arts administration training programs is to establish public credibility. It is time to recognize nationally the needs for academic training of arts administrators who can play important roles in the cultural life of the country. This study will provide a model for the use of resources to train a new generation of Taiwanese arts leaders.

In addition, the study will provide an interesting example for other countries' arts administrators who are also a part of the emerging global village. International cultural exchange is a trend for the future. Understanding the arts administration systems of other countries will be helpful for partnership and collaboration.

Finally, on a personal level, after six years of studying arts administration in America, it is important that I use what I have learned to help my country rethink arts

administration. This research is the first research to discuss training perspective for arts administrators in Taiwan and will open a window for more studies.

Chapter Overview

Chapters two, three, four, and five are based on literature review and document analysis. Chapter two addresses the first theoretical framework which relates to the historical development of arts administration in western countries. Seventeen essential skills of arts administrators are defined. Chapter three reviews the current skill repertoire and uses organizational settings to examine the application of the seventeen skills in various contexts. An examination of training programs in the United States and considerations of curriculum design also are included. Chapter four provides an overview of historical and current development of arts administration in Taiwan. Chapter five discusses how the Western model is used to examine Taiwan's situation and compares the different situations in arts administration between the US and Taiwan. Chapter six provides a detailed look at the research methodology used in this study including a discussion of cross-cultural and comparative public policy research. Chapters seven, eight, and nine focus on the survey data. Chapter seven reviews the data gathered in this study. Chapter eight provides a further analysis of the data from the pervious chapter. Chapter nine compares managerial skills in the US and Taiwan's organizational settings. Chapter ten reviews the major findings of this study, discusses current arts administration in Taiwan, and provides suggestions for future training programs.

CHAPTER 2

HISTORY, DEVELOPMENT, AND CHANGE OF ARTS ADMINISTRATION

The evolution of the arts and cultural industry has created an increasingly complex set of challenges for the training of arts administrators. The challenges include managing the increasing complexity of organizational tasks as well as coping with various aspects of environmental change such as economy, competition, legal or political change, social development, demographics, technology, labor market, and international conditions. Arts organizations must seek the best trained, most skillful, professional administrators they can find in order to fulfill their missions; efficiently use limited resources; and effectively adapt to environmental change.

In this chapter, the first analytical framework--“historical” framework and analysis of arts administration-- is discussed. The historical situation which defined the roles and skills necessary for effective arts administrators is examined. Through various historical periods, the management skills needed by arts administrators are increased as well as redefined, and the demand for training arts administrators has risen. The argument is that the skills needed for arts administrators are evolve because of changes in the environment and the organizations themselves. Therefore, a training program will need to accommodate new trends.

Research about the history of arts administration is rather meager. Byrnes' Management and the Arts (1993), Langley's Theatre Management and Production in America (1990), Langley and Abruzzo's Jobs in Arts and Media Management (1990), Levine's The Culture Barons (1976), and Peterson's "From Impresario to Arts Administrator" (1986) provide the most information. Other authors who have discussed the evolution of arts administration through historical periods of arts administration are Martorella (1983), Peterson (1986), DiMaggio (1987), and Martin and Rich (1998). These authors explore the forces behind the evolution of arts administration as a legitimate profession, and help us understand factors that influence the direction of arts administration training may need to take in the next century.

Five Waves of the Development in Arts Administration

A review of literature suggests the development of arts administration can be organized into five waves. Figure 2.1 presents a preliminary model of the formative elements and administrative manifestations of each wave. Formative elements include: time frame and main arena of practice in arts administration; historical events and select developments in the production of the arts organizations; and change factors. Administrative manifestations/effects on arts administration cover characteristics and skills of arts administrators; curriculum development; and reference or comparison of other countries in the similar time period. Those elements in the model will be discussed as they relate to each wave.

Formative Elements

**Manifestations
Effects on Arts Administration**

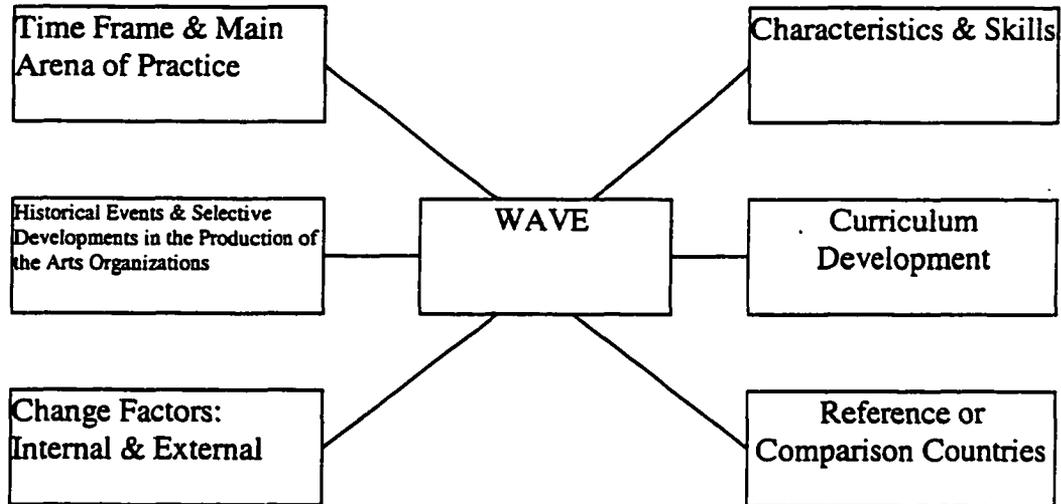


Figure 2.1 The Model of Development Wave in Arts Administration

The five development waves can be described as the burgeoned time, the establishing time, the impresarial time, the arts administrative time, and the contemporary time. The first wave, the burgeoned time, lasting from 534 B. C. to 1600 A. D., focuses on the development of western countries. The second wave, the establishing time, from 1601 to 1800, deals mainly with European countries. The third wave, the impresarial time, from 1801 to 1950, focuses on the development of the European continent, but adds the United States. The fourth wave, the arts administrative time, from 1951 to 1990, focuses on the post-war development of the United States. The fifth wave, the contemporary time, from 1991 to the present, deals with growth of this in the United

States. Table 2.1 summarizes key characteristics of each wave including the time frame, principal location, historical events and development, change factors, characteristics of arts administrators, skill needs of arts administrators, and curriculum development.

Subsequent sections will discuss each wave in more detail with particular attention to waves number three, four, and five.

	Formative Elements			Administrative Manifestations		
	Time Frame & Main Area	Historical Events & Development	Change Factors Internal (I) & External (E)	Characteristics (c) & Highlight Skills	Curriculum Development	Reference or Comparison Countries
1 st Wave	534 B. C. to 1600 A. D. Western countries	Ancient Times: state-sponsored arts activities. The Middle Ages: church directed arts The Renaissance: opera and ballet/born; arts organizations appeared	I: Growing arts forms and activities. E: Economic development/ Various sponsor system.	C: Owners operating Good relationship with authority. S: Organizing/communication/ fundraising/legal issue		
2 nd Wave	1601 to 1800 European Countries	The population of artists increased. The state-run system was established in France and Germany	E: Growing demand and supply for arts activities Government support	C: Complex tasks/ More relations S: Organizational management/ Artistic programming/ Communication/ Marketing/ Government relations		A burgeoning time in the USA
3 rd Wave	1801 to 1950 European Countries & the United States	Governments support system in Great Britain Arts institutions extended Private support system in USA Life performance audiences declined	E: The development of economic Political power New inventions	C: Diversity background in 19 th Arts background in 20 th S: Europe: Government relations/ Marketing USA: Organizational management/ Fundraising/ Marketing		
4 th Wave	1951 to 1990 the United States	The Ford foundation established. The NEA established Reagan administrative year Corporation sponsor	I: Size of the organizations/ Task complexity/ Organization life cycle/ Cost disease E: New patrons/ New audiences/ New income source/ Regulations/ Personnel/ Logistics	C: Formal education/ Wider responsibility/ Business knowledge S: Strategic management/ Most skills developed in this period	The establishment of arts administration program Applying business skills on arts administration	Great Britain
5 th Wave	1991 to Today the United States	Multiculturalism Economic value of the arts New technology Rethinking creativity	E: Diverse audiences Accountability Advanced technology Globalization	C: Continuing training Specific skills S: Strategic management/ Artistic programming/ Information analysis/ Computer applications...	Professional career development Creativity Internationalization	Canada Indian

Table 2.1 Five Waves Development in Arts Administration

The First Wave of the Development in Arts Administration: The Burgeoned Time

The first wave of development in arts administration: the burgeoned time spans from 534 B. C., the date that state sponsored play festivals were initiated in the Greek city-states, to the end of sixteenth century, which marks the beginning of the Renaissance. The time period is long because the organizational framework for arts activities is not only rudimentary, but varies considerably from one art form to another. In this wave, focus will be on western civilizations and will be subdivided into three periods: Ancient Times, the Middle Ages, and the Renaissance.

In both the Ancient Period and the Middle Ages, management of artistic events drew on the skills and resources of other social institutions. In classic Greek and Roman times this institution was the state; in the Middle Ages, it was the Church. For example, the Greeks started play festivals sponsored by the state in the 4th century B. C. As Rome became the center of an empire, state-sponsored arts festivals as public events were still produced throughout the year (Byrnes, 1993). The purpose of arts activities was to entertain the public. During this era the visual arts glorifying people and achievements and demonstrating the wealth and power of the empire tended to be state-sponsored as well. The management skills required at that time were “planning, organizing, leading, and controlling” (Byrnes, 1993. p. 16), and were implicitly a part of public administration.

During the Middle Ages, the Church produced sanctioned performances. The function of arts activities in this period tended to serve as a type of religious instruction for a largely illiterate population. The responsibility of producing theatrical and musical

performances and commissioning works of visual arts was integrated into the management structure of the Church (Byrnes, 1993).

Between the 14th and 16th centuries, distinct art organizations began to emerge—organizations producing theater, opera, and ballet. The role of the arts managers also burgeoned (Byrnes, 1993). Two major circumstances promoted this evolution: the need to secure stable financial support and the need to deal with censorship. Church support, royal patronage, and shareholder arrangements were the principal financial resources, and developing and maintaining these resources took time and skill. Moreover, censorship involving legal regulations from both the Church and the state meant that arts managers, as well as establishing good relationships with the Church and other patrons, had to function as negotiators between artists and centers of authority as well.

Generally speaking, evolving art forms as well as activities and the increasingly complex relationships of artists with their communities produced a demand for more “organizations.” Dealing with economic development and various degrees of state and private sponsorship involved was also a factor that promoted attention to the role of arts administrators. Owners who operated on behalf of their own arts organizations and kept good relationships with the authority (states, churches, and royal families) were the characteristic arts managers in the burgeoned time. The managers can be called sub-contracted managers. The skills they needed to operate their organizations were planning, organizing, communicating, raising funds, and considering regulations that related to their arts performance. The forces of change were both from the internal and external

environments. These changes also ended the first wave and moved arts administrators into the next phase.

The Second Wave of Development in Arts Administration: The Establishing Time

The second wave of development in arts administration can be defined as the establishing time. The time period begins in the seventeenth century (1601) and runs through the eighteenth century (1800) for key European countries. Thus the second wave covers the first 50 years that Langley and Abruzzo refer to as the era of the actor-manager, 1750-1850 (Langley and Abruzzo, 1990). These managers can be called specialized managers. In order to understand this wave one has to look at developments in Western European countries separate from developments in the newly created United States of America. The developments in the United States compressed elements of the first and second waves.

The business of the arts continued to flourish in Europe during this period. The population of artists, playwrights, directors, composers, musicians, dancers, and singers increased, and the number of more formalized arts companies increased as well. In France and Germany, a state-run, centralized system for the support of the arts was established (Byrnes, 1993). Although state subsidy was not new to the arts/cultural industry, the distinction between the first wave and the second wave was the growth of arts audiences. The population growth in the eighteenth century, its concentration into cities, and the emergence of a merchant or middle class created a growing market for entertainment (Nye, 1970). These audiences were willing to buy existing art works rather

than always commissioning work. The development of arts organizations created to produce marketable "culture" was a response to growing public demand.

As supply and demand and potential profit became motivations for producing the arts, competition among various art forms developed. Additionally, government support for the arts in Western European countries stabilized the development of the arts industry. All of these trends established a need for arts managers with skills different from those of the artists themselves. The characteristics of arts managers during this wave included handling more complex tasks and dealing with layered of relationships which included organizational personnel, artists, audiences, and governments. This environment demanded more sophisticated organizational management skills as well as skills in artistic programming, communication, marketing, and government relations.

During this period, the United States was emerging as a political and cultural entity. Because of its short history, wave one and wave two were compressed. As the country developed, there was a burgeoning of arts activities along with the emergence of freestanding, although often ephemeral, arts organizations. Given the American principles of the separation of Church and state, the protection of individual freedom of expression from state infringement, and the absence of an aristocracy, the European first wave experience marked by state and Church administration of artistic activities was avoided in the United States. Professional theatre started at the middle of the eighteenth century in the United States. Several English actors came to America and formed companies that performed in Philadelphia, New York, and in other cities in the colonies (Buamol and Bowen, 1966). Operatic performances also began to take place on America

in the eighteenth century. Newly organized arts in the United States lacked the patronage of either church or state that had supported such developments in Western European countries. Yet the rapid development of the United States, unencumbered by a long history, and tradition, provided the impetus to move the evolution of the career of arts management from European countries to America by the twentieth century.

The Third Wave of Development in Arts Administration: The Impresarial Time

According to Peterson (1986), the first generation of arts managers appears during the third wave of development in arts administration: this impresarial time roughly runs from the nineteenth century (1801) to the middle of twentieth century (1950). This period covers what Langley and Abruzzo call the latter part of actor-manager period (1750-1850), and the businessman period from 1850-1950. Not only are European countries considerations in the development of arts administration. The United States also becomes important in the arena of arts administration. The significant historical events in this wave include two world wars, world-wide economic depression, and the development of the media industry.

In Europe, especially in Great Britain, the support of museums and performance facilities was rooted in the nineteenth century because the established of two acts: the Education Act of 1870 and the Local Governments Act of 1888 (Byrnes, 1993). Governments played significant roles in establishing culture related policies and formal management systems in the arts.

However, in the United States the support of the arts industry was dominated by private patrons. Major museums were established in the early nineteenth century in New

York, Boston, Charleston, and Philadelphia with support from private individuals or as a concern of states or cities (Miller, 1966; Zolberg, 1983). Touring groups such as stock theatres, music groups, and independent visual artists performed various programs in cities across the nation during this time (Langley and Abruzzo, 1990). The New York Philharmonic, the nation's oldest orchestra, was founded in 1842 (Baumol and Bowen, 1966). Other symphonies, such as the Boston, Chicago, and Cincinnati Symphonies were established around the end of 1880s. Considerable operatic activities also took place in the middle of the nineteenth century. The Metropolitan Opera was founded in 1883, and the New York City Opera, the Chicago Lyric Opera, and the San Francisco Opera were built around that period. The Syndicate (Hayman and Frohman, Nixon and Zimmerman, Klaw and Erlanger) and the Shubert chain controlled many theaters as well as tour bookings from 1896 to the first decade of the twentieth century (Baumol and Bowen, 1966). In short, the federal government kept a low profile in terms of supporting the arts. Symphony orchestras as well as opera companies depended on wealthy patrons in the large metropolitan areas, and booking agents controlled most theater companies (Byrnes, 1993).

In the twentieth century, European arts institutions extended their presence into smaller communities and developed national networks of performing spaces which created more jobs for artists and arts managers (Byrnes, 1993). After World War II, even more performance facilities were constructed and an environment of government support for the arts was built. Both in Europe and the United States, the two world wars, the great economic depression, and the growth of radio and film caused the decline of attendance at

live performances. In addition, some arts organizations had grown larger than the capacity of private patrons to support. These crises created a need for trained arts administrators. Businessmen replaced actor-managers and controlled the professional arts industry from roughly 1850 to 1950 (Langley, 1990).

Analyzing the historical events in the impresarial time, external factors were more significant in provoking changes in training arts managers than the internal growth of the organizations. External environment--such as changes in economic situation, political power, and technology--influenced the way operation of arts organizations in European countries and the United States. Despite two world wars, European governments had a positive influence on the arts, either through subsidization, or through legal policy. In the United States the federal government's attitude toward the arts started to change in the 1930's (Mulcahy and Wyszomirski, 1995). Before that, private enterprises and patrons controlled most of the arts industry. Political power produced two distinct economic categories--nonprofit and commercial. Each system required distinct skills and training for arts managers. Other changes that need must be mentioned were economic conditions and the development of the film and radio industry. Both facts decreased audience attendance of performing arts events. Marketing became a major challenge, which explains why arts managers changed from artist-managers to business-managers.

Peterson (1986) summarized the characteristics of impresarios in the United States. Nineteenth-century arts managers were from diverse backgrounds. Most of them had managerial experience, but were not directly connected to the arts. In contrast, arts managers in the early decades of twentieth century had direct experience in an artistic

discipline, and they learned management by experience. Yet the major focus of, both nineteenth-century and twentieth-century impresarios--to cultivate trustees and wealthy patrons--was similar in both centuries (Peterson, 1986). The skills essential for impresarios were slightly different in America and European countries. In the United States, organizational management skills, fundraising, and marketing were required. The skills emphasized in European arts managers were government those of relations, facility management, and marketing skills.

The Fourth Wave of Development in Arts Administration:
The Arts Administrative Time

The fourth wave of development in arts administration, the arts administrative time, lasts approximately four decades, from 1951 to 1990. Peterson (1986) identifies this time frame since 1960, and calls this type of managers arts administrators. Langley and Abruzzo (1990) also identify arts managers as the third-century manager in the era from 1950 until 1990. The United States became the center of the arts world after World War II. Therefore, the discussion of this era in the development of arts administration will focus on the United States.

Both the business of the arts and industry experienced rapid development in the '50s and '60s. The major challenges that the third-century managers faced in the United States were the introduction of large scale foundation funding beginning with the Ford Foundation in the 1950s, and the development of direct public funding with the establishment of the National Endowment for the Arts (NEA) in 1965 (Bymes, 1993). The Ford Foundation, through the initiative of W. McNeil Lowry, director of the Ford

Foundation's Education, Humanities and Arts Program, started an extensive program to subsidize performing arts organizations (Levine, 1976). During the 1960s and 1970s, the foundation contributed more than \$300 million to arts and humanities organizations (Levine, 1976). In addition, the Ford Foundation also served as a catalyst for other foundations to support arts.

Public Law 89-209 established the National Foundation for the Arts and the Humanities in 1965 (Mulcahy and Wyszomirski, 1995). The act created the Federal Council on the Arts and Humanities as well as its operating agencies, the National Endowment for the Arts and for the Humanities. Theoretically, the NEA does not provide direct support for the operation of arts organizations, for employing artists, or for creating specific cultural products. However, the NEA does provide financial support in the form of grants to talented individuals, nonprofit organizations, and other public agencies. The NEA also conducts research, provides information on the arts, and works as a partner with state and local arts agencies (Stolper and Hopkins, 1989). The creation of the NEA and state arts councils further defined the role of arts administrators in the United States (Byrnes, 1993) by introducing a public management component.

Corporate support of the arts grew stunningly in the '60s to '70s, from \$22 million in 1967 to \$436 million in 1979 (Kamerman and Martorella, 1983). The 1980s became the decade of corporate patronage. Corporations started to develop a different rationale for funding. Langley and Abruzzo pointed out that the result was caused "partly from the changing tax laws, partly from an increasingly faceless and rapidly shifting corporate ownership and management, and partly from the profit goals of marketing strategies

toward profit-making” (p. 209). Corporate foundations began to set grant policies based on the marketing potential of a project, rather than artistic merit. Arts administrators not only needed to build a sound public relationship with these corporations, but also to be a negotiator between artistic achievement and organizational survival.

In the United States the latter part of 1980s was a time of tremendous environmental change in economic, social, governmental, and technological elements (Langley and Abruzzo, 1990). Both public and corporate funding underwent dramatic shifts. The Reagan administration (1981-1988), began with a trimming of the NEA’s budget. It also diminished the federal funding role for the Corporation for the Public Broadcasting (CPB) and the Institution for Museum Services (IMS) (Langley and Abruzzo, 1990). This policy, called “Reaganomics,” encouraged contributions from the private sector to make up for the reduction in government support for the arts. The shift in a funding system from public sources to private corporations required arts administrators to create corporation funding policies and to promote partnerships between arts organizations and the private sector.

Peterson (1986) identified two clusters of changed factors that influenced the evolution of arts managers from impresarios to administrators--internal organizational factors and extraorganizational factors. Internal factors include such things as the size of the organization, task complexity, organizational life cycle, and cost disease (Peterson, 1986). The growth of an organization, either in layers of organizational structure or in budgets created opportunities to hire more employees in the 1950s to 1960s. The more layers added on the organizational structure, the more divisions/departments are needed

to operate the organization; tasks become more specialized and their coordination become more complex. As a result, the more staff members are needed. Organizational life cycle theory also was used by Peterson to explain the internal factors which arts organizations faced in the '50s to '60s. The organization starts in the entrepreneurial stage, goes into a team-building stage, then a bureaucracy stage, a stagnation stage, death, and finally into renewal stage (Bailey and Grochau, 1993). Many arts organizations went through the team-building stage or bureaucracy stage during the '50s and '60s. Compared to the early twentieth century, different managerial skills needed to be applied to various organizational life cycles. Therefore, there was an increasing demand for the systematic training of arts administrators.

The other internal factor was the cost disease. In the '60s, artists expected their income to rise with the rising standard of living, but arts productivity was rose slowly. Increasing production costs creating a systemic problem because arts organizations could rarely cover the actual cost of presenting the arts. Managing this income gap by raising funds from an increasingly large and new set of sources put new demands on arts managers. Therefore, the ability of arts managers to applying business skills to increase donations and ticket sales was essential (Peterson, 1986).

External organizational factors included the development new patrons and sources of unearned income; new audiences; new sources of earned income; laws, regulations, and codes; personnel; and logistics (Peterson, 1986). Since the founding of the NEA and NEH in 1965, federal, state, and local contributions have been an important percentage of arts organizations' funding. Federal agency accountability required formal grant

applications. Arts administrators in the 1960s developed skills in writing grant proposals in order to obtain funding from the government. The notion of multiculturalism also emerged during the 1960s to 1970s (Billings, 1995). New audiences from various social classes and cultural backgrounds demanded diverse programs. The ability to manage and create new programs became more important. New sources of earned income developed created gradually by increasing new services such as gift shops, restaurants, publications, and facility rentals. Thus, challenges for arts administrators arose not only on the artistic side, but also on the management side.

Moreover, legal regulations, such as copyright laws, labor laws, labor union contracts, tax laws, employment opportunity regulations, and workplace safety codes, have grown rapidly since 1960. Advocacy in relation to arts policies also created the opportunity to increase public funding. Scholars of art and law recognized the need to increase training programs in arts administration. In the area of personnel management, contemporary arts administrators who used to deal with individual staff members now deal with to unions and contracts. Tasks also included dealing with professional artistic and administrative staff as well as with volunteers. Complex tasks require more skills and knowledge in the area of developing human resources. The final external factor can be called logistics. Logistical problems refer to the fact that financing and mounting major productions had to be planned in advance (Peterson, 1986). For example, spectacular touring museum exhibits became popular in the '70s. Artists and art works needed to travel cross culturally. Therefore, the process of planning and organizing

became more important. Logistical problems were more complex than those that faced arts administrators in the early twentieth century.

Peterson (1986) concluded these external and internal forces propelled arts organizations toward the administrative style, as well as into professionalization and institutionalization. In turn, the processes of institutionalization and professionalization forced arts organizations to begin training their own administrators, rather than depending on general management personnel from business world. The result caused the blooming of arts administration programs at universities in the United States at the end of 1960s and the beginning of the 1970s.

The characteristics of arts managers in this period were that they were trained by formal education, taking a wider range of responsibilities, and applying technical knowledge to managing organizations. The skills highlighted were (1) organizational management, (2) personnel management, (3) artistic programming, (4) audience development, (5) grant writing, (6) financial management, (7) government relations, and (8) legal awareness. The ability to understand and be familiar with the giving policies of foundations as well as the guidelines and regulations of government agencies was required for arts managers. Professional knowledge and sound management became the key elements necessary for arts organizations to obtain support from the public.

Moreover, in the late '70s, strategic planning was added to the arts administrator's skill requirements as planning became a requirement for both public and foundation funding. Strategic planning leads arts administrators to consider and evaluate the internal

and external environments surrounding the arts world, and also helps arts managers to understand opportunities, risks, and competitions (Nutt and Backoff, 1992).

For the most part, the repertoire of required skills for arts administrators was completed during the arts administrative period as a result of the rapid development and expansion of the nonprofit a “high” arts administration world. Many countries started to establish specialized arts administration programs at the university level. In the US, the first two graduate programs were developed to train arts administrators in 1966 at Yale and Florida State University (Peterson, 1986). Both programs emphasized the training of theater managers. The Arts Administration program of the University of Wisconsin-Madison was established in 1969 in the Graduate School of Business. In the same year, the University of California at Los Angeles began awarding the M.B.A. degree for Arts Administration. The emphasis on skills from the business sector was significant. The other well-known program established in 1970 was the Harvard Summer School Institute in Arts Administration (Greyser, 1973). This was a short-term, four-week program. The mission of the program was to focus on “skills and problem-solving relevant to administrating arts organizations” (Greyser, 1973, p. 173); and the curriculum included substantive management subjects, overall strategy for arts organizations, administrative issues, and public policy of arts administration (Greyser, 1973). At the end of the twentieth century, approximate 40 arts administration programs and 46 museum study programs were operating in the United States (Peterson’s Guides, 1999 and Martin, 1995).

In Great Britain, until the 1960s, it was uncommon to find arts enterprises which had professional arts administrators (Pick and Anderton, 1996). In the 1972 report of the Arts Council of Great Britain, the Council indicated accountability was the main reason to require training of arts administrators. The system of arts patronage had significantly changed from private to public. The Council stated that “the skill needed is a specialist one because it involves a full understanding of the needs of artists as well as a knowledge of accountancy and law and the problems of organization and publicity” (The Arts Council of Great Britain, 1972, p. 1). The continually increasing sums of public money involved in the arts required efficient and reliable arts administrators. Increased complexity of licensing, taxation, and company law also required a skillful administrator (Pick and Anderton, 1996).

In the late '70s, partnership between arts councils and private as well as commercial resources was encouraged (Pick and Anderton, 1996). This fact encouraged business sponsorship in the arts which became the most common characteristics of arts funding in Britain in the '80s. In addition, “businesslike” concepts were promoted to the arts industry (Pick and Anderton, 1996). “The quality of arts” (p. 119), as a product, was expected to be matched by the quality of the management. Therefore, arts administrator training was highlighted.

The Arts Council of Great Britain started in 1963 to support a training program for theater administrators to respond to the change (The Arts Council of Great Britain, 1972). The 1972 report of the Council identified the national need for arts administrators.

The Committee generally agreed that professionally trained arts administrators were required and that training should encompass all forms of arts administration,

so that a qualified administrator might move freely from one type of organizations to another (The Arts Council of Great Britain, 1972, p. 5).

The report surveyed existing arts administration programs, and also provided suggestions for future short-term and long-term courses in training arts administrators. The Department of Arts Policy and Management of City University, London, was established in 1967. It awards postgraduate diploma course in arts administration, an M.A. in Arts Management, and an M.A. in Museum and Gallery Management (Martin, 1995).

Other arts administration programs in that time frame were York University in Canada and Bologna University in Italy. York University introduced its arts administration course in 1971/72 (The Arts Council of Great Britain, 1972). The course led to a Master of Business Administration (MBA). The course related to arts administrators offered by Bologna University in 1970/71 in Italy was a graduate program in "entertainment" (The Arts Council of Great Britain, 1972). The course would last four years and had three study sections: art, music, and entertainment.

To sum up, rapid developments in both internal and external factors of arts organizations shifted the operation of arts organizations from artistic concerns to share concerns of management and artistic functions. This shift coincided with and reinforced the development of university-based administration programs in a number of countries. One characteristic of those programs was that business management theories and skills were introduced and applied to the art world. The notion was to blend two distinct cultures, business and art, into one and integrate administrative or managerial principles with techniques to increase the scale of production system so that audiences could enjoy

the best possible presentations. These educational programs tended to exhibit one of three emphases: museum studies, theatre management, and business administration. Many museum programs, especially in the United States, were under a department of art or art history. Those programs focussed on collection theory, registration and cataloguing, preservation, and education. Theater management was highlighted in early arts administration programs because of its long history as the earliest performing arts in the world, the growing complexity of the administrative tasks involved in theatrical production, and because of the large number of theaters compared to ballet and opera companies at that time. The arts administration programs based in business administration were seldom stable and had very limited curriculum offering that focussed on the specific concerns of arts organizations. The more professional and specific curriculum for arts organizations evolved in the '90s, the fifth wave of development in arts administration.

The Fifth Wave of Development in Arts Administration: the Contemporary Time

The fifth wave of development in arts administration the contemporary time, begins in 1991 and continues to the present. The main arena is still the United States. Canada also contributes significantly in the development of training arts administrators. A number of new skills have been added to the repertoire of arts administration, even as other, longstanding skills, took on new aspects.

Because of demographic changes and globalization, the operation of arts organizations is facing new challenges in the '90s. Although audience diversity had been a goal of arts managers in the preceding period, by the 1990s diversity had become both a

fact and problem. The NEA's 1992 Survey of Public Participation in the Arts (SPPA) presented evidence of a diverse arts market. General attendance rates for opera, ballet, jazz, plays, and arts museum increased between 1982 and 1992. Yet the attendance rates for classical music and musicals decreased, and music and theater audiences got older. Additionally, the 1997 SPPA showed that the highest rates of participation in arts activities are found among minority groups. For instance, jazz was dominated by African Americans, Hispanics had the highest rates of participation rates dance and photography, and Asians had the highest participation rates in opera, musical plays, ballet, drawing, and writing (NEA, 1997). The "minority" of the past is becoming the "public" of the future in the American society. Therefore, cultural diversity strategies of arts organization must include carefully chosen programming, and audience development will need to accommodate different racial, ethnic, and age groups.

The other development which relates to cultural diversity is globalization. Globalization refers to the fact that mass communication and technology reduce the distances, fences, and walls between countries and cultures. Globalization is sometimes related to Americanization and capitalism (Friedman, 1999). Things from western, especially American, customs, ideas, believes, arts, fashions, stores, food, and technology have strong influences on non-western countries. From the perspective of economics, globalization refers to "the increasing of world markets and parceling out of different stages of the production process to those areas with the most obvious comparative advantages" (Feigenbaum, 1999, p.1). The phenomenon creates worldwide connection, communication, competition, and cohesion. Individual culture is increasingly hard to

isolate and promoting arts activities is no longer limited to a single part of the world. The marketing strategy and cross-cultural partnerships are main considerations. The standardization, localization, and regulation of individual country also needed to be heeded when presenting various arts products in different countries.

Moreover, technological development such as television, digital recordings, the Internet, computers, and other innovations, influence arts organizations to produce and management their products differently. Purchasing tickets on-line, exchanging information, and presenting performance as well as exhibition on-line all push arts administrators to think about different ways to operate their organizations and to deliver their products and services. Technology, accessible air travel, Internet and satellite communication, also create cooperative opportunities among nations. Cross-national arts production, partnership, and international cultural exchange are emphasized and are likely to continue into the next decade.

The public funding system that grew through the '80s to '90s requires a high level of accountability from nonprofit arts organizations. Performance measurement is highlighted to evaluate the quality of arts productions and to show accountability to the public. Accountability has historically been considered in economic terms. Calculating the economic impact of the arts was much emphasized in the '80s and '90s to demonstrate the economic value of arts industry, to attract more public funding, and as a strategy for promoting arts activities. However, new accountability is taking on added dimensions such as educational effectiveness, and community understanding. In addition, information analysis and research tasks have developed in the arts community. Again,

the purpose is not only to discover the strength and weakness of the arts community, but also to demonstrate accountability to the public and to inform organizational and policy planning.

The other issue which relates to accountability is strategic management. Strategic management is “the skill of responding to opportunities and challenges, including crises, in a changing environment” (The Sanskriti Partishthan, 1998, p. 52). In other words, strategic management is management on a grand scale, management of the big picture (Kreitner, 1995). Effective strategic management includes strategic planning, implementation, and control. It also requires arts managers to think strategically. Strategic thinking assists arts administrators to be able to “envision their organizations in the context of world trends and events and to spot important interdependencies” (Kreitner, 1995, p. 201). The focus is on how an organization should act and react to emerging opportunities and obstacles. As Moody states “the changing world of art and the changing world of work was part of this strategic management process” (The Sanskriti Partishthan, 1998, p. 52). Strategic management was a popular training area for arts administrators in the ‘80s to ‘90s.

Finally, arts administrators in the ‘90s are rethinking the application of business management principles to the arts. Chong (2000) reminds arts administrators about the danger of dedication to managerial skills. He believes that “managerialism is a tool rather than an end” (p. 301). The creative process—the process of making art—is reemerging in arts administration (McDaniel and Thorn, 1994). Multiple orientations and combining management concepts from public sector and private sector are essential elements in

training qualified arts administrators. Therefore, developing a sound training system for arts administrators including both pre-service and in-service training is a key element for an arts organization to succeed in the future.

In addition to the internal growth of arts organizations, the external factors that move arts administrators from the administrative style to multi-orientation style are accountability, diverse audiences, advanced technology, and globalization. The requirement of accountability comes from the operating systems of arts organizations, the nonprofit sector, and the amount of public as well as private funding. Accountability translates into performance measurement, transparent procedures and records, and more research on the value of arts activities. Diverse audiences mean that the audiences cross not only social backgrounds, but also ethnic and national backgrounds. The program of arts organizations can be specific for an ethnic group, but also used to educate other groups to understand and appreciate different cultures. Technology definitely forces arts administrators to rethink the way of they run organizations. It brings challenges from each perspective of the arts organizations, including programming, marketing, fundraising, financial management, and facility management. Finally, the influence of globalization leads toward more multinational partnerships, cultural exchanges, and competition. Audiences have more choices, and arts administrators need to take more responsibilities.

The characteristics of arts managers in this current wave are formal basic training and continuing professional development; seeking a general understanding of arts administration as well as developing specific skill in special areas; and reconsidering the

managerial skills on the arts. The skills needed for this period are (1) strategic management, (2) organizational management, (3) board governance, (4) human resource management, (5) communication, (6) fundraising, (7) marketing, (8) government relations, (9) artistic programming, (10) financial management, (11) information analysis, and (12) computer applications.

The arts administration programs in the 1990s emphasized professional career development, serving multi-arts organizations, and internationalism. They are different from earlier programs established in the 1970s and 1980s, which focused on applying business skills on the arts world. The curriculum in this period focuses on combining practical application and theoretical study. Therefore, internships and thesis research are emphasized.

The Fifth Wave in Countries Other than the United States

Canada and Indian can offer different perspectives, when comparing the development in arts administration of other countries during the fifth wave. In Canada, beginning with the 1980s, the Canada Council, Canadian Conference of the Arts, Canadian Association of Arts Administration Educators, and other researchers conducted a series of training related studies, looking at performing arts and museum staff training (The University of Waterloo, 1999). The Canada Council submitted a proposal to the Minister of Employment and Immigration under the National Training Act in 1982. The proposal identified the arts and cultural sector as an occupational area that required skillful knowledge. It also argued that "increased and improved training could assist in

satisfying critical occupational requirements and thereby contribute to economic growth”
(The Canadian Association of Arts administration Educators, 1987).

In 1987 the Canadian Association of Arts Administration Educators undertook a study that examined the needs of arts administrators. Their report applied demand and supply factors to explain three major issues which influence the needs for arts administrators. These issues were the availability of available funding to hire arts administrators; the larger number of arts organizations; and the extent of arts activity. Not only did the economic impact of the arts make arts administration a nationally significant occupation, but societal significance also establishes the foundation of the art and culture industry in Canada (The Canadian Association of Arts administration Educators, 1987). The Study Team Report on Culture and Communications, the Neilson Task Force Report, identified that

If artistic and cultural activities are a major method of developing and articulating the distinctive characteristics of a community and society, then those activities become an important means of developing the image of that community to both its own members and to members of other societies (p. 4).

Because arts/cultural enterprises have established a community identity for the society, public support of the arts is necessary. Therefore, the training of arts administrators is a process which fulfills of public trust.

In India, a 1998 international conference concerning the management of cultural organizations was held by Sanskriti Institute of Management for Cultural Organizations (SIM). The report of this conference indicated the need for starting an institution to train and educate cultural administrators in India (The Sanskriti Partishthan, 1998). The main

factors that influence the training of arts administrators were new patrons, accountability, professionalism, and managing limited resources for all arts organizations. New patrons include the government, corporate bodies, foreign foundations, wealthy individuals, and the growing number of associations formed by citizens interested in arts. They brought different needs to arts organization operation. Again, good management becomes a strategy to create and deliver sound arts products to the audience.

In conclusion, different countries in various historical periods show similar internal and external changes influencing the needs of training arts administrators. Increasing arts activities and evolving organizational structures are internal factors. Accountability for using public money to serve new patrons and professional management to deploy limited resources efficiently and effectively are external forces. Attention must be paid to administrative knowledge and skills in the arts. In the next section, I will identify general skills currently needed by arts administrators. Discovering the essential skills for arts administrators provides a framework upon which a suitable course of training for arts administrators can be created for the future.

Identify General Skills of Arts Administrators

Management is value neutral. The Sanskriti Partishthan's report shows that applying sound management principles and techniques to the arts will not diminish the nature of the cultural experiences; but they can assist and increase the quality of production and presentation of the arts (The Sanskriti Partishthan, 1998). The role of an arts administrator is to decide what functions he/she should fulfill; tasks are the concrete

actions of implementing his/her functions. Understanding the tasks that an administrator should undertake defines the abilities and skills an arts administrator should develop.

After reviewing the development of the arts and cultural industry, the evolutionary factors in arts administration, and the research of Jeffri (1983), Hutchens and Zoe (1985), DiMaggio (1987), Minier (1987), Martin and Rich (1998), the report of the Canadian Association of Arts Administration Educators (1987), and the survey of the Association of Arts Administration Educators (1995), a list of general skills that an administrator needs, at least at a basic level, has been drawn up. These include seventeen skills: planning and decision making, strategic management, organizational management, human resource management, board development, communication, fundraising, marketing, government relations, leadership development and team building, artistic programming, community/outreach programs, financial management, facility management, legal awareness, information analysis and research utilization, and computer applications.

These seventeen skills can be clustered according to the functional approach introduced by Henri Fayol in 1916. Henri Fayol, a French industrialist and the father of the functional approach, identified five managerial functions: planning, organizing, commanding, coordinating, and controlling (Kreitner, 1995). Fayol believed that these five functions were the common denominators of all managerial jobs. The functional approach is a significant management theory which defines the nature of managerial work. Kreitner (1995), based on Fayol's theory, added other functions and proposed the following revised list: planning, decision making, organizing, staffing, communicating, motivating, leading, and controlling (Kreitner, 1995). Using these eight functions as a

foundation, we can cluster the seventeen skills of arts administrators into five groups and discover what arts managers deal with in their daily operation. Figure 2.2 presents a model which explains the relationship between managers' functions and skills that arts managers need to implement. The five groups are planning and decision making; organizing and staffing; communication; motivating and leading; and controlling and operating.

Planning & Decision Making	---- Planning a& Decision Making	
	---- Strategic Management	
Organizing & Staffing	---- Organizational Management	---- Theory
		---- Structure
		---- Culture
		---- Behavior
	---- Human Resource Management	---- Personnel
		---- Training
		---- Labor
	---- Board Development	---- Nonprofit
		---- Voluntary
		---- Liability
Communication	---- Communication	---- Internal
		---- External
	---- Fundraising/ Grant Writing	
	---- Marketing/ Public Relation	
	---- Government Relations	---- Federal/state
		/Local
		---- Regulations
		---- Advocacy
Motivating & Leading	---- Leadership Development & Team Building	
Control & Operating	---- Artistic Programming	---- Mission
	---- Community/Outreach Programs	
	---- Financial Management	---- Accounting
		---- Budgeting
	---- Facility Management	---- Security
	---- Legal Awareness	
	---- Information Analysis & Research Utilization	---- Economic
		---- Audience
		---- Evaluation
	---- Computer Applications	---- Internet
		---- Web Design
		---- Sales on-line

Figure 2.2 Functions of Managers and Seventeen Skills

(1). Planning and decision making refers to the process of thinking about the organization's future and making commitment to future actions (Shore, 1987). It is a fundamental skill which a manager must have. Planning and decision making must follow an organization's mission. Strategic management is highlighted in this area to respond to the opportunities and crises in a changing environment. Key references are Management and the Arts (Byrnes, 1993), Management (Kreitner, 1995), Strategic Management of Public and Third Sector (Nutt and Backoff, 1992), All Organizations are Public (Bozeman, 1987), and "Crafting Strategy," Harvard Business Review, (Mintzberg, 1987).

(2). Organizing and staffing involve clearly defining job responsibilities and the allocation of personnel to accomplish the work. In this area, three skills are emphasized: organizational management, human resource management, and board development. Organizational management includes understanding structure, theory, culture, and behavior of organizations. Human resource management covers personnel management, volunteer management, training, and labor relations. Management and the Arts (Byrnes, 1993), Arts Administration (Pick and Anderton, 1996), Arts Administration and Management: A Guide for Arts Administrators and their Staff (Shore, 1987), Theatre Management and Production in America (Langley, 1990), and Museum Management (Moore, 1994) offer general information in these areas. Specific books which addresses volunteer administration are Leadership and Management of Volunteer Programs (Fisher and Cole, 1993), Working with Volunteers (Heidrich, 1990), and Volunteer Program Administration (Kuyper, 1993).

Director or trustee development is a part of organizing and staffing in nonprofit arts organizations. The relationship between board and professional staff is significant in the nonprofit world. Considerations include the theory of nonprofit management, voluntary system, and board liability. The Nonprofit Organization Handbook, (Connors, 1988), The Nonprofit Sector: A Research Handbook (DiMaggio, 1987), Starting and Managing a Nonprofit Organization (Hopkins, 1989), and Board Liability: Guide for Nonprofit Directors (Kurtz, 1988) offer various perspectives about board relations and nonprofit management.

(3). Communicating means to effectively transfer information and understanding from one person to another (Kreitner, 1995). The quality of communication in an organization influences the implementation of many jobs. Internal communication refers to employee communication in an organization. External communication refers to the organization's relations with other arts organizations, patrons, customers, and governments. Skills in this area include general communications, fundraising (relation with patrons), marketing (relation with customers), and government relations. General communication skills include skillful and creative writing as well as speaking ability. Martin and Rich (1998) agree that this skill can be learned from the academic base.

Fundraising/development and grant making also require arts administrators capable of writing sound grant proposal and communicating effectively verbally. Successful Fundraising for Arts and Cultural Organizations (Stolper, and Hopkins, 1989), and The Art of Fund Raising (Warner, 1992) offer detailed information. Stolper and

Hopkins review various elements of fundraising such as individuals, business, foundations, governments, special events, and the annual campaign.

Marketing and audience development covers not only creating and implementing marketing plan, but also the establishment of public relations. Market the Arts (Melillo, 1983), Subscribe Now (Newman, 1983), Don't Just Applaud, Send Money (Reiss, 1995), and Standing Room Only: Strategies for Marketing the Performing Arts (Kotler and Scheff, 1997) are good references. Kotler and Scheff's work is viewed as a complete and up-to-date source book of marketing strategies and techniques for arts management community.

Government relations cover the relations from federal, state, and local governments. Compliance with regulations and securing public funding are main considerations. Advocacy, concerning both the establishment of arts policies and the consideration of the effects of other kinds of policies on the arts, are also emphasized in this area. The Nonprofit Lobbying Guide (Smucker, 1991) is sound reference for advocacy. American's Commitment to Culture: Government and the Arts (Mulcahy and Wyszomirski, 1995) offers inside historical viewpoints about arts and the government; this work also emphasizes political perspective and arts policies. Issues related to arts policies also can be found in the book, Public Policy and the Aesthetic Interest (Smith and Berman, 1992).

(4). Motivating and leading broadly covers the skill of leadership development and team building. A leader must lead his/her organization, motivate his/her staff, and use the power to influence the behavior of his/her staff. In addition, arts administrators

need to interact with each other and encourage their staff members to pursue their common goals (Byrnes, 1993). In the area of motivation, job design, job enrichment, job satisfaction, and a meaningful reward system need to be considered by an administrator. Arts administrators must explore and understand what their staff members think in order to effectively lead them. Communication and negotiation is a main principle of leading and team building. Planning, decision making, organizing, staffing, and controlling are also responsibilities of a leader. These skills are a bridge linking all functions of an arts administrator. Detailed information about motivation, leadership, and group dynamics can be found in Management and the Arts (Byrnes, 1993) and Management (Kritner, 1995). Becoming a Master Manager (Quinn, Faerman, Thompson, and McGrath, 1996) outlines the roles and functions of a manager and guides them towards becoming master leaders.

(5). Control and operation is the final function of a manager. This function means that an arts administrator needs to check, test, regulate, verify, and control his/her product or arts production to assure the quality of the product (Kritner, 1995). The skills related to this area are artistic programming, community/outreach programs, financial management, facility management, legal awareness, information analysis and research utilization, and computer applications.

Artistic programming is the first line of control. Programming must meet the mission and vision of an organization. Arts administrators are communicators between the creative process and the management situation. Arts Administration (Pick and Anderton, 1996) has a chapter discussing the selection of programming. In addition,

community and outreach programs have been highlighted in recent years. Reaching the community through educational programming is an important focus of collaboration between artistic directors and administrators. Yaffe's (1989) article, "What Every Arts Administrator Should Know about Arts Education," suggests the program of arts education as a long-term plan for each arts organization.

Financial management includes budgeting and accounting. In small arts organizations, accounting is often handled by experienced trustees. Financial Management Strategies for Arts Organizations (Furk and Gallo, 1984) offers basic information on this area. In addition, Management and the Arts (Byrnes, 1993), and The Nonprofit Organization Handbook (Connors, 1988) have specific section describing the process. The NEA's Arts Manager's Toolbox has forms, polices, and examples to explain financial and budgeting procedures.

Facility management to assure the security of a performance or exhibition is another key element of the control function. The skill of managing facility depends on the arts organizations. Visual arts and performing arts organizations have different orientations. Literature related to this area can be found in Arts Administration: How to Set Up and Run Successful Nonprofit Arts Organizations (Horwitz, 1978), The Arts Management Handbook (Reiss, 1974), and New Places for the Arts (NEA, 1976). These books were written in the '70s. The current publications considering about design issues in this area are Space for Dance (Armstrong and Morgan, 1984), Museum Design (Darragh, 1993), Theater Design (Izenour, 1996), Halls for Music Performance (Talaske, Wetherill, and Cavanaugh, 1982), and The Arts and 504 (NEA, 1992).

Legal awareness is also another element of control. Arts administrators need to be aware of contract law, copyright law, labor law, tax law, and different regulations in order to make sure that organizations do not break any laws. Legal problems usually require the assistance from experts, but arts administrators can try to obtain some basic concepts. How to Form a Nonprofit Corporation (Mancuso, 1990) offers legal perspectives on setting of a nonprofit organization including information tax exemptions and state solicitation regulations. Articles related to copyright and immigration can be found in The Journal of Arts Management, Law, and Society.

Information analysis is used to develop evidence to show the result of control as well as operation, and as an input element of the planning and decision making processes. This skill has been emphasized by both the research community and public officials in recent decades. The Economic impact of the culture industry, audience development, labor conditions, and performance measurement are all subjects of research that arts managers conduct, and, that research, influences organizational planning, advocacy, grant making, and program evaluation. This analytical skill enables both collecting and analyzing information specifically for an organization as well as being aware of the implications and applications of other research on one's own organization. This skill can be categorized under both planning and communication clusters.

Finally, the most contemporary requirement, competency concerning computer application for arts organizations, includes graphic design, web design, Internet development, and sales as well as on-line exhibitions. Computer literacy is a basic tool for all disciplines. Networking with other organizations, corporations, or communities

relies not only on the concept of cooperation and partnership, but with the availability of equipment and trained staff. This area evolves rapidly and is going to challenge the operating system of arts organizations in the future. Effectively applying computer technology on arts organizations can increase the competitive ability of the organization. It is an area requiring continual updating.

To sum up, arts administrators respond and act differently in various conditions. The seventeen skills cover all of administrative perspectives of arts managers including internal and external operations. Exploring these skills can assist an arts administrator to fulfill his/her managerial functions. Chapter three will summarize the development of the seventeen skills in five waves, and analyze the skills needed in various kinds of arts organizations.

CHAPTER 3

MANAGEMENT SKILLS IN ORGANIZATIONAL CONTEXT

Chapter two identifies 17 skills necessary for the contemporary arts administrators: planning and decision making, strategic management, organizational management, human resource management, board development, communication, fundraising, marketing, government relations, leadership development and team building, artistic programming, outreach/community program, financial management, facility management, legal awareness, information analysis, and computer applications. In this chapter, theoretical framework II, the “organizational context” framework and analysis is discussed. The context of 17 skills is examined. There are three sections in this chapter. The first section summarizes the evolution of the 17 skills through five development waves. Table 3.1 summarizes the findings. The second section addresses the application of these skills in various organizational settings. The organizational variables are sector, size, and discipline. Table 3.2, 3.3, and 3.4 list the ranking of skills in various organizations. Finally, the third section explores the development of training systems in both historical and current perspectives.

Seventeen Skills in Five Development Wave

The skills required of arts administrators have been developing since the classic Greek era. Because of various internal and external factors, each arts administration wave focused on different issues and skills. It is helpful to understand why specific skills emerge in each period of the development in arts administration and how different levels of the same skills are manifest in various waves. Generally speaking, the range of skills becomes more complex in each wave. Table 3.1 presents the appearance of each skill in every wave.

Skills	I	II	III	IV	V
Planning and Decision Making	X	X	X	X	X
Strategic Management				X	X
Organizational Management	X	X	X	X	X
Human Resource Management			X	X	X
Board Development				X	X
Communication	X	X	X	X	X
Fundraising	X	X	X	X	X
Marketing		X	X	X	X
Government Relations (Europe)/(USA)	x	x	x x	x x	x x
Leadership Development and Team Building				X	X
Artistic Programming	X	X	X	X	X
Outreach/Community Program				X	X
Financial Management	X	X	X	X	X
Facility Management				X	X
Legal Awareness	X	X	X	X	X
Information Analysis and Research Utilization				X	X
Computer Applications				X	X

Table 3.1 Appeared Periods of Seventeen Skills in Five-Development Wave

Planning and decision making affect other management functions; therefore, they are evident in each wave. Yet arts organizations in each wave exercise varying degrees of autonomy. In the first wave, especially during the Middle ages, the Church made most organizational decisions. In the impresarial time, arts administrators were more independent, but were influenced profoundly by their major patrons. Finally, the concepts of planning and decision making were discussed significantly in the business world during the '50-'60s. The application of those concepts and theories enabled arts administrators in the fourth and fifth waves to plan and make decisions more effectively.

Strategic planning was added into the arts administration skills in the latter part of the '70s, the fourth wave. In that stage, long-range planning was encouraged. Strategic management which emphasizes strategic planning, thinking, implementation, and control was highlighted in the '90s. The skills involved in strategic planning and management appeared in both the fourth and fifth waves, but the focus in the fifth wave is more profound. Because strategic management encourages administrators to manage on a great scale, think about the future, and adapt in rapidly changing times, it also implies a capacity to show accountability to the public and to ensure organizational survival. The skill will be continual and emphasized in the future.

The skill of organizational management is implemented in each wave with different levels of sophistication. Even in the first wave, fundamental organizing skill--coordinating tasks and responsibilities--was apparent. The number of arts organizations increased in the second wave, and the size of arts organizations started to grow in the third wave and continued developing to the fourth and fifth wave. The effective structure of arts organizations and dynamically organizational culture were well developed in the fourth and fifth waves.

Human resource management also relates to the internal growth of an organization. This skill is needed in each wave, but becomes explicit in the third wave when arts organizations expanded their organizational structures. Volunteer management became significant in the '70s, the fourth wave, and by the '90s many organizations considered adding programs for the training, recruitment, and management of volunteers.

The systematic of training arts administrators also began in the fourth wave, and took on new dimensions in the fifth wave.

Board/trustee development has become a significant skill in the nonprofit sector. Because the lines that divided nonprofit, commercial, and public organizations were not clear in the nineteenth century (DiMaggio, 1986), the need for this skill did not emerge until the fourth and fifth waves. Accountability requires effective board governance, and as a result, the skill becomes essential in the fifth wave.

Communication is a basic skill in each wave. Internal communication skill expanded during the second wave, the establishment time, as the size and complexity of arts organizations grew. External communication skills with patrons, audiences, and government also developed in the second wave, but attracted more and more attention in the later waves.

A need for a fundraising skill developed in the first wave and has grown in each wave, but the skills have evolved because the patrons that each wave dealt with were different. In the first and second wave in European countries, the major patrons were state and church. The development of popular culture in the late of eighteenth century increased the number of the private patrons in Europe (Nye, 1970). In the early 19th century in the United States, the beginning of the third wave, the major patrons were wealthy a few culture barons. The number of private patrons increased over the course of the century (DiMaggio, 1986; Zolberg, 1983). During the fourth wave, the federal government became a significant patron in the United States, although that support

declined at the end of this wave. Now, the major patrons are private individuals, state and local governments, corporations, and foundations.

The skill of marketing/audience development is also related to patronage. Marketing is not only important to the artistic mission. It is also essential to the financial status of the organization since it generates earned income. The increasing number of arts organizations in the second wave began to increase the competition among various arts forms and institutions. The need for marketing skills began to emerge. The application of business concepts on arts administration in the fourth wave also highlighted the significance of this skill. Marketing research in the form of audience surveys also began to appear in this wave, the late 1960s and early 1970s (Martorella, 1983). Finally, the challenge of reaching diverse ethnic and age groups has become a major challenge of audience development in the fifth wave.

Government relations for arts organizations cover regulations, sponsorship, and policy making and are significant in each wave of European countries. Though Europeans have been adapted to the principle of government patronage for centuries (Dorian, 1964), in the United States, indirect financial assistance from the government only began in the third wave, with the inception of federal income and estate taxes in 1913. Direct government support of the arts did not appear in the US until in the fourth wave, growing rapidly in the 1970s (Netzer, 1978), but declining at the federal level after the 1980s. In the fifth wave, government funding has come to include state and local sources; advocacy for the arts becomes better organized, and policy dealing with issues other than direct funding became more evident.

The interest in motivation theory was addressed in the 1940s. The skill of leadership development has been discussed in the business world since 1960s (Matteson and Ivancevich, 1996); and after a decade, team building skill began to be highlighted. Both concepts were brought into the field of arts administration in the fourth wave with the application of business skills to the arts world. The study of theories of group dynamics also has become a responsibility of leaders in the '90s and will continue to be in the future.

Artistic programming has been fundamental in each wave. However, every historical period has its own standard for artistic achievement. The consideration of programming is influenced not only by organizational mission, but also by patronage and market demands. The fourth and fifth wave also paid attention to the specific needs of the community/outreach programs and diversity.

Financial management is a survival skill in each wave. The development of new patrons and new audiences in the fourth wave, especially in regard to public funding, required clear and detailed financial records. Controlling budgets, management endowment investments, fund raising through estate planning, cash flow management, maintaining cash resources, running retail business, and identifying the potential trends of allocating resources are the main responsibility of arts managers in the fifth wave.

Facility management was not an area of major attention for arts administration until the fourth wave growth in construction for the arts in the 1960s (NEA, 1976). A large number of arts centers were built in the 1970s. There was a surge in the number of organizations big enough to have their own facilities and many acquired them through

rehab and renovation projects. Because facilities can be both a major asset and a major expense (almost 1/3 of the budget), effective management is related to the financial health of an organization. Another reason for promoting facility management in the fourth wave was the codification of safety regulations, especially the establishment of The Rehabilitation Act of 1973 (NEA, 1992). The increasing diversity of arts organization activity, which began to include gift shops, restaurants, and space renting also were among the reasons for promoting facility management in the fifth wave. Additionally, the establishment of the Americans with Disabilities Act in 1990 also required arts organizations to examine and adapt their facilities for the disabled.

Censorship related to the content of arts programs have been considered since the first wave of arts administration. Legal issues related to arts organization have become more complex in each wave. Yet, recognition of the significance of legal issues, especially on administrative side, began in the fourth wave, the 1960s. This area still relies on much assistance from professionals.

Information analysis and research utilization with an emphasis on the economic impact of the arts, local planning efforts, and on audience development began to appear in the 1980s, the fourth wave. Research related to the arts industry, labor conditions, audience development, and strategic planning began to be conducted in the '90s. Performance measurement evaluation, increasing the public trust, and funding satisfaction also is highlighted in the fifth wave.

Computer applications started to be used by arts organizations with the development of database systems for organizing customer information and financial

management in the fourth wave. The Internet began to have an affect in the '60s to '70s, the fourth wave (Kruse, 1998). The explosion of the World Wide Web (WWW) was in the middle of the '90s (Kruse, 1998), and arts organizations began creating web pages complete with organizational information, programs, ticket-sale through on-line. Technological skills are highlighted in the fifth wave and will continue to develop in the future.

In short, various organizational and environmental changes provoke different skill needs in each wave. In the next section, the application of the seventeen skill sets will be discussed in relation to various organizational settings.

Skills in Organizational Setting

Three aspects of organizational setting are distinguished: sector, size, and discipline. Each setting effects the type, level, and necessity for particular skill proficiency and training as can be seen in Table 3.2, 3.3, and 3.4. Sector refers to the formal organizational status of an arts organization, and these sectors may be: commercial, nonprofit, or public/governmental. Size distinguishes among arts organizations according to number of staff and budget amount. Finally, various disciplines are identified: performing arts, visual arts, literary, media arts, and multi-disciplines arts organizations.

Sector: Commercial, Nonprofit, and Governmental Arts Organizations

Various support systems to the arts, whether administering by the government or sponsors from the private sectors, influence the training of arts administrators.

Commercial, nonprofit, and governmental arts organizations each operate in unique environments and each has unique tasks, organizational structures, audiences, expectations, financial resources, and goals. Downs and Larkey (1986) pointed out that private sector organizations--especially those in the commercial world--face higher market competition than those in the public sector. In commercial arts organizations, achieving maximum efficiency is to making maximum profit. The product/service is provided to people who can pay for it. On the other hand, in the public sector, the primary purpose is to ensure stability of service, accountability, and equality of treatment (Downs and Larkey, 1986). The product can be called a "collective consumption good"--goods with benefits that cannot be limited to those who pay for them (DiMaggio, 1987).

The development of the nonprofit sector in the United States is linked to an historical distrust of government and can be viewed as another way to provide public good (Hopkins, 1989). In contrast to the government, nonprofit organizations tend to have more flexible structure and respond to concerns as well as changes more rapidly (Connors, 1988). In other words, nonprofit organizations are a sector which serves the public purpose, but are operated by private groups/board of trustees.

In his article, "Nonprofit Organizations in the Production and Distribution of Culture," selected from The Nonprofit Sector: A Research Handbook, DiMaggio (1987) presented three reasons why cultural activities would be likely to settle in either the nonprofit or the public sector. Cultural activities, especially those associated with high-art forms, tend to be labor-intensive and serve large publics or else are tied to public education. In contrast, those artistic activities that are capital-intensive, associated with

popular culture, serve narrower audiences or have less distinctive educational purposes tend to be organized on a proprietary or commercial basis. This phenomenon also explains why nonprofit arts organizations rely heavily on donations--a form of voluntary price discrimination whereby some consumers agree to pay more than others for the same product (Hansmann, 1981).

Bozeman (1987) argues all organizations are public. He refers to "publicness" as "the degree to which the organization is affected by political authority" (p. xi).

According to this concept, organizations can be more public in some activities and aspects, but less public in others. Governmental and nonprofit arts organizations are more public than commercial arts organizations, but commercial arts organizations still have public dimensions when delivering their products and must comply with public rules concerning the operations. The skills needed by arts administrators tend to vary from one sector of arts organizations to another. Table 3.2 summarizes the result of 17 skills applying on various sectors.

Skills	Public	Nonprofit	Commercial
Planning and Decision Making	High	High	High
Strategic Management	High	High	High
Organizational Management	High	High	High
Human Resource Management	High	Middle	High
Board Development	Middle	High	Low
Communication	High	High	High
Fundraising	Middle	High	Low
Marketing	High	High	High
Government Relations	High	Mid	Low
Leadership Development and Team Building	High	High	High
Artistic Programming	High	High	High
Outreach/Community Program	High	High	Low
Financial Management	High	High	High
Facility Management	High	Middle	High
Legal Awareness	Middle	Middle	High
Information Analysis and Research Utilization	Middle	Middle	High
Computer Applications	Middle	Low	High

Table 3.2 Skill Applications in Various Sectors

Planning and decision making is a foundation skill in each sector. In the commercial sector, the president (producer) is the person to make the top decision. In nonprofit arts organizations, board members and executive directors make major decisions together. However, because decision making relates to power issues which determine “who gets to decide” (Rainey, 1996, p. 150), public arts organizations tend to involve more complexity, dynamism, intervention, and interruption than private arts organizations. Decision making is related to “chain of command;” some public arts

administrators are restricted from making final decisions. The process of planning is connected to decision making; therefore, the skill is subtly different in all three sectors.

Strategic management is also essential in each sector. While, the theories of strategic management are applicable in all three sectors, the process and approach in each sector is different. Public and nonprofit arts organizations must relate to their public context; therefore, public participation must be incorporated into strategic planning (Nutt and Backoff, 1992). Public participation in public organizations refers to constituent opinions; in nonprofit organizations, community's opinion is considered. Yet in the commercial sector, clear indicators of the benefit from the market must be identified before starting the plan. Benefits are significant for the commercial sector.

The skill of organizational management is applicable in each sector. While the management of organizational theory, culture, and behavior is shared by the various sectors, organizational structures are different. An organizational structure always influences management operation. Public arts organizations often include the NEA, state, and/or city arts councils as well as municipal, state, or local museums and arts centers. The characteristics of public arts organizations are government ownership, a high degree of control, formalization, standardization of personnel procedures, and centralization (Rainey, 1997). Public arts managers usually face more constraints and structural requirements. Nonprofit arts organizations include most museums, dance, theater, opera, orchestra companies, service organizations, and presenting organizations. Their operation is determined by their designation IRC 501 (c)(3). The basic organizational structure of these organizations is three layered: board members, an executive director,

and various departments. Governing boards consist of knowledgeable people in each discipline who can represent the input of the community. Nonprofit organizations are required to meet purposes which are a benefit to the public at large. Commercial arts organizations include most galleries, Broadway productions, record/popular music industries, and movie/television industries. The basic structure of this sector has two layers, president (producers) and various tasks determined departments. Decentralized and flexible designs of organizational structures can be used freely in the commercial world.

Human resource management is significant in the public and commercial sectors, but seems to be a skill of middle importance in the nonprofit sector because the skill is related to organizational structure and size, and many nonprofits have relatively few staff members. Public organizations have the most defined recruitment processes, as well as job security and a low rate of staff turn over. The employee pool is much less stable in commercial and nonprofit settings. Nonprofit arts organizations are frequently dependent on the work of volunteers. The public and commercial sectors do not use volunteers often. Finally, public arts organizations often offer more training programs for their staff and may make workshops available to nonprofit arts organizations.

Board development is a critical skill in the nonprofit sector. Board structure is a part of an organization, inside the organizations. A board trustees is a self perpetuating body consisting of community members who serve for a specified rotation term. In the public sector, the board is outside the organizations, and there are, in effect, two boards. Board members tend to be appointed by elected officials, but the government functions as

final overseer. In the commercial sector boards of directors as well as stockholders—are motivated by the potential of profit rather than as guardians of a mission or process. Board development is considered a low priority.

Communication is a significant skill in each sector. Internal communication skills are related to organizational structure and size. The more layers an organization has, the more sophisticated communication skills are needed. Skill in written communication, essential for grant writing, is emphasized in nonprofit arts organizations. Communication style may be more consultative in nonprofit organizations, and more hierarchical in business and governmental organizations.

Fundraising skill is essential to nonprofit arts organizations. Nonprofit arts organizations commonly derive one-third to one-half of their income from donors (Hansmann, 1986). Public arts organizations receive little from private donations. For example, the Ohio Arts Council receives less than one percent of its funds from private gifts and donations (Clarke, 1999). Nonetheless, some of public arts organizations seek sponsors from corporations. Commercial arts organizations are not eligible to raise charitable funds. They raise capital through stock offerings and tend to have easier access to loan funds.

Marketing skill is a major concern in commercial arts organizations. The marketing goal of for profit arts organizations is to attract the largest possible audiences at the highest possible price. In nonprofit arts organizations, income is from both ticket sales and fees for services; therefore, marketing strategy for them should express their artistic merits. In contrast, public arts organizations obtain most funding from

governments; for instance, the Ohio Arts Council receives 95.6% of its budget from Ohio Legislature appropriations, and 4.2% from the NEA (Clarke, 1999). Their marketing is focused on building good public relations and support among elected officials.

Governmental arts organizations need to be very attentive to “the specific regulations that govern their operations and their relationship to other governmental bodies” (DiMaggio, 1987). For example, the Ohio Arts Council must establish good relation with the NEA, state legislative officers and executives, and various municipal officials. Therefore, skill in government relations is control to success in the public sector. Nonprofit arts organizations also need to maintain good relation with governments and monitor governmental actions that may affect them. Complying with guidelines and regulations can assist organizations in obtaining more opportunities for public funds. Good public relations are crucial to developing and maintaining a trustworthy public image. In contrast, commercial arts organizations do not rely heavily on public funding and are, by design, of short duration. Nonetheless, they are subject to various regulations concerning their operations and business conduct.

Leadership development and team building is a notable skill in each sector. Effective leadership is connected to effective and ethical performance. Team building is a tool to create an environment in which assigned work can be achieved. Rainey (1997) argues that with jurisdiction-wide rules for personnel and budgeting, the executive authority of public arts administrators is limited. Commercial managers, on the other had, who have no oversight agency or governing board exercise much more independent leadership authority.

The skill of artistic programming is the essential element for profit marketing in commercial arts organizations. Artistic merit is also a major concern in nonprofit arts organizations in obtaining funding. Public arts organizations tend to not produce arts productions regularly, but they offer funding to nonprofit arts organizations according to their artistic programming and an evaluation of the merits of the programs. Community/outreach programs are emphasized in the nonprofit sector as well as the public sector.

Financial management is an essential skill in each sector, although the skills are adapted to each sector differently. In public and nonprofit arts organizations, budgeting and accounting is emphasized because all records are open to the public. In commercial arts organizations, the major challenge in finance is balance, survival, and profit.

Facility management relates to the security of presenting arts products. It is an important skill in each sector, although nonprofit arts organizations are less likely to manage facility than organizations in the other sectors. The design of building needs to meet the mission of an organization whether in the public, nonprofit, or profit sector. In the public sector, facility management is usually handled by a general agency rather than a specific arts agency--although an arts agency may manage a particular arts facility.

Awareness of legal regulations is important in the arts world. In the nonprofit sector, attention must be paid to regulations associated with IRS 501(c)(3) and board liability. Other regulations, such as those related to contract law, copyright law, labor law, and tax law, are shared by each sector. The commercial sector is particularly

concerned with legal matters because a lawsuit could close a commercial arts organization.

Information analysis provides an index to show the preference/characteristic of the audiences, production, and operation for planning purposes. It may also provide insights into cultural trends, the evaluation of arts productions, and effective strategies for advocacy. Research utilization in each sector assists arts managers to understand change and development in the arts world. The commercial sector tends to have well developed market research capabilities that are far superior to those of the nonprofit and public sector.

Computer applications are highly valued in commercial arts organizations because of the profit orientation and the strong competition among arts organizations. Public arts organizations tend to have limited budgets for purchasing new hardware and software. Nonprofit arts organizations, except large organizations, are even less able to take advantage of current technology. Nonprofit and public organizations tend to use technology for administration; commercial arts organizations use technology in many capacities.

In conclusion, the need for general managerial skills, such as planning and decision making, strategic management, organizational management, communication, and leading skills are evident in each sector. Yet each sector emphasizes or adapts to performing these tasks under markedly different conditions.

Size: Large, Medium, and Small Arts Organizations

The size (staff numbers and budget) of an organization also influenced its administrative needs. Generally speaking, small organizations with an operating budget of less than \$250,000 have few staff members--sometimes only one full-time administrator. Administrators working in small arts organizations therefore need multiple skills and flexibility to handle a variety of essential tasks (The Canadian Association of Arts Administration Educators, 1987).

Medium-sized organizations with a budget size of \$250,000 to \$1 million frequently have two levels of administrative positions, one of which is often an entry-level position. Administrators in these positions will be required to have at least one special managerial skill, such as fundraising or marketing. The senior manager position in a medium-sized organization will need "generalist administrative skills and management/leadership capabilities, particularly with respect to developing a cohesive staff team and planning for the longer term growth and development of the organization" (The Canadian Association of Arts Administration Educators, 1987, p.15).

Large organizations may have three levels of administrative positions: entry-level, middle, and senior managers. Again, entry-level administrators will focus on a specific area requiring specific skills; middle managers will bridge the gap between specialist or multi-specialist; and senior managers will focus on general managerial skills in order to lead the organization (The Canadian Association of Arts Administration Educators, 1987). Table 3.3 presents the result of applying 17 skills in various sizes of arts organizations.

Skills	Small	Medium	Large
Planning and Decision Making	High	High	High
Strategic Management	Middle	High	High
Organizational Management	Low	Middle	High
Human Resource Management	Low	Middle	High
Board Development	Middle	Middle	High
Communication	Middle	Middle	High
Fundraising	Middle	High	High
Marketing	Middle	High	Middle
Government Relations	Middle	High	High
Leadership Development and Team Building	Middle	Middle	High
Artistic Programming	High	High	High
Outreach/Community Program	Middle	Middle	High
Financial Management	Middle	High	High
Facility Management	Middle	High	High
Legal Awareness	Middle	High	High
Information Analysis and Research Utilization	Low	Middle	High
Computer Applications	Low	Middle	High

Table 3.3 Skill Applications in Various Sizes

Planning and decision making is significant in each size of arts organizations. Strategic management is also an essential skill in various sizes although it may be evident in either formal and informal practice. Strategic management involves the evaluation of the environment and the condition of an arts organization in order to lead its growth from small size to medium, from medium to large organization. Formal strategic planning tends to be necessary in large organizations. In contrast, small-sized organizations may think strategically, but still work on day-to-day base.

The skills of organizational management, human resource management, internal communication, and leadership development as well as team building are associated with

the development of organizational structure. In large arts organizations, tasks are complex, and departments as well as layers of reporting are complex, too. Formal, top-down, centralized structure is used most often in this type of organization. Attention must be paid to staff relations and interactions as well as internal communication through layers. An effective leader and team builder also strongly influences the operating procedures. Therefore, these four skills are ranked "high" in large organizations. In medium-size arts organizations of approximately two levels in organizational structure, tasks, departments, and staff structure are less complex. Internal communication is more direct, and teamwork skills are less significant. The four skills are ranked "middle" significant in the medium-size organizations. In the smallest organizations, organizational structure is simple as are internal communication and teamwork skills. The four skills are ranked "middle or low" in small-sized organizations.

Board governance and fundraising are skills required of every nonprofit organization. The number of board members is determined by by-laws and does not correspond directly to the size of an organization. Board size is more likely to be related to the function and environment of the board. Generally, if fund raising is an important function of board members, the organization will have a large board as its ability to raise funds or have an influence in the community is related to its numbers. Finally, organizations with large budgets will, up to a point, have large boards (Pfeffer, 1973), although there may be an optimum size for an effective board: one that is too big can be unwieldy and counterproductive.

Fundraising is a highly desirable skill in large and medium-sized organizations because the size of their budgets. Small nonprofit organizations with less challenging contribution goals may value skills necessary to keeping good relationship with fewer major contributors.

Marketing skill is highlighted in medium-sized arts organizations. Large well established arts organizations tend to have a stable income base. Medium-sized arts organizations frequently strive to increase their audiences by applying effective marketing strategy and creating a good organizational image as well as relationships with the public. Small arts organizations sometimes do not have marketing department because although while marketing skill is still significant to them, greater need is for an administrator with a more general/basic orientation.

If the funding issue is excluded from the relations between governments and arts organizations, the main consideration in this area will be legal regulations. Skill in government relations and legal awareness, are significant in each organization whatever its size because all organizations need to obey the regulations/laws regarding the operation their organizations. Small-sized organizations generally are less concerned with these issues than larger organizations.

The skill of artistic programming is ranked high in every category organization. Artistic merit is a key element for the survival of an arts organization. Large organizations often have the capability to produce more programs, as well as the capacity to create more arts education programs for students.

The tasks of financial management are more complex in large and medium-sized arts organizations because of the size of their budgets, the diversity of income sources, and the need for institutional control over expenditures. Small arts organizations need this skill, but the tasks are less complex.

Facility management also relates to the budget of organizations. Large organizations tend to offer more programs and staffs require more spaces for their administration and production. Security and maintenance are important in large organizations. The ownership of facilities declines in relationship to the size of organizations. Small arts organizations often rent facilities for their operation, both for administration and program delivery. This skill is ranked middle in this type of organizations.

Large arts organizations tend to have more money to conduct information analysis and to purchase computer products; therefore, these two skills are more valued in the large arts organizations. In contrast, medium-sized and small arts organizations tend not to invest much in this area. The skills applied in this area are middle level in medium-sized organizations and low level in small arts organizations.

In short, organizational structure and budget are key factors to influence applying 17 skills on various sizes. Tasks are divided in more details in large organizations, and profound skills are required in large organizations.

Disciplines: Visual, Performing, Service, Presenting, Literary, and Media

Arts administrators carry out various functions in different types of arts organizations. Six discipline groups can be identified: visual arts organizations (museum

and gallery); performing arts organizations (dance, orchestra, opera, and theater companies); multi-disciplines, service organizations (arts associations and arts foundations); multi-disciplines, presenting organizations, (churches, universities, arts centers, and arts councils); literary arts organizations; and media arts organizations (television, cable, broadcast, and film companies). In general, the 17 skills are needed in each type of arts/cultural organization, but the emphasis and level of proficiency required can be distinguished from one type of discipline to another. How these skills are obtained tends to vary among disciplines as well.

DiMaggio's study, Managers of the Arts (1987), identifies administrators in different arts disciplines relying on different training approaches to operate their organizations. He indicates that art museum and theater directors in particular tend to make use of consultants. Orchestra managers and theater directors report having taken financial management courses in university-based programs. In addition, arts administrators of different arts disciplines also indicated their needs in different areas. For example, theatre directors felt they needed to focus on skills related to dealing with board; museum directors specially felt they were poorly prepared for government relations, marketing, and public relations. One interesting finding is that theater managers tend to collaborate well with artists, but lack the ability and training to communicate well with administrators, and more specifically with boards. Another observation is that museum directors generally work inside their own facility. This means that internal communication is well established, but external functions may be weak. Artistic skills seem hardly transfer to administrative skill. Table 3.4 summarizes the

application of the 17 skills on various disciplines. All 17 skills are significant for organizations in each discipline.

Skills	VA	PA	SO	PO	LA	MA
Planning and Decision Making	High	High	High	High	High	High
Strategic Management	High	High	High	High	High	High
Organizational Management	High	High	High	High	High	High
Human Resource Management	High	High	High	High	High	High
Board Development	High	High	High	High	High	Low
Communication	High	High	High	High	High	High
Fundraising	High	High	Mid	Mid	High	Low
Marketing	High	High	High	High	High	High
Government Relations	High	High	High	High	High	Mid
Leadership Development and Team Building	High	High	High	High	High	High
Artistic Programming	High	High	Mid	Mid	High	High
Outreach/Community Program	High	High	High	High	High	Mid
Financial Management	High	High	High	High	High	High
Facility Management	High	Mid	Mid	High	Low	High
Legal Awareness	High	High	High	High	High	High
Information Analysis and Research Utilization	High	High	High	High	High	High
Computer Applications	Mid	Mid	Mid	Mid	Mid	High

VA: Visual Arts; PA: Performing Arts; SO: Service Organizations; PO: Presenting Organizations; LA: Literary Arts; MA: Media Arts

Table 3.4 Skill Applications in Various Disciplines

Generally, basic managerial skills are highly applicable in each organization.

These include planning and decision making, strategic management, organizational management, human resource management, communication, leadership development and team building, and financial management. However, training sources and related issues are distinctive.

For example, human resource management in service organizations emphasizes professional development. A variety of programs are offered to meet the needs of different disciplines. Musical organizations specifically emphasize the need to improve skills and techniques for management and long-term planning. They believe that they need to integrate their artistic and fiscal administration (The MacArthur Foundation, 1991). Therefore, attending workshops from services organizations can assist music administrators to overcome this difficulty.

Board structure is required in all disciplines, if the organization is nonprofit. Media arts organizations, with the exception of public television and broadcasting, tend to be commercial rather than nonprofit in nature. Orchestras tend to have larger boards than other disciplines (Meier, 1992). This situation affects decision-making and disperses power among many people. It also creates more complex challenges in communication. Therefore, a training program for orchestra administrators should emphasize skills in these areas.

Fundraising skill is also required in nonprofits. Again, because media arts organizations are more likely to have a commercial orientation, this skill is ranked low in that type of organizations. On the other hand, nonprofit service and presenting organizations, solicit funding and also distribute funding to other nonprofit organizations. Administrators need not only be familiar with funding policies, but also need to be able to set policies and guidelines.

Marketing skill is used differently in various arts organizations. Presenting arts organizations, such as arts/cultural centers may be the most market oriental while at the

other end of the continuum are other kinds of presenting arts organizations, arts councils, which emphasize skills in advocacy or public relations. Museum administrators are specially pay attention to international art markets (The MacArthur Foundation, 1991). Dance companies also note that touring requires unique marketing strategies (Dance/USA, 1988).

Government relations are significant in each discipline, but, again, most media arts organizations for profit in nature, rely less on government funding. Arts regulations are not unique by discipline. Presenting organizations, such as arts councils, devote much time to arts advocacy and the creation of policy.

The consideration of artistic programming in service and presenting organizations is not about creating and producing arts products, but is about supporting and presenting arts products. Artistic programming is a key issue for securing grants. Museums usually focus on their educational responsibilities and their public service identity. Both issues are good strategies to obtain funding. Modern dance companies, because of the style of their offerings, receive less funding form state and local governments than ballet companies (The MacArthur Foundation, 1991). Musical organizations and museums are also concerned with introducing contemporary work to their audiences. In addition, each arts administrator has distinct aesthetic considerations related to artistic programming. Media arts organizations have less interesting on arts education programs.

Facility management also relates to disciplines and varies from one discipline to another. Museums are very different in structure and function from performance centers. Presenting organizations often focus on facility renting. Service, performing, and literary

arts organizations have fewer facilities to manage, and therefore, little concern is paid to this issue.

Each discipline needs high awareness of legal issues, but service and presenting arts organizations concentrate particularly on the setting of arts policies and grant policies. The skill of information analysis is used in each discipline to understand an organizational strength and weakness, to improve their programming, and to examine operating processes to assess their context and to demonstrate performance. In service and presenting organizations, information is also used to evaluate the performance of their grantees.

Finally, media arts organizations, more commercialized than other disciplines, are highly effective at using computers to produce their products. Data management technology has revolutionized collection management in museums (The MacArthur Foundation, 1991).

To sum up, Fishel (The Sanskriti Pratishthan, 1998) states that "cultural management skills and training need to reflect the distinctiveness of the cultural sector" (p. 32). The distinctiveness of each discipline influences the needs of specialist and generalist in arts administration. The situation also reflects on the setting of arts administration programs at universities, especially the emphasizing on the differences between visual arts and performing arts.

In order to analyze the 17 skills applied to various organizations, the variables of organizational setting are used to cluster all types of arts organizations. In the real world, an arts organization has three variables in its setting and the combination of three

variables can compose at least 54 kind of arts organizations. For example, Ohio Arts Council, governed by Ohio State government, with 39 civil service employees and approximate \$17,500,000 (FY2001/02) annual budget, responsible for promoting arts in Ohio, can be categorized as a public, large, and presenting organization. Therefore, the training program for this type of arts organizations needs to consider the interaction of these three variables. The focus will be on public administration, complex organizational management, and multi-disciplines.

In the United States, the large arts institutions always have a disproportionate influence on the arts community. The largest organizations are commercial orientation (Broadway, TV and Film); but there are also large public arts organizations (NEA, arts councils, and some museums); and nonprofits (some museums, orchestras, foundations, and presenting centers). On the other hand, considering sectors, public arts organizations are related to the establishment of arts regulations; the number of nonprofit arts organizations is huge; and commercial arts organizations invest much money in this industry. All of them have different influence on arts industry. It is impossible to say that one variable is more significant than the other two variables. All three variables are important. Therefore, when considering the creation and content of training programs, one should start with a broad base and offer options on special areas.

Training System

In order to develop an effective training system for arts administrators, we need to discover how managers learn to manage. We also need to define training formats. And

finally, findings must be summarized and analyzed to suggest suitable curriculum for arts administrators.

How Do Arts Administrators Learn

According to the Honeywell Studies (Zemke, 1985), job assignments accounted for 50 percent of respondents' management knowledge; 30 percent came from relationships with supervisors, mentors, and coworkers; and 20 percent from formal training and education. In the area of arts administration, DiMaggio (1987), Dorn (1992), Hutchens and Zoe (1985), Jeffri (1983), Martin and Rich (1998), the report of the Arts Council of Great Britain (1972), and the report of the Canadian Association of Arts Administration Educators (1987) address the issue: how is arts administrators learned.

DiMaggio (1987) listed five training formats: on-the-job training, professional workshops and seminars, university arts administration courses, university general management courses, and consultants. He asked respondents to indicate how they learned each skill. The majority of arts administrators earned a college degree related to an artistic or humanities field, and more than half sought graduate degrees. More than 85 percent of arts administrators reported on-the-job training assisted them to obtain their skills. Workshops and seminars were ranked second. A relatively small minorities in each field received training from university arts administration and general management courses.

Research by Hutchens and Zoe (1985) and Martin and Rich (1998) identify a similar result: arts administrators learn most of their skills from performing their jobs. However, the research of Hutchens and Zoe as well as Martin and Rich focus on

comparing the formal (academic) training and the field training (experience). Hutchens and Zoe reported 50 percent of arts administrators had benefited from their work experience, not necessarily in the arts; 26 percent of respondents cited academic training as a beneficial experience. However the location of skill acquisition seems to vary according to the specific skill. For example, Hutchens and Zoe found that “board members felt quantitative skills such as accounting, computer programming, and statistical analysis could be best learned by formal training”(p. 16). Similarly Martin and Rich, writing 13 years later, reported that: statistical analysis, accounting, and computer programming were regarded as “best learned in the classroom.”

In Martin and Rich’s research (1998), 26 skills were listed and ranked by arts managers for “skills best learned in the classroom” (p. 25-26, see Appendix A). Frequency of selection ranged from 24 (trustee/volunteer relations) as the lowest rank, to 277 (statistic analysis) as the highest rank. Three clusters can be identified: “best learned in the classroom” (170-277), “best learned on the job” (24-115), and “combining group” (119-163), skills can be learned from both classroom and work experience. Skill descriptions in this study are slightly different from those identified in chapter two. The skills “best learned in the classroom” include strategic management, communication, financial management (Martin and Rich listed accounting, financial management, and budgeting), legal regulations (Martin and Rich only mentioned contract law), information analysis (Martin and Rich referred to statistic analysis and information management), and computer applications (computer programming). The skills “best learned on the job” cover board development (trustee/volunteer relations), fundraising, marketing,

government relations (political understanding), leadership development and team building (Martin and Rich separated as two issues), artistic programming (aesthetics/artistic sense), and community outreach/education. The skills that are ranked in combed group are organizational management (organizational behavior) and human resource management (personnel relations/unions). The result shows both places have significant influence on training arts administrators. Two skills, planning and decision making, and facility management, were not be discussed in the Martin and Rich's survey.

Although Martin and Rich's research (1998) shows that arts administrators believed marketing and fundraising are best learn on the job, boards or executive directors preferred to hire marketing and development directors with formal arts administration training. This situation suggests that "basic marketing and fund raising can and should be learned in the classroom but that only real on-the-job experience could complete a manager's training" (p. 23). In other words, merging theory (definitions, concepts, techniques, and guidelines) and practice (real experience) is a sound way to assist administrators acquiring the ability to manage (Kreitner, 1995). Arts administration programs in universities can better prepare graduates entering the profession with the requisite skills, knowledge, and attitudes (The Canadian Association of Arts administration Educators, 1987).

Curriculum Development

In order to prepare better-educated arts administrators to handle complex jobs in the current arts administration field, curriculum development plays a significant role.

Approaches to train arts administrators can be divided into two groups. One is a short-term program; the other one is a long-term program.

A short-term program, in this context, would last from one day to 3-5 weeks. The form can be seminars or workshops. The purpose of short-term training programs is to provide concepts and immediate solutions in one special area such as fundraising, marketing, board relations, and so on. Participants may come from various arts organizations. They have practical experiences in arts administration and view these training programs as continuing professional development and education. Short-term programs are provided primarily by educational institutions, governmental organizations, nonprofit foundations, service organizations, and huge arts organizations (The Canadian Association of Arts Administration Educators, 1987).

On the other hand, long-term courses generally are offered by universities, especially in graduate level. Students enrolled in these programs often have less hands-on experience in the field, come seeking a degree, and are prepared to spend two to three years of their studies. These programs can be viewed as preparatory professional training (The Canadian Association of Arts Administration Educators, 1987). In the part, arts administration programs have evolved in a variety of locations within universities, and the degree awarded has reflected location rather than program content.

In the United States, according to Peterson's Guides (1999) and Martin's study (1995), there are 40 arts administration programs. Eighteen offer a Master of Arts degree (M.A.); six offer a Master of Fine Arts degree (M.F.A.); four offer a Master of Business Administration degree (M.B.A.); three offer a Master of Science degree (M.S.). Some

universities award joint or two degrees. These include the Florida State University offering an M.A. in arts administration and an M.F.A in theater management. Other universities offer unique degrees. For example, Carnegie Mellon University offers a Master of Arts Management degree (M.A.M.); The Ohio State University offers a Master of Arts Policy and Administration degree (M.A.P.A.); Pratt Institute offers a Master of Professional Studies degree (M.P.S.); University of Southern California awards a Master of Public Arts Studies degree (M.P.A.S.). The degree awarded by each university in some way identifies the orientation of the program and the focus of the curriculum.

Considering curriculum content, two important points of view should be mentioned. Ettinger and Hutchens (1989) believe that the content for arts administration study needs to be broad-based. This means curricula should involve both professional and inter-professional education in business, managerial concept, leadership control, planning, organizing, law, computing, other arts disciplines, and cultural policy. Jeffri (1983) suggests a more philosophically based program which focuses on aesthetic decision making, philosophy of art, and knowledge of at least one art form. The concepts not only relate to the curriculum design, but also influence admission requirements. In brief, curriculum development must consider a basic question: what are appropriate curricula or program to best prepare its members (Dom, 1992).

The preceding discussion of the 17 general skills of arts administration can be viewed as a guide to creating broad-based arts administration curricula. Subjects specific to arts disciplines are also included. The benefit of a broad-based arts administration

program is that it provides opportunities for students to learn the full range of skills while they are encouraged to select their focus area during the process.

Additionally, internships and research projects need to be a part of program. Professional internships are highlighted in much literature (Hutchens and Zoe, 1985; Dorn, 1992; and Martin and Rich, 1998). An internship is identified as an environment in which students practice their skills in the real world. Research skills also need to be emphasized because they build a base for professionalism, as well as improve the development of the field of arts administration.

Other considerations important to establishing a sound arts administration program in a university setting include the location of a university, faculty and teaching methods, and the length of the program. The location of a university relates to ready access to arts activities, enhancing chances to observe the real world practice (The Arts Council of Great Britain, 1972). Because having one full-time faculty is a common situation in arts administration programs, guest speakers from the field are a connection between the community, the field, the students, and the academic area (Jeffri, 1983; Hutchens and Zoe, 1985; Dorn, 1992; and Martin and Rich, 1998). The variety of the programs and courses will in most cases require students to spend at least two years or more in this area.

In short, training system and curriculum development rely on continuing research on the arts administration field. Through the historical review, we can identify main skills and major trends in the past and create suitable curriculum as well as strategies to face rapid change in arts administration world in the future.

Analyzing Taiwan's Situation

After synthesizing a literature review, four areas of exploration emerge related to the training of arts administrators in Taiwan. They are (1) history, development, and change of Taiwan's arts administration and organizations, (2) identifying general and critical skills for current and future Taiwanese arts administrators, (3) analyzing identified skills in various organizational setting, and (4) discovering how arts administrators presently learn these skills and suggest training programming for the future. The first and second areas are addressed in chapter four and seven. The third area is discussed in chapter eight, and how arts administrators learned and training program is presented in chapter nine and ten.

CHAPTER 4

HISTORY OF ARTS ADMINISTRATION IN TAIWAN

Environmental change prompts arts administrators to learn different skills to operate their organizations. In this chapter, the main arena of discussion is Taiwan. The elements of the first analytical framework, such as time frame, select historical events and developments, factors of change, characteristics of arts administrators, skills needed for arts administrators, and curriculum development will be addressed. The unique environment that Taiwanese arts administrators encounter is emphasized. To set the stage for this discussion we must briefly introduce Taiwan's geography and history as well as aspects of its political, social, and economic systems.

Briefly Introduction to Taiwan

Taiwan is located in Eastern Asia, off the southern coast of China, surrounded by the Taiwan Strait and Philippine Sea. Total area is 35,980 square km, and land area is 32,260 square km, an area slightly larger than Maryland and Delaware combined (Taiwan, 1994). The population of over 23 million is a mixture of mixed

with Taiwanese (Min-Nan and Hakka), mainland Chinese, and aborigine.

Considering the nation's small geographic size, Taiwan is the second most densely populated nation in the world (History of Taiwan, 1997).

Administrative divisions include Taiwan Province with 16 counties (hsien, singular and plural), 5 municipalities (shih, singular and plural, often translated in English as "city," Keelung Shih, Hsinchu Shih, Taichung Shih, Chiayi Shih, Tainan Shih), and 2 special municipalities (chih-hsia shih, Taipei Shih/city and Kao-hsiung Shih/city, under the direct jurisdiction of the Central Government like a province), (See Appendix B). The current president of Taiwan (Republic of China) is Chen Shui-bian; the vice president is Annette Lu. There are five Yuan (branches): The Executive Yuan, The Legislative Yuan, The Judicial Yuan, The Examination Yuan, and the Control Yuan. The President is responsible for appointing Premiers of these Yuan.

Taiwan is a multiparty democratic regime. The four major parties are Koumintang (KMT), Democratic Progressive Party (DPP), Chinese New Party (CNP), and People First Party (PFP). Taiwan's national identity causes intractable political problems which stem from different views of parties and groups (Taiwan, 1994).

Taiwan has a dynamic capitalist economy with considerable government guidance of investment and foreign trade. Real growth in GNP has averaged about

9% a year during the past three decades (Taiwan, 1994). Traditional labor-intensive industries are steadily being replaced with more capital- and technology-intensive industries.

Because of easy access from surrounding oceans, various cultures entered Taiwan easily in the past. All of nearly 400 years of Taiwan history is about foreign rulers, which include the Dutch, Spanish, Cheng/Ming dynasty, Ch'ing, and Japanese. Taiwan has gradually accepted and adapted many systems and customs from both western and eastern countries.

History of Arts Administration in Taiwan

The Constitution of the Republic of China was established in 1946. Chapter 13, Section Five of the constitution, entitled Education and Culture lists basic principles of promoting arts/cultural enterprises. Article 164 says that:

Funds earmarked for education, science, and culture shall be, in respect of the Central government, not less than 15% of the total national budget; in respect of the Provincial government, not less than 25% of the total Municipal or County budget. Educational and cultural foundations established in accordance with law, and their property shall be protected (the Constitution of the Republic of China, 1998).

The top-down political system was successfully transferred from the mainland China to Taiwan and the Central government immediately began to play a leading role in developing arts/cultural policies and promoting arts/cultural industry.

The development of Taiwanese Arts Administration seems appropriately divide into three waves. The first wave is from 1949 to 1980; the second wave is 1981-1990; and the third wave is 1991 through the present. Through a discussion of various historical events, factors concerning arts administration and its training system will be discovered. Table 4.1 summarizes the characteristics of each wave in Taiwan.

Name of each wave	Wave I	Wave II	Wave III
Time frame	1949-1980	1981-1990	1991-today
Historical events and development	Against Chinese communists Western ideology and culture entering Modern arts forms introduced to Taiwan Cultural revolution versus cultural renaissance Audience decline from live performance The 12 th national construction	The council of cultural affairs The lifting of the martial law The growth of the private arts organizations and foundations The cross-strait cultural exchange Arts/cultural regulations/laws established	Multiculturalism More private museums, galleries, and service organizations established Corporation sponsor Community concept The development of cultural councils Legal awareness The national cultural and arts foundation New technology and the development of international exchange
Change factors	Political: against Chinese communists Economy growing New inventions Increased artists and organizations	Arts organizations expanded Firmly economic Political power shifted from public to private	Multiculturalism New funding: Advanced technology
Characteristics (c) and highlight skills (s)	C: Public arts administrators with educational and political administration experience Private arts managers: master-disciple, with arts background and learn management from work experience S: planning, organizing, communication, government relations, leading, artistic programming, financial concerns, regulations, marketing	C: Formal arts and humanities education S: organizational management, human resource management, grant writing, marketing, government relations, leadership development, artistic programming, financial management, legal awareness, research utilization, and basic computer skills	C: Professional training S: strategic planning, fundraising, recognizing board importance, diverse programming, outreach community, information analysis, computer applications, and advocacy
Curriculum development	Academic training for museum study The national examination	The CCA held workshops for museum and theater Two universities offered single course in arts administration	Workshops for training arts administrators Establishing arts administration programs in the graduate college

Table 4.1 Three-Wave Developments in Arts Administration in Taiwan

The First Wave of Arts Administration Development in Taiwan

The year of 1949, after the government of the Republic of China was defeated on the mainland and fled to Taiwan, is the beginning of the first wave. The period spans three decades and approximate every 10 years is a sub-period.

1949-1960

The KMT regime had to maintain political stability and reconstruct an economy in order to survive in Taiwan. Taipei became the provisional capital of the Kuomintang (KMT) regime. The Emergency Decree, which introduced Martial Law, was enacted in 1950 when the Chiang Kai-shek regime began. At that time, the country's economic situation was unstable, even chaotic. Between 1945 and 1950, inflation soared as prices rose as much as ten thousand times (History of Taiwan, 1997). Because agriculture was the center of economy, a series of land reforms were started in 1951 and these reforms were the KMT regime's major objective. In addition, the United States began aid to Taiwan in the same year, giving an annual average of 100 million dollars. This aid continued for 15 year until 1965 (History of Taiwan, 1997).

The years between 1949-1960 was a period devoted to defending the security of Taiwan from the mainland Chinese Communist regime. All resources, including literature, music, and visual art, were used as tools against Chinese Communist (The

Council of Cultural Affairs 1998). All publications, performances, and art works were expected to feature concepts opposed to the Chinese Communist regime, emphasizing patriotism, and even the recovery of the mainland from the Communists. The political party KMT held power in the Central government and also controlled the power of the military. The duties of cultural affairs were assigned to several branches: the Ministry of Education and the Government Information Office in the Central government, the Ministry of National Defense, and the fourth division of KMT regime. Although the main purpose for supporting the arts was to use cultural activities to enhance the struggle of "against Chinese Communists," social education was also included (The Council of Cultural Affairs, 1998).

The Ministry of Education was responsible for planning social education activities and various cultural institutes in this stage. The Social Education Act was established in 1953, and amended in 1959 and 1980 (The Council of Cultural Affairs, 1995). The act specified the building of Social Education Halls to develop cultural activities. Several Social Education Halls were established in 1953, and they were among the few presenting centers that provided performances and exhibitions at that time.

The major performing arts in Taiwan were the traditional arts: Taiwanese opera and Taiwanese puppetry. Performances were usually presented outdoors when

temples had feasts. The apex of Taiwanese opera and puppetry performances was in the 1960s, and the performances were moved to indoor theaters (Lin and Lee, 1998).

Not only were several presenting centers built, but public museums such as the National Museum of History, National Taiwan Arts Education Institute, and National Museum of Natural Science were established between 1956 and 1958. They were responsible for promoting social education and Chinese culture (Chen, 1997). Before the building of these facilities, Taiwan had only a few cultural related organizations, such as the Taiwan Museum (1908) and National Taiwan Symphony Orchestra (1945) (Taiwan Museum, 1998; National Taiwan Symphony Orchestra, 2001).

The years between 1949-1960 marked a period of recover, although the government continued to oppose the Chinese Communists. The Taiwanese people were busy with survival. Arts activities, audiences, and facilities were a few, and the government controlled most facilities and activities, and used them to promote social education and anti-Communist messages. Performances offered by the private sector tended to be related to local religions and entertainment. There was no such a term of “arts managers.” In the public sector, civil servants functioned as arts managers. In the private sector, arts were family businesses and were “managed” by leaders of those families, who worked to keep sound relations with temples and the government.

1961-1970

The decade of 1960s was the period in which the economic situation of Taiwan began to flourish after 10 years land reform. The core economic industries transformed from import-substitute industry in the 1950s to the export-processing industry of the 1960s (History of Taiwan, 1997). In 1968, the Executive Yuan extended the period of compulsory education from 6 to 9 years. The Ministry of Education held an educational conference to emphasize the function of cultural activities in 1970.

From the 1960 to 1970, western concepts and thoughts were introduced to Taiwan that significantly influenced artistic activities especially in literature. Modern dance from the United States, avant-garde art, western theater, and modern music were also developing in Taiwan. In 1962, the first television station was established. After 10 years, TV had become the popular entertainment in Taiwan (Lin and Lee, 1998).

The National Palace Museum, attached to the Executive Yuan, completed its new building in 1965. The museum housed precious treasures from 7,000 years of Chinese history and became the center for study of Chinese art and culture (National Palace Museum, 1999). The mainland Chinese communist government, on the other hand, started a movement in 1966 called "Cultural Revolution" with the intent to

destroy traditional Chinese culture. In 1967, President Chiang Kei-shek responded by establishing "the Committee of Cultural Renaissance," to preserve historical sites, literature, and rebuild traditional values (The Council of Cultural Affairs, 1998). The Taipei Symphony Orchestra was founded in 1969. It was administrated by the Taipei City government, Department of Education, and had 30 regular members in the beginning. Teng Chang-kuo, a musician himself, was the first conductor.

Although the economic situation in Taiwan became better, the diplomatic tension between China and Taiwan was still serious. Western ideologies, modern art forms, and "Cultural Revolution" movement created many conflicts which threatened the development of arts/cultural industry in Taiwan. More facilities, groups, and activities were provided to audiences, and the number of artists increased; but audiences themselves, the demand side, seemed not to grow as significantly as the supply side. Public arts managers needed to implement government policy, but private arts managers began to work on programming to attract audiences.

1971-1980

The period of 1971 to 1980 spanned years that saw both rapid economic and political change. Heavy industry was the major economic focus in the 1970s. The "ten great constructions" started in 1973, programs which expanded Taiwan's infrastructure and encouraged the construction of basic industries. The Republic of

China (Taiwan) was expelled from the United Nations in 1971. The private sector was becoming the major stream for conducting international cultural business (Lin and Lee, 1998). Chiang Kai-shek died in 1975 during his fifth term in the presidency and after ruling for 25 years. Chiang Ching-kuo, the eldest son of Chiang Kai-shek was elected president in 1978 (History of Taiwan, 1997).

TV became a major form of entertainment in the 1970s and after that audiences for live performing arts gradually declined. The National Dr. Sun Yat-sen Memorial Hall was built in 1972, administrated by the Taipei City Government, Department of Education. The Hall held many performances during this period, and was devoted to the research of Dr. Sun Yat-sen. To this day, the Hall with 2626 seats is the largest performance space in Taiwan (The National Dr. Sun Yat-sen Memorial Hall, 2001).

Cloud Gate Dance Theater was established in 1973. Founder and artistic director Hwai-Min Lin combined Chinese opera movement and modern dance for his choreography, creating a unique dance style. One goal of this organization was to present Chinese dance and to present Chinese stories to all Chinese (Chan, 2000). The success of the Cloud Gate Dance Theater brought audiences back to theaters and reminded people of their heritage of traditional arts. This organization is the first to use professional stage managers and arts managers in Taiwan (Chan, 2000).

In order to strengthen economic development and enhance the quality of Taiwanese life, the government started the 12 national constructions in 1977 (The Council of Cultural Affairs, 1998). The 12th construction was called "cultural (facility) construction." The concrete action was to establish cultural centers which include libraries, museums, and performing halls. Establishing the cultural centers marked the first time that the Central government assisted local governments to develop cultural activities (The Council of Cultural Affairs, 1998). Performing and exhibiting spaces increased after completed those facilities.

The first private arts booking company, Shin-Shiang Arts Agency, was established in 1979. Bo-Yun Shu, the founder of Shin-Shiang Arts Agency used his own property, NT 600,000 (\$20,000) to book international performing arts groups to Taiwan and held the first International Arts Festival in Taiwan (Kuo, 1992; Lin and Lee, 1998). Successful marketing strategies attracted large audiences. The successful of the Shin-Shiang Arts Agency demonstrated the possibility that the private sector had resources and was capable of holding international arts activities.

The Regulations of Managing Performing Arts Business and Performers and The Standard of Free Income Tax for Educational, Cultural, Welfare, and Charitable Institutes and Organizations were established in 1979. Those regulations identified categories of performing arts organizations and encouraged organizations to work for

the “public good.” Those that met the stated requirements were exempt from paying income tax (The Council of Cultural Affairs, 1995).

During a temporary peaceful period with China, Taiwan continued to develop its infrastructure and to build a stable economic foundation for the next decade. Modern private arts organizations present a different administrative style than traditional performing arts organizations and public arts/cultural organizations. During this period it became clear that specific regulations related to artists and arts/cultural organizations were needed. More arts activities were introduced to audiences, and more public arts/cultural facilities were established. Those situations created a complex arts/cultural industry, and the role of professional arts managers began to be recognized.

In short, external political, economic, and cultural factors of change influenced the development of arts/cultural industry during this wave. The hostile situation between the mainland China and Taiwan was the main factor influencing arts development in the years between 1949 to 1960s. The government held authority over everything in this era. Cultural activities were used for propaganda, and were viewed as an important tool to educate citizens, stabilize the society, and to enhance people’s spiritual life.

Economic growth and the growing influence of western arts were significant factors which brought the arts/cultural industry to a different level in the 1961 to 1970. Growing import and export trade relationships indirectly brought western concepts and arts into Taiwan. Those concepts and arts did have an impact on the creating of arts and exacerbated the conflicts between local/traditional arts and foreign/modern arts. Yet after a decade, the Taiwanese seemed to accept western cultural and local/indigenous arts began to lose their audiences.

The increase of cultural facilities, the impact of TV culture, and the setting of regulations were major change factors in the 1971 to 1980. Because they represented traditional values and beliefs, some cultural facilities such as museums and social education halls, were supported even without many arts programs. Regulations inadvertently encourage the private sector to set up cultural/arts organizations. Cloud Gate Dance Theater and Shin-Shiang Arts Agency represented the growing power and capability of the private sector at the end of the 1970s, yet the invention of television caused audience declines at traditional performances of Taiwanese opera and puppetry. Television ushered in the mass media age.

Arts managers in the decades of the '50s to '80s, especially from public sectors, almost had to have experience in political or educational administration before they were assigned as curators or arts/cultural administrators. During these 30

years their duties evolved from those related to political concerns to educational concerns, and finally to artistic/cultural considerations. Because presenting organizations and museums had educational mission and were administrated by the Ministry of Education (National) or Department of Education (city/county government), people who had educational, historical, and literary background were preferred for these positions.

In this period, private traditional arts managers tended to be trained from their work experience and often had an arts background. Actors, musicians, and production crews of Taiwanese opera and puppetry companies were often from the same family. The oldest male, was the boss, artistic director and general manager of the organization. Their sons or daughters grew up, worked, and learned in the companies virtually from childhood. There was a teacher and disciple relationship in those companies. Modern performing arts organizations, such as Cloud Gate and Shin-Shiang were exceptions. Hwai-Min Lin and Bo-Yun Shu used private resources to establish their organizations. Both of them have academic training in the arts, but learned to manage their organizations through work. Lin has literature and dance background; Shu is a composer. As their companies grew, they were forced to deal with more complex situations, and paid more attentions to managerial side of their organizations.

Skill needed in this period can be summarized as communication, marketing, government relations, leadership development, artistic programming, and financial management. In family companies, the leader was important, and he made most decisions about artistic programming. Government relations were emphasized. Artistic programs needed to highlight accepted moral values and to educate the public. Presenting centers and museums administrated by the governments also kept good relations with all levels of governments. After the 1970s, communication, marketing, and financial management began to receive attention because as non-family organizations appeared, and management became more complex. Academic training for museum study started to receive attention at the end of the '50s. The National Examination created a "library and museum administrative test" in 1962 (Sue, 2001).

The Second Wave of Arts Administration Development in Taiwan

The second wave of arts administration development in Taiwan lasted 10 years, from 1981 to 1990. The demarcation line is the establishment, in 1981, of the Council of Cultural Affairs (CCA), the first Central cultural and professional organization.

Growth marked Taiwan's economic situation in the 1980s. The cultivation of high-tech industries and a dependency upon the U.S. market were characteristics.

Taiwan has been called the "kingdom of medium and small-sized enterprises," for 773,511 medium and small-sized enterprise were in existence at the end of 1988 (History of Taiwan, 1997). During 1986-1987, many Taiwanese were crazy about the Six-Number Lottery. People expected to become millionaires over night; therefore, the labor force declined at that time (Chan, 2000). The Democratic Progressive Party (DDP) was established in 1986 and ended the one-party system in Taiwan. The Emergency Decree, the Martial Law was terminated and the National Security Law replaced it in 1987 (History of Taiwan, 1997). This act changed the hostile relations with China. Since November 1989, Taiwan residents have been allowed to travel to China. In 1990, President Lee Teng-hui announced the termination of the "Period of Mobilization," thereby ending the state of war with China (History of Taiwan, 1997).

"Enhancing Culture, Education, and Entertainment Activity Act" activated in 1978 was the blueprint of establishing the Council of Cultural Affairs (CCA) in 1981 (The Council of Cultural Affairs, 1998; The 21st Century Foundation, 1994). The act emphasized the need to establish a national cultural ministry to administrate and promote cultural activities and policies. The establishment of the CCA asserts that cultural activities should have their own autonomy and are independent from other political, as well as military purposes. Therefore, cultural affairs can be implemented efficiently and effectively through this organization (The Council of Cultural Affairs,

1998). Although the Ministry of Education, the Social Education Branch, is still responsible for several national libraries, museums, cultural centers, and international cultural exchange affairs, the CCA is in charge of most cultural policies, regulations, affairs, and industries.

The CCA is a branch of the Executive Yuan (Administrative department). The mission of CCA is to plan, promote, coordinate and evaluate programs pertaining to the cultural affairs of the Republic of China (The Council of Cultural Affairs, 1999).

The principal responsibilities are:

- Providing basic guidelines and policies for cultural development;
- Planning and promoting cultural development;
- Reviewing cultural development projects, as well as coordinating and evaluating their administrative plans;
- Cultivating new management and technical personnel for cultural development;
- Planning, administering, promoting and evaluating projects for international and cross-strait cultural exchange and cooperation;
- Planning, administering, promoting and evaluating projects to disseminate literacy and raise cultural awareness, set policy parameters, and promote community cultural affairs;
- Planning, administering, promoting and evaluating projects involving the musical, visual and performing arts; and
- Implementing other cultural affairs directives of the Executive Yuan (The Council of Cultural Affairs, 1999).

The CCA set up three departments to implement its responsibilities.

Department I is responsible for planning and promoting cultural policies; preserving cultural resources; arranging and planning cultural facilities; cultivating cultural

professionals; and conducting cultural research. Department II is responsible for promoting literacy, media, and community cultural affairs. Finally, Department III is responsible for planning and promoting international and cross-strait cultural exchange; promoting visual as well as performing arts (The Council of Cultural Affairs, 1999). After the establishment of CCA, promoting and supporting arts moved to more concrete actions.

In the first 10 years, the CCA focused on four areas: preserving cultural heritage, promoting various arts activities, developing local cultural centers, and analyzing issues in cultural development. Each area involved private participation and localization in different levels. The CCA's accomplishments in this wave were in the areas of advocating the Preserving Cultural Heritage Act, increasing arts audiences, establishing local cultural centers, and suggesting as well as organizing a long-term plan for Taiwan's cultural development.

Preserving Cultural Heritage Act was established in 1982. The Act articulately stated that objects, historical sites, buildings, folk arts, religions, belief, and customs were to be preserved, maintained, and propagated by various ministries. It also encouraged the private sector to establish museums or exhibit centers for preserving objects and rewarded people for doing related research (The Council of Cultural Affairs, 1995).

Holding, supporting, and sponsoring many arts activities was another significant achievement of the CCA in the first decade. The CCA hosted Cultural Festivals, invited famous dance, opera, and theater masters as well as groups to perform in Taiwan, and held different workshops for learning and sharing various arts disciplines (The Council of Cultural Affairs, 1991).

The CCA composed a committee for developing Local Cultural Centers in 1985. The committee members visited local cultural centers regularly, and suggested the direction of development. Features of each county and city was used to design various theme-museums. Those museums combined with local industry, specific craft arts, and presented as well as preserved traditional local culture (The Council of Cultural Affairs, 1998).

Since 1988 the 21st Century Foundation was appointed by the CCA to begin a series of research projects related to cultural development in Taiwan. The research examined resources, characteristics of cultural activities, environment, and suggested a long-term plan (The Council of Cultural Affairs, 1998). The first National Cultural Conference was held in 1990. Issues discussed included sponsoring cultural activities, developing local culture business, cross-strait exchange, international cultural exchange, and long-term cultural development plan. The conference represented CCA's strong concern for cultural development and research.

The end of the Emergency Decree, the Martial Law, in 1987 was a significant example of a changing political situation that influenced the development of arts/cultural industry. The cultural phenomena which occurred after the end of the Martial Law were the emergence of multiethnic concepts, the growth in the number of foundations, the flowering of experimental theater, and the increase of cross-strait exchanges.

Politically there was a contest between two distinct ideologies: one supported unity with mainland China and the other supported a independent Taiwan. Each ideology was represented by a political party, KMD and DPP. Each ideological and partisan perspective can be associated with a different ethnic perspective during the '80s (The Council of Cultural Affairs, 1998). The old KMD regime represented the Hen culture of the mainland China and supported unity. In contrast, the DPP thought that they were "Taiwanese" and were more likely to support Taiwan's independence. The end of the Martial Law brought this issue to a more complex level. The culture of Min-Nan and Hakka were also of concern. The government did not dominate all cultural activities as before; power successfully transferred to the private sector. This situation encouraged an awareness and celebration of diverse cultures.

The other phenomenon related to the power shift was that the growth of foundations. The Monitoring Statutes of Cultural and Arts Foundations were

established in 1985 and amended in 1990. These statutes listed basic bylaws that a foundation should implement (The Council of Cultural Affairs, 1995). In the two years between 1988 to 1990, eighty-seven foundations were established (Shiao, 1992). This number accounts for 27.8% of all foundation between 1949 and 1990. This situation reflected the fact that the government was no longer the only authority to hold control over cultural activities. The more open the political situation, the easier it is for the private sector to be involved.

After Martial Law was terminated, the flourishing of the Experimental theatre reflected a renewed emphasis on human rights. Small-scale theaters began to be popular in the 1980s when Yi-wei Yao, the master of modern theater in Taiwan and a committee member of the Theater Appreciation Committee administrated by the Ministry of Education, initiated the first competition of experimental theater/small-scale theater (Lin and Lee, 1998; Chan, 2000). Most small-scale theaters operated with very limited budgets, created their own scripts and discussed tough issues in the society. After the end of Martial Law, more groups started to discuss political issues, engaged in social movement, and performed on the street or in public places. Before that, each script had to pass the censor in order to be produced. Artists enjoyed more freedom of expression.

The termination of Martial Law opened a communication channel between China and Taiwan. The first two signs of this communication were the resumption of family travel, and cultural exchange. The government started to set policies encouraging cross-strait cultural exchange (The Council of Cultural Affairs, 1998). The attitude toward the People's Republic of China dramatically changed from one marked by cultural battles and competition to efforts to share cultural experiences peacefully.

Other cultural events during these 10 years were: the establishment of the Taipei Fine Arts Museum (Taiwan's first contemporary art museum) and the hiring of Cloud Gate's first arts administrator in 1983; Performance Workshop (theater) was built in 1984; followed by Ju Percussion Group (music) and Ping Fong Acting Troupe (theater) in 1986; and the government gave Shin-Shiang Arts Agency financial aid to deal with the company's financial crisis in 1986. Finally, the National Chiang Kai-shek Cultural Center, the largest cultural center in Taiwan, was established in 1987. The Center was comprised of two buildings, the National Theater and the National Concert Hall, and two resident groups the National Symphony Orchestra and National Chinese Orchestra. This phenomenon reflected not only the increasing amount of the cultural facilities, but also the growth of arts organizations and programs.

The decade of the '80s were years that the arts/cultural industry developed significantly in Taiwan. More freedom of expression, arts activities, private arts

organizations, and private arts/cultural foundations reflected involvement from the private sector. The government optimistically encouraged these things to happen. Stable economic and political situations were external factors that produced a prosperous arts/cultural industry in Taiwan. The increasing prosperity and leisure time of the Taiwanese people brought more audiences to attend arts activities and to explore the arts markets. With the end of Martial Law, the purpose of the arts was no longer to function as a propaganda tool. This situation encouraged broader and freer artistic creation.

The major internal factor influencing the development of arts administration in this wave was the growth of organization. Private organizations built in the first wave, such as Cloud Gate and Shin-Shiang had different challenges in this period. Cloud Gate was advancing from an entrepreneurial stage to a team-building stage. The organization had more performances and the artistic director needed to have an arts administrator to help him plan and organize. Shin-Shiang encountered a financial crisis in 1986. The reasons were: high fees for international performers and personnel; an 11.5% entertainment tax; minimal corporate sponsorship; and low audience attendance (Kuo, 1992). Finally, the government decided to create a foundation for Shin-Shiang to help the company overcome its financial difficulties. The situation reflected that private organizations were still so unstable that the

government needed to assist them when they encountered difficulty. Creating a cultural foundation to support a museum/performing arts group or having a foundation establish a museum/performing group seemed to be a trend. The interest from the endowment and the funds foundations raise can be used to cover the basic expense of arts organizations themselves. In addition, foundations are free from income tax. Cloud Gate established its foundation in 1988, and Ju Percussion Group created its foundation in 1989.

The establishment of the CAA created a professional and governmental institute to administer the arts/cultural industry. It also demonstrated the need of professional arts/cultural administrators. Most arts/cultural administrators in this period had a formal (university-based) arts and humanities education. In the public sector, arts/cultural administrators usually had other administrative experiences before they entered a curatorial or directoral position. For example, the first chairperson of the CCA, Dr. Chi-lu Chen, has a background in anthropology, and worked in the Academia Sinica for several years. Dr. Wei-fan Kuo, the second chairperson, has a background in education and served as the president of the National Taiwan Normal University (Lin, 2001). Shiao-yi Chin, the seventh curator in the National Palace Museum, has a law background and was executive secretary of KMT for many years (Chou, 2001). Kuang-nan Huang passed the National Examination and became the

curator of Taipei Fine Arts Museum in 1986. He has a visual art background, and is an artist, as well as a professor (Huang, 1997). According to the Article 85 of the Constitution (moex, 2001), passing the National Examination is required to work in public arts organizations. Yet there were not enough professionals in arts/cultural area; therefore, an appointment system, based on people's educational background and specialization, was popularly used to hire staff (Chou, 2001). The intent was as a short term solution, but it became a formalized double-tiered appointment system.

In the private sector, master-disciple system still existed in traditional/folk arts groups. Modern arts groups such as Performance Workshop and Ju Percussion Group, both the founder and artistic director have strong academic backgrounds in their arts disciplines. They learned administrative skills from their teaching career and by actually operating their organizations. Hui-wen Wen with her accounting and MBA background, hired by Hwai-min Lin (founder and artistic director of Cloud Gate), introduced a "business management" style to arts/cultural administration.

Skills needed in this period emphasized the private side of managerial skills as compared to the first wave that focused on public administration. Planning and decision making, organizational management, human resource management, communication, fundraising, marketing, government relations, leadership development, artistic programming, financial management, facility management, and

legal awareness were needed. The public arts organizations were large-scale in general; therefore, planning and decision making, organizational management, human resource management, and financial management were emphasized. The organizational structure tended to be rigid in design and had strong bureaucratic qualities (Harrington, 1991). Arts administrators spent much time on files and documents. In the private sector, external communication in areas such as fundraising, grant writing, marketing, and relations with different governments or public arts organizations were significant. Knowledge of regulations relating to cultural issues also was highlighted in private sector. Arts organizations not only needed to spend much time on programming, but also administrative work. Therefore, the importance of arts administrators began to be highlighted.

In 1984, the CCA began holding workshops for museum and theater people to enhance their professional knowledge (The Council of Cultural Affairs, 1991). Two universities offered a course called principles of arts administration at the undergraduate level. These were offered by Kung-Shan Ling at the National Institute of the Arts in 1987 (Ling, 2000) and Nai-Duen Kuo at the Chinese Cultural University in 1988/89. Studying arts administration overseas began to be popular at the end of this decade.

The Third Wave Arts Administration Development in Taiwan

Taiwan's first National Cultural Conference in 1990 drew a blueprint for the next decade of the cultural/arts industry. It marked the end of the second wave and brings the development of arts administration into the next wave. The third wave represents the period of 1991 to the present. The use of computer technology is the divided index of this period.

By the 1990s, Taiwan's goal was to get high-tech industry on track and to secure competitive power among other countries with advanced technology. A "six-year national construction plan" with anticipated expenses of approximately 300 billion U.S. dollars was adapted in 1991. The objectives were to improve the nation's economic infrastructure as well as the quality of life of its citizens (History of Taiwan, 1997). The economical situation in this stage was stable and the government announced the implementation of a "two-day weekend" every other week in 1998. Since 2001, people work 5 days every week. Although a financial crisis arose in Asia in the middle of 1997, Taiwan was one of the countries that survived the crisis fairly well. The government worked hard to maintain the value of its currency. Although involving itself in the Chinese market was very attractive, the Taiwanese were afraid that an economy excessively depended upon the Chinese market might result in the Chinese take over of Taiwan.

Chinese New Party was formed by ex-Kuomintang politicians in 1993. In 1996, in the first direct election in the history of Taiwan Lee Teng-hui and Lien Chan were elected President and Vice President (History of Taiwan, 1997). Chen Shui-bian and Annette Lu won office in the second direct election in 2000. Chen Shui-bian's election victory made him Taiwan's first-ever opposition party president. The DPP started its first administration in Taiwan. The People First Party was established after the 2000 election. The lack of faith in the new government caused the stock market to go down. A controversy around a fourth nuclear power plant caused more economic and political unrest in Taiwan. The unemployment rate, hit a 16-year record high of 3.8% in April 2001 (The China Post, 2001).

Besides political and economical situations influencing on Taiwan's society, technology also changed how Taiwanese live, and influenced the development of arts/cultural the country's industry. Prior to 1990 most of information was delivered through TV, radio, newspapers, and magazines. The development of personal computers, data bases, multi media, and the Internet changed the way of people communicate. The government began the construction of the national information system in 1994. Information became easy to access through the Internet (The Council of Cultural Affairs, 1998).

During the period from 1991 to today, the cultural effect of the termination of Martial Law moved to different levels. Multiculturalism, reflected in education, promoted the use of different dialects in elementary schools. In the arts and culture, multiculturalism was manifest in an increase in ethnic arts exhibitions and performances. For example, the Formosa Aboriginal Singing and Dance Troupe was established in 1991. It consisted of young aboriginal artists introducing their cultural to the public. Taiwanese folk songs and music were presented to audiences (Lin and Lee, 1998). TV programs, news, and advertisement also presented diverse languages and programs to attract various ethnic groups. Arts/cultural administrators needed to consider a variety of programs to appeal to different audiences.

Art service organizations such as associations, societies, and foundations were established in dramatically increasing numbers following the amendment of People's Organization Act, in 1989, 1992, and 1993 (The Ministry of Interior, 2000). In the past, an art discipline could only have one association, and board members in the association were not rotated (Lin and Lee, 1998). According to the list of associations and societies from the Ministry of Interior, among 124 arts/cultural related organizations, 87 associations/societies, (70%) were established during the period from 1991 to 1999 (The Ministry of Interior, 2001). Associations and societies engaged in many arts activities, holding workshops, and assisting local governments

or universities to conduct research. The growth of service organizations displayed not only a strong influence from private sector, but also a growing consideration for the management of nonprofit arts organizations. Arts administrators began to exhibit more concern with arts regulations than in former waves, and also devoted much time to proposal and grant writing.

Cross-strait cultural activities flourished in the '90s. Activities included Taiwanese/Min-nan Opera workshops, Chinese Symphony Orchestra (from China) visiting Taiwan, Chinese objects exhibition, and projects/programs initiated by cross-strait museums. After 1994, cross-strait became a focus for research. Scholars were interested in the differences and similarities of arts activities between mainland China and Taiwan, and hoped to learn from each other (The Council of Cultural Affairs, 1998). Most regulations related to this area were established in 1993 and 1994.

During this wave, the CCA gradually changed its role. In its first decade, the CCA produced many cultural activities to educate and encourage residents to enjoy arts. In its second decade, the CCA assisted, supported, and sponsored cultural activities rather than directly producing them. The community concept was emphasized, the autonomy of local cultural centers/councils was increased, the concept of training volunteers as well as arts administrators was highlighted, more cultural related regulations were set, more international exchange was encouraged, the

National Arts and Cultural Foundation was established, and cultural related web pages were built. All of these activities were promoted by the CCA in this stage.

The concerns related to community were brought to Taiwan after World War II. Yet caring the development of communities and focusing on the cultural setting of a community including the facility building and city planning were developed in the '90s. The Ministry of Interior announced an initiative to enhance cultural development both in facility construction and programming in 1994. The CCA also established "Community building" as major goal in 1995-1999. Four guiding principles of this goal were developing cultural activities for communities, remodeling traditional buildings in communities, enhancing cultural facilities for communities, and building a theme-museum for each community. The purpose was to integrate culture and industry unique to each county/city through various cultural activities (The Council of Cultural Affairs, 1998). Arts/cultural administrators assumed the role of bridges by communicating with different sources and coordinating units within the community. To play this role successfully, arts administrators needed to enhance their skill in community/outreach area.

Since each county/city had its own unique cultural and industrial situation, the CCA encouraged each cultural center to become a local cultural council which could assist the CCA in promoting cultural activities and implementing cultural policies.

Staff members of local cultural centers needed to be able to plan, organize, communicate, promote, and direct cultural activities. These abilities were different from those arts administrators had needed in the past; therefore, training arts administrators in the use of management concepts so that they could share and implement responsibilities with the CCA became a significant issue. On the other hand, local cultural centers had limited staff. Training volunteers to assist centers/councils to undertake national as well as international activities was emphasized. Since 1991, CCA has held various workshops for volunteers. The goal has been to arouse attention in the communities, to encourage residents to serve their communities, and to effectively as well as efficiently use human resources.

The early regulations, such as The Standard of Free Income Tax for Educational, Cultural, Welfare, and Charitable Institutes and Organizations and The Regulations of Managing Performing Arts Business and Performers were amended in 1992 and 1994. Five regulations related to arts/cultural enterprises also were enacted in this period. They were the Regulations of Cultural/Arts Sponsoring and Award (1992), the Regulations of Income and Entertainment Tax Deductions for Cultural/Arts Enterprises (1993), Arts Education Act (1997), the Award for Sponsoring Arts/Cultural Enterprises (1998), and the Regulations for Installing Public Art (1998). Those statutes encouraged the establishment of many performing arts

organizations, private museums/galleries, arts foundations, associations, and sponsorship from corporations. The performing arts organizations established during 1991-1998 account for 59% of the total number of performing arts organizations in Taiwan (The Council of Cultural Affairs, 1998). Professional training for arts administrators to handle those regulations also was emphasized.

The National Culture and Arts Foundation (NCAF) established in 1996 became the largest foundation sponsoring arts/cultural activities in the nation. Although NCAF claims to be a private foundation, the initial endowment of NCAF, \$2 billion NT (\$73 million US dollars), was from the CCA. Current funding resources included funds from the CCA, income from the endowment, donations from public and private sectors, and other income (The Council of Cultural Affairs, 1995; Lin and Lee, 1998). The objectives were: "assisting and organizing cultural and arts activities; making grants for cultural and arts activities; awards for cultural and arts accomplishments; and providing other services to the cultural and arts communities" (The National Culture and Arts Foundation, 1999).

International cultural exchange was developed in the '90s. New York and Paris Cultural Centers were established in 1991. These two centers regularly held exhibitions and performances to introduce Taiwanese/Chinese culture to foreigners. They also contacted local artists, inviting them to perform or exhibit in Taiwan.

Between 1991 and 1997 the CCA started the “International Performing Arts Organization Sponsor Plan” to support and assist excellent performing arts groups to tour internationally (The Council of Cultural Affairs, 1998). These groups not only needed to have unique characteristics which represent the Republic of China, Taiwan. They also needed to have strong arts administrators who could work and communicate with various people and nations.

In 1998, in response to the new “two-day weekend,” the CCA planned many domestic cultural activities to enrich people’s leisure time. Activities included enhancing facilities, promoting cultural tourism in communities, touring arts organizations, training more volunteers, and providing information on available activities through media, Internet, and brochures (The Council of Cultural Affairs, 1998). In response to a demand for cultural information delivered fast and effectively, the CCA began to set up web service since 1996. In 1998, the newly established cyberstage.org.tw collected information about 121 arts organizations for distribution on-line. The result was convenient for promoting cultural activities, research, and discussion (Lai, 2001).

Other cultural events in this period included a change in small-scale theaters, the growth of young dance groups, the increasing numbers of small as well as medium size museums and galleries, funding from corporations, and more legislators

devoting themselves to arts/cultural policies. In the '90s, the number of small-scale theaters increased, but political criticism was not a major theme of their productions. Instead, these groups focused on personal feelings about the society (Yu, 2000). Young dancers established small-scale dance groups. The well established Cloud Gate started a second troupe. These developments assured different generations of choreographers the opportunity to bring various dance styles to audiences (Lu, 2000). There were between 50 and 60 private, small-and medium-sized museums established in the 1990s. Private galleries also were built in great numbers in this period. Economics stability was the main factor in the increase of private collections (Chen, 1997). Economic growth also encouraged corporations to donate funds to arts organizations in the '90s, although this is still not a common practice in Taiwan. Corporations prefer to give funds to arts organizations with prestigious reputations that match their corporate images, and that improve their public relation (Liu, 1998).

Cultural issues also attracted political and legislative attention in the middle of '90s. During Chen Shui-bian's term as mayor of Taipei, 1994 - 1998, he emphasized cultural policies, and suggested the creation of Taipei Cultural Council. The recommendation was not passed until Ma Ying-jeou won the mayor election in 1999. Taipei Cultural Council was the first city cultural council in Taiwan. This result in some legislators viewed themselves as "Cultural Legislators," focusing on the setting

of cultural policies. The Performing Arts Alliance/Association, a private sector, association of performers, organizations, and arts administrators was established in 1996, and devoted itself to advocacy of arts/cultural policies (Lin and Lee, 1998).

The third wave, 1991 to present, with its fast changing cultural environment, has been the most significant in the development of arts administration in Taiwan. Growth in the field suggests the need for professional training in arts/cultural administration. Internal change factors in this wave were the growth the size of organizations and the growing complexity of tasks. Arts administrators must now deal with many different layers of administration and relationships both inside and outside of organizations. More organizational management, human resource management, and leadership need to be highlighted. External factors, such as competitions, technology, economics, and legal/political change significantly influenced the development of arts administration.

Stable economics and politics created a good environment for the growth of the arts/cultural industry in the early of the '90s. When the People's Republic of China threatened Taiwan militarily in 1996, the Asia Financial Crisis hit in 1997, and the economy fell to the lowest point after the DPP administration began, those circumstances added to the complex challenges in the late '90s. Although arts organizations faced a funding cut back from both the governmental and the private

sides, many new arts organizations (nearly 59% of total number in existence today) were established during this period (the Council of Cultural Affairs, 1998). The result is the competition among programs for funding and audiences hit a high point. Arts administrators also needed to design programs to meet the needs of multiethnic groups.

Technology development also added to competition. The Internet created easy access to information. Tickets could be purchased on-line, exhibition could be viewed on-line, and computers were used as a medium for creating art. Arts organizations need to catch up to the changes in technology or they may suffer in the competitive environment. Additionally, international exchange became popular because of the rapid development of technology. International touring of exhibitions and performances not only present the unique culture of Taiwan, but also serve as a diplomatic tool to build non-governmental relations with other countries. Those challenges forced arts/cultural administrators to seek professional training in order to deal with complex situations.

An increased recognition of the importance of arts administrators and a consequent appreciation of arts administration as a profession were the characteristics in this decade. Many arts administrators who received formal "arts administration" training from foreign countries, such as USA and British, came back to Taiwan to

work. The "original" arts administrators who have accumulated their experiences in this area for 10-30 years began thinking about in-service training. The demand for professional arts administrators increased.

In large part, the contemporary skill repertoire of Taiwanese arts administrators was completed in this wave. Now the full compliment of skills included planning and decision making, organizational management, human resource management, communication, fundraising, marketing, government relations, leadership development and team building, artistic programming, educational programming, financial management, legal awareness, information analysis and research utilization, and computer publications. Advocacy/lobbying was an important skill for both public and private administrators. Cultural issues became an issue which attracted a constituency in the political arena. Communication skills evolved from a focus on inside communication, to inter-organizational communication, and finally to an international scope. English or other foreign languages became necessary tools for international exchange programs. Fundraising and marketing skills were significant for private arts organizations, especially as the economy faltered. Public arts organizations also sought cooperation from industries. Outreach programs received attention in this decade. Community collaborations were emphasized. Museums developed sound programs for educating young audiences, although performing arts

organizations still tended to lack the experience to design education programs.

Information analysis and research utilization became popular because of a growing need to supply evidence demonstrates accountability. Computer literacy became a basic skill in this wave, and one that is now essential to securing an arts administration position.

Workshops for training arts administrators were held by various organizations including governments, associations, and universities. Most courses were related to marketing, general management, financial management, and laws/regulations. Formal arts administration programs at the graduate level have been established since 1998.

There are four universities which have graduate program in arts administration including Nanhua University (1998), Yuan-Ze University (1999), National Institute of the Arts (2000), and the National Sun Yat-sen University (2001). A museum study program was created at Tainan National College of Arts in 1996.

Three Thematic Perspectives

On the past 50 years, the development of arts administration in Taiwan has been rapid and dramatic. The business of the arts started with both public and private ownership, moved into nonprofit-like business. Finally, although the divided line is unclear, three sectors: public, nonprofit, and commercial has been developed. Major

cultural activities shifted from being government dominated to involving private management. This change resulted from Taiwan's own development, the situation with mainland China, and influences from western countries--especially the United States. One can review changes chronologically, but thematic thinking provides additional insights about the situation. Three forces--legal changes, contextual developments, and the development of facilities and institutions--are addressed in the following sections to highlight changes in the past 50 years. These three changes are major forces in the development of professional training in arts administration.

Legal Changes

Historically, Taiwan's government has been a top-down centralized system. In the past, the Central government decided what were "public interests" for the whole nation. The introduction of new concepts, activities, or the promotion of social changes relied on official acts or regulations to enforce their implementation. Fourteen key regulations/acts have related to arts/cultural industries have established in the past 50 years. They are:

- (1) The Social Education Act (1953, 1959, and 1980),
- (2) The Regulations of Managing Performing Arts Business and Performers (1979, 1992),

- (3) **The Standards of Free Income Tax for Educational, Cultural, Welfare, and Charitable Institutes and Organizations (1979, 1994)**
- (4) **The Enhancing Culture, Education, and Entertainment Activity Act (1981)**
- (5) **Preserving Cultural Heritage Act (1982)**
- (6) **The Monitoring Statues of Cultural and Arts Foundation (1985, 1990)**
- (7) **The end of the Martial Law (1987)**
- (8) **People's Organization Act (1989, 1992, and 1993)**
- (9) **The Regulations of People Relations between Taiwan and the Mainland China (1992, 1997)**
- (10) **The Regulations of Cultural/Arts Sponsoring and Award (1992)**
- (11) **The Regulations of Income and Entertainment Tax Deduct for Cultural/Arts Enterprises (1993)**
- (12) **Arts Education Act (1997)**
- (13) **The Award for Sponsoring Arts/Cultural Enterprises (1998)**
- (14) **Regulations of Installing Public Art (1998)**

These acts and regulations related to arts/cultural enterprise, and in the early period focused on the concept of social education to provide sound activities for the people's leisure time. After the establishment of the CCA, more specific arts/cultural regulations were promulgated. Acts/regulations for preserving cultural heritage,

monitoring arts/cultural foundations, promoting arts education, and installing public art indicate that the government has reorganized the public policy structure that concerns arts and culture.

The regulations that manage performances and performers appeared at the end of the '70s, reflecting the increasing numbers of artists and private arts businesses, and, thus, the need to have laws regulate them. Tax incentive regulations showed up in 1979 as a part of efforts to advance educational and charitable activities. Awards were created for enterprises which support and sponsor arts/cultural activities. Finally, specific tax regulations for arts/cultural organizations were enacted in 1993. In each instance, the intention of the government was to shift or share the power of the major arts/cultural industries with the private sector.

The lifting of Martial Law allowed for direct communication between Taiwan and the mainland China. Cultural diplomacy became an important tool to enhance understanding and communication after 40 years of separation. Subsequently, regulations concerning cross-strait cultural exchange were established. The end of Martial Law also opened the door of freedom of expression. People were allowed to form organizations and political parties with no difficulty and censorship limiting artistic expression all but disappeared. In short, the legal environment effecting the arts of Taiwan went through significant changes which, in turn,

encourages arts administrators to seek systematic training that would provide them necessary legal knowledge.

Contextual Developments

Contextual developments refer to a change of ideology in Taiwan during the past 50 years. Three events are contributed to these changes: the cultural battle between Taiwan and China, the influence of western culture, and the struggle by Taiwan to establish its own identity. The antagonistic situation between Taiwan and China resulted in cultural activities, especially those sponsored by the governmental, advancing the message of “opposition to Chinese Communism and resisting Soviet Russia.” The goal of KMD regime was to overthrow Chinese Communists and take the land authority back. Artistic expression was limited at that time. At the same time, the Chinese Communists were telling their people how crude that KMD regime was. At its apex, the culture battle pitted the “Cultural Revolution” from the People’s the Republic of China against the “Cultural Renaissance” from the Republic of China (Taiwan). Chinese Communists thought that all traditions, belief, and customs were obsolete, and needed to be removed from the people’s minds. Many artists and other cultural workers were persecuted during that period. In contrast, Taiwan devoted itself to the preservation of Chinese traditions. The National Museum of History and

the National Palace Museum were built, and a tradition of preserving cultural heritage was established.

Because of Taiwan's geographic accessibility situation and the influence the country has had from the western countries, especially since the World War II, a degree of "Americanization" has occurred. Not only has Taiwan obtained financial aid from the United States, but it has also adapted many systems from the USA, in fields as diverse as education, medicine, technology, social construction, and artistic expression. Both the context of opposition to Communist China and the effects of Americanization fueled such questions about Taiwan's identity as "What is Taiwan?" And, "What is Taiwanese culture?" In the early stage the KMD regime consisted of people from provinces in mainland China rather than Taiwanese. Debate about whether the culture that the KMD brought to Taiwan really represent the Taiwanese was not allowed until the decline of the KMD's power, and the lifting of Martial Law at the end of the '80s. The voices of Min-Nan, Hakka, and aborigine began to be heard. Multiculturalism was emphasized although after 50 years, Taiwan's new generation is naturally a combination of many ethnic groups even internationally.

Arts administrators encountered dramatic changes in contextual developments in the past years. Their needs to follow the political situation, and to adapt their

programs and administrative skills to these changes has contributed to their interests in professional development.

The Development of Facilities and Institutions

Finally, institutionalization and facility construction also created a demand for new management skills and a different context for managers to work in. The following list presents the major cultural facility construction during the past 50 years. The list does not include organizations which were established before the 1949. They are:

- (1) Several Social Education Halls (1953)
- (2) National Museum of History (1956), National Taiwan Arts Education Institute (1957), and National Museum of Natural Science (1958)
- (3) National Palace Museum (1965)
- (4) Taipei Symphony Orchestra (1969)
- (5) National Dr. Sun Yat-sen Memorial Hall (1972)
- (6) Cloud Gate Dance Theater (1973)
- (7) The 12th National Construction/Cultural Centers (1977)
- (8) Shin-Shiang Arts Agency (1979)
- (9) The Council of Cultural Affairs (1981)
- (10) Taipei Fine Arts Museums (1983)

- (11) Performance Workshop (1984)
- (12) Ju Percussion Group (1986) and Ping Fong Acting Group (1986)
- (13) National Chiang Kai-shek Cultural Center (1987)
- (14) Many small-scale theater companies, foundations, and associations (at the end of the 1980s)
- (15) Many galleries, small as well as medium size museums, performing groups (the beginning of the 1990s)
- (16) National Culture and Arts Foundation (1996)

The trend of organizational development is from a single institute in the public sector to the establishment of many organizations on the private side. The rate of institution building was relatively slow before the 12th National Construction. It increased after the lifting of Martial Law in 1987. Such institutionalization changed not only internal management responsibilities, but also external administrative skills. Organizations became more business-like and relations with other organizations became more significant. Arts and cultural enterprises evolved into an “industry” that is just as essential as other industries. Such shifts have required arts/cultural administrators to better prepare themselves to deal with an increasingly complex situation.

Conclusion

To sum up, the change of the last 50 years created the environment of today's arts administration in Taiwan. The skills that effective arts administrators require have increased over time and continue to develop. As a consequence 15 skills now constitute the arts administrators portfolio:

- (1) planning and decision making,
- (2) organizational management,
- (3) human resource management,
- (4) communication,
- (5) fundraising/grant writing,
- (6) marketing/audience development,
- (7) government relations,
- (8) leadership development and team building,
- (9) artistic programming,
- (10) community/outreach programs,
- (11) financial management,
- (12) facility management,
- (13) legal awareness,
- (14) information analysis and research utilization, and

(15) computer applications

Strategic management which would be on a Western list, is missing, and attention to board development has only been highlighted since the middle of the '90s. A more detailed discussion related to the organizational size, sector, and disciplinary context for such skills is presented in chapter eight and nine.

CHAPTER 5

COMPARING WESTERN/HISTORICAL FRAMEWORK AND TAIWANESE HISTORICAL FRAMEWORK

Limited resources and changing environments motivate arts administrators to search for better methods to manage their organizations. Information can come from studying models from other countries, and from looking at the history of one's own country. Past history may be the root of current dysfunction. One cannot understand a complex situation by examining the present alone. Fraenkel and Wallen (1996) define four purposes for using historical experiences in research: to gain awareness of what has happened in the past and learn from failures or successes; to investigate how things were done in the past to see if there is an application to current problems; to assist in prediction; and to develop a sense of complex relationships or trends over time. The historical framework demands a systematic collection of data--searching documents, relics, or interviews, to understand who did what, where, and when; to interpret facts meaningfully; to generalize from similar events; to build a pattern; and to shape the past for present use (Kaestle, 1997; La Pierre and Zimmerman 1997).

In chapter two, a five wave historical framework in arts administration in the west was presented. Through the analysis of past events related to arts administration in

western countries, a pattern that could be adapted or used as a reference for the training and practice of Taiwan's arts administration has been generated. The theoretical framework was used in three ways to assess situations in the field of arts administration in Taiwan: (1) discussing each element of the historical model; (2) comparing the various waves; and (3) comparing similar historical events and circumstances.

Elements in the Historical Model

Six elements of the historical model were used as a framework to write chapter four. The main arena and time frame of practice was Taiwan from 1949 to today, and the United States was the major reference country. The selection of historical events and cultural developments included four perspectives: political, economic, cultural, and social. The political perspective focused on policies, the Council of Cultural Affairs' actions, and regulations such as tax system, the criteria of establishing nonprofit organizations, regulations related to professional and amateur organizations, and board composition. Because of Taiwan's top-down system of control, the Central government held most of the power of distributing resources. The amount of the annual budget going to cultural activities strongly influenced the dynamics of arts organizations in Taiwan. The governmental grant award system also had an impact on the health of the arts and cultural industry. Economic development had a significant impact on audience attendance and private support available to arts organizations. Marketing and fundraising strategies also were elements incorporated into a discussion of the economic issues. The various national and international cultural ideologies, concepts, and movements as well as

trends in art specific to Taiwan influenced artists' creation and expression. These trends and attitudes were also reflected in the style of arts administration. Finally, social trends such as issues of gender, professional action, and education indicated current value placed on arts and arts administration. Influences of new technology also were discussed.

Factors change over time and may influence either external or internal contexts in which Taiwanese arts administrators operate. Internal factors referred to changes within an organization and may include such things as the growth of the organization and an increase in the complexity of tasks. Internal factors affected Taiwan especially after the 1980s when organizations built in the first wave started to develop. External factors that influenced Taiwan's development include political, legal, economic, competition, technology, and international conditions. Those changes created a unique environment of Taiwan's arts administration.

The characteristics and skills needed to be a successful arts administrator were identified after each wave. The characteristics of arts administrators were associated with those of public service and public authority in the first wave, with formal arts and humanities education in the second wave, and with emphasizing on professional training in the third wave. The skills listed were tasks that arts administrators needed to accomplish in each wave. The skill repertoire was summarized at the end of the chapter four. Curriculum/training programs were discussed in each wave. Training categories included the National Examination, workshops, single courses at the undergraduate level, and programs/departments at the graduate level.

The analysis of the six elements of the historical model helped to build a basic understanding of Taiwan's arts administration. With this understanding, the next step is to relate the waves of Taiwan's development to the development of other cultures.

Comparing Each Wave

The historical model for the western development of the business of the arts had five waves, and a time span from 534 B.C. to the present today. The total period was 2535 years. The history of arts administration in Taiwan discussed in this dissertation only lasted 52 years, and three waves were identified. Table 5.1 presented the waves and different time lines.

	Western Model					Taiwan's Model		
Waves	1 st	2 nd	3 rd	4 th	5 th	I	II	III
Time	534 bc- 1600ad	1601- 1800	1801- 1950	1950- 1990	1991- Today	1949- 1980	1981- 1990	1991- Today

Table 5.1 Waves and Time Lines

The first and second waves of development in western countries took 18 centuries to achieve. After entering the third wave, development was more rapid and many cultural related events occurred. Taiwan's development shows a similar situation starting slowly in wave I and getting faster in wave II and III. Taiwan's total history is covered by the fourth and fifth waves of the Western model with many similarities. Although this

dissertation does not discuss historical and cultural evolution in Taiwan before 1949, this does not mean that there were no cultural activities or administration before that period. The early and complex history of Taiwan is beyond the scope of this dissertation. Table 5.2 compares the basic historical and cultural events in the Western and Taiwan's model.

Time	Western Model	Taiwan's Model
534bc-1600ad	State/church sponsored arts activities Art forms developing	
1601-1800	The population of artists increased The state-run system in France and Germany	
1801-1950	Governments support system in Great Britain; private support system in USA evolves Arts institutions established, especially in major cities Audiences declined for live performances face competition from medium, entertainment and foreign arts	
1949/51-1980	The Ford Foundation help build regional arts organizations Corporation sponsor Public support for the arts established and grow Reagan administrative year Build national network for arts production	Against Chinese Communists Western ideology and culture entering Modern art forms introduced to Taiwan Cultural Revolution versus Cultural Renaissance Audience declined from live performances The 12 th National Construction
1981-1990	Build national audience for the arts National support for arts levels off	The Council of Cultural Affairs established The lifting of the Martial Law The growth of the private arts organizations and foundations The cross-strait cultural exchange Arts/cultural regulations/laws established
1991- Today	Multiculturalism Economic value of the arts New technology and globalization Rethinking creativity	Multiculturalism More private museums, galleries, and service organizations established Corporation sponsor Community concept The development of cultural councils Legal awareness The National Cultural and Arts Foundation New technology and the development of international exchange

Table 5.2 Historical Events and Cultural Developments

Comparison I

The time period of Taiwan's wave I in the development of arts administration was covered by the fourth wave of the Western model, but the development of the historical and cultural events were a combination of the first, second, and third waves of the Western model. From political and social perspectives, governmental and religious powers influenced the development of arts administration in western countries and Taiwan. Historically, as in many European countries, Taiwan's arts and cultural industry was administrated by the government and partially sponsored by religious institutions known as temples. In Taiwan, the power of temples did not evolve into the political authority they became during the Middle Ages in western European countries. The Taiwanese situation was more like the United States, a kind of private support system.

At the same time, various western art forms were introduced. These challenged Taiwanese/Chinese traditional art forms. This fact is similar to what happened in the USA in the 19th century when many orchestras and operas were performed in an effort to match Europe's cultural institutions. But while cultural influence from western countries opened a door to the development of modern arts in Taiwan, in the USA the effect was to look backward to historical European heritage. The population of artists increased in the Europe between 1601 and 1800, a situation reflected in Taiwan in the 1970s. During this decade some arts organizations were established in Taiwan, but most of them remained rudimentary.

The invention of radio and film caused the decline of live performance of western countries in the 1920s and in the 1950s television had the same affect. Taiwan's audience

decline came from the threat of TV in the 1970s. European countries developed national networks of performing spaces in the early of the 20th century; the US built its network in the 1960s and 1970s; but Taiwan did not begin its the 12th National Constructions until the end of the '70s.

Comparison II

The time period of wave II in Taiwan was also covered by the fourth wave of development of the Western model. Like of the Western model, wave II of arts administration in Taiwan appeared partially impresarial and partially administrative. Professionalization and institutionalization as the significant differences distinguished the impresarial and the administrative periods. The social and cultural situations in Taiwan's wave II gradually moved arts managers from being impresarios to being administrators.

Demand and supply of arts activities were increased because stable economic development in western countries in the 1960s and in Taiwan in the 1980s. This situation matches what Baumol and Bowen described in 1966 when they said that after an industrial economy had grown and citizens' material needs could be met, they would adopt nonmaterial values which could be satisfied by attending arts activities. The power of the private sector became much more important to the arts and cultural industry after this wave, especially after the lifting of Martial Law in Taiwan. This action marked a significant shift in the relative roles of public and private sectors. Something similar happened in the US, but in a reverse way. The Taiwan shift moved power from public control (Martial Law) into the private sector. In the US and in many other western cases, War World II resulted in a strengthening of the power and influence of the government—

power which it kept in the post-war decades. The Ford Foundation and other foundations brought large scale funding to the US arts organizations in the 1950s. Many foundations were established in the 1980s in Taiwan after the thirty years of the Ford Foundation. While these foundations offered many services to the public, they did not provide significant support to arts/cultural organizations. Many government regulations affecting art and cultural were set in the '60 in the US. Approximate twenty years later, Taiwan began to focus on establishing similar regulations. The CCA was built sixteen years after the NEA. Both organizations will be addressed in the next section of this chapter.

Comparison III

Finally, wave III in Taiwan was simultaneous to the fifth wave of the Western model. The cultural development of wave III actually combined aspects of both the fourth and fifth waves, referred to as the administrative and contemporary periods in the US. Diverse cultures gave rise to new programs for both the US and Taiwan's audiences even through the degree and motivation were different. Corporation sponsoring, which become important in the US in the '60s, did not appear until the '90s in Taiwan, and still was not a common occurrence. The major factors influencing the development of arts administration of the fifth wave—shifting public/private funding roles and advanced technology and globalization—also had an impact on Taiwan's arts administration. In Taiwan, increasing private power resulted in more cultural business, the establishment of more museums/galleries, production of more arts activities, and increased contributions to arts/cultural industries. The environment of arts/cultural industry in Taiwan was significant change compared to thirty years ago, but became similar to what American

arts administrators face today. Additionally, there was a growth in international exchange and cross-national arts touring. Technology made it possible for countries to have more contact with each other. This situation is described by Bennett (1991) when he says there is a "tendency [for] societies to grow more alike, to develop similarities in structures, process, and performances" (p. 215). The similarities mentioned above support the idea that Taiwan has much to learn from the experiences of other countries both in terms of administrative practice and administration training.

Comparing Changing Factors and Added Skills

Table 5.3 summarizes changing factors and environmental conditions that produce various skill needs. In each wave of the Taiwan and the Western models, major change factors and skills needed to meet the environment of that particular time period are listed. This table highlights the connection between factors and skills, as well as the difference between waves and between the two countries. The skills may have different names in various periods, and the term that best described that particular situation was chosen. The comparison of current skill repertoires of western countries and Taiwan will be addressed in chapter nine.

Time	Western Model		Taiwan's Model	
	<i>Change factors</i>	<i>Skills</i>	<i>Change factors</i>	<i>Skills</i>
534bc-1600ad	Demand for more organizations Various sponsorships	Planning and decision making Organizing Communication Raising funds Relations with authorities Artistic programming Leading Financial concerns Regulations		
1601-1800	Increased artists and organizations	Organizational management Marketing Government relations Artistic programming Financial management		
1801-1950	Enlarging arts organizations Economy growing Political power /world war II New inventions	Organizational management Human resource management Fundraising Marketing Government relations Facility management		

Table 5.3 Condition Elements and Added Skills

(Continued)

Table 5.3: Continued

Time	Western Model		Taiwan's Model	
	<i>Change factors</i>	<i>Skills</i>	<i>Change factors</i>	<i>Skills</i>
1949/51-1980	Foundation funding Public funding	Strategic planning Board development Marketing/ audience development Grant writing/ fundraising Government relations Financial management Leadership development Outreach/community Legal awareness Research Utilization Basic computer skills	Political/ against Chinese communists Developing art forms Economy growing New inventions Increased artists and organizations 12 th national construction	Planning and decision making Organizing Communication Government relations Leading Artistic programming Financial concerns Regulations Marketing
1981-1990			Firmly economy Enlarge arts organizations Political/the lifting of the martial law Shifting of power from public to private	Organizational management Human resource management Grant writing Marketing Government relations Leadership development Artistic programming Financial management Facility management Legal awareness Research utilization Basic computer skills
1991- Today	Multiculturalism Advanced technology	Strategic management Diverse programming Information analysis Computer applications	Multiculturalism Foundation funding Advanced technology	Strategic planning Fundraising Recognizing board importance Diverse programming Outreach/community Information analysis Computer applications Advocacy

In listing the skills needed by arts administrators in each environment, Taiwan's wave I is almost identical to the Western model's burgeoned time, the first wave. For example, basic managerial skills such as planning and decision making, organizing, communication, leading, and financial concerns were applicable to daily operation. Both of Taiwanese and European arts administrators needed to work on the relations with different authorities. Governmental relations and regulations were emphasized in both models. Various art forms and the increasing population of artists in both models challenged arts managers to rethink their arts presentation and influenced the production of artistic programming. Obtaining funds from royal patronage was a situation that did not appear in the wave I of Taiwan. Technology and the competition for audiences among the growing numbers of arts organizations in the third wave of the Western models and the '70s of Taiwan, encouraged arts administrators to work on their marketing skills. Finally, cultural facility construction moved arts managers into professional training in the both models.

Taiwan's wave II presented dramatic environmental changes in arts and culture administration. Expanding arts organizations caused arts administrators in wave II to deal with organizational and human resource management, which was similar to challenges arts administrators faced in the establishing and impresarial periods of the Western model. Starting with the 12th National Construction, facility management skills became important in Taiwan's wave II, something western arts administrators dealt with in the impresarial period.

The fourth wave, the administrative time in the Western model, was a period in which arts administrators needed to deal with more complex tasks. This wave marks the beginning of professional arts administrators. Most skills were developed in this wave. Examples include: theories of planning and decision making ('50s-'60s), strategic management ('70s-'90s), board development, leadership ('60s), financial management especially from governmental funding ('60s), facility management ('60s), regulations ('60s), and computer started to be used ('60s). In Taiwan, the same skills were developed 20-30 years later, and some skills, such as strategic management and board development, have still not developed to western levels even in wave III. Skills for running service organizations such as foundations and associations, as well as understanding legal regulations also were highlighted. One interesting finding was that the skills in the Western model developed completely in the early stage of the fourth wave, were not developed in Taiwan until the end of wave II. This fact implies the progress of professionalization. The fourth wave in the Western model was well developed and presented the needs for diverse managerial skills. The early period of wave II in Taiwan just marked the change from the impresarial to the administrative period. The more completed development in arts and cultural industry, the more skills are needed. Additionally, Taiwan's arts administration development seemed to more from an emphasis on the Central governmental to local and private involvement, while the US evolved from private to the Federal support, and then to the local governments. This pattern presents the fundamental difference between these two systems of support for the arts.

Arts organizations grew and became more complex in the last waves of both areas—thus required new and added managerial skills. Technology challenged the training of arts administrators in the contemporary wave and wave III of both models. A set of skills that relate to the development of technology and globalization, skills such as computer applications, information analysis, communication cross nations with bi-or-multi languages, broad understanding of different cultures, and considerations of community and diversity programming, were highlighted in both areas. However, Taiwanese arts administrators were behind western countries in developing skills such as strategic management, board development, community outreach, and fundraising in Taiwan. Because Taiwanese arts administrators will need to acquire all skills in a short time, training programs will need to cover broad considerations both across the time and organizational context.

The developmental waves of both the West and Taiwan include internal and external change factors. Internal factors refer to growth of organizational size and the increasing complexity of tasks. The organizational life cycle while appeared in the fourth wave of the Western model also could be seen in the Taiwan's wave II. Economic and political environments influenced both Western and Taiwanese development. The battle between Taiwan and China was a unique situation. Taiwan could learn little from the Western model in regard to this situation. Only the political division of Germany after World War II and its subsequent reunification could offer advice.

Other Comparisons

The characteristics of arts administrators in the both models are presented in Table 5.4. Wave I of Taiwan's arts administrators were impresarios as in the Western model. Arts managers were self-taught and learning from experience. The arts administrators in the wave II were a combination of impresarios and administrators. The arts administrators in the wave III of Taiwan's development moved toward a contemporary style of management—creative versatility. Each unique period related to its specific environment; and the challenges of the environment produced arts administrators with different characteristics, required knowledge, and skills. Reviewing both models, one discovers that Taiwan's arts administrators were attempting to catch up and learn the important skills necessary to increase their abilities to deal with challenges on a more equal, predictable, and professional basis.

Time	Western Model	Taiwan's Model
534bc-1600ad	Owners operating Good relationship with authority	
1601-1800	Complex tasks More relations	
1801-1950	Diversity background in the 19 century Arts background in the 20 century	
1949/51-1980	Formal education in arts administration Wider responsibilities Business knowledge	Public arts administrators with educational and political administration experience Private arts managers: master-disciple, with arts background and learn management from work experience
1981-1990		Formal arts and humanities education
1991-Today	Professional and continuing training Specific skills	Professional training

Table 5.4 Characteristics of Arts Administrators

The profession training of arts/cultural administrators began at the end of the '60s in western countries, and approximately two of third arts administration programs in the United States were established in the '70s to '80s. Taiwan began a series of workshops in the '80s, and has established arts administration programs at the graduate level only since the end of the '90s. Taiwan's programs were established thirty years after the US programs. Although entering the field later than the US, both countries experience similar conditions of political, economic, and social. When similar conditions occur, similar skills also are required. Therefore, applying and adapting programs and structures

from the US Model to create a blueprint can save the time and energy in planning a new program in Taiwan. Nonetheless, Taiwan's unique situations also need to be considered when designing training programs.

In short, comparing Taiwan's waves with the Western model is another way to obtain understanding of how historical resources can be used to interpret Taiwan's current situation. Taiwan's situation compressed the Western waves in time and elements of individual waves are less distinct and more commingled. Aspects of the impresario and the professional arts manager models occurred simultaneously. Arts managers in Taiwan were likely to be trained in one wave and continue to be active into the successive waves. This situation creates two distinct attitudes toward training. One has strong motivation from the individual need and has the capacity to adapt, and continue evolving their skills and approaches while performing their duties. Conversely training experiences, collectively, slow down the education and training system's capacity to evolve since professionals in the field may not see the need for such change or may feel threatened by it. With less compressed waves, such as those in the Western model, one generation could replace another and make institutional, policy and systemic evolution a bit easier.

Comparing Similar Historical Events

Comparing the historical development of arts administration in Taiwan with that of western countries is the other way to use historical resources to understand current situations. Two events were selected as examples to compare the similarities and

differences: facility construction and the establishment of the officially cultural organizations.

Facility Construction

In the twentieth century, European arts institutions reached into smaller communities and developed national networks of performing spaces, creating more jobs for artists and arts managers. In the United States, in the 1960s, there was also a growth in the construction of performing arts facilities (NEA, 1976). The increased number of performance spaces created more opportunities for artists as well as arts organizations. Professional facility managers were also needed. In Taiwan, the National Construction of cultural facility projects began in 1977 (Kuo, 1992). This construction included cultural centers, libraries, museums, and performance spaces. The increase in cultural spaces created more activities for citizens and increased job opportunities, just as they did at that time in Europe and the US. They also encouraged booking agencies to bring world-famous artists and groups to Taiwan. There is a growing need for trained and experienced arts administrators to operate these facilities.

However, the impetus to create cultural venues was different in each nation. In the United States, the building of cultural facilities came in response to the many itinerant organizations that lacked performing space, as well as an effort to redistribute concentrations of programming capacity in a few locations to broad geographic provision and access by sending it on tour through public support. The situation was reverse in Taiwan. The major focus was on the social value on the arts. The traditional view was that sound arts and culture activities have a positive impact on the development of society

and civilization. Arts/cultural activities were a type of social education. Therefore, the Central government should promote cultural activities and facility construction supported that concept. Many cultural centers were built in the '80s, but because there were relatively few arts organizations capable of producing programming, arts programs/organizations in the North area were encouraged touring to other cities/counties of Taiwan.

The NEA, the CCA, and the NCAF

Another comparison can be made between the establishment of the National Endowment for the Arts (NEA) in 1965 (USA), the Council of Cultural Affairs (CCA) in 1981, and the National Cultural and Arts Foundation (NCAF) in 1996. In its early stage, the CCA had the features of the NEA, but also needed to focus on planning and policy setting. Both the NEA and the CCA were federally mandated and represented the highest level of official arts organizations. In addition, they both offered grants to talented individuals as well as arts organizations. They conducted research and provided information to arts organizations. Yet one important function of the CCA was to provide basic guidelines and policies for cultural development (The Council of Cultural Affairs, 1999). In other words, the CCA was responsible for the setting of cultural policies and planning as well as promoting cultural development. This organization was given the power to lead the cultural industry in Taiwan. The NEA did not share this mission, and most people thought of this organization only as a source of funding. Basically, responsibility for cultural planning rested with other public arts organizations, such as state arts councils and local arts councils in the USA.

The NCAF adapted and imitated the structure and concept of the NEA. The NCAF shared most missions with the NEA: awarding funds to talented individuals and arts organizations, as well as conducting research. The purpose of establishing a national foundation was an attempting to separate a grant/award system from the CCA, and the foundation took over many responsibilities for holding arts activities. This allowed the process of awarding grants to be done openly and fairly, and the CCA could focus more on cultural planning and policy setting. Yet the NCAF did not accumulate as much funding as the organization expected. The CCA still set the budget for the NCAF. Moreover, the CCA continued to offer funding to arts organizations. This situation created a double federal funding system in Taiwan.

The Historical Framework and Skills

Both the Western historical model and Taiwan's historical model generalized the skills needed by the time and environmental changes. The skills emerged from the special challenges that arts administrators encounter. The historical model/skill repertoire from West can be a blueprint for Taiwan's arts administration training program because: 1) Taiwan's system has been adapted from other systems—most notably the US; 2) there is a similarity among countries in political and economic development; and 3) globalization results in a trend towards a shared set of managerial needs. The seventeen skills were used by Taiwan's arts administrators with different degrees of emphasis. A complete match of Taiwan's skill repertoire was developed through a review of literature dealing with Taiwan's arts administration history, interviews with arts administrators, and

surveys distributed to arts organizations. Chapter seven and eight will analyze survey results in a variety of ways, and chapter nine will compare the different skills from Western and Taiwan's perspectives.

CHAPTER 6

METHODOLOGY CROSS-CULTURAL RESEARCH AND COMPARATIVE PUBLIC POLICY

This chapter will address conceptual and methodological issues involved in the cross-cultural and comparative analysis that was used in this research to design the survey and interview questions. Any adaptation of the structure of the arts administration training in western countries is also related to issues of cross-cultural and comparative public policy research. The setting of training programs always involves the setting of "policy," such as the educational policy etc. Public as well as nonprofit arts administrators also are associated with various degrees of policy decision making. Therefore, conceptual issues involved in cross-cultural and comparative analysis will first be discussed. Methodological issues, such as selection of research questions, site and participants, methods of collecting data, and methods of data analysis will be addressed in the later part of this chapter.

Cross-cultural Research and Comparative Public Policy

In order to function successfully, contemporary arts administrators seek the most effective and efficient way to manage their organizations. When a pressing problem occurs and no previous examples can be followed, arts administrators can examine the

experiences of other organizations, including those in other countries. Examining solutions to similar problems in real situations from other countries may suggest to arts administrators what to do and what not to do. Moreover, developments in technology and the growth of globalization increase opportunities to exchange information and experience across nations and across cultures.

In Taiwan, arts administration is a developing industry and there are relatively few lessons to be drawn from its past. By comparison, arts administration is well developed as a profession in western countries, with university programs for training arts administrators emerging since the end of '60s. Since World War II, the United States has become the world leader in the study and practice of arts administration. Therefore, copying, emulating, transferring, and adapting strategies from western countries, especially the US, can assist Taiwan's arts administrators to conceive, establish, and develop a system for their own arts industry.

However, there are many social-cultural differences between western countries/US and Taiwan. These include differences on values and beliefs, education, economic situation, and political system. For example, in Taiwan, the older generation (over 65) was taught that studying arts was useless, and only someone who could not perform well academically would study arts. Yet arts education in the visual arts has been included in the standard curriculum since 1949 (Lin, 2000). Ironically, the public viewed arts as an entertainment, rather than as a serious profession. Other differences, such as centralized public support in Taiwan versus the predominance of private patronage in the US, or the importance in Taiwan of passing the National Examination to

obtain a position in public arts organizations etc. were discussed in chapter four. Such factors have created not only a unique case for arts administration in Taiwan, but also a unique Taiwanese attitude toward supporting the arts and establishing arts policies.

Literature

The significant literature in cross-cultural research and the comparative public policy includes: Adler (1977), Armer and Grimshaw (1973), Brislin, Lonner, and Thorndike (1973), Reinhartz (1992), Vijver and Leung (1997), Journal of Multi-cultural and Cross-cultural Research in Art Education (JMCRAE), Bennett (1991, 1992), Dolowitz and Marsh (1996, 2000), Heidenheimer, Heclo, and Adams (1990); Rose (1993), The Journal of Arts Management, Law, and Society (JAMLS), and International Journal of Arts Management. Most of the cross-cultural references are from sociology and psychology and have a more behavioral orientation. There are few references directly from art education except JMCRAE which provides many actual research experiences in cross-cultural areas, but little information about methodological problems. The sources of comparative public policy research are chosen from a policy perspective and discuss cross-national research as well as comparative issues. All of these studies involve applying knowledge of policies, administrative techniques, institutions, and ideas from one political setting to develop policies for another political system (Dolowitz and Marsh, 2000). Volume 27, November 4, winter 1998 of JAMLS is made up of a series of articles that discuss cross-national arts policy issues. International Journal of Arts Management also addresses issues of arts administration from perspectives across countries.

Conducting Cross-cultural and Comparative Public Policy Research

During the last decade, cross-cultural research has been an increasing element in the study of disciplines such as psychology, sociology, management, marketing, and political science (Vijver and Leung, 1997). Cross-cultural research is empirical study in which members in the study are from various cultural groups who have had unique experiences that lead to significant differences in behavior and other social-cultural situations (Brislin, 1977). Cross-cultural research also is a comparative research that allows one to examine “the generalizability, the variability, and the correlates of modes of behavior” (Sweetser, 1977, p. 94). The purposes of cross-cultural research are to compare and evaluate social policy, to illuminate a phenomenon these societies share, and to generate theory (Reinharz, 1992). Vijver and Leung (1997) offer several reasons why cross-cultural research is popular in this decade. These include the opening of international borders, large migration streams, the globalization of economic markets, increased international travel, increased cross-cultural communications, and technological innovations (p. xi).

Heidenheimer, Heclo, and Adams (1990) define comparative public policy as “the study of how, why, and to what effect different governments pursue particular courses of action or inaction” (p. 3). As Dolowitz (2000) mentions, the increase of globalization, due in large part to advanced technology and communication, has accelerated interest in doing cross-national research. Such research encourages the occurrences of policy transfer. Heidenheimer, Heclo, and Adams (1990) identify three reasons for conducting comparative public policy research: to look for guidance, to gain deeper understanding,

and to increase the interdependence among nations. Bennett (1991) offers similar reasons: to see how other nations have responded, to share ideas, to draw lessons, and to bring foreign evidence to domestic policy-making process.

Problems of Content Transfer

What can be transferred from culture to culture needs to be considered. Dolowitz and Marsh (1996) identify seven possible objects of transfer: (1) goals; (2) structure and content; (3) instruments or administrative techniques; (4) institutions; (5) ideology; (6) ideas, attitudes, and concepts; and (7) negative lessons. The US model--setting arts administration programs in university graduate schools to prepare new arts administrators for the field and to provide on-going education for arts administrators in-service--can also be the goal of Taiwan's arts administration programs. The structure and content of US programs--most at the graduate level, offering MA or MBA degrees, with a core curriculum and involving a variety of artistic disciplines--can be directly adapted to Taiwan. Principles, ideas, and concepts contained in curriculum or program are likely to require adaptation to the particularities of Taiwanese economic and political systems. Instruments or administrative techniques are likely to involve regulations and to meet requirements set by the Ministry of Education. Negative as well as positive lessons can be drawn from the practical experience of the US programs. Finally, individual universities should be in charge of their own programs, realizing that some support, monitoring, or responsibility sharing should come from the Ministry of Education or the Council of Cultural Affairs.

Armer (1973) emphasizes the importance of “cultural appropriateness” and “conceptual equivalence.” Cultural appropriateness and conceptual equivalence refers to how directly resources or research from one culture can be transferred to another culture (Armer, 1973). Concepts and meanings also must be equalized. For example, the concept of “cultural exchange” in Taiwan simply refers to any kind of foreign cultural or academic experience; sometimes it just means to present world famous performance groups visiting Taiwan. These exchanges are often initiated for economic profit, but there is usually no essentially educational purpose. This is in contrast to the US, where the term “cultural exchange” implicitly carries an expectation of educational purpose. In turn, the commercial orientation of these Taiwanese cultural exchanges raises a funding issue. Government funding and donations from private corporations have been limited. An arts organization dealing with cultural exchange needed to rely on ticket sales to balance the budget. In contrast, the education aspect of American cultural exchanges has been accompanied by public and foundation funding with less emphasis on earned revenues. Another example concerns the fact that now commercial arts organizations in Taiwan can obtain grants from governments and sponsorship from corporations; the main consideration for awarding these grants is artistic merit and the reputation of the presenting organization. Despite the public nature of such grants, issues of public purpose such as education and outreach are not considered to be important. These two examples show that cultural differences not only exist in the definition of specific terms, but also in concept and context.

Each culture has its unique perspective and this situation creates a different social as well as managerial system. Wagatsuma (1977) describes the difficulty of finding social situations or behaviors that have cultural equivalents in another society. Brislin, Lonner, and Thorndike (1973) state that “the meaning of cross-cultural research [is] determining whether research and research ideas carry the same meaning from culture to culture” (p. 8). The goal is to recognize and discover similarities and differences between comparative cultures, and make sure the copying or adapting is reasonable.

Methodological Problems

Intercultural researchers must deal with various methodological issues they do not have to consider in intracultural research. According to Armer (1973)

The primary methodological implication of foreign settings is that theoretical problems and concepts, strategies for gaining access and data cooperation, sampling method, measuring techniques and instruments, data collection, and analysis procedures, and other aspects of the research process which are appropriate for research in one’s own culture, will often not be appropriate and valid for research in foreign cultures” (p. 50).

Vijver and Leung (1997) emphasize that methodological considerations in cross-cultural research often “center on the enhancement of the interpretability of observed cultural differences and on the reduction of the numbers of alternative explanations for these differences” (p. 3). Therefore, as a researcher, one needs to consider methodological problems when using significant literature sources from other countries (Armer, 1973; Vijver and Leung, 1997). The purpose of these considerations is to adapt some basic principles and strategies to match the special culture in each country and thereby increase the validity and creditability of research.

Methodological problems of cross-national research arise at each stage of the research process. They start at the initial research design, continue through the development and management of instruments, and end with analysis and interpretation (Miller, 1973). In the research design phase, content and concept transferability is an essential issue. How a theoretical framework can be adapted from one culture to another needs to be examined. Considerations related to this area have already been addressed in the former section. The concepts that I transferred from western countries to my research included (1) the notion of changing environment influences training needs, (2) that different skills may be differently valued in various organizational settings.

Instruments are tools to obtain research data. Appropriate instruments can facilitate the researcher's ability to gain accurate data. Therefore, the research design needs not only to consider the extent of conceptual similarity, but also to be attentive to the translation of language. Finally, data analysis must consider the impact of cultural differences. Is the interpretation reasonable in this particular culture? Does this situation or regulation only happen in this particular country? Vijver and Leung's (1997) work provides information related to data analysis. They emphasize that "data analysis in cross-cultural research involves more than the preparation of the correct instructions to run a computer program of a statistical package. It is a link in the long chain of empirical research that starts with the specification of a theoretical framework and ends with drawing conclusions" (p. 59). Vijver and Leung's (1997) review also includes statistical considerations and techniques. The purpose is to provide meaningful data and generalize possibilities for further research in this field. Since instruments play a significant role in

the research, detailed considerations of the instrument design and language translation are addressed in the following section.

Instrument Design

Armer and Grimshaw (1973), Brislin, Lonner, and Thorndike (1973), and Vijver and Leung's books (1997) provide much information on this area. They suggest that all items of an instrument should not only assume cross-culture equivalence, but should result in statistical checks or other evidences to support the claim.

Vijver and Leung (1997) emphasize that most studies use instruments which are only developed for a single language and cultural setting. Three strategies are suggested for designing a cross-national survey: applying, adapting, and assembly (Vijver and Leung, 1997). Applying means that an instrument or some questions can be applied directly to research in a different cultural setting. In this case, a literal translation must be linguistically as well as conceptually appropriate to another culture. Adapting refers to "the literal translation of a set of items and a change in wording or contents of other items in order to enhance their appropriateness in the new cultural context" (Vijver and Leung, 1997, p. 36). The third option is assembly. In this case, the original instrument is inadequate in its new context and a new instrument is developed to capture information which is specific to the culture to be studied. In my survey (Appendix D, p. 440), the first two strategies were used mostly, thus obviating any need to assemble a completely new instrument. For example, some questions—such as those related to organizational and arts administrators' background—could be applied directly from Minier's research. These might include what is your sex, age, educational level, position, responsibilities,

annual budget of the organization, and number of paid full-time as well as part-time staff (1987). Similarly, questions related to self-evaluation (where did arts administrators learn managerial skills) and skill needs are mainly applied from the studies of DiMaggio (1987), Hutchens and Zoe (1985), and Martin and Rich (1998). Yet other items (answers) needed to be adapted to match Taiwan's special situation. For example, regarding organizational size, the Canadian Association of Arts Administration Educators (1987) defines small organizations as one with an operating budget of less than \$250,000; medium-sized organizations as having a budget size of \$250,000 to \$1 million; and those having over \$1 million annual budget as large organizations. In Taiwan, a small organization would be more likely to operate with an annual budget of less than \$166,666. The number is different and needed to be defined. Using application and adaptation strategies in instrument design had the added advantage of building in easier comparability between the Taiwanese case research and previous western studies. Finally, the assembly strategy was used to deal with questions related to the National Examination in Taiwan and compared foreign and domestic degrees in arts/arts administration. Those situations are unique in Taiwan and are not discussed in the US.

Language Translation

Translation is another significant challenge related to instrument design unless researchers have proven evidence that the different-language versions of the same instrument are equivalent (Brislin, Lonner, and Thorndike, 1973). Brislin, Lonner, and Thorndike's book (1973) has a chapter addressing questionnaire wording as well as translation. Vijver and Leung (1997), based on Brislin, Lonner, and Thorndike's finding,

add more contemporary perspectives. Poor translation can result in poor understanding of the questions, which has direct impact on the validity of data analysis. Vijver and Leung (1997) highlight the importance of translatability. "A text is poorly translatable when the loss of salient characteristics cannot be avoided in translation" (p. 38). These characteristics contain connotations, denotations, and special language meaning that derive from the structure of sentences and grammar. Brislin, Lonner, and Thorndike (1973) suggest that translation should be simple, pragmatic, and functionally equivalent. For example, "development" in US arts organizations means fundraising, but in Taiwan, it means research. If I directly translate "development" into Chinese, it will confuse most arts administrators in Taiwan. When making the translation, I found both concepts and practical experiences that I had acquired related to arts administration in Taiwan and the US equipped me to understand both countries' contexts as well as languages. Therefore, the translation is as accurate and functionally equivalent as possible.

Conclusion

With increased global interaction in this decade and the future, Taiwan's arts administrators need to keep pace with other countries. Looking abroad assists me to discover how other states have responded to challenges similar to those that Taiwan faces. However, the content of transfer or comparison is an essential issue. The Dolowitz and Marsh (1996, 2000) model covers most major considerations about policy transfer. Meanwhile, the concept of cultural appropriateness and equivalence will determine the degree of transfer, copy, or adaptation. The main purpose of understanding these concepts is to help me realize the cultural differences and appropriately apply

western literature to interpret Taiwan's situation. Finally, technical problems, such as instrument design and translations, were also considered. The techniques of the selections of items, the rules of translations, and translation back-translations were adopted in my instrument in order to increase the effectiveness of my research.

Three strategies are used to incorporate those considerations in my research: (1) Building conceptual awareness about cultural differences; (2) Localization; (3) Field test and pilot test. Details of actual process will be addressed in the research design section.

Building Conceptual Awareness about Cultural Differences

Heidenheimer, Heclo, and Adams state that "there has been a growing recognition that analysis needs to utilize both broad-scale comparative mapping of similarities and differences and contextually rich individual case studies" (1990, p. 12). Building conceptual awareness in my research involved a recognition and understanding of the similarities and differences between Taiwanese and western cultures. In addition, people from different cultures react differently to various managerial styles. Brislin and Yoshida (1994) emphasize that culture (social-cultural factor) has a major influence on behavior. The noteworthy differences which need to be taken into consideration when transferring concepts from the US to Taiwan are language, lifestyle, religion, and political situation.

In Taiwan, the major language is mandarin, most people eat rice, and are Buddhists with strong family values, three generations often living together. This unique culture and behavior directly reflects how people manage their property. For instance, people in Taiwan tend to donate money to temples rather than to the arts. They are far more likely to give their assets to their children or grandchildren rather than the arts.

Different political systems in the Taiwan and United States also create a distinct patronage system in each country. One is based on governmental funding; the other is based on private support. However, environments change. The significant differences between these two societies have decreased, while similarities increase. Many people in Taiwan speak fluent English, fast food is popular with young generations. Bequests have even began to the endow foundations. Additionally, the governmental shift away from patronage in Taiwan since 1990, has resulted in an increase of private funding. In some ways Taiwan is changing in the direction of the US; therefore, looking to the US may provide relevant evidence and experience.

Localization

Localization means the design of instruments requires researchers to collect additional data and to investigate the applicability of the content. My strategies were to understand Taiwan's current arts administration situation by using historical documents, previous research, interviews with experts, and direct observations. The purpose of developing this understanding is to add culture-specific value items to balance the cross-cultural comparability of instrument and the information it generates (Vijver and Leung, 1997).

The process of translation also involves the notion of localization. The researcher should be the person who understands the local situation and the community he or she will investigate, or, even better, should come directly from the community. Using local language, understanding special terms that are used and understood by Taiwan's arts administrators is one way of localizing. Translation and back-translation is another

method commonly applied in localization. “A text is translated from a source into a target language; a second interpreter (or group of interpreters) independently translates the text back into the source language” (Vijver and Leung, 1997, p. 39). The differences between the two versions indicate any translation problems. The procedure is a powerful tool to check translation accuracy.

Field Test and Pilot Test

Due to the special characteristics of my research—borrowing significant concepts of arts administration from western culture to apply in Taiwan’s situation—field testing and pilot testing are important to checking the validity and reliability of the test instrument. Field testing means that a representative group (5-7 people) is selected from or is similar to the target population to comment on the clarity, wording, thoroughness, ease of use, and appropriateness of the instrument after the panel of experts’ review (Fraenkel and Wallen, 1996). The goal of the field test, especially in my research, was to make sure that the content of my survey or interview questions are appropriate to Taiwan’s arts administration community. A pilot test involved 15-25 people as a representative sample of the target populations. This sample was used to predict the effectiveness of the survey instruments, to determine which questions work and which do not, and to determine the approximate time it would take to complete the survey (Fraenkel and Wallen, 1996; Jaeger, 1997). The pilot test was used to determine the reliability of the instrument. The detailed result of the field test and pilot test will be discussed later in this chapter.

The later part of this chapter discusses the results of applying the concepts and notions of cross-cultural and comparative public policy research to designing the research instruments and plan for this dissertation.

Research Design

Only recently has the need for training arts administrators has been recognized in Taiwan. With western developments in the field in mind, this dissertation reviews the evolution and current state of arts administration in Taiwan, identifies general managerial skills required for Taiwan's arts administrators, and suggests training strategies for current and future arts administrators in Taiwan.

Research Questions

The core research questions in this study are:

- (1). What are the conditions (political, social, economic, etc.) and demands that face Taiwan arts administrators today?
- (2). What western training programs/experiences can Taiwan learn from?
- (3). How do the conditions and demands that Taiwan's arts administrators faced in the past and those that they face today differ from western conditions and demands? As a consequence, what skills should be highlighted for Taiwan's arts administrators?
- (4). What is the best way to train arts administrators in Taiwan?

The first question can be associated with experiential learning. In Taiwan, graduate courses in arts administration/museum studies have only been established since 1996. For this reason there is little research available to identify what arts administrators

in training need. Educators, policy makers, and arts administrators search for effective ways to train their staffs as well as the next generation of arts administrators. Therefore, one first needs to discover the specific conditions and demands that confront Taiwanese arts administrators. An important issue is to determine what governments, associations, or organizations can be involved to contribute to arts administration training programs. Britain, Canada, and the United States have had specific programs in arts administration since the '70s. Countries with programs thirty years old can provide models of structure and curriculum—ingredients for arts administration education in Taiwan.

The second question is related to “what can be transferred” (Dolowitz and Marsh, 1996), and is associated with the concepts raised in theoretical framework I (chapter two)—namely, that environmental change varies challenges and demands that confront the arts administrator. Dolowitz and Marsh list seven objects of transfer: goals; structure and content; instruments or administrative techniques; ideology; ideas, attitudes, and concepts; and negative lessons. However, not every issue related to arts administration in western countries can or should be directly transferred to Taiwan’s arts administration training system. Arts administrators in Taiwan need to consider their social-cultural uniqueness as well as historical developments which have created a unique set of challenges for Taiwan’s arts administrators. Recognizing the differences in the past and present can assist educators in applying western concepts to Taiwan’s particular situation.

After understanding the unique situation in Taiwan, my third research question attempts to understand how Taiwan’s conditions relate to the necessity and priorities of skill development, how these skills are applied in various arts organizational settings, and

how the Taiwan situation is different from western countries. This question is related to the second theoretical framework (chapter three)—namely that various types of arts organizations will need different skills from their administrators. After investigating the country's historical situation and identifying special skills needed in various arts organizations the general skills needed in Taiwan were addressed. The significance of defining useful skills is to provide a rationale for what curriculum should be offered. Literature in this area seldom emphasizes how to define the necessary skills. Most literature uses the experiences of arts administrators, board members, and directors of arts administration programs to define essential skills (DiMaggio, 1987; Hutchens and Zoe, 1985). This study challenges that approach by emphasizing the "changeable factors in the environment" to determine essential elements of training.

The fourth question leads to an investigation of where current arts administrators received training, and to the development of curriculum suggestions for Taiwan's arts administrators. Literature in this field from Britain, Canada, and the United States offers a model to Taiwan which includes consideration of the length of the program, curriculum content, the importance of internships and research projects, program location, and faculty qualifications. Currently in Taiwan, programs are developed quickly and do not reflect careful consideration of long-term goals for arts administration education. It should be recognized that trained arts administrators are important for effective and efficient operation of arts organizations. Creating a carefully constructed model of arts administration training in Taiwan is the goal of this research.

Research Approach

Research questions are the criteria which determine whether the approach is qualitative or quantitative. Here, the research focuses on its qualitative orientation with quantitative components, looking for dense description of the phenomena, and seeking answers to “how” and “why.”

Creswell (1994) states that qualitative study is defined “as an inquiry process of understanding a social or human problem, based on building a complex, holistic picture, formed with words, reporting detail views of informants, and conducted in a natural setting” (p. 2). My study is based on the understanding of history of arts administration and its purpose is to discover and identify the general managerial skills required and to suggest training curriculum for current and future arts administrators in Taiwan. The study does not focus on testing the truth of hypotheses or theories, or using generalizations to predict or explain. Instead, it attempts to develop patterns or theories for understanding.

Most of my research questions are “what” and “how” questions. They are descriptive and comparative in nature, and seek to “discover,” “explain,” “explore,” or “describe” the process of experience (Creswell, 1994, p. 71), and trace trends over time rather than counting frequencies (Yin, 1994). Some of the findings can be transferred to a certain degree to “how many” or “how much,” but such quantitative data are just used as a tool to understand the whole situation.

Due to the complexity of this research and the need for broad and comprehensive information, situation-based policy research has been chosen as the research

methodology. Situation-based policy research is an approach that can “match the information needs of decision makers” (Hass and Springer, 1998, p. 24). In other words, the research goal must be “to serve the expressed needs of the person or agency requesting the information” (p.25). The approach is flexible and adaptable to various kinds of situations.

Because of the significance of the information gathered in this approach, there are five questions that a researcher should consider when conducting their data collection: (1) who will use the information? (2) what kind of information are needed? (3) how will the information be used? (4) when is the information needed? And (5) what resources are available to conduct the research (Hass and Springer, 1998, p. 25-26).

In response to these five questions, arts policy makers, arts administration educators, arts historians, arts administrators, artists, and potential or current arts administration students are target audiences for my research. The information collected includes arts administration history both in Taiwan and western countries, development of arts administration, program/training curriculum design, educational and career background of arts administrators, opinions from arts administrators, and a survey concerning skills emphases from Taiwan’s arts administrators. The data covers both qualitative and quantitative information. The information can be used for policy making, arts administration curriculum design, professional development of arts administrators, and other research related to this area. The information will be used immediately by educators, policy makers, and arts administrators after the completion of the dissertation.

The Council of Cultural Affairs in Taiwan is the best source of information related to arts administration.

Meanwhile, information can be categorized into five types: exploratory, descriptive, causation, estimate, and choice research problem. Most problems fall into more than one category (Hass and Springer, 1998). My dissertation covers mostly descriptive and partial exploratory research. According to Hass and Springer (1998), descriptive research answers the questions of “What’s going on” and can provide “a baseline for understanding” (p. 30). The process and procedures of conducting research as well as explaining the problems and solutions are important. In order to understand what happened in Taiwan’s arts administration, both historical and current situations are discussed. Descriptive information is used to characterize the overall situation in Taiwan. The appropriate methods for conducting descriptive research, especially on qualitative research are structured and semi-structured interviews, site visits and observation, reasoned analysis, and process analysis (Hass and Springer, 1998, p. 32-33). The end products are structured and may display a wide range of concerns. Commonly, the report includes statistic information, tables, and charts.

On the other hand, exploratory research deals with topics that lack “developed knowledge about an issue or problem” (Hass and Springer, 1998, p. 27). It can highlight an emerging issue or policy opportunity. The development of Taiwan’s arts administration education is a new phenomenon. Using exploratory information will help discover what opportunity exists in Taiwan. The appropriate methods of conducting exploratory research are: interviews with selected individuals, surveys of selected

populations, on-site observation and site visits, analysis of existing data, and literature review (p. 28-29). The end product tends to be “open ended and lacks specific recommendations” (p. 29).

The strength of my research approach is that situation-based policy research makes it possible to analyze complex situations and obtain broad as well as comprehensive information. Three advantages are: increasing the validity and objectivity of research, providing comprehensive pictures of the situation, and offering more value-conscious, as well as data-centered research (Hass and Springer, 1998, p. 44). One weakness of this approach is related to data collection. There are many documents and data that a researcher must collect. This approach is very time consuming. A researcher must decide how long to spend and in what depth the situation should be studied to most effectively collect and organize data (Stake, 1994). Otherwise, the data can be massive and cumbersome.

Location/Participants of Research

The research site was Taiwan. The participants were arts administrators of various arts organizations in Taiwan chosen from various lists such as the Taiwan Gallery Guidebook 1999 (published by Art Gallery Association), the appendices of A Study of the Operation and Management of Mid and Small Size Museums in Taiwan (by Kuo-Ning Chen, 1997), Taiwan Folk Museum Association, Chinese Museum Society, the Annual Report of Performing Arts 1999 (published by National Chiang Kai-shek Cultural Center), A Map of Taipei Performing Arts Groups (published by the Taipei Department of Information, 2000), the web site of the Ministry of the Interior, and the Council of

Cultural Affairs. The total number of arts organizations is approximate 1894 (333 galleries + 111 museums + 1200 performing arts groups + 114 associations + 93 arts/cultural foundations + 43 presenting arts organizations).

The scope of research should cover as many arts organizations as possible in order to obtain general understanding. However, given time and energy constraints, the target population met the following three criteria: (1) the organization must register under the regulations of the governments; (2) the organization must have at least one full-time paid staff member; and (3) the organization should be active, presenting at least one production per year. These criteria eliminated some amateur arts organizations, tended to include arts organizations with established reputations, and weeded out inactive arts organizations.

Professionalization was not a criterion in Taiwan because the term is used quite differently from in America. In Taiwan, most traditional performing arts organizations are registered as professional arts companies, but most contemporary performing arts organizations are registered as amateur organizations. Traditional arts companies tend to have a longer history and are operated as family businesses. Contemporary performing arts organizations normally start with several colleagues who share a particular interest in one art form. Often the founders have other occupations. Although over the years, some organizations have evolved into "professional" organizations, they still keep their amateur status. Before Martial Law ended, theatre scripts had to be examined if an organization registered as "professional." Therefore, contemporary arts groups often preferred to register under the "amateur" classification.

The target population of arts organizations which met the research criteria was 587. From these, four sub-populations were created: (1) 240 visual arts organizations-- museums and galleries; (2) 229 performing arts organizations--dance, music, theater companies, and traditional performing arts organizations (Chinese opera, Taiwanese opera, puppet theater, and folk performing arts groups); (3) 75 service organizations--arts associations, societies, and arts foundations; and (4) 43 presenting arts organizations--arts booking companies, arts centers, and arts councils. The categories of arts organizations were organized according to their disciplines as well as by their main organizational function. The sample was randomly selected within these types. Categorizing the arts organizations was a way to make sure that organizations of every size and sector were represented. Therefore, the whole scope of the arts industry could be covered, and each discipline could also be discussed. Media and literature arts organizations were excluded from this study because they covered other complex industries.

Performing arts organizations made up the largest number (63%, 1200) in the population, nearly three times the number of museums and visual arts organizations (23%, 444). However, these groups had the least organizations meeting the third criteria because many performing art organizations did not have any production in the last year (1999). Therefore, the target population dropped to 229, only 19% of the total population. With the exception of organizations that had gone out of business, all the visual, service, and presenting arts organizations had been active in the pervious year. Therefore, 100% presenting, 54% visual, and 36% service organizations met the criteria.

Because of the diverse and variable sub-populations in this research, the study required a large sample size (Salant and Dillman, 1994). According to Krjcie and Morgan (1970), in order to have a meaningful sample from such a set of sub-populations, 148 visual arts organizations, 144 performing arts organizations, 63 service arts organizations, and 36 presenting arts organization needed to be selected. The total sample should be larger than 391 arts organizations ($148+144+63+36= 391$). The selection of the sample size suggested by Krjcie and Morgan is based on a formula (1970) with 95 percent of confidence level. The actual number selected in this research was 160 from visual arts organizations, 150 from performing arts groups, 70 from service organizations, and 36 from presenting arts organizations. The total number of samples was 416. One hundred nineteen arts organizations responded to the survey. Three responses were received after the deadline; therefore, they were dropped out from the data analysis, but some comments those organizations provided were used. The response rate was 27.8% ($116/416$), almost twice the percentage compared to other research conducted in arts/cultural organizations in Taiwan. Presenting arts organizations had the highest response rate. Table 6.1 presents the result of the selecting sample.

Categories	Total Population	Target Population (each group)	Target Population (total)	Sample Size Required	Actual Number Selected	Response Rate (each group)	Response Rate (total)
Visual Arts/ Museums	444=23% (444/1894)	240=54% (240/444)	240=41% (240/587)	148=38% (148/391)	160=38% (160/416)	31=19% (31/160)	27% (31/116)
Performing Arts	1200=63% (1200/1894)	229=19% (229/1200)	229=39% (229/587)	144=37% (144/391)	150=36% (150/416)	37=25% (37/150)	32% (37/116)
Service Arts	207=11% (207/1894)	75=36% (75/207)	75=13% (75/587)	63=16% (63/391)	70=17% (70/416)	29=41% (29/70)	25% (29/116)
Presenting Arts	43=3% (43/1894)	43=100 (43/43)	43=7% (43/587)	36=9% (36/391)	36=9% (36/416)	19=53% (19/36)	16% (19/116)
Total	1894=100%	587=31% (587/1894)	587=100%	391=100%	416=100%	116=28% (116/416)	100%

Table 6.1 Sample Size

Methods of Data Collection

The research methods and techniques used in this study were document review, interview, and survey. Their strengths and weaknesses will be discussed.

Document Review

The purpose of beginning with a document review is to understand the historical background of Taiwan's arts administration. By understanding the existing materials, one can discover what has been done in the past, relate documents to the current situation, and build a base for the research. Meanwhile, historical events which are similar to arts administration development of western countries also were headed. The document review built a foundation to answer my first three research questions. The limitation was

that all materials, especially historical accounts, had to be interpreted since they were written for purposes other than this research. Researchers can hardly ensure representativeness of these historical samples or the validity of the original interpretation (Fraenkel and Wallen, 1996). The review of related documents was conducted between October 2000 and February 2001. Most materials are located in the CCA's library and various web sites. The materials reviewed included significant events of the CCA or other organizations, cultural/arts regulations, general information of arts organizations, issues in arts marketing as well as fundraising, and former research conducted in the area of arts and cultural administration.

Interview

Face-to-face interview is a flexible way to collect data. It allows researchers to obtain a great deal of information directly from the respondents, allows for open-ended as well as complex questions, provides the opportunity to clarify questions and to probe for more thorough responses, and has the highest response rate. However, interviews usually require a tremendous time commitment and much effort. Sometimes, the words an interviewer uses, or attitudes expressed, will influence the result of interviews. These biases must be considered.

Interview questions were structured and semi-structured in this research and are listed in Appendix C. Questions were designed for key people in the arts administration field in Taiwan, including the first person who taught arts administration in a university, founders of performing arts organizations, museum curators, and directors of arts centers and councils. The questions were general and designed to trace the history of Taiwan's

arts administration and to determine how the interviewees view the value of the arts administration education. For example, the third question asked: When did you establish your arts organization? What was Taiwan's economic and political situation at that time? Did you get any funding from the government? Did any regulations or policies help you set up your organization? Did you get any sponsor support from corporations or individuals? How was the audience attendance? What was the most difficult part of starting your arts organization? Answers to these questions pointed a picture of the past in Taiwan and they were used to confirm and inform the information obtained from the literature.

Five formal interviews were conducted in Taiwan in December 2000.

Interviewees were arts administrators and educators selected from different genders, ages, arts disciplines, educational backgrounds, and various career experiences. They were Huei-teng Chan, Associate Professor of the National Institute of the Arts; Tzong-ching Ju, Chairperson of Music Department at the National Institute of the Arts and Artistic Director of Ju Percussion Group; Aven Kuei, Executive Director of Five Senses Arts Management Association; Chin-yi Lin, Senior Administrators of Arts Administration Society; and Kung-shan Scott Ling, Associate Professor of the National Institute of the Arts. Three were male and two were female. The age range was from 35 to 55 years old. Two of them worked in service organizations. Another two had experience in presenting arts organizations. One was had been the director of a library. Three had performing arts backgrounds, and the rest had visual arts backgrounds. Three were teaching arts

administration/theater management in Taiwan. Two had lecture experiences in workshops. Each interview lasted two to three hours.

The information generalized from the interviews were related to my research questions one and three—What are the unique conditions and demands that Taiwan's arts administrators have dealt with in the past and deal with today. Most answers/opinions confirmed which historical events should be the focus of the Taiwanese historical review. They also helped to define the factors of change that caused the needs for different skills by today's Taiwanese arts administrators. Additionally, they provided me with suggestions for future curriculum design.

Survey

Surveys are considered a way to reach a large group of eligible respondents. They also are viewed as the most cost-effective method to collect data (Salant and Dillman, 1994). They require the least amount of human effort and can gather demographic information easily. On the other hand, the weaknesses of using a survey are that researchers have little control after the questionnaire is mailed and confidentiality is a concern for respondents. It is also difficult to find out who actually filled out the survey. In addition, some people are less likely to respond to the questionnaire than others (Salant and Dillman, 1994). Therefore, the non-response issue should be considered.

The questionnaire is included in Appendix D. Information generated by the survey questionnaire was designed to answer research questions three and four: What skills should be highlighted for Taiwan's arts administrators? And what training do arts administrators need in Taiwan? The survey had five parts: (1) general information about

organizational structure, (2) where arts administrators have learned their skills, (3) recruitment and training focuses, (4) future training plans, and (5) arts administrators' educational as well as career backgrounds. The purpose of the survey was to discover the general picture of the research topic. For instance, in the second part of the survey, seventeen skills were listed and respondents were asked to check where they had learned each skill. The question helped to discover whether arts administrators need these skills or not, whether skills are related to specific kinds of arts organizations, and where and how the skills were learned.

The three strategies mentioned in the previous section--applying, adapting, and assembly--were used in this survey. Attention was paid to both "cultural appropriateness" and "conceptual equivalence." The process of translating and retranslating the surveys started in February 2001. I translated my questions from English to Chinese first and asked an arts administrator to do the Chinese-English translation. The next step was to compare the original and back-translated versions. The big challenge that I faced in the process was problems of wording. Some questions were clear in English, but not in Chinese. For instance, Part IV question ten asked if the organization could afford highly trained arts administrators. The original question was: "can your organization afford such a person?" When "afford" is directly translated to Chinese, it is insulting in Chinese; therefore, the question had to translate something like: "does your organization have the ability/extra money available to employ such a person?"

The field test was conducted in the middle of February. Five arts administrators were chosen from different disciplines to form a panel of experts. Staff members from

the Arts Administration Society and the Performing Arts Alliance/Association were included. They suggested the amount of annual budget used to determine organizational size, and the categories of performing arts organizations. They shared their mailing addresses, and clarified the general difficulties that arts administrators encounter in this field. People with museum backgrounds provided extensive information from the perspective of public arts organizations. They also helped confirm the names of departments, the accuracy of translation, and define what things should be included under each skill category. The field test helped to localize the survey.

The pilot test was conducted at the end of February. It consisted of ten arts administrators, and focused on wording, time, and items of the questions. I rehearsed how to ask questions to arts administrators, and how to explain questions if respondents had difficulty understanding them. Most questions succeeded in providing information that I wanted. Sometimes, respondents became confused about the number of items they should select. Therefore, I edited some instructions. Generally, it took 15-30 minutes to finish the questionnaire. The survey with the cover letter was mailed in March 2001. The questionnaire was printed as a booklet.

To create a useful and accurate mailing list was a large challenge. My interviewees explained that in this industry the response rate is usually low--15% is common. They suggested getting lists from various service organizations. Many organizations had moved, some had gone out of business; sometimes the same organization appeared multiple times in the different lists. Phone calls were made to most arts organizations asking their willingness to fill out the survey. If the answer was

yes, they could choose to answer the survey by phone, mail, email, or fax. Questionnaires received as a result of the telephone interview were 54 (47%). Others, including mail, email, and fax, were 62 (53%). The benefits of telephone interview were: obtaining a response immediately, with few mistakes; knowing who actually answered the survey; and obliging people who wanted to offer extra information. The disadvantages were that it was time consuming and conversations were interrupted sometimes. The greatest difficulty dealing with the mail survey was that people would skip questions, something that seldom happened in the phone surveys. The other problem was that it was impossible to help respondents when they had problems understanding questions. Those situations reduced the data useful for analysis. Performing arts organizations were most likely to answer the survey over the phone (24 in 54, 37 performing arts organizations in total). Most presenting arts organizations answered the survey through the mail (16 in 62, 19 presenting arts organizations in total). There was no significant difference between sector and size. Two follow-up phone calls were made to non-respondents in April 2001. Some organizations received phone calls, email, mail, and fax, but still made no response.

Summary

Using three techniques to collect data helps compensate for the weaknesses of each. Interviews with experts or people currently working help fill in historical and survey accounts. The non-response issue and concerns about losing control after surveys were mailed could be compensated for by direct interviews. Interviewers could work on the skills of asking questions and obtaining direct responses. Finally, mailed surveys reach the most respondents with limited cost.

However, difficulties in the research needed also to be addressed. Both face-to-face interviews and mailed surveys are viewed as the most common and most powerful ways to understand human behavior. Yet in Taiwan, public arts organizations are less likely to provide access to information than private arts organizations because of complex bureaucratic systems and regulations. Surveys and interviews that investigate public arts organizations are sometimes difficult for private individuals or organizations to conduct. When I conducted personnel interviews, none of the interviewees worked in public arts/cultural organizations. The conservative attitude of some respondents also contributed to a low response rate. Some respondents were not willing to share information, and more seemed to feel threatened by changes in the field suggested by survey questions. In order to avoid, minimize, or compensate for these difficulties, the following strategies were applied when interviews and surveys were conducted.

(1). Identifying the purpose of the research

Clearly identifying the purpose of my research and the benefits both sides would obtain from the research increased trust and encouraged response. In mailed surveys, the cover letter plays a significant role. My cover letter addressed specifically what types of questions were to be asked, the purpose of my research, why their cooperation was important, and the significance of my research. It also indicated that although the results would be shared with the respondents, confidentiality and anonymity for each respondent was assured (Fraenkel, and Wallen, 1996).

(2). Building connections to obtain information

Some information or interviewees were not easy to locate; therefore, I needed to build influential connections. Two ways to build connections to obtain information were: organizational endorsement, and personal connection. I obtained considerable assistance from the Arts Administration Society and the Performing Arts Alliance/Association during the research. In the area of personal connections: Professor Kuo, Chairperson of Art Department at the National Changhua University of Education helped me locate interviewees, especially in the area of the visual arts and museums.

(3). Arranging questionnaire items to encourage the response

Careful arrangement of items in my interview and survey was another strategy. The survey began with a few non-threatening and easy-to-answer items. Sensitive questions were asked later. Demographic information, such as age and gender was addressed at the end (Salant and Dillman, 1994).

(4). Being a good interviewer

Developing good interview skills also was essential in my research. As the only interviewer, I made sure that each question was asked in the same way, asked exactly as it was written, and meant the same thing to each respondent (Fraenkel and Wallen, 1996). Starting slowly and giving an informant enough time to share information increased trust and comfort between me, the interviewer, and interviewees (Merriam 1988). In addition, I listened carefully, responded appropriately, and was flexible in responding to new situations. The smooth communication between me and the interviewees encouraged useful conversation.

(5). Building a Reward System

A reward system to encourage participation does not just mean offering something tangible. There may be intangible rewards. For instance, expressing written and verbal appreciation at the beginning and the end is an easy way to thank the respondents. Showing positive regard, using a consultative approach, and supporting the values and attitudes of the respondents were used to encourage participants. Finally, acknowledging the respondents and offering to share the results with them will also be done after the writing part of the research is finished.

In conclusion, obtaining sufficient numbers of respondents ensures the quantity and quality of data collection. The interaction between interviewer and interviewee is an essential part of making an interview a success or failure. Although mailed surveys make it hard to evaluate the reactions of the participants directly, a good cover letter and question arrangement can increase the response rate.

Methods of Data Analysis

The data generated from my research methods was statistical derived from the survey and opinions from the interviews. Interview transcripts were organized between January to February 2001. The notes were categorized according to theme and/or chronological order. The themes included (1) educational and vocational backgrounds of interviewees, (2) events related to the history of arts administration, (3) development of arts administration training systems, (4) characteristics of arts administrators, (5) identifying the required skills, and (6) curriculum suggestions. For example, one of my interview questions asks: What characteristics do you think an arts administrator needs to

have? Are there any differences between those needed ten years ago and those needed now? The opinions related to these questions were clustered under the theme of historical development in arts administration. The information also was associated with what training arts administrators have in the past. I tried to cross-reference each theme, to discover the patterns or models that can be used in Taiwan, or as resources for other countries.

For survey analysis, Statistical Package for Social Science (SPSS) for Windows was chosen to run data analysis. Most of my survey questions were close-ended questions, making it easy to measure their frequency, percent, central tendency (mode, median, and mean), and variability (range and standard deviation) after coding them systematically (Hopkins, K., Hopkins, B. and Glass, 1996). For example, part V, question 1: What is your sex? After the coding, SPSS calculated the percentage and presented the number as a bar chart with statement.

I looked not only at answers to one question at a time, but also at the responses to multiple questions in relation to each other (Salant and Dillman, 1994). For example, seventeen skills were listed in part II and respondents were asked to check the skills they considered necessary for doing their jobs. The result was across checked with part I, questions two, three, and four. Therefore, some conclusions about patterns in each sector, size, and discipline were drawn. The results helped to answer research questions three and four regarding the skills needed and the appropriate curriculum for Taiwan's arts administrators. They also provided comparison with my second theoretical framework.

The process of coding data started in the middle of March 2001, and statistical results were run in April 2001. Finally, statistical analysis was conducted in May 2001.

This analysis started with understanding and applying the theoretical framework from the Western model to Taiwan's case. Chapters seven and eight present the data from the Taiwan survey. Finally, the discussion will move onto comparative analysis and eventually to implications for action and policy in the structure and curriculum of arts management training in Taiwan.

In the final part of this chapter, the model from comparative public policy research will be used to explain the application of research results in a cross-cultural comparative context.

Policy Learning, Policy Transfer, and Policy Convergence

In order to use concepts from policy analysis effectively, three terms need to be clarified: policy learning, policy transfer, and policy convergence. While related, these terms also convey important distinctions. Policy learning simply means policy makers, scholars, or students learn lessons by reading books (theoretically) or from experiences (practically). This learning involves an important process—lesson-drawing. Lesson-drawing is a practical tool. Lessons drawn from theoretical study or practical experiences can be positive ones that can be applied and shared; or they can be negative ones which are examples of what not to do (Rose, 1993). Dolowitz and Marsh (1996) define policy transfer as “a process in which knowledge about policies, administrative arrangements, institutions etc. in one time and/or place is used in the development of policies,

administrative arrangements and institutions in another time and/or place” (p. 344).

Dolowitz and Marsh do not think the difference between policy learning/lesson-drawing and policy transfer is overly significant. However, they view lesson-drawing as a “voluntary” policy transfer, which occurs “as a result of the free choices of political actors” (p. 344). On the other hand, sometimes policy transfer in Dolowitz and Marsh’s point of view involves “one government or supra-national institution pushing, or even forcing, another government to adopt a particular policy” (p. 344). In short, policy learning seems to happen on the individual level; transfer seems to happen at the system level.

Bennett (1991) defines convergence as “the tendency of societies to grow more alike, to develop similarities in structures, process and performances” (p. 215). In this process, complex social, economic, and political situations will evolve and the world will move toward regional integration. Policy convergence, an idea evolved with the subfield of comparative public policy, can assist integration by building general theory. For example, Bennett believes that advanced industrial nations tend to face similar problems and solve them in similar ways (Bennett, 1992). Therefore, policy convergence can occur in five manifestations: a convergence of policy goals, of policy content, of policy instruments, of policy outcomes, and of policy style (Bennett, 1991, p. 218).

Comparatively, policy transfer focuses more on the action of transferring a specific policy element, while policy convergence is a more generalization process. Convergence may appear to be transference but it is actually concurrent evolution. Both convergence and transfer borrow ideas and concepts from other countries as well as systems or

political settings, whether or not these countries are culturally similar. Indeed the effectiveness of such transfers or convergent development may depend upon the accuracy of content as well as the functional transferability of ideas across cultures or nations.

The emphasis on the understanding of policy learning, policy transfer, and policy convergence in my research is not only to highlight the political system differences between Taiwan and the US, but also to highlight the application of these strategies—from voluntary learning, to adapting ideas as well as concepts, and to generalizing patterns. Based on my understanding, the three terms, policy learning, policy transfer, and policy convergence can be seen as a series of sequences. It implies the process of my research. I started to learn arts administration in the United States, both in an academic setting and in real life experience (internship), voluntarily. I evaluated the strengths and weaknesses of the arts administration program and curriculum, and decided to explore the transfer of various ideas and concepts to Taiwan. Finally, because of convergence, I expect that developments that have happened in the United States in the past will be comparable to situations that are happening in Taiwan today. Therefore, I can generalize some findings from the US to assist Taiwan in building its own arts administration training system.

A Framework for the Analysis of Policy Transfer

In this section, I will review Dolowitz and Marsh's (1996, 2000) framework for the analysis of policy transfer. The model is an effective tool in comparative research, especially in cases where the transfer is a cross nation. The elements of the model include:

1. Why transfer: voluntary; mixtures—lesson-drawing, international pressures, conditionality, or obligations; coercive—direct imposition, pressure groups, or policy experts.
2. Who is involved in transfer: elected officials, bureaucrats, institutions, consultants, and transnational corporations.
3. What is transferred: policies, programs, and negative lessons.
4. From where: past, within-a nation, or cross-nation.
5. Degrees of transfer: coping, emulation, mixtures, inspiration.
6. Constraints of transfer: policy transfer ability and structural institutional feasibility.
7. How to demonstrate policy transfer: media, reports, conferences, meetings, or statements.
8. How transfer leads to policy failure: uninformed transfer, incomplete transfer or inappropriate transfer (Dolowitz and Marsh, 2000, p. 9).

The model is well designed and complete. Its application will provide a basic understanding of the mechanics of policy transfer, a definition of the content, a summary of limitations, and an evaluation of success or failure. It also can provide researchers with clear guidelines for analyzing policy transfer.

In my research, the reason of transfer is voluntary—I would like to draw lessons from American experiences in arts administration. Governmental organizations, such as the CCA or the Ministry of Education, universities, arts foundations, arts organizations, or experts in arts administration will be involved in the transfer. Elements of arts administration programs at the graduate level of universities from several countries are

major actors in the transfer process. The degree of transfer will depend on different issues. Rose (1993) defines 5 alternative ways of transfer: copying, adaptation, making a hybrid, synthesis, and inspiration (p. 30). Most of my suggestions for Taiwan's arts administration education are at the adaptation level: adjusting for contextual differences, such as skills and curriculum required according to Taiwan's special situation. Major constraints of transfer will come from the cultural-value system. It is important to recognize such differences. Conferences and meetings will be used to demonstrate the process or the result of transfer. Finally, maximizing policy success is necessary. Inappropriate transfer can lead to policy failure. Therefore, paying attention to appropriateness and situational specifics in Taiwan can minimize or prevent policy transfer failure. Only after arts administration programs have been operation for a number of years can a serious evaluation be conducted.

CHAPTER 7

BASIC SURVEY INFORMATION

In order to understand the current arts administration situation and what skills arts administrators need in Taiwan, a survey has been conducted. The result presents in this study as described in chapter seven and eight provided basic information about arts/cultural administration in Taiwan. Four hundred sixteen arts/cultural organizations were randomly selected from 587 qualified arts/cultural organizations, and 116 respondents from various levels of arts administrators were used in the analysis. The response rate was 28%. The purpose was not to generalize, test, or predict the whole picture of Taiwan's art organizations or arts administrators, but was to uncover dense and detailed information from which to draw a better understanding of the conditions, attitudes, and challenges that face arts administrators in Taiwan today and in the near future.

The survey examined the background of the organizations as well as of arts managers; the skills needed for arts administrators, where arts administrators received

their education and training; their recruitment pitters; and their suggestions for the training. The questionnaire can be seen in Appendix D.

Background of Organizations

Approximately 84% (98) of the responding arts/cultural organizations were established in the past 20 years; 13% (15) were between 21-50 years old, and 3% (3) were over 50 years (See Figure 7.1). These statistics indicate that the flourishing of arts/cultural industry in Taiwan has been a phenomenon in the last two decades. Over three-fourths (79%, 92) of the arts organizations were located in north area of Taiwan, followed by those in the south (12%, 14), the center (7%, 8), and the east (2%, 2) (Figure 7.2). Comparing the proportion of arts organizations to the concentration of population, 79% of the arts organizations are located in the north area which has 43% of the population. The south area with 32% of the population has 12% of the arts organizations. The center part of Taiwan, with 22% of the population has 7% of the arts organizations. The east area only has 3% of the population and 2% of the arts organizations. While the location of arts organizations is clearly related to the distribution of population, the concentration of arts organizations in the north is almost twice as great as the population figures. Alternatively, the location of arts organizations in the south and east are disproportional low. Natural geographic features may help to

explain the lack of balance since the east area of Taiwan has many mountains, the economic development is slow, and arts/cultural organizations find it hard to survive there. The government also has paid much attention to the development of the north than other areas.



Figure 7.1: Years of Organizations

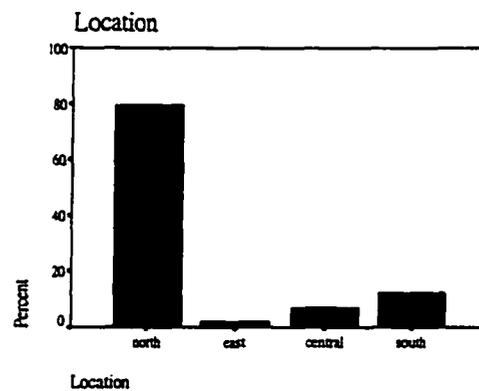


Figure 7.2: Location

Organizational Settings

In terms of the 116 respondents, 27% (31) arts organizations identified themselves as visual arts organizations (museums and galleries). Almost one-third (32%, 37) were performing arts organizations (dance, music, theater, and traditional performing arts). Twenty-five percent (29) were service arts organizations (society, association, and foundation); and 16% (19) were presenting arts organizations (arts agent company, arts center in universities, social education hall, cultural center, and cultural council) (Figure 7.3). The total number of presenting arts organizations was

approximate 50; therefore, over one-third of these organizations participated this survey. Considering the sector of the organizations, 25% (29) thought that they were public arts/cultural organizations—many received major funding from governments and were administrated by governments. Over half of the organizations (55%, 64) identified themselves as being nonprofit, meaning they were free from income tax and the entertainment tax; and one-fifth (20%, 23) were commercial arts organizations which derived a major proportion of their income from ticket sales and other earned income (Figure 7.4). The private sector, including commercial and nonprofit organizations, represented three-fourth of all organizations (75%). It is apparent that the private sector is heavily involved in the arts and culture industry. From the sample of 116 arts/cultural organizations, 41% (48) had annual budgets under \$5,000,000 NT (\$166,666 US) and thus were designated the small-sized groups. Twenty-six percent (30) were medium-sized organizations with annual budgets ranging between \$5,000,000-15,000,000 NT (\$166,666-500,000US). Approximate one of third (33%, 38) was large-scale organizations with annual budgets over \$15,000,000 (\$500,000 US) (Figure 7.5).

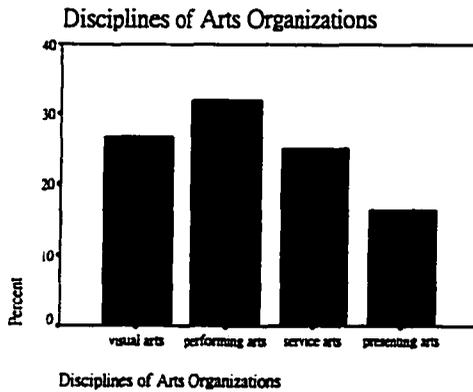


Figure 7.3: Disciplines of Arts Organizations



Figure 7.4: Sectors of Arts Organizations

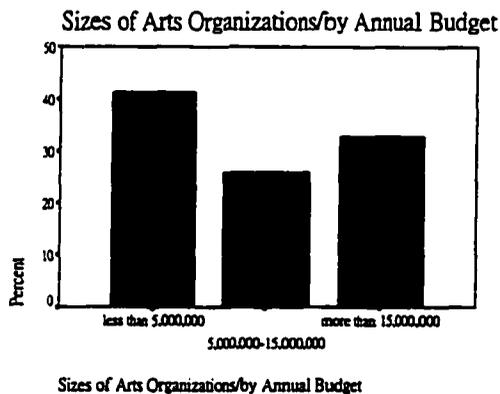


Figure 7.5: Sizes of Arts Organizations

Revenue Sources

Responding to the question five in part I of the survey, which identified funding resources of organizations, only 3 organizations (3%) indicated resources from all 6 sources: governments, foundations, corporations, individuals, ticket selling, and others. Sixty percent relied upon one or two sources; the other 35% exhibited more diverse funding sources. Thirty-nine organizations' (33%) reported funding resources from one category, 31 organizations (27%) from two categories, 18 (15%) from three

categories, 13 (11%) from four categories, 10 (9%) from 5 categories, and 2 organizations (2%) did not respond in this question. The total count across all categories was 275. Almost one of third (30%, 84) of the organizations in the 275 counts obtained funding from governments. Ticket selling was the second major category of funding, 25% (67). The corporate category was the third most often reported, 16% (44), and foundation sponsorship was 14 % (39). Individual donation was small, 9% (24). Other reported sources of income include publications, video and audio types, souvenir sale, and restaurant/food/drink income, 6% (17) (Figure 7.6). The total percentage from private donations was 39% (16+14+9). Statistics about arts funding in the US indicate that many nonprofit arts organizations receive 40% or more of the annual budget from gifts or grants, another 40% or more from ticket sales, and fewer than 10% from the governments.

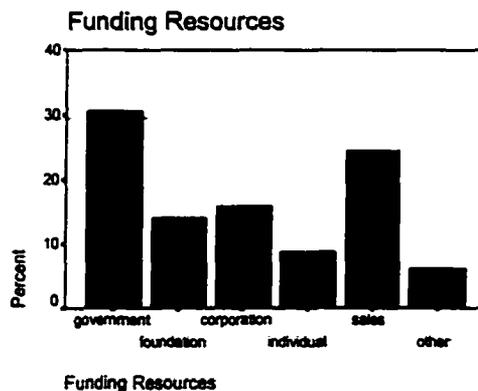


Figure 7.6: Funding Resources

Figure 7.7 presents the rank order of funding resources. There were 51 arts organizations (45%) from the 116 participants which ranked government funding as the major funding from all resources. Thirty-four arts organizations (29%) selected ticket sale as their first funding resource, followed by foundation (13 arts organizations, 12%, selected them as the first funding source), corporation (10 arts organizations, 10%), individual (4 arts organizations, 2%) and other income (4 arts organizations, 2%). Individual donation for arts/cultural organizations still is not common in the culture of Taiwan.

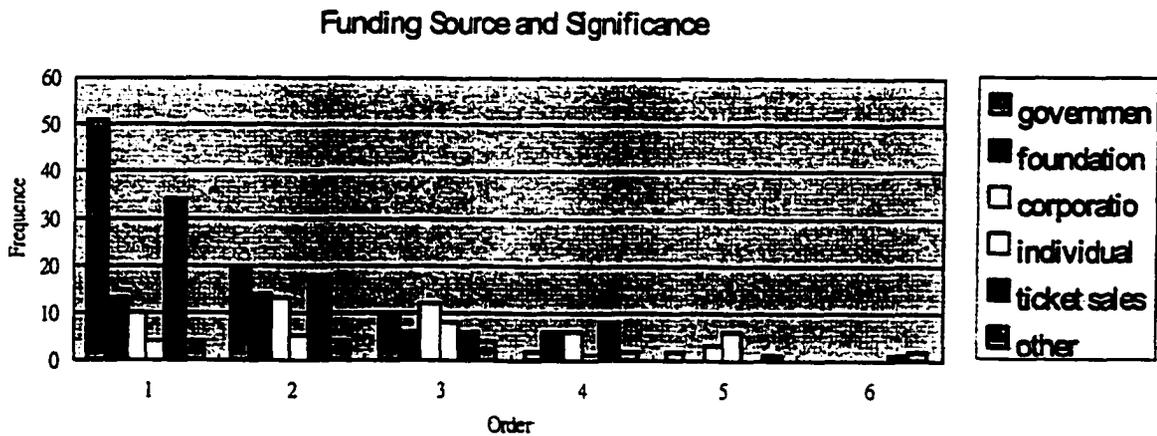


Figure 7.7: Funding Sources and Significant

Personnel

Arts organizations were asked about three types of personnel: full-time staff, part-time workers, and volunteers. The 114 useful responses indicate that staffs of

arts/cultural organizations vary widely, ranging from one full-time staff member to 300 full-time staff members (Figure 7.8). The average number of staff members was 21. Approximate 48% (55) of organizations had between one and five staff members. Arts organizations that had staff of between 6-20 were 32% (36) and those having between 21-100 were 16% (18); organizations with more than 100 staff members made up only 4% (5) of this survey. Comparing the percentages of staff number and budget size did show a degree of correspondence. If annual budget is used to define small, medium, and large-sized organizations, then 41% were small-sized organizations, 26% were medium-sized, and 33% were large-sized organizations. These size groupings show a correlation to the size of full-time staff. For instance, small-sized organizations tend to have 1-4 full-time staff members (41%, 47), medium-sized have 5-12 full-time staff (27%, 31), and large-sized have more than 13 staff members (32%, 36).

The range of part time staff was from 0-40 in 114 respondents (Figure 7.9). The average number was 4 part-time staff members in an organization. Approximately 44% of arts organizations (50) did not have any part-time staff. Part-time staff is important for many organizations because they do not have enough resources to hire full-time staff. There was no significant relation between full-time and part-time paid staff. In the 64 organizations with part-time staff members, one-third (33%, 21) of the organizations had 1 to 5 full-time staff members and 1 to 2 part-time staff.

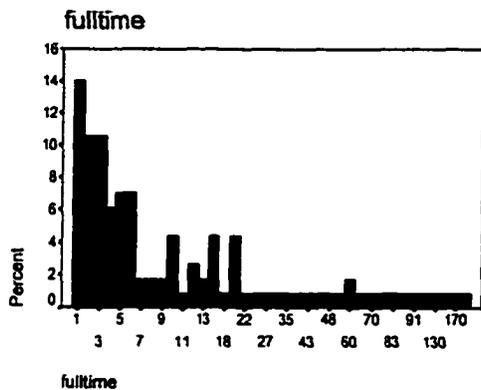


Figure 7.8: Full-time Staff Members

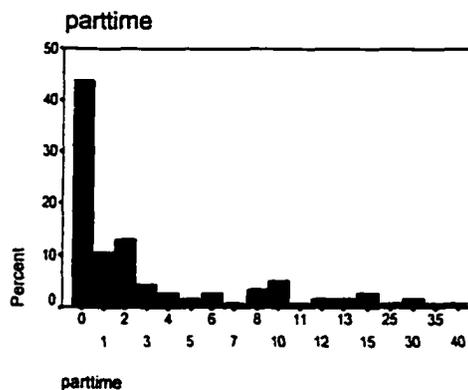


Figure 7.9: Part-time Staff Members

When asking if organizations regularly used volunteers, 56% (65) organizations answered "yes." (Figure, 7.10) Forty-four percent of arts organizations (51) did not use volunteer regularly. The range of volunteer numbers was from 0-1000 (Figure, 7.11). Volunteers have the greatest range of variation of the three types of personnel. The average number was 44 per organization and 10% (11) of the arts organizations had 10 regular volunteers. Approximate 26% (30) had 1-10 volunteers; 21% (24) had 11-100 volunteers; only 9% (11) of arts organizations had more than 100 volunteers. Basically, organizations with many staff members tend also to have large numbers of volunteers. However, there is no significant connection to show the substitute between volunteers and both full-time and part-time paid staff.

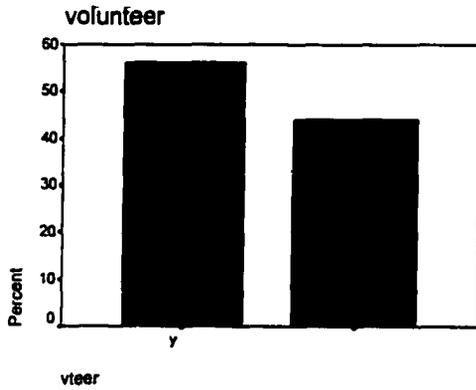


Figure 7.10: Volunteer

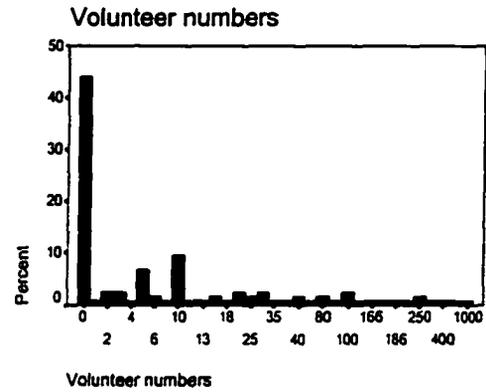


Figure 7.11: Volunteer Numbers

Board Membership

Only 45% of responding arts organizations (52) reported having board members (Figure, 7.12), a percentage lower than in the US system. In the US, even arts organizations run by governments have a board or advising council. In Taiwan, most service arts organizations are required to have board structures. According to the regulations from the CCA for foundations, the number of board members is limited to between 7 and 21 and should be an odd number. Foundations also are required set monitors (3-5 people) to monitor the performance of board (the Council of Cultural Affairs, 2001). Societies and associations have various regulations. The number of board members in organizations located in counties is limited to fewer than 15 people; in cities the limited is under 25. National organizations operating under the Central government are limited to 35. The number of monitors is limited to one-third the

number of board members. Members of societies and associations vote for their board members and monitors (the Ministry of Interior, 2000).

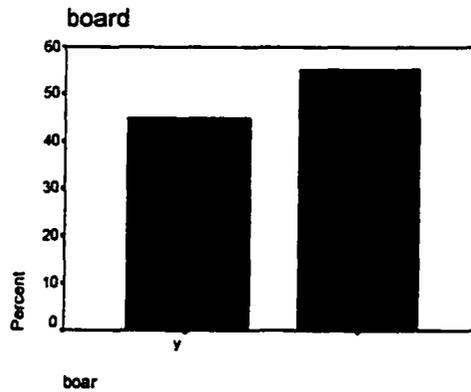


Figure 7.12: Board Members

Internal Structure

Twenty-eight percent (33) of the 116 responding arts organizations reported no special department units. Three percent (3) had one department, and 69% (80) organizations had more than one department. Ten organizations had two basic departmental divisions: administrative and artistic. In the total 371 counts from the 116 respondents (marking all choices that apply), the three departments which were marked the most times were the administrative department (72 times, 19%), the artistic department (48 times, 13%), and the financial department (41 times, 11%) (Figure 7.13). Although each organization had unique departmental names, the respondents selected the names most closely related to their departmental structures.

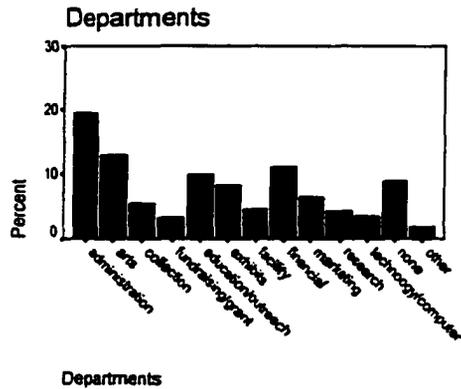


Figure 7.13: Departments

Not every organization listed departments in the survey. Neither did every department of arts/cultural organizations have a “director.” Of the 116 respondents, 73 participants (63%) indicated their organizations had administrative directors. The “administrative directors/general manager” in small or medium-sized organizations in this survey could be the same person as the artistic director or the executive director. Forty-six respondents (40%) indicated they had artistic directors and financial directors. These responses showed the great need for professionals in these two areas. Other directors report were community outreach (24%), exhibition (25%), facility (17%), marketing/public relation (22%), and computer technology (15%). The numbers of directors in departments such as collections (14%), fundraising (9%), and research (11%) were small compared to other departments (Figure 7.14). As noticed in the beginning, some organizations had no department specialization at all.

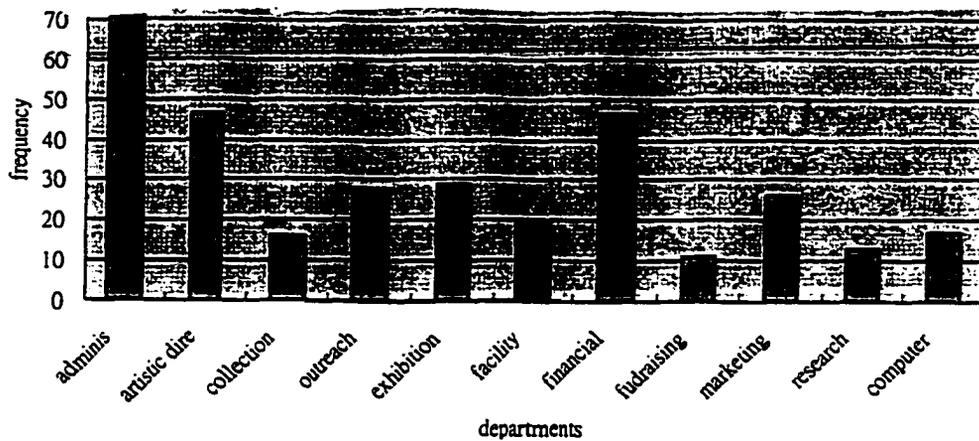


Figure 7.14: Directors of Departments .

Summary

In Taiwan, most arts organizations have been established in the past 20 years, and are located in the north area. There is an unbalance of resource distribution in the cultural area between the north and other areas. Performing arts organizations make up the largest number of the organizations, but many of these organizations appear to be unstable. On the other hand, presenting arts organizations, although small in number, seem anchored with strong governmental input and financing. Nonprofit arts organizations represent the highest percentage among three sectors, 55%. Small-sized arts organizations accounted for the largest percentage of organizations. However, the difference among each size category was less than 10%.

Governmental funding is a major resource for arts organizations in Taiwan. Seventy-four percent (84) organizations obtain funding from the governments according to 114 responses. Thirty-three percent of arts organizations receive funding

from only one source, and that funding is mostly from governments. Other organizations (67%) receive funding from various categories. Ticket sales are the second major source of funds, and 59% (67) organizations reported this item.

There is a wide range of both paid full-time and part-time staff members among organizations. One of the selection criteria of this survey was that an organization must have at least one paid full-time staff members. Therefore, organizations that have only part-time or volunteer staff were eliminated from the survey. While the average number of full-time staff was 21 and part-time staff was 4, this average actually characterizes the situation among large organizations. Usually, small-sized organizations had 1-4 staff members, 5-12 staff members were found in medium-sized, and 13 or more were the staff numbers in large-sized organizations. There was no significantly relationship substitute evident between volunteers and part-time staff. Only 56% of the arts organizations reported using volunteers regularly.

Only 45% of the arts organizations indicated they had a governing board, and those must comply with considerable governmental regulations related to their size and composition. Board structure is required for service arts organizations. Board numbers are legislated by regulations from the CCA or the Ministry of the Interior. Foundations must have 7-21 board members and the number for associations is 15-35. Each organization has various names of departments. Seventy-two percent of organizations

had at least one department; 28% organizations reported no department in this survey.

Department directors were not required. In most cases, the organizational size determined the need of department directors.

These characteristics may have numerous implications for training. Except in the north where it is more mature, the arts/cultural industry is still developing in Taiwan; therefore, the curriculum for arts administration may need to emphasize the understanding of the local/community culture. In the area of revenue, from a western perspective, corporate and individual giving, as well as other sales seem underdeveloped and are areas in which arts administrators could benefit from targeted training. In the personnel area, volunteer use can be encouraged, especially in small-sized arts organizations. The establishment and labeling of specialized departments within arts organizations seems to be an area which may benefit from some sort of standardization.

Arts Administrators' Profile

Response rates will vary from one topic to another because some arts administrators did not respond to some questions. These variations are noted throughout the analysis. Of the 114 people responded, 38% (43) were male and 62% (71) were female (Figure 7.15). Their ages ranged from 21 to more than 61 years old,

35 being the average age (Figure 7.16). In the age range of 21-40, there were nearly three times as many female arts administrators as males (62 versus 23). Yet in the other group over 40 years old, male arts administrators were 2.2 times more numerous than females (20 versus 9). The situation correlated to Taiwan's historical environment in which arts managers in the early period were male. Female involvement in this professional has occurred only during the past two decades (Figure 7.17).

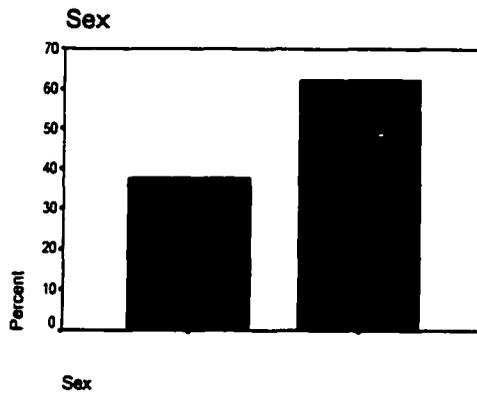


Figure 7.15: Sex

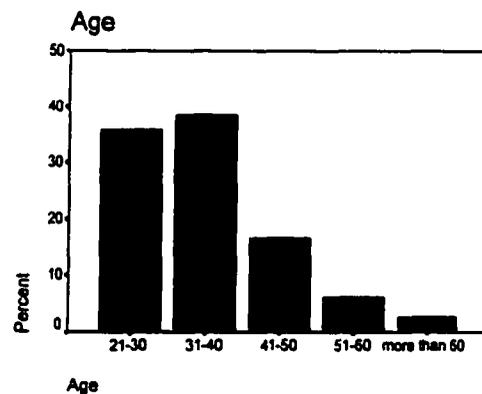


Figure 7.16: Age

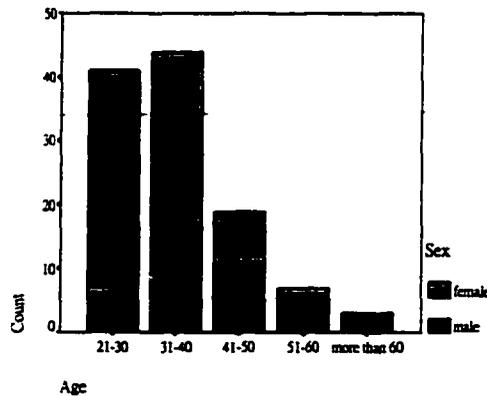


Figure 7.17 Sex and Age

Various arts organizations use different titles for positions. In the 104 responses titles/positions identified were artistic director, general manager, executive director, curator, marketing director, financial director, research director, human resource director, and several associates. Forty (38%) arts administrators were categorized as senior managers; 31 (30%) were middle managers; and 33 (32%) were associates. The research covered all level arts administrators.

Education

The 114 respondents listed their highest level of education as undergraduate college 49% (56 arts administrators); graduate college, 29% (33); followed by five-year college, 15% (17). Seven percent (8) had high school diplomas or less (Figure 7.18). Seventy-seven percent (88) of participants majored in arts or had had arts training since they were children. Of these, almost one fourth (24%) had visual arts backgrounds, 38% had performing arts backgrounds, and 15% had media or literature arts backgrounds (Figure 7.19). The twenty-three percent of arts administrators who indicated that they had no arts background majored in a variety of subjects including education, finance, public administration, geography, philosophy, etc.

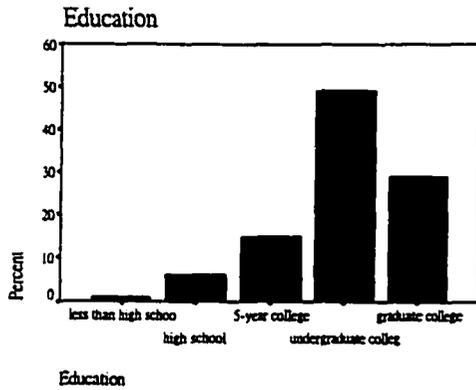


Figure 7.18: Education

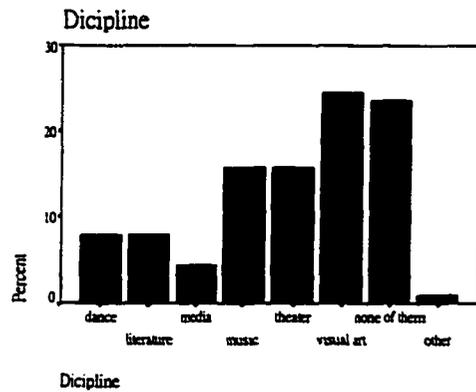


Figure 7.19: Dicipline

Administrators in dance and music organizations tended to be female and relatively young (Figure 7.20). In the visual art and non-arts background category, the percentage of female and male were 50% to 50% and tended to have administrators in the older ages (Figure 7.21).

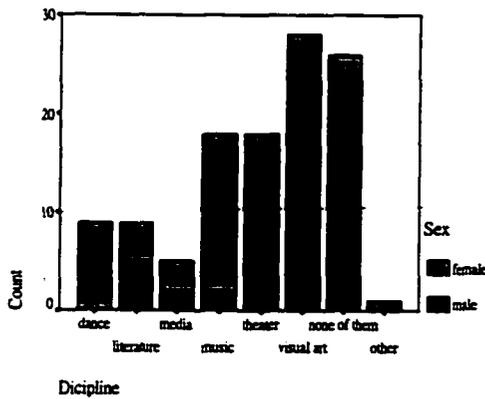


Figure 7.20 Sex and Discipline

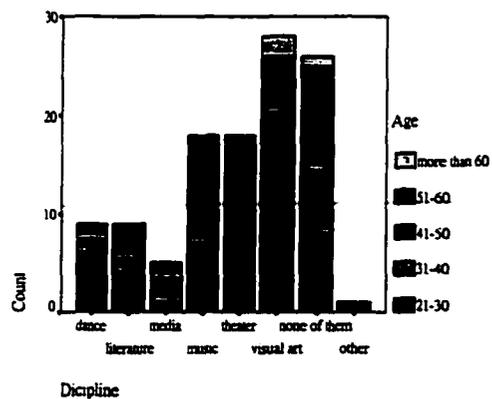


Figure 7.21 Age and Discipline

Work History

Of the 113 respondents, 48% (54) of the arts administrators had worked in this field for 1-3 years; 37% (42) for 4-10 years; 13% (15) for 11-20 years; only 2% (2) had for over 20 years (Figure 7.22). "Three years" was the most frequent responses (19%). The average length of work experience was 6.15 years. Forty-nine percent (56) of the 114 respondents had related work experience before they entered this field, such as research assistants/administrative assistants in the universities, journalists, teachers, work in different public organizations, or various arts organizations (Figure 7.23). Of the 113 respondents, 60% (68) had worked in their current positions for 1-3 years. One-third (33%, 38) of the respondents worked for 4-10 years. Only 7% (7) had worked over 10 years in the current position (Figure 7.24). The average tenure in the current position was 4.22 years. Thirty-four percent (38) were their first year in these positions. Comparing the first year work percentage in those two questions, 18% in the field versus 34% in the current position, the result implied two possible situations: arts administrators easily moved from one organization to another, or they move quickly from one position to another. It seems fair to say that much of the arts administration workforce was relatively new, seemed to be mobile, and was likely to be acquiring its management skills on the job.

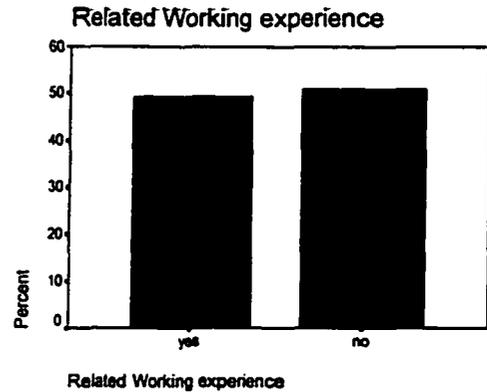
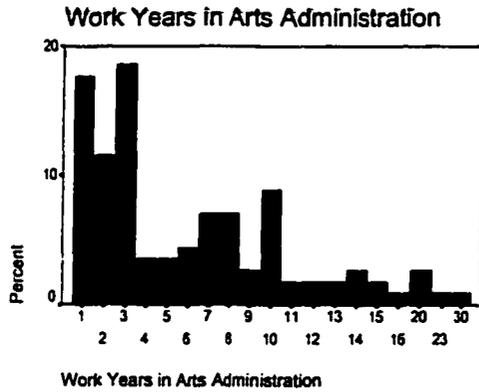


Figure 7.22: Work Years in Arts Administration Figure 7.23: Related Working Experience

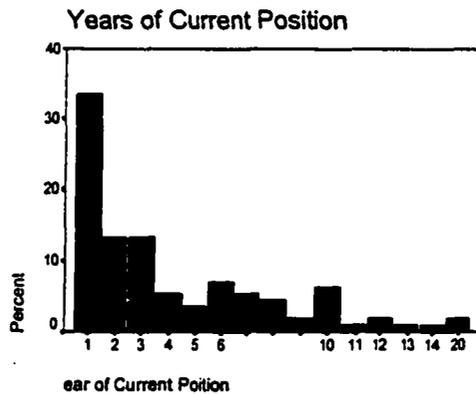


Figure 7.24: Years of Current Position

Arts administrators assume a variety of responsibilities. Of the 113 respondents, 77 arts administrators (68%) were reported being responsible for artistic programming and individual projects. These responsibilities were followed by planning and decision making as well as strategic management (70 times, 62%). Marketing and audience development were ranked third (63 times, 58%). Policy making (34 times, 30%), research utilization (32 times, 28%), lobbying (17 times, 15%), and board development

(14 times, 12%) were less frequent responsibilities of arts administrators according to this survey (Figure 7.25).

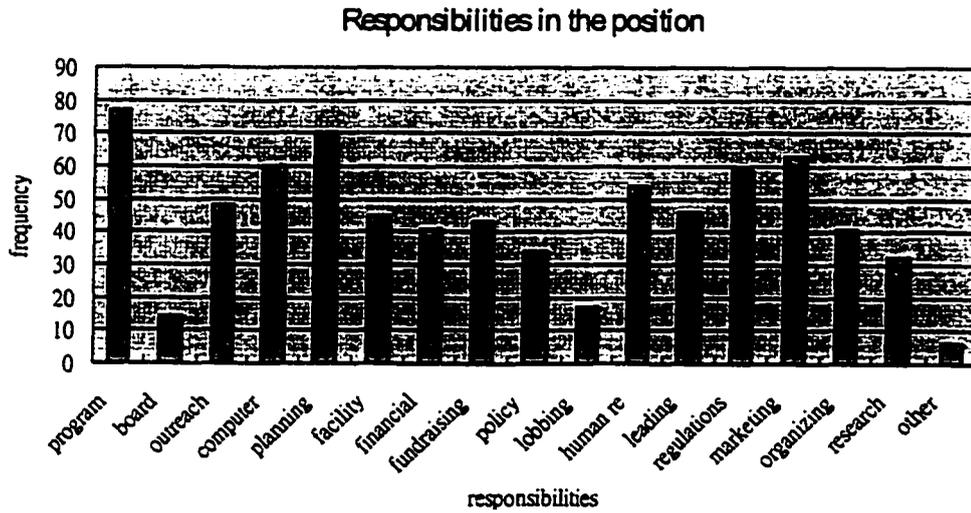


Figure 7.25: Responsibilities in the Position

Of the 116 respondents to this survey, only 14% (16) had been required to pass the National Examination to obtain his/her job (Figure 7.26). Sixty-seven percent (78) arts administrators said they would like to participate in further study (Figure 7.27).

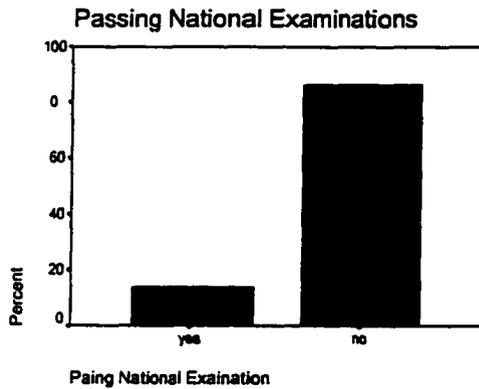


Figure7.26: Passing National Examination

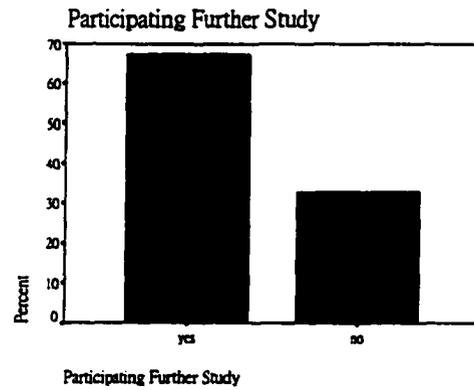


Figure7.27: Participating Further Study

Summary

Generally speaking, the profession of arts administration tended to be a female dominated world even though women came into this profession only during the past 20 years. The proportion of female to male was close to 6:4. Thirty-five was the average age. Their positions varied from senior managers to associates. Senior managers had the highest response rate (38%) to this survey, perhaps implying a particular concern with job training and management capabilities. The major educational level of arts administrators in this survey was undergraduate college. Most have arts background and almost half (49%) had related work experience before they started their present jobs. More than one-fifth (21%) had worked approximately 3 years in this field, and 34% were in the first year of their current position. Though they had various responsibilities, artistic programming usually was their first concern. Less

than one-fifth (14%) needed to pass the National Examination to obtain his/her job, and 67% indicated an interesting for the further research.

This profile suggested a number of possible education and training strategies. The curriculum should be aimed at the post-bachelor or master degree level, should emphasize advanced skills or concepts to enhance abilities in this field, and should be a broad-based to meet diverse needs. On the other hand, it should include basic courses to assistant new administrators so that they are flexible move from one position/organization to another.

Skill Needed

Figure 7.28 presented the skills needed for arts administrators to operate their organizations. Communication skill was marked by 99 times (85%) of the 116 arts administrators as the most important skill they needed for operating their arts organizations, followed by planning and decision making (97 times), computer applications (93), artistic programming (88), legal awareness (88), and marketing (87). The skills that were marked between 59-81 times were human resource management (81, 70%), organizational management (71, 61%), strategic management (70), community/outreach (69), facility management (67), fundraising (63), leadership and team building (62), financial management (59, 51%). Research analysis (55, 47%),

government relations (50, 43%), and board development (15, 13%) were skills marked by fewer than 50%. Board development is a new skill for arts administrators in Taiwan, and was seldom selected. Museum administrators also mentioned skill needed in preserving and collecting objects. The whole concept of strategic management is not well developed in Taiwan. Often it was necessary to explain to the participants what strategic management is. Table 7.1 presents overall skill ranking. "High," "Middle," and "Low" importance of the skills were defined according to percentages. The three sections are not equally divided because the percentage of skill range was from 13% to 85%. No skills were ranked over 90% or lower than 10%.

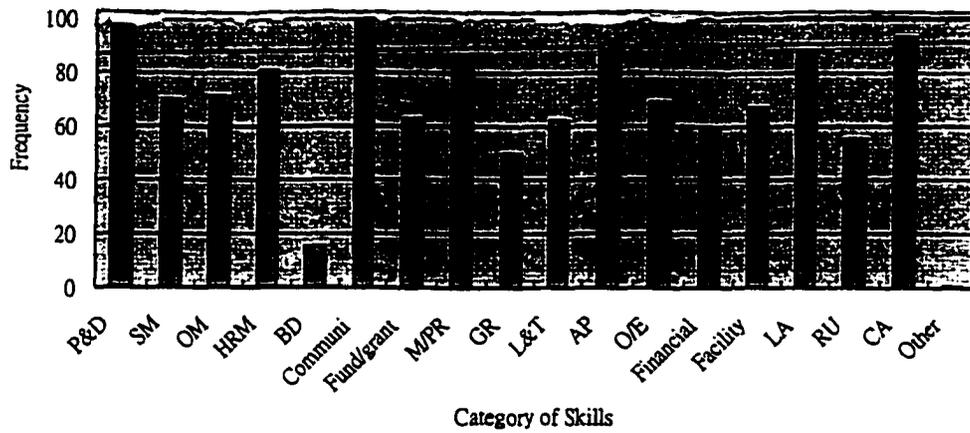


Figure 7.28: Skill Needed

Percentage	High (71%-100%)	Middle (51%-70%)	Low (0%-50%)
Skills	Communication 85%	Human Resource Management 70%	Research Analysis 47%
	Planning and Decision Making 84%	Organizational Management 61%	Government Relations 43%
	Computer Applications 80%	Strategic Management 60%	Board Development 13%
	Artistic Programming 76%	Community Outreach 59%	
	Legal Awareness 76%	Facility Management 58%	
	Marketing 75%	Fundraising 54%	
		Leadership and Team Building 53%	
		Financial Management 51%	

Table 7.1 Overall Skill Ranking

Where Arts Administrators Learned

Figure 7.29-7.45 indicates where arts administrators learned their skills. In the survey, respondents could make from one to three selections among the 11 items in each question. Therefore, the total counts for each skill various from 30 times (board

development) to 222 times (planning and decision making). The average was 141 times. For consistency, all of the tables will be expressed in percentages.

Generally speaking, arts administrators learned the 17 skills in their current working positions. The exceptions were board development (26%), legal awareness (29%), and information analysis and computer applications which were learned on-the-job by only 32% of respondents. The percentages of the other 13 skills were between 35-42%. Communication, facility management, human resource management, and outreach programs were the most prevalent skills learned from current positions.

Combining responses from two categories "Former work experience" and "Experience in this position," of the selected items in this particular question, the percentages of the 14 skills were above 50%, from 51-65%. Communication obtained 65% in the two-category combination. After combining the two previous categories, the percentages of three skills board development, legal awareness, and information analysis were still fewer than 50%, 43%, 38%, and 38%. Those skills seem hardly to be learned from working experience. The result was similar to Hutchens and Zoe (1985), DiMaggio (1987), and Martin and Rich's (1998) studies that found that arts administrators in the US learn most of their skills from performing their jobs. Additionally, information analysis or statistical analysis was the only category which

both Taiwanese and American arts administrators agree that the skill needs to learn somewhere other than on the job.

Of the skills which learned from former work experience, over 20% were selected. Communication and computer applications were chosen by 23% and 22%. Organizational management, leadership development, and financial management also had higher percentages. The result implied that some skills not only could be learned on the job and acquired early, but also could be transferred from one job to the next.

Table 7.2 summarizes the skill percentages from overall work experience.

Skills	Former work experience %	Experience in the position %	Total percentage %
Communication	23	42	65
Human Resource Management	17	41	58
Financial Management	18	39	57
Organizational Management	20	36	56
Computer Applications	22	32	55
Marketing	15	40	55
Artistic Programming	13	40	53
Facility Management	11	42	53
Government Relations	14	39	53
Leadership and Team Building	18	36	53
Planning and Decision Making	17	35	52
Fundraising	11	40	51
Outreach/Community Program	12	41	51
Strategic Management	13	38	51
Board Development	17	26	43
Information Analysis	6	32	38
Legal Awareness	9	29	38

Table 7.2 Skill Percentages from Work Experience

Skill learned from "former work experience" was the second main source of 8 skills which include planning and decision making (17%), organizational management (20%), human resource management (17%), communication (23%), marketing (15%), leadership development and team building (18%), financial management (18%), and computer applications (22%). Opinions from "consultants" were another second major source for 8 skills: strategic management (15%), board development (23%), fundraising/grant writing (16%), artistic programming (16%), community/outreach (16%), facility management (12%), legal awareness (25%), and information analysis (22%). Except for artistic programming, the skills in the "consultant" category were skills that Taiwanese arts administrators are unfamiliar with. Through the guidance of consultants, administrators can obtain knowledge and practice during their daily operations. Workshops and conferences were the second major source of skill needed for fundraising/grant writing (16%) and government relations (17%).

Fundraising/grant writing skills appear to be acquired equally from consultants and workshops/conferences. Lectures and discussions from workshops as well as conferences seemed to offer much information about funding and government. Table 7.3 summarizes the findings.

Category	Former work experience	Consultants	Workshops/conferences
Skills %	Planning and Decision Making 17%	Strategic Management 15%	Fundraising 16%
	Organizational Management 20%	Board Development 23%	Government Relations 17%
	Human Resource Management 17%	Fundraising 16%	
	Communication 23%	Artistic Programming 16%	
	Marketing 15%	Community/outreach 16%	
	Leadership Development 18%	Facility Management 12%	
	Financial Management 18%	Legal Awareness 25%	
	Computer applications 22%	Information Analysis 22%	

Table 7.3 Second Major Category for Learning Skills

Workshops/conferences as well as consultants were chosen as the third significant source for learning various skills. Six skills from the category of workshops/conferences were planning and decision making (15%), human resource management (10%), communication (9%), leadership and team building (10%), community/outreach (15%), and legal awareness (20%). The other six skills selected in the "consultants" category were organizational management (12%), fundraising/grant writing (16%), marketing/audience development (14%), government relations (14%), financial management (16%), and computer application (11%). Still, four skills--strategic management (13%), board development (17%), artistic programming

(13%), and facility management (11%)—placed “former work experience” as the third most significant source. Finally, universities which offer arts administration course, including both foreign and domestic institutions, were chosen as the third location for arts administrators to learn “information analysis and research utilization” (15%).

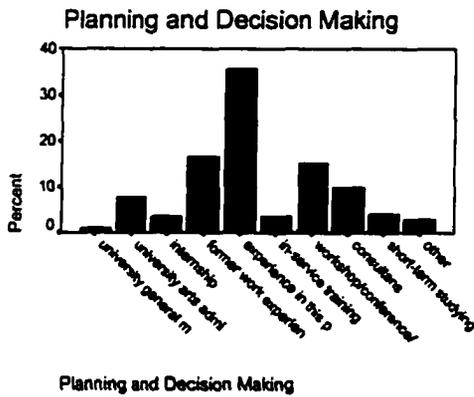


Figure 7.29: Planning and Decision Making



Figure 7.30: Strategic Management



Figure 7.31: Organizational Management

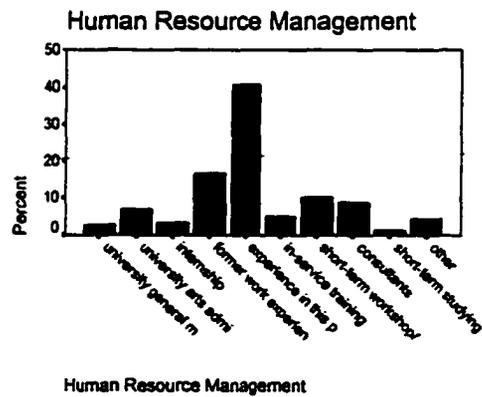
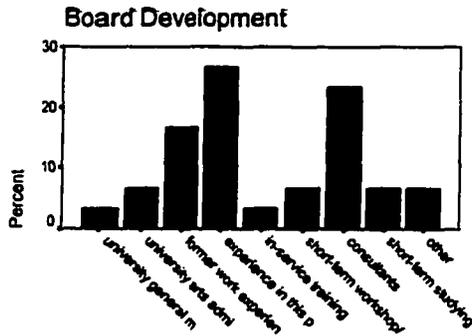
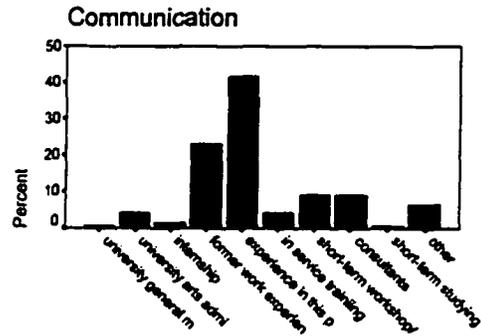


Figure 7.32: Human Resource Management



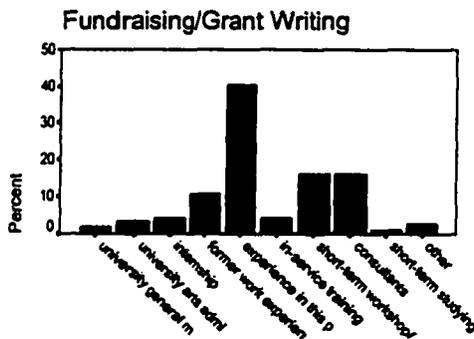
Board Development

Figure 7.33: Board Development



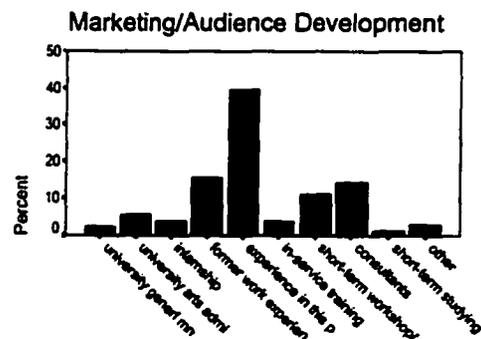
Communication

Figure 7.34: Communication



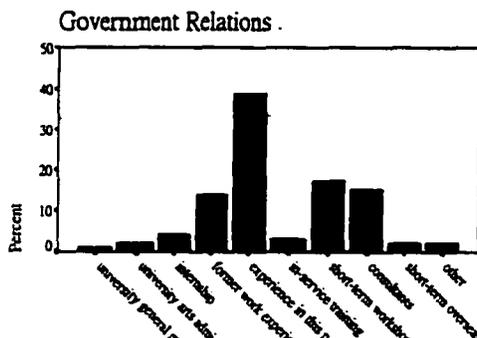
Fundraising/Grant Writing

Figure 7.35: Fundraising/Grant Writing



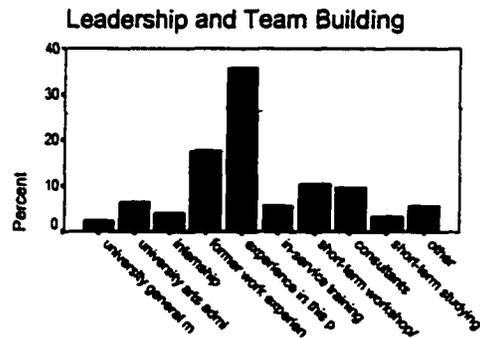
Marketing/Audience Development

Figure 7.36: Marketing/Audience Development



Government Relations

Figure 7.37: Government Relations



Leadership and Team Building

Figure 7.38: Leadership and Team Building

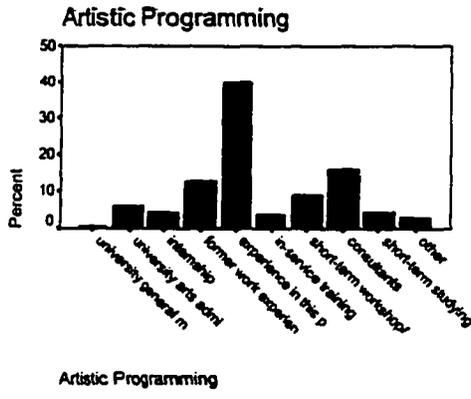


Figure 7.39: Artistic Programming

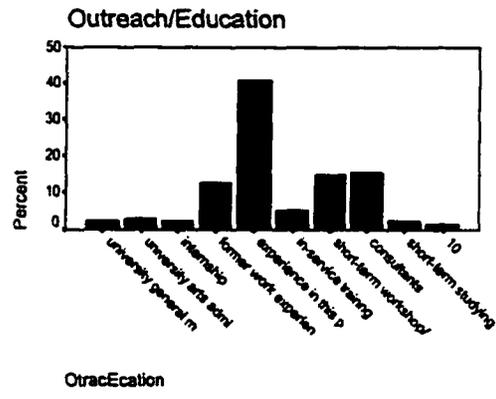


Figure 7.40: Outreach/Education

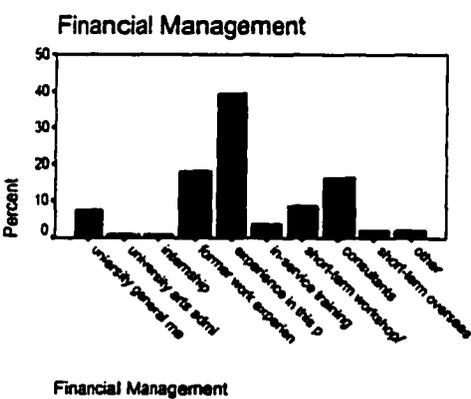


Figure 7.41: Financial Management

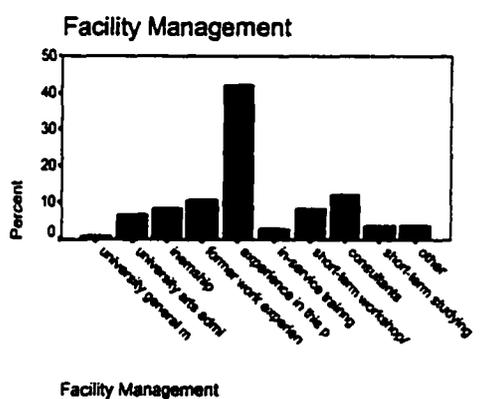


Figure 7.42: Facility Management

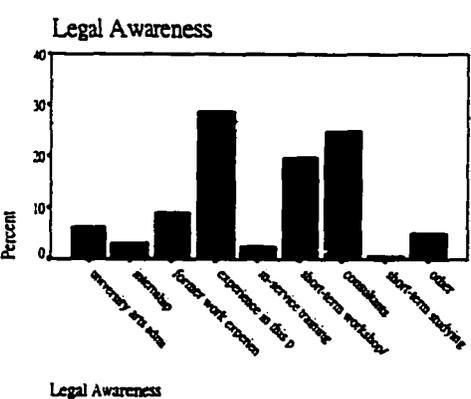


Figure 7.43: Legal Awareness

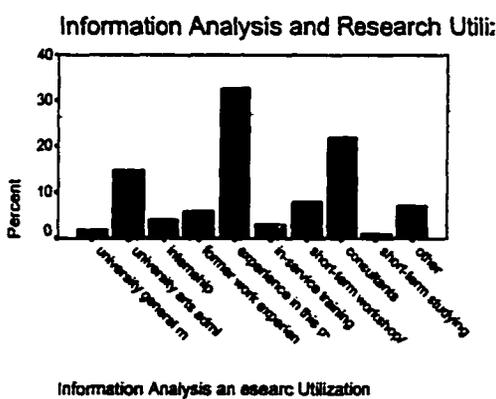


Figure 7.44: Information Analysis and Research Utilization

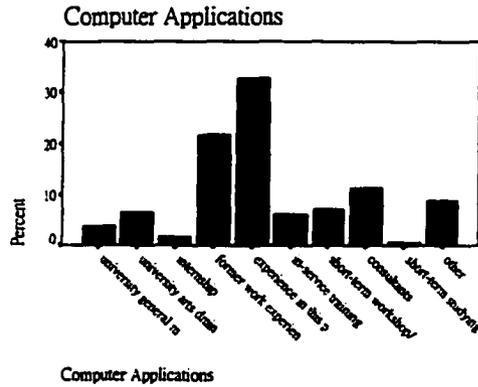


Figure 7.45: Computer Applications

Figure 7.46 presents the relationship between skill learned and sources. Arts administrators in this survey learned most of their skills from operating their organizations. With the exception of people in charge of financial management, administrators seldom learned skills in a formal business education setting. The percentages of seventeen skills learned from this source were from 1% to 4%. Arts administration courses in universities seem to be not as popular as workshops because workshops take less time and there is great competition for entrance to arts administration graduate programs in Taiwan. The percentages of skills learned in arts administration academic settings were around 6%-10%. In fundraising, government relations, community/outreach, and financial management these numbers dropped to between 1%-3%. In America, university-based courses, especially those focusing on arts administration have become an essential source of arts administrators. Martin and

Rich (1998) report 15% of administrators had formal graduate school training in arts administration. A professional internship is a form of on-the-job training which is a part of university programs. However, internships are not popular in Taiwan according to this survey, being selected by only 1%-4% in most skills. Facility management at 8% was the largest percentage related to internship. Studying overseas in short period was ranked high as a source of skills in strategic management (7%) and board development (7%). These two skills seldom were mentioned in Taiwan's literature, and arts administrators must turn to other countries for information. Arts administrators also learned these skills by reading publications or observing other performances/exhibitions. Some arts administrators thought communication was part of personality/style and hard to change or learn.

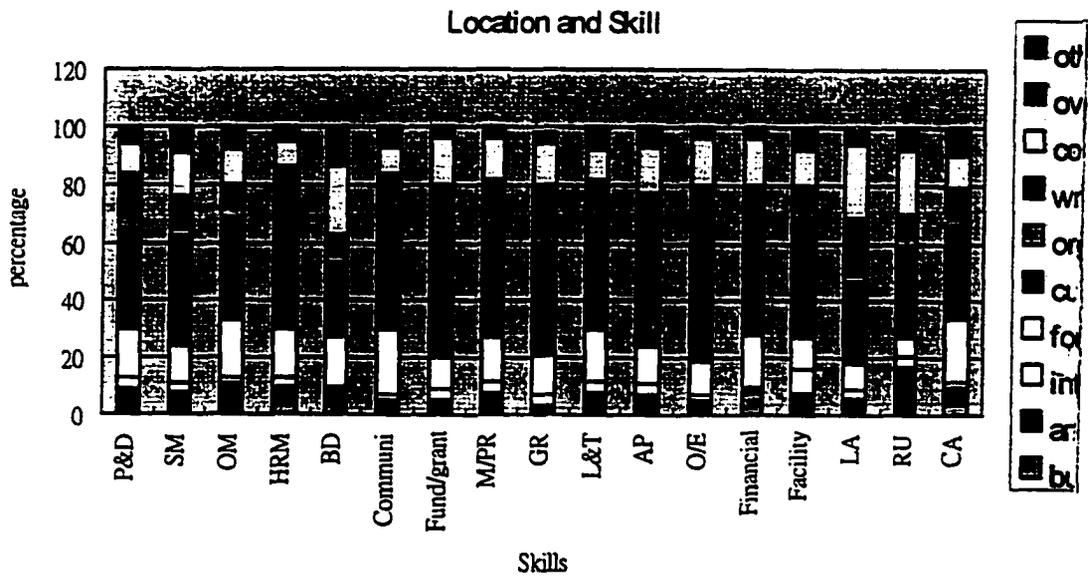


Figure 7.46: Location and Skill

Ways to Overcome Managerial Difficulty

When arts administrators encounter management difficulty, over one of third (35%, 40) of the 116 respondents asked the opinions of their colleagues. Discussion seems a convenient way to learn. Communication and teamwork are important in this situation. One-fourth (25%, 29) of arts administrators look for help from consultants; one-fifth (20%, 23) draw upon past experience; 10% (12) seek information from similar arts organizations; 9% (11) choose reading publications to solve the problems. Only 1% (1) of arts administrators seek assistance from governments (Figure 7.47).

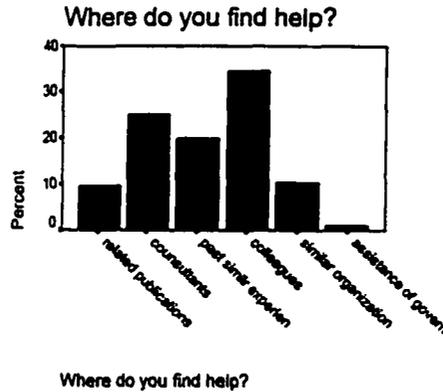


Figure 7.47: Where Do You Find Help

In-House Training

Of the 116 arts administrators who responded to the survey, 33 people (28%) received specific training for their current positions offered by their organizations; 83 people (72%) received no training before they started work. Of the 33 arts administrators who had training before they began to work, 30% thought the training was very useful; 49% viewed training as being useful; and 21% thought the training was sometimes useful. These arts administrators tended to have positive attitude in regard to position training before they began to work (Figure 7.48).

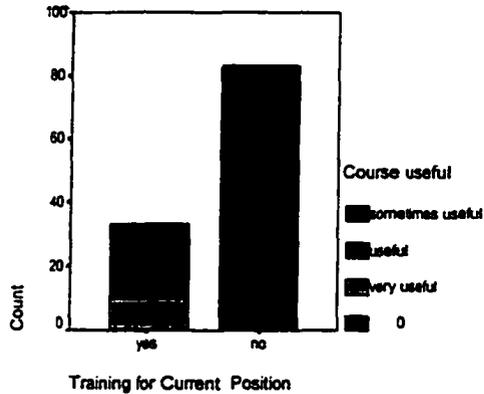


Figure 7.48: Training for Current Position

Eighty-five percent (99) of the respondents strongly agree (22%, 26) or slightly agree (63%, 73) that they were confident in their preparation to do their jobs (Figure 7.49). The fifteen percent of arts administrators (17 people) in this survey who were not confident in their preparation included 12% (14) who slightly disagree and 3% (3) who disagree. Interestingly, 10 of the 17 arts administrators who chose the “not confident” option had worked fewer than 3 years and had no arts background.

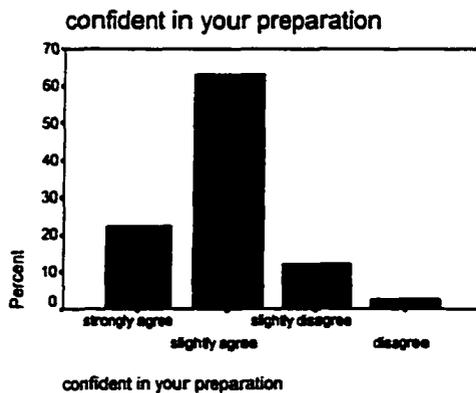


Figure 7.49: Confident in Your Preparation

Improving Skills

In the total 345 counts, 115 respondents selected 3 items in this question. The most popular way to improve arts administrators' skills identified in this survey was "learning from experience;" 89 counts (25%) selected this category. The "workshops/consultants" option received almost the same percentage as "reading related publications," 21% (71) and 20% (70). "Discussing with colleagues" also was a popular way to learn from each other, 11% (40). Taking courses from arts administration programs based in university is popular, 10% (33). "Studying abroad" and "learning from Internet" had only a 1% difference, 6% (19) and 5% (16). This suggests that technology influences learning skills. Taking courses from business department was not popular according to these arts administrators. Only 1.4% (5) chose this option. Respondents also pointed out that observing performances and exhibitions is another way to improve skills, 0.6% (2) (Figure 7.50). In short, arts administrators prefer the most convenient ways to improve their skills. Reading publications was perceived to be more useful in improving skills than in solving problems. Only 16 respondents chose the Internet as a way to obtain information in their profession. This may indicated that this group is not "on-line;" they may lack access to computers and web connection, they may lack computer proficiency, or they may think there is little useful information on-line related to arts administration.

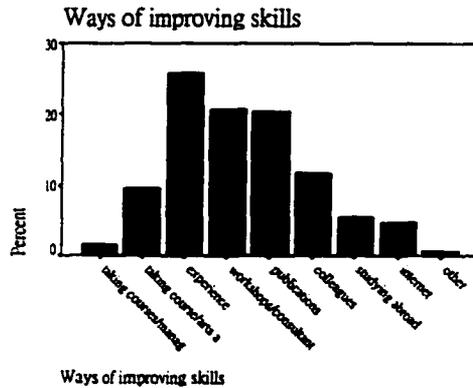


Figure 7.50: Ways of Improving Skills

Summary

Overall, skills that Taiwanese arts administrators selected were basic survival skills for their organizations. Communication, planning and decision making, and computer applications were the top-three skills identified as being necessary to operate their organizations. As with American arts administrators, Taiwanese arts administrators have traditionally learned most skills from their experiences. Consultants are used significantly in the Taiwan arts/cultural industry as sources of skills and knowledge in the areas of strategic management, board development, fundraising, community/outreach programs, and information analysis. When arts administrators encounter managerial difficulties, they often consult their colleagues, and then ask opinions from experts/consultants. Both of these relate to time and schedule issues which are problems in taking advantage of scheduled university courses. Learning from personal experience or from others' experiences seemed to

play an essential role for arts administrators in Taiwan. Only 33 arts administrators in this survey had in-house training dedicated to their own positions. Each of them thought training was useful to some degree. Eighty-five percent of responding arts administrators were confident in their preparation to do their jobs, having learned much from their past experiences.

In terms of training, the skills arts administrators selected related to situations they currently face. However, those skills were selected from personnel points of view. If one looks from organizational perspective, it is possible that skills, such as strategic management, organizational management, and government relations might receive more emphasis. Some skills are in the developing stage, such as board development, community/outreach, and information analysis. These skills will be highlighted in the future both from an organizational and an administrator's perspective. In-house training for current positions should be encouraged in each arts organization. Specific courses such as artistic programming and aesthetic training should be offered to administrators who do not work in any single arts disciplines. Because formal arts administration training has been developing only during the past ten years, its value is not significant in Taiwan at this stage; however, the potential is great because this career is becoming more and more professionalized.

Recruitment and Training

In this section, attention will be focused on staff training and recruitment. Of the 116 arts administrators who responded to the survey, the average educational level of staff was undergraduate college, 60% (69); five-year college had 29% (34); followed by high school degree 6% (7). Arts administrators with average graduate college training represented 4% (5). Only 1% (1) respondent had less than high school diploma (Figure 7.51).

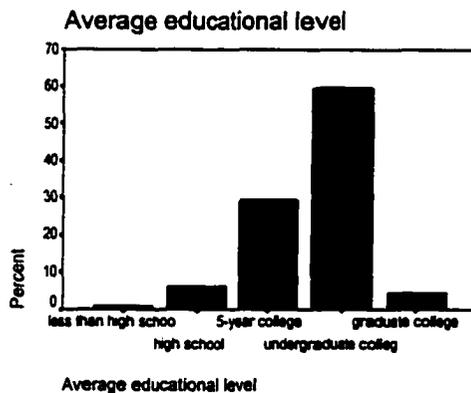


Figure 7.51: Average Educational Level

Education and Director of Department

Figure 7.52 presents some interesting considerations when those concerning the hiring of various directors of departments. Research departments had the highest degree requirement (100% requiring either undergraduate or graduate degrees). This department was followed by marketing (95%), collection (92%), community/outreach

department (86%), exhibition (84%), and computer/technology department (81%).

Artistic, facility/equipment, and financial departments had the most variety in degree requirements, and most directors in these departments had over 10-year experience.

Artistic directors, especially with high school or less than high school degree, had over 30 years of experience in this field.

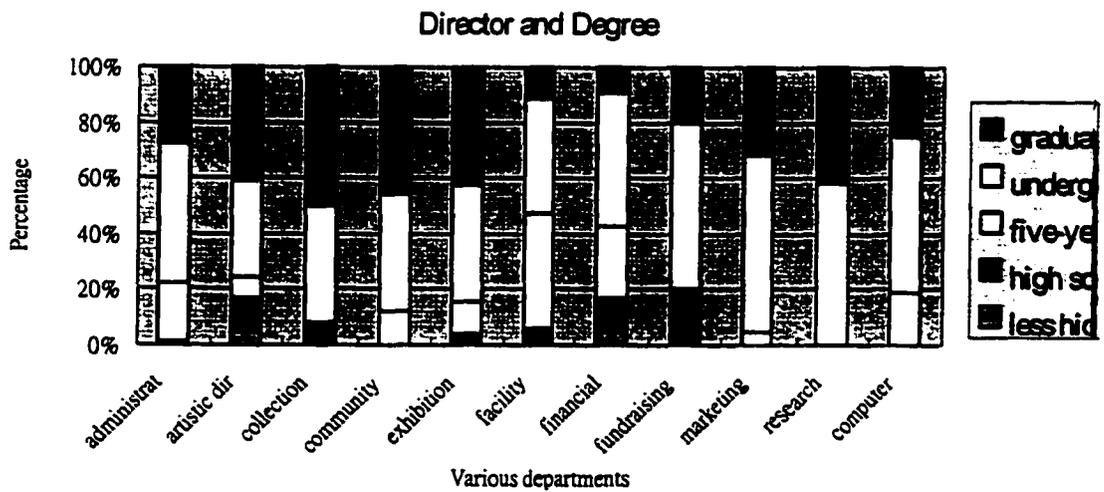


Figure 7.52: Director and Degree

Value on Resume

When asked what they look for on the resumes of perspective employees, the 113 respondents said, both work experience (40 times, 35%) and love arts (40 times, 35%) were most important (Figure 7.53). Many arts administrators responding to

phone interviews said that what background knowledge was not as important as love of the arts, love of work, and a desire to learn. This is similar to the impresario stage of the Western model that this study mentioned before. Arts administration degree was ranked in third place (15%, 17). The results indicate that most arts administrators still think experience and attitude are most significant, but people are beginning to recognize the value of formalized arts administration programs or other arts related programs. In contrast, the value of a business degree was not emphasized among these arts administrators. Seventy-seven people (68%) ranked it as the least important thing on resumes. Interestingly, arts administrators appear to see arts administration programs as different from the general courses offered by business departments. Possibly arts administrators do not see arts administration as a business, or it may be that they expect them to teach a special kind of public management.

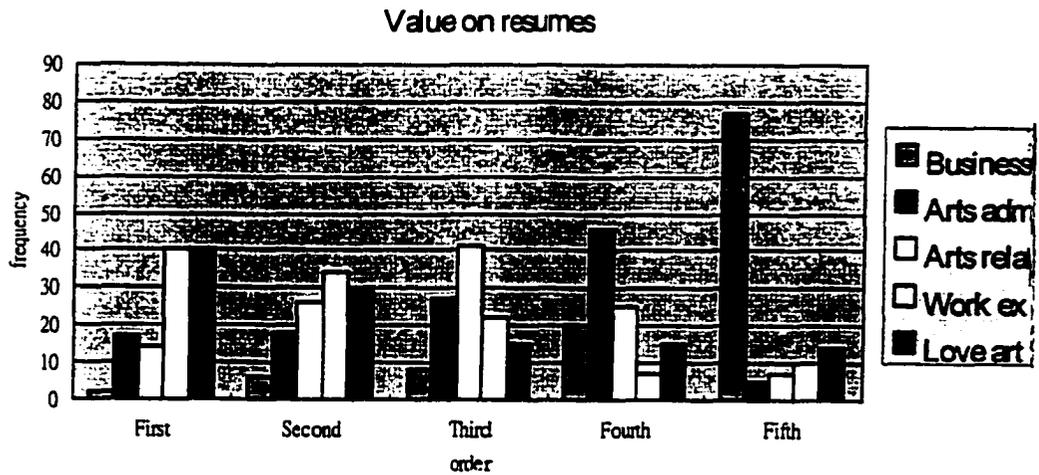


Figure 7.53: Value on Resumes

Recruitment

“Friends’ Recommendation” was selected as the most common way to recruit new staff (75 times out of a total of 249 counts, 30%) (Figure, 7.54). Traditional recruitment makes use of newspapers (18%, 45) and educational institutions (12%, 30). “Arts/professional on-line networks” was in third place (13%, 33); it suggests the influence of technology. “Selecting administrative staff or other staff from volunteers” was selected by only 9% (29). The backgrounds and attitudes of volunteers are probably the main issue which prevent volunteers from becoming professional staff members in organizations. “Government assignment” (8.4%, 21) and “seeking arts

administrators from other similar organizations" (8%, 20) were not popular also.

Governments have assigned staff to public arts organizations in the past. The low rate of selection of this option implies that public arts organizations now have more autonomy to recruit their own staff. The resistance to volunteers and government assignment may hint at nascent professionalism as arts administrators try to establish boundaries for their "profession."

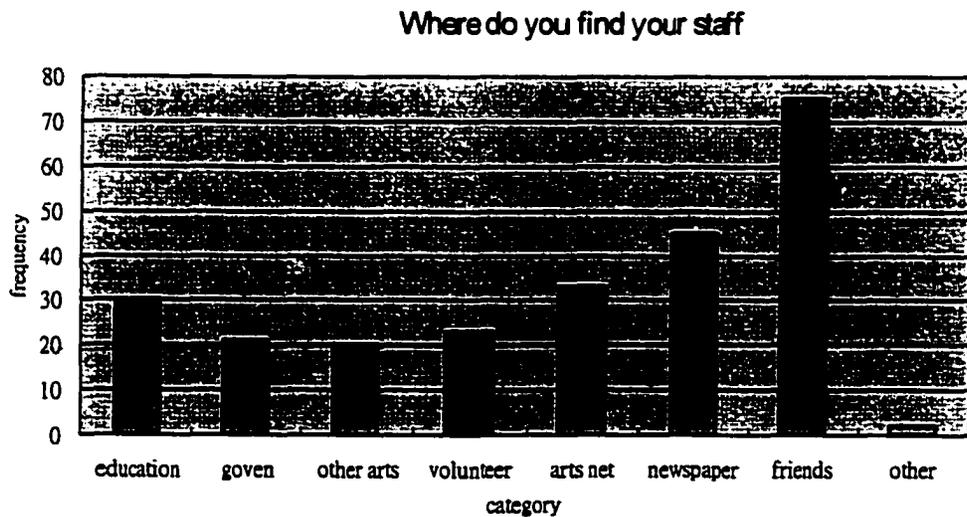


Figure 7.54: Where Do You Find Your Staff

Degrees of Arts/Arts Administration

Twenty-two percent (26) of the 116 responding arts organizations had staff with arts administration or museum study degrees (Figure 7.55). The number varied from 1-6 people; the average number was 0.4 person in each organization. Of the 116 respondents, 40% (47) had staff with arts related degrees other than arts administration and museum study (Figure 7.56). The average number was 1.1 per organization; the range was from 1-15 people.

Sixteen organizations had one staff member with an arts administration or museum study degree; 26 arts organizations had one staff with an arts related degree. Staff members with arts administration or museum study degrees earned them in the United States (21 organizations), Britain (4), France (3) and Spain (1). Staff members with arts related degrees were from the US (34 organizations), Britain (10), Japan (9), France (5), Germany (3), Netherlands (2), Austria (2), Spain (1), and Belgium (1). Only 9 organizations (8% in 116 organizations) had staff members with foreign degrees from both arts administration/museum study and arts related programs.

Comparing arts administrators with domestic or foreign degrees related to arts including arts administration and museum study, 71% (82) of respondents did not agree that people with foreign degrees were better prepared than domestic arts administrators (Figure 7.57). Some respondents said that arts administrators trained in other countries

had difficulty adjusting to Taiwan's situation. They did not train specifically for Taiwan's environment even though they had a wider grasp of management concepts. Therefore, training programs for arts administration need to adapt to the characteristic of the country in which their graduates will work.

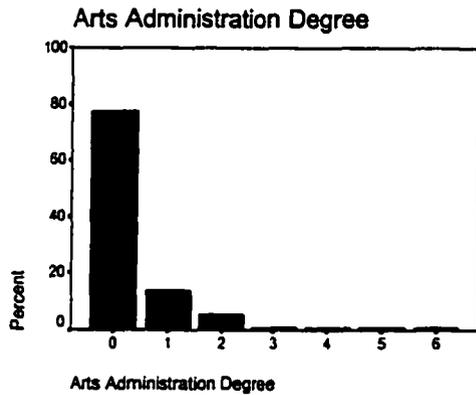


Figure 7.55: Arts Administration Degree

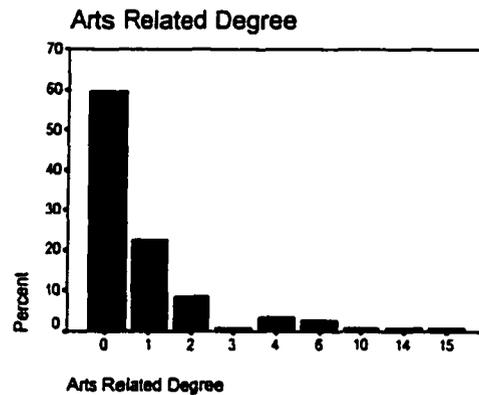


Figure 7.56: Arts Related Degree

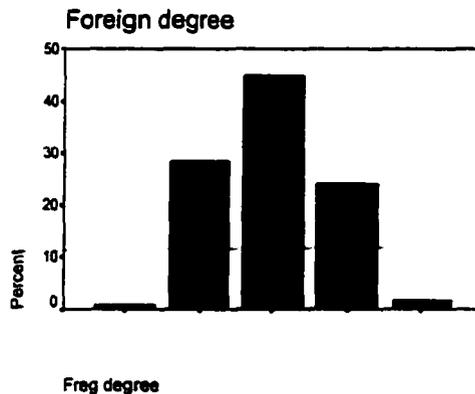


Figure 7.57: Foreign Degree

There were 34% (40) arts organizations out of the 116 respondents that reported in-service training offered by organizations themselves (Figure 7.58). This situation is

not seen much in the US. Training courses covered in various areas including marketing, cultural regulations, arts history, and computer technology etc. Courses offered depended on the need at that particular time. Most organizations did not set regular courses to train staff. The length of in-service training varied from a week to 1-3 months, or a half to one year.

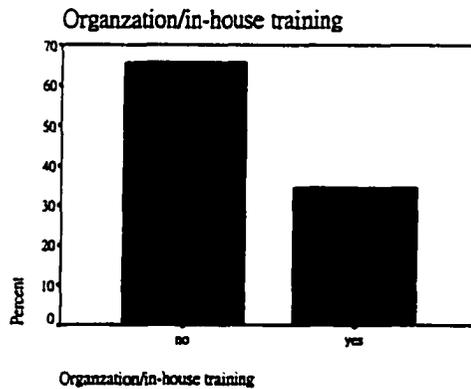


Figure 7.58: Organization/In-house Training

Attending workshops/conferences (38%, 75 times in total 196 counts) was the most popular way that arts organizations encouraged their staff members to improve their managerial skills (Figure 7.59). Taking university-based courses was the second most popular way (19%, 37 times), followed by training offered by organizations (17%, 33), short-term study abroad (10%, 20), and other ways (4%, 7) such as being assigned challenging or different projects to accomplish. Twelve percent (24) art organizations had no plan for training their staff members.

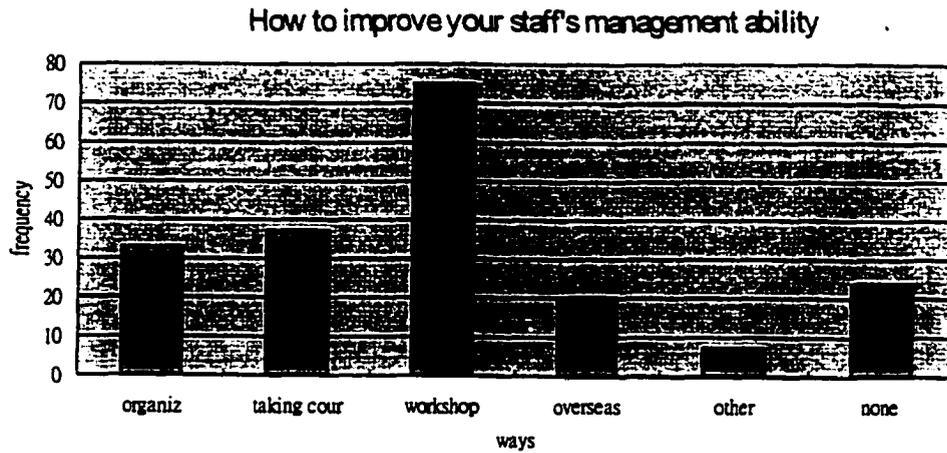


Figure 7.59: How to Improve Your Staff's Management Ability

In the 12 months following this survey, 39% (45) of the arts organizations planned to add new administrative staff (Figure 7.60). This suggested that there is considerable labor market demanded in the arts/cultural industry in Taiwan.

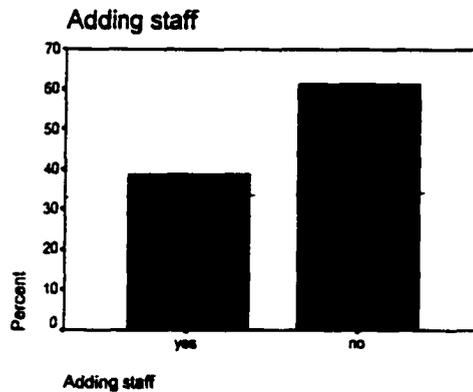


Figure 7.60: Adding Staff

Summary

The average educational level of staff from those 116 arts organizations was undergraduate college. Each department may have different consideration related to recruiting its director. "Love of the arts" and "work experience" were chosen as being the most value things on resumes, followed by "an arts administration degree." "Recommendation from friends" was the major way to locate new arts administrative staff, followed by newspapers. Arts/professional on-line networks were the third option. Most of arts administrators (71%) disagreed that arts administrators with foreign degrees were better prepared than administrators with domestic degrees. More than one-third (34%) of the organizations had in-house training for their staff members. Attending workshops/conferences was the most popular way to encourage staff to improve their professional knowledge and skills. Taking university-based courses was ranked second. Almost two-fifth (39%) organizations would add new staff in the next year.

In terms of training, the potential of university-based training can be expected to grow. Arts administrators with bachelor degrees would like to pursue graduate education. Courses offered in arts administration department/program need to localize—adding Taiwan's special situation to western theories. The use of computers will also change the way staff members are recruited.

Suggestions for the Training Courses

Over three of fourth (76%, 88) of the 116 respondents had heard about training courses related to arts administration (Figure 7.61). The most commonly mentioned hosting organizations were the Council of Cultural Affairs, the National Cultural and Arts Foundation, the continuing education program at the Chinese Cultural University, National Taiwan Arts Education Institute, and several museums. Courses included the discussion of cultural environment in Taiwan, marketing, fundraising, law and regulations, some case studies, and preservation. Most courses were short-term, from one weekend to several months (once or twice a week). Only 40% (47) of arts administrators in this survey attended those programs, and most of those attended during the time period between 1999 to 2001 (Figure 7.62). Of 47 people (40%) who attended those training programs, 89% (15%/7 strongly agree and 74%/35 slightly agree) agreed those courses were useful for operating their organizations. Only 11% (5) of respondents did not receive any benefits from those programs.

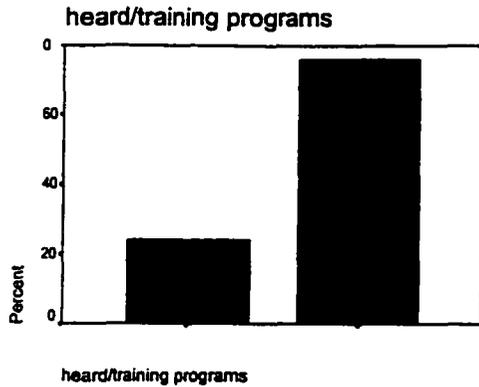


Figure 7.61: Heard/Training Programs

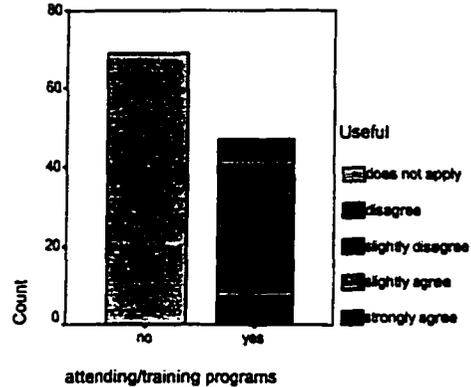


Figure 7.62: Attending/Training Programs

National Examination

When asked about the general impression of arts administrators is regard to whether the National Examination could effectively select arts administrators for their organizations, 39% (3%/3 strongly agree and 36%/42 agree) agreed the examination functioned well to help place people with a command of arts administration concepts into public arts organizations (Figure 7.63). Yet 54% respondents (28%/32 slightly disagree, 21%/25 disagree, 5%/6 strongly disagree) thought that the ability to pass the test did not necessarily equal the ability to operate an arts organization. Seven percent (8 respondents) selected “no opinions.” Public arts administrators act to some degree differently from private arts administrators because of their involvement in the bureaucratic system. The selection criteria for an arts/cultural administrator have always been somewhat subjective.

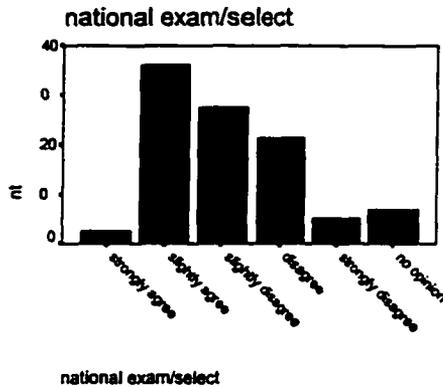


Figure 7.63: National Examination/Select

Ways of Preparing Arts Administrators

Of the 115 respondents, 18% (20) of the organizations had staff members who passed the “Cultural Administration” or “Museum Administration” sections of the National Examination. The National Examination is divided into two parts. First part tests the general knowledge. The test subjects include the Constitution of the Republic of China, English, geography, math, basic concepts of law, Chinese history, Chinese literature, and cultural history. The second part tests professional knowledge and skills including Chinese, Chinese literature, cultural history, the analyzing of cultural policies, cultural administration, cultural regulations, art theory, and cultural anthropology. Only those who pass the first part of examination can take the second part. In general, out of every 1000 people who take the examination, fewer than 20 people will pass it. The passing rate is 1-2%. When arts administrators were asked if those people’s performance on the job demonstrated better preparation, the response was 50% (10)

agree versus 50% (10) disagree (Figure 7.64). The result suggests that while those people do have better concepts of arts administration, practice and experience is still very important.

In terms of 115 respondents, 28% (32) arts organizations had staff members with arts administration or museum study degree from Taiwan or other countries. With the exception of 13% (4) respondents with no opinions, 56% (18) arts administrators agreed that those staff members with arts administration or museum study degrees were better prepared for operating their organizations. Thirty-one percent (10) disagreed about the value of formal arts administration training (Figure 7.65). The result suggests a positive attitude toward academic training in arts administration/museum study programs.

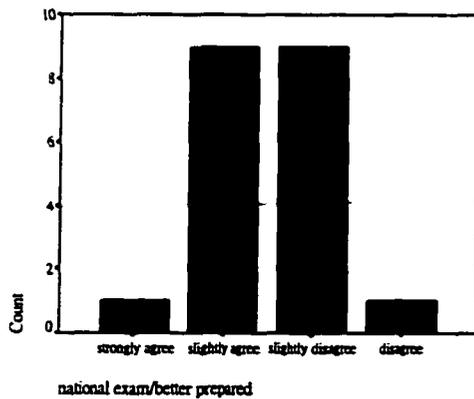


Figure 7.64: National Examination/Better Prepared

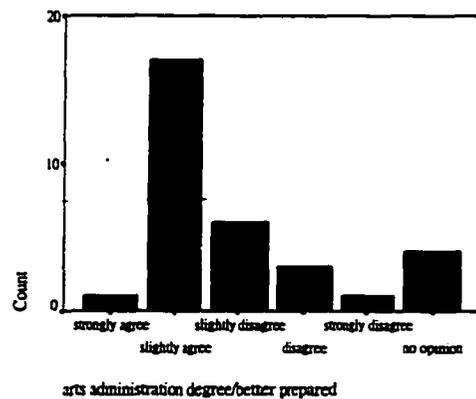


Figure 7.65: Arts Administration Degree/Better Prepared

Of the 114 respondents, 49% (56) expected new staff members to have arts administration/museum study degrees; 51% did not think the degree was necessary (Figure 7.66). In terms of the 112 respondents, 83% (93) believed its necessary to have more arts administration/museum study programs in Taiwan (Figure 7.67). The arts administrators who did not support such new programs thought there should be a focus on existing programs, and efforts made to design sound curriculum and recruit suitable faculty members. Some people did not see the value of arts administration/museum study training programs. Of the 93 respondents supporting the development of new programs, 69% (64) thought they should be created at the undergraduate level. The reason was that they would rather have people learn basic skills rather the complex concepts appropriate to graduate study. Those arts administrators assumed that people with a graduate degree would not want to start at the entry level. On the other hand, 29 people suggested arts administration/museum study programs should be established at the graduate level because they hoped students would have basic training in areas such as art, literature, business, or some other field before they enter these programs. The programs established at the graduate level are designed for professional training and for students expected to become leaders in this area. These two perspectives related to the appropriate level of establishing arts administration program reflected interesting commentary on job recruitment and professional leadership.

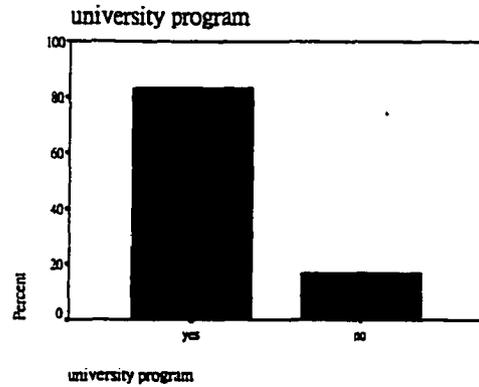
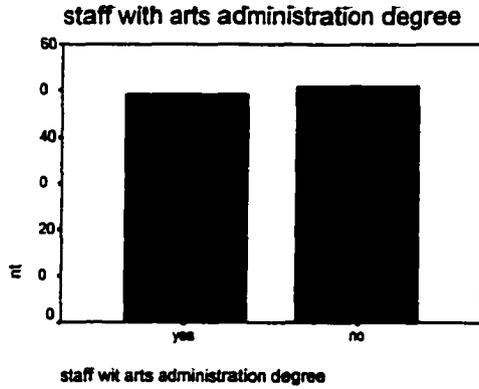


Figure 7.66: Staff with Arts Administration Degree Figure 7.67: More Arts Administration Program

Fifty-two percent (58) of the 112 respondents believe it is worth the addition in salary to have highly trained (masters or Ph D) in key staff position (Figure 7.68). Most participants said professional knowledge should be respected and is worth additional salary. Yet only 27% (31) arts organizations of the 114 respondents said they could afford such a person in reality (Figure 7.69).

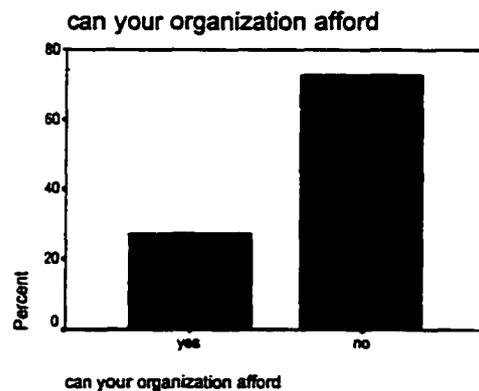
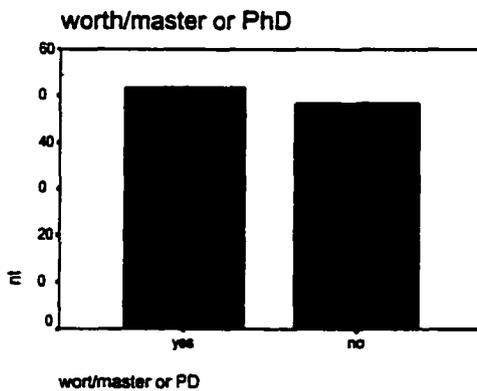


Figure 7.68: Worth/Master or Ph D

Figure 7.69: Can Your Organization Afford

Courses

Nineteen areas of study were selected as course topics that the 114 arts administrators expected universities to offer (Figure 7.70). Legal concepts and regulations was ranked 99 times (87%) as the most needed course topic, followed courses in programming and the ability to design good programs (98 times), aesthetic and humanistic courses (96 time), marketing/audience development (88 times), planning and decision making/strategic management (86 times), and communication (82 times, 72%). Ten courses were marked from 79 times to 64 times (69%-56%). The topics were computers (79 times), fundraising (76 times), human resource management (74 times), organizational management (74 times), financial management (73 times), community/outreach (71 times), government relations (71 times), internship (69 times), leadership and development (67 times), and facility management (64 times). Courses dealing with board development and research were selected only 48 times (42%) and 43 times (38%). Four people mentioned other courses should be offered including preservation and cultural exchange. The result highlighted areas of interest to Taiwanese arts administrators. The purpose and function of research was not emphasized. Most people still believe that "real experience" is important in this area and that experience is a substitute for research. It is also important to note that at least

half or more of the current arts administrators expressed an interest and need for courses on a wide range of subjects.

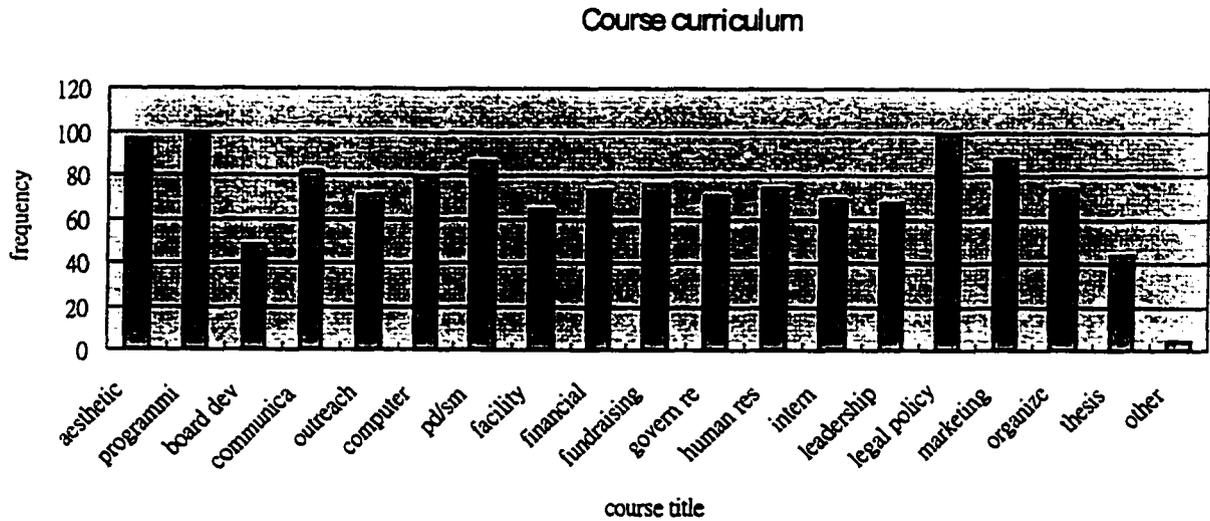


Figure 7.70: Course Curriculum

Table 7.4 compares the ranking of skills and the ranking of courses arts administrators say are needed. Basically, overall skill ranking and course ranking matched each other very well. With the exception of “computer applications,” the other desirable skills matched requested courses. Legal awareness, ranked high in the skill area was the top course that arts administrators in this survey wanted to have. Computer skill was ranked the third most needed skill and was in the middle of the list of needed courses. Overall, the percentages of course ranking was higher than the skill ranking. Arts administrators seemed to like to attend diverse courses for their training.

These preferences suggest interesting possibilities for curriculum development.

Additionally, they also can be used to evaluate the current university-based arts administration programs in Taiwan.

Rank	Skill Needed (%)	Course Suggested (%)
High needed (71%-100%)	Communication 85%	Legal concepts and regulations 87%
	Planning and decision making 84%	Artistic programming 86%
	Computer applications 80%	Aesthetic and humanistic courses 84%
	Artistic programming 76%	Marketing 77%
	Legal awareness 76%	Planning and strategic management 75%
	Marketing 75%	Communication 72%
Middle needed (51%-70%)	Human resource management 70%	Computer applications 69%
	Organizational management 61%	Fundraising 67%
	Strategic management 60%	Human resource management 65%
	Community outreach 59%	Organizational management 65%
	Facility management 58%	Financial management 64%
	Fundraising 54%	Community outreach 62%
	Leadership and team building 53%	Government relations 62%
	Financial management 51%	Internship 60%
		Leadership and team building 59%
	Facility management 56%	
Low needed (0%-50%)	Research analysis 47%	Board development 42%
	Government relations 43%	Research analysis 38%
	Board development 13%	

Table 7.4 Overall Skill Ranking and Course Ranking

Summary

Most arts administrators knew about various training programs including both short-term courses and university-based programs. However, only 40% had attended those programs. Having passed the National Examination in either the

“Cultural Administration” or “Museum Study” areas indicated to these administrators that job applicants had better concepts and skills. However, the ability to pass the examination does not equal the ability to operate an arts organization. Therefore, on the job training or internships can make up the gap between theory and real world. Most administrators had a positive attitude toward academic training in arts administration. Opinions varied about the need to set programs at the undergraduate or graduate level. Professional knowledge and highly trained arts administrators were respected in the field. However, only 27% organizations could afford such personnel in reality.

The overall skill ranking and course ranking had a high degree of similarity. Both suggested a direction for curriculum design. However, as mentioning in the previous section, those skills or courses that were ranked at the “low need” level are not necessarily unimportant. They may be unfamiliar skills or involve new concepts. When considering curriculum, future trends also need to be included. The purpose of educational training is not only to meet current demands, but also to meet challenges in the future.

Conclusion

In conclusion, this chapter reported the survey results. The survey findings provide basic information about the current arts administration situation in Taiwan.

The organization profiles, the background of arts administrators, the identification of skill needed, the nature of training Taiwanese arts administrators have, what they value on resumes, and what did they expect the training in the future were discussed. All of the information reflects the history and current environment of Taiwan, as well as suggesting a training direction for the future. In the next chapter, more details related to skill and various organizations, including issues such as sector, size, and discipline, will be discussed.

CHAPTER 8

MANAGEMENT SKILLS IN ORGANIZATIONAL CONTEXT IN TAIWAN

In chapter 3, three aspects of organizational setting were identified as key management variables: sector, size, and discipline. The characteristics of each setting, especially from the perspective of the United States, have been discussed. This chapter will focus on Taiwan's situation to discover the significance of different skills in organizational settings that vary according to these three dimensions. The analysis draws on the responses of 116 survey participants and their organizations.

Sector

Arts organizations may operate in any one of three sectors: public, nonprofit, or commercial. In this survey, public arts organizations were defined as those that address a public purpose, are administrated by governments or governmental organizations and receive major funding from government. Twenty-nine of the responding arts organizations identified themselves as public arts/cultural organizations. Nonprofit arts organizations were arts/cultural organizations which do not pay income tax and are

exempt from entertainment tax. Sixty-four arts organizations categorized themselves as nonprofit organizations. In Taiwan, there is no clear definition of nonprofit arts organizations. The bylaws used to set up foundations and associations emphasize that those organizations function to serve the public (the Ministry of Interior, 2000; the Council of Cultural Affairs, 2000). With the mission of serving the public and an emphasis on cultural and educational functions, foundations and associations can be called "nonprofit arts organizations." Commercial arts organizations in this survey were defined as those operating to make a profit and depending on ticket sale or other earned income to survive. Twenty-three arts responding organizations are commercial arts organizations. They are officially registered as "corporations" or "companies." Yet in the case of some performing arts groups which only register as professional or amateur arts organizations it is hard to say if they are profit or nonprofit (Lin, 1998). Most private performing arts organizations identified themselves as nonprofit organizations; private museums viewed themselves as nonprofit also. Table 8.1 presents the differences between sectors, organization as well as information about the backgrounds of participating administrators.

Categories	Public	Nonprofit	Commercial
<u>Organizational profile</u>			
Type of organizations	Museums Symphony orchestras Chinese orchestras Cultural centers Cultural councils Social education halls	Private museums Performing arts groups Foundations Associations Societies	Galleries Traditional performing groups Arts agent companies
Age More than 30	28% (8)	3% (2)	0% (0)
11-30	48% (14)	30% (19)	26% (6)
1-10	24% (7)	67% (43)	74% (17)
Size			
Large	79% (23)	17% (11)	17% (4)
Medium	7% (2)	36% (23)	22% (5)
Small	14% (4)	47% (30)	61% (14)
Structure	Various departments Three layers at least	Two departments	35% (8) no department
Location			
North	55% (16)	89% (57)	83% (19)
Other areas	45% (13)	11% (7)	17% (4)
<u>Funding source</u>			
Governments	100% (29)	21% (13)	0% (0)
Tickets	0% (0)	9% (6)	68% (15)
Others	0% (0)	70% (44)	32% (7)
<u>Administrator demographics</u>			
Male/female	50% (14)/50% (14)	27% (17)/73% (47)	55% (12)/45% (10)
Average age	31-40, 46% (13)	21-30, 42% (27)	21-30, 40% (9)
Degree held			
BA/Graduate	39% (11)/36% (10)	57% (36)/30% (19)	39% (9)/17% (4)
With arts background	61% (17)	86% (55)	70% (16)
Work more than 10	19% (5)	14% (9)	13% (3)
Related work experience	50% (14)	57% (36)	26% (6)
Needed to pass the exam	55% (16)	0%	0%
Interesting in the further study	45% (13)	77% (49)	70% (16)
<u>Staff characteristics</u>			
Full-time	63% (17) more than 35 staff members 7% (2), 1-5 staff	2% (1) more than 35 61% (39), 1-5 staff	0% (0) more than 35 61% (14), 1-5 staff
Part-time	41% (11)	64% (41)	52% (12)
Volunteers	66% (19)	60% (39)	30% (7)
Staff educational level	52% (15) BA, 45% (13) five-year college	70% (45) BA	40% (9) BA, 40% (9) five-year college

Table 8.1 Sectors and Organization as well as Administrators' Background

Highlights of Each Dimension

In Taiwan, major arts/cultural institutions usually belong to public sector. These institutions include museums, symphony orchestras, Chinese orchestras, cultural centers, cultural councils, and social education halls. They are noted for their long histories and complex organizational structures consisting of various departments and at least three layers. They are also the most widely spread group geographically. The category of nonprofit arts organizations covers foundations and associations, performing arts organizations, and private museums. Some performing arts groups and private museums also have their own foundations. They tend to be young and small in scale. Most of them have only two departments: artistic and administrative. Nonprofit arts organizations are the most concentrated group geographically with 89% located in the north area. Commercial arts organizations are most frequently private galleries; some performing arts organizations, especially traditional performing arts groups; and a few booking agencies. They are extremely young and usually small organizations. Many (35%) report only a simple structure involving no distinct departments. Most of these are also located in the north area.

Comparing the establishing years and size of each sector, public arts organizations make up the highest percentage of those over 30 years old, and largest percentage in the large-sized category. It corresponds to the history reared and

centralized political system. The situation also affected on the location of organizations. Public arts organizations needed to serve all the people of Taiwan. Therefore, their locations are varied. However, nonprofit and commercial arts organizations grow up in the best location for their survival. The results imply that the Taipei area has the greatest potential audiences and resources for operating those organizations.

Funding

Funding of public arts organizations comes from various governmental offices and levels of government including Central, city, county, and town. The Ministry of Education or the Department of Education in local governments also provides funding to orchestras, presenting centers, and public universities with cultural centers or museums. Each organization must set its annual budget, and its income is sent back to its administrative organization. All public arts organizations in this survey receive more than 80% of their financial resources from governments. Some public arts organizations also sought funding from corporations, a practice that has become more popular since the middle of the '90s, but the level of such funds was usually less than 20% of annual budget.

Revenue for nonprofit arts organizations comes from various sources. Among the respondents in all sectors, the highest percentage (70%) indicted "other" as a source of funds. The "Other" category presented in the Table 8.1 means that funding is from

combination of various categories such as government 60% and ticket sale 40% or a combination of foundations, corporations, and individual giving. Twenty-one percent of nonprofit arts organizations in this survey indicated that they received more than 80% of their revenue from the government. Only 9% organizations reported ticket sales being than 80% of their funding.

Most commercial arts organizations obtain little funding from governments. No organizations in this survey report governments funding of more than 80%. Sixty-eight percent of organizational incomes come from ticket selling and other sales. Thirty-two percent report funding from both governments and ticket sale, and some of report a mix of funding from sources such as foundations, corporations, and individual giving.

Administrator Demographics

Respondents of this survey from the public sector were equally distributed between genders: 50% male and 50% female in sex. The nonprofit sector still appears to be a female dominated world, (73 % female). In contrast, commercial arts organizations had a slightly higher percentage of males (55%).

Public arts administrators are, on average, an older group, falling between 31-40 years old. Nonprofit and commercial arts organizations are managed by younger individuals, with the average being 21-30 years old. Six arts administrators (21%) indicated that they were senior managers in public arts organizations, 27 (42%) in the

nonprofit sector, and II (48%) in the commercial arts organizations. The results suggest that promotion in public arts organizations takes longer than in private arts organizations. An administrator could easily become a top leader in a private organization.

In terms of education, public arts administrators report the most people with graduate degrees, 36%. Again, the competition in public arts organizations seems higher than other sectors; therefore, making a graduate degree desirable. The educational level for nonprofit respondents is 57% undergraduate college and 30% graduate college. The highest percentage (87%) of administrators among three sectors hold at least bachelor degrees. Administrators of commercial arts organizations tend to have fewer and lower degrees. Related to background in an arts discipline, public arts administrators require less training in this area. Only 61% of these administrators have arts related backgrounds. Nonprofit arts organizations had the highest requirement in this area (86%). Nonprofit arts administrators seem to present strong backgrounds in degrees and arts. In terms of work experience in this field, public arts administrators report longer working history. Nonprofit arts administrators had the most administrators (57%) with related work experience.

Not every public arts administrator needs to pass the National Examination to obtain his/her job. Only sixteen public arts administrators (55%) had passed the

National Examination. There is no need to have passed this exam to work in the other two sectors. Securing a job in public arts organizations is more difficult than in the private organizations. Public arts administrators (45%) were less interesting in pursuing further study than those in the other sectors. Nonprofit arts administrators report the highest percentage of participation in further study and training among three sectors, 77%. The next group includes commercial arts organizations, 70%.

Staff Characteristics

Public arts organizations have the largest staffs among three sectors. A "large" is defined as having 35 or more members. This level was reached by 63% (17) public, 2% (1) nonprofit, or no commercial arts organizations. Most (61%) of organizations in the nonprofit and commercial sectors had small staffs of 1-5 members. Nonprofit arts organizations are heavily reliant (64%) on part-time staff. More than half of the commercial arts organizations (52%) also use part-time staff members, reflecting their limited budget and ability to pay staff. In contrast, part-time staff use is less popular in public arts organizations, 41%, because the number of staff is assigned by parent administrative organizations. Organizations can request staff that they would like to have, but the number is finally decided by their administrative organizations.

Public and nonprofit arts organizations also depend heavily on volunteers.

Different reasons motivate them to use volunteers. Public arts organizations hold many

huge activities and they have staff members who are responsible for training and supervising volunteers. Nonprofit arts organizations have limited budget and human resource; therefore, they must connect with their communities and volunteers. Board members also are volunteers. They offer professional knowledge and resources for their nonprofit organizations. Only 30% of commercial arts organizations used volunteers regularly. People seem to like to volunteer with organizations that have a public purpose. Some commercial organizations have board members, but they are paid rather than voluntary.

The major educational level of staff members reported in public arts organizations can be indicated by combining five-year college (45%) and undergraduate college (52%) responses. This situation is similar in commercial arts organizations, which report average educational levels of, undergraduate college 40% and five-year college 40%. Nonprofit arts organizations report the greatest percentage of staff education levels averaging in the undergraduate degree category 70%, with five arts organizations (8%) having all staff with graduate degrees.

Categories	Public/skills	Nonprofit/skills	Commercial/skills
High (71 %-100 %)	Planning and Decision Making (93%, 27)	Communication (86%,55)	Marketing (83%, 19)
	Communication (90%, 26)	Planning and Decision Making (84%, 54)	Computer Applications (83%, 19)
	Computer Applications (83%, 24)	Legal Awareness (83%, 53)	Communication (78%,18)
	Human Resource Management (79%, 23)	Computer Applications (78%, 50)	Artistic Programming (78%, 18)
	Artistic Programming (79%, 23)	Human Resource Management (73%, 47)	
	Community Outreach (79%, 23)	Marketing (73%, 47)	
	Marketing (72%, 21)	Artistic Programming (73%, 47)	
	Facility Management (72%, 21)		
Middle (51 %-70%)	Organizational Management (66%, 19)	Fundraising (63%, 43)	Planning and Decision Making (70%, 16)
	Leadership and Team building (66%, 19)	Organizational Management (62%, 40)	Facility Management (70%, 16)
	Legal Awareness (66%, 19)	Strategic Management (59%, 38)	Legal Awareness (70%, 16)
	Strategic Management (59%, 17)	Community Outreach (58%, 37)	Strategic Management (65%, 15)
	Government Relations (52%, 15)	Financial Management (58%, 37)	Organizational Management (52%, 12)
		Leadership and Team Building (53%, 34)	
Low (0 %-50%)	Research Analysis (48%, 14)	Research Analysis (50%, 32)	Human Resource Management (48%, 11)
	Fundraising (45%, 13)	Government Relations (47%, 30)	Financial Management (43%, 10)
	Financial Management (41%, 12)	Facility Management (47%, 30)	Leadership and Team Building (39%, 9)
	Board Development (3%, 1)	Board Development (25%, 14)	Community Outreach (39%, 9)
			Research Analysis (39%, 9)
			Fundraising (30%, 7)
			Government Relations (22%, 5)
			Board Development (0%, 0)

Table 8.2 Administrative Skills and Sectors

Skill Needed and Rank

Figure 8.2 presents information about skills needed in various ranks in various sectors based on information provided by the 116 respondents in the survey. The ranking of skills was according to standards set in chapter 7. Public arts organizations had the most skills (8 skills) ranked “high” in importance, followed by nonprofit arts organizations (7 skills), and commercial arts organizations (4 skills). In contrast, commercial arts organizations had the most skills (8 skills) ranked “low” in importance, followed by nonprofit and public arts organizations (4 skills). The situation indicates that public arts organizations are well developed; therefore, administrators who work in these organizations need to be proficient in many skills.

Skills with High Ranking

Communication, marketing, artistic programming, and computer applications were selected as the “high” importance skills of each sector. Excellent artistic programming or activity is the major method that all arts organizations use to attract audiences. A sound marketing/public relation strategy will draw audiences to attend the programs, increase ticket sales, and improve competition with other groups. Communication can solve problems and improving computer technology helps communication. The four skills ranked “high” in each sector are fundamental survival skills. Marketing skill and computer applications were selected as the top skill in

commercial arts organizations because of their profit orientation. Selling their products is the essential thing in this sector. Computer technology assists those organizations by enhancing their ability to compete. The skill of planning and decision making is highlighted in the governmental organizations because they need to plan in long-terms to fulfill their public missions. Communication is particularly essential for nonprofit arts administrators because they deal with various relations among governments, donators, and audiences.

The skills ranked "high" in the public arts organizations are needed to deal with large organizational settings. These include human resource management and communication at various levels both inside and outside the organizations. Training programs for both staff members and volunteers are more systematic in this sector. Outreach programs which serve the public are seldom formed in commercial arts organizations. Among three sectors community outreach and facility management had the highest percentages in public arts organizations. Cultural facility construction was a significant part of the cultural industry in the early stage of Taiwan. Therefore, public arts organizations, which tend to be older, have huge facilities to manage compared to the other sectors

On the other hand, understanding legal regulations was particularly highlighted in the nonprofit sector because of the need to understand various tax and

foundation/association regulations that other sectors do not need to deal with. Other skills are ranked "high" in the nonprofit arts organizations due to that sector's unique considerations. For instance, since this sector tends to have small staffs, all employees need basic and advanced computer skills including such things as web design, data base management, and program/poster design. Additionally, human resource management is significant in this sector because of the need to deal with the challenges of managing many part-time staff members and volunteers. Many nonprofit arts organizations in Taiwan have marketing departments, and many arts administrators are interested in attending marketing courses. Few have dedicated fundraising/development departments.

Skills with Middle Ranking

Strategic management and organizational management are two skills ranked as having middle level importance across all three sectors, although they are important for different reasons to each sector. For example, strategic management is new concept for all arts administrators in Taiwan. Although familiar with long-term planning and budgeting, they are unfamiliar with the complex concept of strategic management. Regarding organizational structure, public arts organizations always have rigid bureaucratic organizational structures with one layer responsible to another in a top-down centralized system. Nonetheless, organizational management and leadership

are not in the "high" significance group in this sector. This is probably because these organizations are rigidly structured, and unexpected situations seldom happen.

Additionally, the function of public arts organizations is usually to set policies and procedures. Except for those staff members who were in charge of practical process, most staff members spend little time dealing with legal issues. Though each level of governmental organizations should interact frequently, the result of the survey suggests only loose connections between various governmental organizations.

Fundraising and development skills are very important to the US nonprofit sector. However, these skills are not commonly valued in Taiwan because corporations and individuals tend to donate money to religious institutions rather than to arts organizations. The nonprofit sector was the only sector in which this skill was ranked highly (63%) and even here, the skill only ranked as having "middle" importance. Among three sectors financial management also had the highest percentage (58%) in the nonprofit sector because nonprofit arts organizations must deal with complex revenue resources and a variety of tax regulations. Few organizations in Taiwan's nonprofit sector report paying attention to community outreach program. However, issues in arts education have started to be popular in the past 2-3 years. Except for public arts administrators, many administrators in the nonprofit sector were unclear about how to design programs dealing with arts education. Facility management was

more significant for commercial organizations than nonprofits; galleries need to arrange space well and traditional performing arts organizations have many special instruments and properties which need special maintenance and storage.

Skills with Low Ranking

Research analysis and board development were ranked as being of "low" importance across all three sectors. The percentage of "low" ranking ranged from 39%-50% in research analysis and from 0%-25% in board development. Research utilization is not popular in Taiwan. Public arts organizations may have research departments, but they rely on universities to conduct the research they use to make decisions or policies. Nonprofit arts organizations occasionally conduct audience attendance studies, but they seldom have the time or money to do so. They also would expect universities or experts to conduct research for them. Large-sized commercial arts organizations have the ability to conduct market research; most small commercial arts organizations had little interest in this area.

The low ranking also related to the characteristics of each sector. For example, commercial and public arts organizations do not have volunteer boards; therefore, only a few arts administrators in these sectors pay attention to this skill. In contrast, board development is significant in the nonprofit sector, which shows the highest levels of interest (25%) among three sectors. Yet board structure has not been well developed in

Taiwan and the concept and knowledge of governing boards probably should be adapted from the American model. Additionally, public and commercial arts organizations do not rely on donations. Some public arts organizations set grant giving policies and some local arts organizations/councils apply for funding from the Council of Cultural Affairs. Nonetheless, their main funding comes directly and completely from their governing organizations. Of course, corporations and individuals show little interest in donating money to commercial arts organizations, though there is no regulations to limit such giving. Therefore, fundraising/development skill is less significant for both the public and commercial sectors. Another example that the ranking of skills reflects characteristics of the sectors is that the nonprofit sector has the fewest facilities to manage of the three sectors. Therefore, the skill of facility management is ranked of "low" importance in the nonprofit sector.

Skills that deal with complex organizational structure, such as human resource management, and leadership and team building were less highlighted in commercial arts organizations. Because those organizations tend to be small in scale, management functions are not complex. The skill of financial management was less emphasized in public and commercial arts organizations. This did not mean these organizations do not need this skill. The skill is clearly significant for the people who are responsible for financial management, but other staff members lack experience and the need for skill in

this area. Government relations are important to both the nonprofit and commercial sectors. The survey results show that more work needs to be done to build relations between government organizations and private arts organizations.

Categories	Public	Nonprofit	Commercial
Where to learn	Current experience Former experience Consultants	Current experience Consultants Former experience	Current experience Former experience Consultants
Improving skills			
Seek for helping	Colleagues (40%, 11) Consultants (24%, 7)	Colleagues (33%, 21) Consultants (28%, 18)	Colleagues (35%, 8) Experience (26%, 6)
Training for current positions	48% (14)	36% (17)	9% (2)
Confident in the job	93% (27)	89% (57)	65% (15)
Ways to improve skills	Experience (83%, 24) Workshops/ Consultants (62%, 18) Reading publications (62%, 18)	Experience (75%, 48) Workshops/ Consultants (69%, 44) Reading publications (58%, 37)	Experience (74%, 17) Reading publications (65%, 15) Colleagues (43%, 10)
Recruitment			
Value on resume	Work experience (37%, 10) Arts administration (26%, 7)	Love arts (42%, 27) Work experience (31%, 20)	Work experience (45%, 10) Love arts (41%, 9)
Foreign AA degree	38% (11)	20% (13)	9% (2)
Foreign arts related degree	48% (14)	41% (26)	30% (7)
Satisfaction			
Agree/disagree	10% (3)/ 90% (26)	38% (24)/ 62% (40)	30% (16)/ 70% (7)
Recruiting	Government (66%, 19) Newspapers (52%, 15)	Friends (73%, 47) Arts network (31%, 20)	Friends (74%, 17) Newspapers (57%, 13)
Add new staff	24% (7)	45% (29)	39% (9)
Training			
In-house training	66% (19)	28% (18)	13% (3)
Ways of in-service training	Workshop/conference (79%, 23) In-house training (52%, 15) University course (48%, 14)	Workshop/conference (64%, 41) University course (28%, 18) In-house training (25%, 16)	Workshop/conference (48%, 11) University course (22%, 5)
No plan	10% (3)	22% (14)	30% (7)
Heard /attended	69% (20)/ 31% (9)	80% (51)/ 50% (32)	74% (17)/ 26% (6)
National examination			
Select/well trained	66% (19)/ 50% (10)	27% (17)/ 0% (0)	39% (9)/ 0% (0)
AA degree			
Agree/disagree	54% (7)/ 31% (4)	56% (9)/ 31% (5)	67% (2)/ 33% (1)
Future administrators with AA degrees	57% (16)	45% (29)	50% (11)
Worth/afford	53% (14)/ 32% (9)	52% (33)/ 25% (16)	50% (11)/ 27% (6)

Table 8.3 Skill Learning, Recruitment, and Training/Sectors

Let me now turn the discussion to issues of skill development. Table 8.3 summarized consideration related to skill learning, recruitment, and training.

Where Arts Administrators Learned

With the exception of board development, which is a skill limited to the nonprofit sector, arts administrators in all three sectors tend to learn their repertoire of skills from their current work experience. Public and commercial administrators selected former work experience as the second major way to learn skills. Nonprofit administrators, on the other hand, preferred to learn skills such as board development, artistic programming, community outreach, financial management, facility management, legal awareness, and research utilization, from consultants. Those skills were new or in areas requiring expert instruction. Skills that learned from consultants as the third major source in public sector such as strategic management, fundraising, marketing, artistic programming, facility management, legal awareness, and research utilization matched the same situation. Commercial arts administrators used consultants only on skills of strategic management, fundraising, financial management, and legal regulations.

Several interesting findings emerged. Some nonprofit arts administrators mentioned that they had learned skills such as organizational management, leadership and team building, and research analysis from university-based arts administration courses. The nonprofit sector is the group that has used university-based arts

administration courses most. Several public managers also indicated that arts administration courses in universities assisted them to learn to utilize research. Some public arts administrators learned facility management from internship experiences and in-house training helped them to learn financial management and computer skills. One public administrator mentioned that short-term overseas study helped him/her to learn the skills of board development. The public sector seems to have the most opportunities to learn skills from various locations. Commercial arts administrators are the group most likely to use "other ways" to learn skills, such as reading publications to learn computer skills or about arts/cultural regulations, and attending/observing other performances or exhibitions to inspire themselves in artistic areas.

Improving Skills

When arts administrators in any sector encountered managerial difficulty, they preferred to discuss their problems with their colleagues. Public and nonprofit arts administrators prefer to consult experts, but commercial arts administrators rely directly on past for experience. Only one public organization reported looking for assistance from governments. Public arts organizations were most likely (48%) to provide professional training before their staff members began to work, in contrast to only 9% of commercial arts organizations. Public arts administrators expressed strong confidence in their job preparation. Ninety-three percent of the public arts

administrators selected “strongly agree” or “agree.” Commercial organizations, again, have the lowest percentage (65%) confidence in their preparation. Only 2 people (7%) in the public sector identified “slightly disagree” in regard to their preparation. Seven nonprofit administrators (11%) selected “slightly disagree” or “disagree” on their job preparation, while 8 (35%) from commercial arts organizations were in this category. This situation seems to result from the fact commercial administrators do not usually have training before they start their jobs.

“Learning from past experience” was selected by all three sectors as the major way administrative skills are improved. Public and nonprofit arts administrators express similar preferences in how they improve their skills: experience, workshops/consultants, and reading publications. Commercial arts administrators chose to read publications by themselves rather than consulting experts. More than one-third of responding arts administrators (34%, 22) in the nonprofit sector mentioned they took university-based arts administration courses to improve their skills. Using the Internet to explore administrative skills was more popular in the public (24%, 7) and nonprofit (23%, 15) sectors than in the commercial 17% (4) sector.

Recruitment

Public and commercial arts administrators in the survey tended to value “work experience” as the most significant skill on resumes; on the other hand, nonprofit arts

administrators chose "love arts." Seven public arts administrators (26%) viewed the arts administration degree as an essential criterion on perspective employees' resumes. Nonprofit administrators value arts administration and arts related degrees equally. Not only did none of three sectors see a business degree as a priority, but a business degree was regarded as the least significant criterion on resumes in all sectors.

Public arts organizations have the greatest numbers staff members with foreign arts administration/museum study or arts related degrees, follows by the nonprofit and commercial sectors. One public arts organization has 6 staff members with foreign arts administration/museum study degrees and 14 staff members with arts related degrees from foreign schools. It seems that academic training from foreign countries is "valuable" in public arts organizations, which also have the funding to hire staff members with foreign degrees. Nevertheless, many administrators did not agree that staff members with foreign arts administration or arts related degrees were better prepared than domestically trained arts administrators. Public arts administrators presented the highest percentage (90%) of disagreement, followed by commercial, and nonprofit sector. This apparent contradiction may imply that even though foreign training may have prestige value, it is less relevant to the situations that public arts administrators face than to the needs of the nonprofit sector. Many leaders in nonprofit arts organizations were trained in foreign countries.

Most staff members in the public sector were assigned to their positions by governments (66%). Nonprofit and commercial arts organizations still tend to find staff using the recommendations of friends. The preference is high in both sector, 73% in nonprofit and 74% in commercial sector. Newspapers/magazines were selected by the public and commercial sectors as the second most popular way to recruit staff members. The nonprofit sector, on the other hand, prefers to use arts related on-line networks to search for new staff members. Hiring former volunteers to staff positions is most common in the nonprofit sector (27%, 17), followed by 13% (3) in the commercial sector, and 7% (2) in the public sector. Nonprofit arts organizations had the highest percentage of response to the question asking if new administrative staff would be added in the next 12 months, followed by the commercial and the public sector. The opportunity and competition to enter public arts organizations is intense.

Training

Public arts organizations are most likely (66%) among three sectors to provide in-house training, followed by the nonprofit sector (28%), and the commercial sector (13%). These percentages are significant varied. All three sectors encouraged their staff members to attend workshops and conferences to improve their skills. Organizations will pay the fees for those courses. In-house training was selected as the second significant way to improve skills of public arts administrators. Attending

university courses is the second major way to improve staff skills for nonprofit and commercial arts administrators. In general, public organizations had higher percentage related to training in different ways, and the lowest rate (10%) associated with "no plan for training."

Among the three sectors, nonprofit sector had the highest percentage receiving information related to workshops and the greatest percentage of attendance rate. Public arts organizations heard information related to training less, but had higher percentage to attend those programs compared with commercial arts organizations. Short-term overseas study seemed more affordable in the public sector, (29%, 9), compared to the nonprofit (14%, 9) and commercial sectors (9%, 2).

Public arts organizations report the highest (66%) belief in the National Examination as a way to select sound arts administrators. Nonprofit arts administrators put less value on the National Examination. This seems to imply that the test subject is suitable for only evaluating skills essential to public arts administrators. However, when public organizations with staff who had passed the examination were asked, 50% thought they had a good base in the concepts of arts administration and could operate organizations well. Administrators in all three sectors seem to have a positive attitude toward people who have arts administration degree. They believe they are trained and can run organizations well. The survey results also reflect on a new attitude toward

new administrators. A little more than half of public (57%) and commercial (50%) arts administrators expect new administrators to have degrees in arts administration. More than 50% also believe it is worth it to pay additional salary for highly trained arts administrators. However, only one-third (32%) of public organizations could afford them, and only around one-fourth, 25% in the nonprofit and 27% in the commercial sector, could afford these arts administrators. The nonprofit sector reported the lowest rate (45%) of expectation that new staff would have arts administration degree and the lowest possibility of afford them. This situation probably relates to both the budgets and flexibility that nonprofit organizations have and how much they can spend on administration personnel.

Size

In this survey, the definition of size relates to annual budget rather than to numbers of staff. The division lines were companies with annual budgets of less than \$5,000,000 NT, those with budgets between \$5,000,000 to \$15,000,000 NT, and those with budgets of more than \$15,000,000 NT. There are approximate \$166,666 to \$500,000 USA dollars. The size categories were established after discussion with several arts administrators in the field test. Forty-eight organizations identified themselves as small-sized organizations, 30 were medium-sized organizations, and 38

organizations were large-sized organizations. Table 8.4 presents a summary of organizational as well as administrators' characteristics of each sector.

Categories	Small	Medium	Large
Organizational profile			
Type of organizations	Galleries Traditional/dance performance groups Societies Cultural centers/town & university	Many type of organizations	Museums Symphony orchestras Foundations Cultural councils Arts Agencies
Age More than 30	6% (3)	3% (1)	19% (7)
11-30	19% (9)	27% (8)	47% (18)
1-10	75% (36)	70% (21)	34% (13)
Sector			
Public	8% (4)	7% (2)	61% (23)
Nonprofit	63% (30)	77% (23)	29% (11)
Commercial	29% (14)	16% (5)	10% (4)
Structure	42% (20) no department	Two departments	Various departments Three layers at least
Location			
North	88% (42)	83% (25)	66% (25)
Other areas	12% (6)	17% (5)	34% (13)
Funding/major source			
Governments	23% (11)	24% (7)	63% (24)
Tickets	26% (12)	14% (4)	13% (5)
Others	51% (24)	62% (18)	24% (9)
Administrator demographics			
Male/female	45% (21)/55% (26)	27% (8)/73% (22)	38% (14)/62% (23)
Average age	21-30, 38% (18)	21-30, 50% (15)	31-40, 54% (20)
Degree hold			
BA/Graduate	57% (27)/23% (11)	50% (15)/20% (6)	38% (14)/43% (16)
With arts background	83% (40)	77% (23)	68% (12)
Work more than 10	9% (4)	17% (5)	22% (8)
Related work experience	45% (21)	53% (16)	51% (19)
Needed to pass the exam	2% (1)	3% (1)	37% (14)
Interesting in the further study	67% (32)	80% (24)	58% (22)
Staff characteristics			
Full-time	0% (0) more than 35 staff members	3% (1) more than 35	47% (17) more than 35
Part-time	73% (35), 1-5 staff	50% (15), 1-5 staff	14% (5), 1-5 staff
Volunteers	56% (27)	67% (20)	49% (17)
Staff educational level	54% (26)	57% (17)	58% (22)
	56% (27) BA, 29% (14) five-year college	57% (17) BA, 30% (9) five-year college	66% (25) BA, 29% (11) five-year college

Table 8.4 Sizes and Organization as well as Administrators' Background

Highlights of Each Dimension

Small-sized arts organizations include galleries, traditional dance, music performing arts groups, societies, and cultural centers which are administrated by town governments or universities. Medium-sized arts organizations include almost every type of organization. The category of large-sized arts organizations includes primarily museums, symphony orchestras, foundations, cultural councils, and arts agencies.

Small-sized organizations make up the greatest percentage (75%) of young organizations, between 1 and 10 years old. Medium-sized organizations also make up 70% of younger organizations. Lager-sized organizations had the highest percentage (47%, 19%) in the combined categories of organizations 11-30 and over 30 years old.

The oldest responding organizations in the large-sized category founded more than 70 years ago. Relating to size and sector of organizations, small-sized organizations had the most commercial arts organizations; medium-sized covered most of the nonprofit sector; and the large-sized category was made up primarily of public arts organizations.

This association is interesting and is an important consideration for designing training courses.

Forty-two percent of small-sized organizations report no departments, but most medium-sized organizations have two departments--artistic and administrative--and at least two layers. Large-sized organizations, by contrast, have various and numerous

departments and layers. Thirty-one of the large organizations (82%) had at least 4 departments. Arts organizations of all sizes were concentrated in north area. However, large-sized organizations had the highest percentage (34%) in other locations because these organizations tend to be public organizations. Their distribution implies a nation-wide public service mission.

Funding

Small-sized organizations report similar percentage of their major funding resources. These sources are governments (23%) and ticket sales (26%). Medium-sized arts organizations receive most funding, (62%) from diverse categories; most large arts organizations obtain funding from governments, (63%). Comparing the three sectors, small arts organizations receive less funding (23%) from governments. The reason is that the governments always support organizations with established artistic reputations and stable organizational management. Therefore, new and small organizations have less chance to receive funding from governments. On the other hand, they had the highest percentage (26%) in ticket sale among three size categories. Funding from foundations, corporations, and individual giving was less available to large-sized arts organizations than to others. Mostly, large organizations depend on revenue from governments and ticket sales.

Administrator Demographics

When categorizing arts organizations according to their sizes, female administrators became majority in all three sizes. Only small-sized organizations report similar percentage of males (45%) and females (55%). Medium-size organizations showed a large difference between the percentage of males (27%) and females (73%). Small and medium-sized organizations had the greatest concentration of administrators in the 21-30 years old range, and large arts organizations had a concentration of administrators in the category of 31-40 years old. Large-sized organizations also had the most administrators (22%) who had worked more than 10 years. This situation matched well with the age of the organizations. Large-sized organizations have longer establishing histories and require experienced administrators; therefore, arts administrators in this size are particular older in average.

Most administrators across the three sizes had at least bachelor degrees. Large-sized organizations seemed to require a higher degree to become an administrator. However, small-sized organizations seemed to pay much more attention to the administrators' artistic backgrounds. Administrators claimed who have arts related backgrounds had the percentage (83%) among three sizes. Administrators in large organizations had the most administrators with no arts background (32%), but they were the only group reporting extensive administrative experience. On the subject

of details related to administrators' artistic background, small-sized organizations have the greatest number with visual arts background 29% (14); medium-sized administrators have diverse arts background in each discipline; and large-sized administrators are centered in visual and music background, 21% (8) in each discipline.

Across the three sizes, approximately one half of arts administrators had related work experience before they took their current positions. The percentage is between 45%-53%. Medium-sized arts organizations have the highest percentage. Large-sized organizations have the greatest number of administrators (37%) who passed the National Examination because most of the public organizations are in the large category. Small and medium-sized organizations each report one administrator who has passed the test. Medium-sized organizations have the highest percentage (80%) to attend further study in this area, followed by small-sized (67%) and large-sized organizations (58%).

Staff Characteristics

Small-sized arts organizations report no organizations with more than 35 full-time staff members. Seventy-three percent of them report a staff of between 1 and 5. In the medium-sized category, one organization (3%) reported having more than 35 staff members. Fifty percent of these organizations had 1-5 staff members. Approximate half (47%) large-sized organizations had more than 35 staff members,

and only 14% had 1-5 staff members. The survey result indicates that organizations which could be called "large-sized" have both large budgets and staffs. Approximate 50% in small and large-sized organizations employed part-time staff. Medium-sized organizations with limited budget employed most part-time staff, 67%. However, the regular use volunteers did not correspond to the use of part-time staff members. The percentages of using volunteers were similar in each size, 54%, 57%, and 58%. Large-sized organizations used volunteers the most. The number of volunteers was approximate 5 people in small-sized, 10 people in medium-sized, and more than 50 in large-sized organizations. The number of volunteers relates to management capability. Training or working with volunteers requires experience and takes time and energy from full-time staff members. Therefore, small-sized organizations without sound plans find it hard to use volunteers regularly. Small and medium-sized organizations had similar percentages in the educational level of staff, 56% and 57% with undergraduate degrees, 29% and 30% with five-year degrees. Large-sized organizations report higher percentage (66%) of average staff degree at the undergraduate level.

Categories	Small/skills	Medium/skills	Large/skills
High (71%-100%)	Planning and Decision Making (81%, 39)	Communication (83%, 25)	Communication (95%, 36)
	Communication (79%, 38)	Computer Applications (83%, 25)	Planning and Decision Making (89%, 34)
	Artistic Programming (77%, 37)	Planning and Decision Making (80%, 24)	Computer Applications (87%, 33)
	Legal Awareness (75%, 36)	Human Resource Management (77%, 23)	Marketing (78%, 30)
	Computer Applications (73%, 35)	Marketing (77%, 23)	Artistic Programming (76%, 29)
	Marketing (71%, 34)	Legal Awareness (77%, 23)	Legal Awareness (76%, 29)
Middle (51%-70%)	Human Resource Management (65%, 31)	Community Outreach (70%, 21)	Organizational Management (68%, 26)
	Organizational Management (58%, 28)	Strategic Management (67%, 20)	Community Outreach (68%, 26)
	Facility Management (56%, 27)	Fundraising (60%, 18)	Strategic Management (63%, 24)
	Financial Management (56%, 27)	Organizational Management (57%, 17)	Leadership and Team Building (61%, 23)
	Strategic Management (54%, 26)	Leadership and Team Building (57%, 17)	Facility Management (61%, 23)
	Fundraising (54%, 26)	Financial Management (57%, 17)	Research Analysis (58%, 22)
		Facility Management (57%, 17)	Government Relations (53%, 20)
Low (0%-50%)	Leadership and Team Building (46%, 22)	Research Analysis (50%, 15)	Fundraising (50%, 19)
	Community Outreach (46%, 22)	Government Relations (40%, 12)	Financial Management (39%, 15)
	Government Relations (38%, 18)	Board Development (10%, 3)	Board Development (5%, 2)
	Research Analysis (38%, 18)		
	Board Development (21%, 10)		

Table 8.5 Administrative Skills and Sizes

Skill Needed and Rank

Table 8.5 categorizes skill ranking and sizes. One can discover the special needs of each size.

Small-sized organizations had the least skills in "high" and "middle" (6) categories, but the highest numbers of skills in "low" category. Medium and large-sized organizations had the exactly the number of skills in each category, 7 in high, 7 in middle, and 3 skills in the low category. This distribution probably implies a similarity of organizational development in medium and large-sized organizations resulting in a need for similar skills. The percentage between the top skill and the lowest skill shows the least difference in small-sized organizations ($81\% - 21\% = 60\%$), followed by medium-sized ($83\% - 10\% = 73\%$), and large-sized organizations ($95\% - 5\% = 90\%$). The difference indicates that skills needed in small-sized organization are more centered as there was less difference between each rank. However, administrators from large-sized organizations show significant difference between skills that they thought they needed and those they thought they did not.

Skills with High Ranking

Six skills that ranked "high" importance in small-sized organizations were covered by the same category of medium and large-sized organizations. They were planning and decision making, communication, artistic programming, legal awareness,

computer application, and marketing. Those skills are fundamental to survival and each size identified their significance. The skill of human resource management was the only skill that was not emphasized in small-sized organizations because they have no much staff to manage. Both communication and computer applications were ranked as the most important skills in medium-sized organizations. Communication also was chosen as the most important skill by large-sized organizations. Marketing was more emphasized in large-sized organizations than in other sizes, and the rank was higher than human resource management because these organizations usually work on a large scale and they also have larger budgets to spend on marketing. Artistic programming recorded the highest percentage in small-sized organizations among the three sizes because sound programs are fundamental for small organizations. Overall, there was no significant difference when valued skills were analyzed by size of organization.

Skills with Middle Ranking

Organizational development skills such as strategic management, organizational management, and facility management appear in the "middle" ranking in all three sizes. Both small and medium-sized organizations ranked five skills similarly. These skills are organizational management, facility management, financial management, strategic management, and fundraising. On the other hand, medium and large-sized organizations also ranked community outreach programs, strategic management,

organizational management, leadership and team building, and facility management similarly. The interesting finding was that small and medium organizations had more similarities in the middle ranking skills; medium and large organizations had the same situation. The result seems to indicate the effects of the transition of organizations, from one stage to another and from small, to medium, to large. Research utilization and government relations were a low priority for many types of organizations, but administrators of large organizations ranked them as having "middle" importance. The finding confirms that the large-size organizations have more financial resources to conduct research and they also probably are able to commit more staff members to this kind of activity.

Skills with Low Ranking

Board development was ranked the least important skill across all three sizes. In the category of low ranked skill, again, small and medium-sized organizations had very similar ranking and order: government relations, research utilization, and board development all in this category. Large-sized organizations gave low ranking to various skills such as financial management and fundraising. Fundraising is not a primary consideration for large public organizations, and because large private organizations have strong ticket sales or stable funding sources from corporations or foundations, they indicate they do not need to spend time or energy on fundraising.

Additionally, large-sized organizations usually employ specialists in financial management. This skill was ranked low in the large-sized organizations, but still the percentage was larger (50%). Administrators of small-sized organizations pay little attention to community outreach programs. They would need much assistance in this area. The process of team building is not complex in small-sized organizations.

Categories	Small	Medium	Large
Where to learn	Current experience Former/Consultants Workshop/conference	Current experience Former experience Consultants	Current experience Former experience Consultants
Improving skills			
Seek for helping	Colleagues (42%, 20) Experience (23%, 11)	Consultants(37%, 11) Experience (27%, 8)	Colleagues (34%, 13) Consultants(29%, 11)
Training for current positions	23% (11)	23% (7)	39% (15)
Confident in the job	79% (38)	83% (25)	95% (36)
Ways to improve skills	Experience (86%, 35) Reading publications (66%,31) Workshops/ Consultants (66%,28)	Experience (73%, 22) Workshops/ Consultants (69%,20) Reading publications (58%, 17)	Experience (74%, 32) Workshops/ Consultants (69%,23) Reading publications (61%, 22)
Recruitment			
Value on resume	Love arts (38%, 18) Work Experience (31%, 15)	Love arts (43%, 13) Work experience (40%, 12)	Work experience (35%, 13) Love arts (24%, 9)
Foreign AA degree	17% (8)	10% (3)	39% (15)
Foreign arts related degree	31% (15)	33% (10)	58% (22)
Satisfaction			
Agree/disagree	35% (17)/ 65% (31)	37% (11)/ 63% (19)	16% (6)/ 84% (32)
Recruiting	Friends (67%, 32) Newspapers (35%,17)	Friends (67%, 20) Arts network (33%, 10)	Friends (61%, 23) Newspapers (55%, 21)
Add new staff	44% (21)	37% (11)	34% (13)
Training			
In-house training	23% (11)	27% (8)	55% (21)
Ways of in-service training	Workshop/conference (56%, 27) In-house training (21%, 10) University course (21%, 10)	Workshop/conference (53%, 16) University course (33%, 10) In-house training (20%, 6)	Workshop/conference (84%, 32) In-house training (45%, 17) University course (45%, 17)
No plan	29% (14)	20% (6)	11% (4)
Heard /attended	77% (37)/ 44% (21)	70% (21)/ 37% (11)	79% (30)/ 39% (15)
National examination			
Select/well trained	31% (15)/ 50% (1)	33% (10)/ 0% (0)	53% (20)/ 53% (9)
AA degree			
Agree/disagree	70% (7)/ 0% (0)	33% (1)/ 67% (2)	63% (10)/ 37% (6)
Future administrators with AA degrees	38% (18)	60% (18)	54% (20)
Worth/afford	46% (21)/ 15% (7)	53% (16)/ 37% (11)	58% (21)/ 35% (13)

Table 8.6 Skill Learning, Recruitment, and Training/Sizes

Table 8.6 describes that where arts administrators learned skills, how they recruit, and how they train related to size.

Where Arts Administrators Learned

Most arts administrators acquired their administrative skills from current and former work experiences. Consultants were selected by large-sized administrators as the most popular way to learn legal regulations. Consultants were named as the second major way to learn three skills--marketing, government relations, and research analysis—in medium and large-sized organizations. In small-sized organizations, former work experience and consultants received the same attention, both being selected as the second major way to learn skills. University-based arts administration courses were mentioned by small-sized organizations as sound resources for learning organizational management and legal regulations. They provide training in research analysis for medium-sized organizations, and are sources of information about organizational management, human resource management, and research analysis in large-sized organizations. Some medium-sized administrators learned strategic management by brief study overseas.

Improving Skills

Small and large-sized administrators seek help from colleagues when they encounter managerial difficulty. Administrators in medium-sized preferred to consult

experts. Past experience is the second major source of assistance for small and medium-sized organization administrators. On the other hand, administrators in large-sized organizations choose to seek help from consultants as their second approach. Large-sized organizations provided the most training for staff members currently employed (39%). Small and medium-sized organizations do not have as much training budget as large-sized organizations have; they had the same percentage, 23% in-house training. However, medium-sized administrators had a higher level of confidence (83%) in their preparation for their jobs than did small-sized administrators (79%). Administrators in large-sized organizations had the highest level of the confidence (95%). Learning from experience was the preferred route to improve skills for all types of arts administrators. Learning from workshops/consultants was popular in medium and large-sized organizations, but those administrators in small organizations chose reading related arts/cultural publications as the second major way to improve their skills.

Recruitment

Small and medium-sized arts administrators chose “love arts” as the most important quality to look for resumes; large-sized administrators in contrast gave “work experience” the highest value on resumes. Ten administrators (27%) from large-sized organizations selected “arts administration/museum study degree” as their first

consideration. Arts administration and arts related degrees were both accorded the same value by small-sized administrators 13% and 13%, but those degrees had less importance for administrators of medium-sized organizations, 3% for the arts administration degree, and 7% for an arts related degree.

Large-sized organizations had the most staff members with foreign arts administration (39%) and arts related degrees (58%); however, they also disagreed most (84%) as to whether those degrees provided better training than domestic arts administrators. Medium-sized organizations had the highest percentage (37%) agreed the ability of people with foreign degrees. Administrators in all sizes of organizations selected "friend recommendation" as the most popular way to obtain new staff members (67% in small, 67% in medium, and 61% in large-sized organizations). Small and large-sized organizations also used newspapers to recruit new staff. Both approaches are traditional. Medium-sized organizations in contrast selected "on-line search/networks" as their second most popular way to recruit new staff. Recruiting members from educational institutions is also popular in small (25%, 12) and medium-sized (23%, 7) organizations. In contrast, large-sized organizations had the most staff (42%, 16) appointed by governments. In the next 12 months following the research, small-sized report being most likely to have the

opportunity to recruit new administrative staff (44%), followed by medium-sized (37%), and then large-sized organizations (34%).

Training

Large-sized organizations had the highest percentage of in-house training (55%), followed by medium-sized organizations (27%), and small-sized organizations (23%).

Three ways that were selected by administrators across all three size categories to provide staff members in-service training were attending workshops and conferences, in-house training, and taking university-based courses. Attending workshops/conferences was selected as the top way to provide in-service training for staff by all respondents. Large-sized organizations had a higher percentage of the selection in all three training methods. In-house training and university courses were awarded the same value by small and large-sized organizations. Medium-sized administrators selected university courses as the second major way to encourage their staff members to improve their skills. Not surprisingly, small-sized organizations had the highest percentage 29% in the "no plan" category for staff training.

Administrators in large-sized organization indicate they have the highest percentage (79%) hearing about arts administration training programs from various sources; in contrast, medium-sized administrators receive less information (70%) in this area. Small-sized administrators had the most people (44%) attending those

programs; medium-sized organizations had the least. The reason for these statistics probably is that groups of medium size have less information about training but higher confidence in doing their jobs than small-sized organizations. On the other hand, arts administration training courses probably provide much useful information and confidence for small-sized administrators.

Administrators in large-sized organizations had the highest percentage (53%) of belief that the National Examination is a tool for selecting sound arts administrators for their organizations. Administrators in small and medium-sized had less than one-third (31% and 33%) agreement to belief in the examination. Those organizations that either had staff members who passed the examination or obtained foreign arts administration degrees seemed to make higher value on arts administration degrees rather than passed the examination. The differences were 20% in small-sized organizations (70% agree that arts administration degrees prepare sound arts administrators, 50% agree that passing the examination prepare sound arts administrators); 33% in medium-sized organizations (33% in arts administration degree, 0% in passing the examination); 10% in large-sized organizations (63% in arts administration degrees, 53% in passing the examination).

Medium-sized organizations recorded the highest percentage (60%) expecting that future arts administrators would obtain arts administration degrees and had the

highest percentage (37%) among three sizes indicating they would be able to afford those highly trained arts administrators. This result implied that they had a positive attitude toward university-based arts administration training. Large-sized organizations had the highest percentage (58%) appreciating the value of highly trained arts administrators, but only 35% of the organizations could anticipated being able to afford the salary. Small-sized organizations had the least responses in all these selections.

Discipline

Defining what kind of arts organizations belong to what discipline is a complex task. In this survey, all museums were originally designated as visual arts organizations. But special collection museums such as those collecting stamps or exhibiting aboriginal cultural did not view themselves as visual arts organizations. The category of performing arts organizations was determined according to the definition of the Performing Arts Association, and included dance, music, theater, and traditional arts organizations. There are many types of traditional arts organizations, including traditional dance, traditional music, traditional theater, and cross-talk arts organizations. Some performing arts organizations established the organizations first, and then established a foundation to stabilize their funding; at least, they could use the interests

of endowment as part of their annual budget. Some foundations are devoted to a specific art form or audience and decide to establish operating arts groups, using their own funds to support those groups. Some properties from performing arts organizations can be exhibited; therefore, after the organization sets up its foundation, a museum also is established. Some performing arts organizations also establish associations to serve their disciplines. Therefore, the designation of an organizational category is complex. In the survey, 31 arts organizations identified themselves as museums/galleries; 37 organizations viewed themselves as performing arts organizations; 29 organizations were services organizations; and 19 were presenting arts organizations. The purpose is not to restrict the category of organizations, but rather to discover some characteristics of each discipline. Table 8.7 presents the general organization as well as arts administrators' background cross referenced by the various disciplines.

Categories	Museum/Visual	Performing	Service	Presenting
<u>Organizational profile</u>				
Type of organizations	Museums Galleries	Dance Music Theater Traditional arts	Foundations Associations Societies	Arts booking company Arts centers Social educational hall Cultural centers Cultural councils
Age				
more than 30	3 (10%)	(8%)	1 (3%)	4 (21%)
11-30	7 (22%)	16 (43%)	4 (14%)	8 (42%)
1-10	21 (68%)	18 (49%)	24 (83%)	7 (37%)
Sector				
Public	8 (26%)	3 (8%)	1 (3%)	17 (89%)
Nonprofit	9 (29%)	27 (73%)	28 (97%)	0 (0%)
Commercial	14 (45%)	7 (17%)	0 (0%)	2 (11%)
Size				
Large	8 (26%)	9 (24%)	6 (21%)	15 (79%)
Medium	7 (22%)	14 (38%)	7 (24%)	2 (10.5%)
Small	16 (52%)	14 (38%)	16 (55%)	2 (10.5%)
Structure	Various	Various	Various	Various departments
Location				
North	25 (81%)	31 (84%)	27 (93%)	9 (47%)
Other areas	6 (19%)	6 (16%)	2 (7%)	10 (53%)
<u>Funding/major source</u>				
Governments	8 (26%)	11 (32%)	6 (21%)	17 (89%)
Tickets	15 (48%)	5 (14%)	0 (0%)	1 (5.5%)
Others	8 (26%)	19 (54%)	23 (79%)	1 (5.5%)

Table 8.7 Disciplines and Organization as well as Administrator's Background (Continued)

Table 8.7: Continued

Categories	Museum/Visual	Performing	Service	Presenting
<u>Administrator demographics</u>				
Male/female	48% (15) / 52% (16)	19% (7)/ 81% (29)	41% (12)/ 59% (17)	50% (9)/50% (9)
Average age	21-30, 35% (11) 31-40, 35% (11)	21-30, 50% (18)	21-30, 34% (10) 31-40, 34% (10)	31-40, 50% (9)
Degree hold BA/Graduate	39% (12)/ 29% (9)	65% (24)/ 19% (7)	43%(12)/ 43%(12)	44% (8)/28% (5)
With arts background	71% (22)	86% (32)	79% (23)	56% (10)
Work more than 10 Related work experience	16% (5) 45% (14)	16% (6) 46% (17)	14% (4) 64% (18)	12% (2) 39% (7)
Needed to pass the exam				
Interesting in the further study	13% (4) 61% (19)	0% (0) 81% (30)	0% (0) 76% (22)	63% (12) 37% (7)
<u>Staff characteristics</u>				
Full-time	19% (6) more than 35 staff 45% (14), 1-5 staff	8% (3) more than 35 42% (15), 1-5 staff	3% (1) more than 35 83%(24), 1-5 staff	47% (8) more than 35 12% (2), 1-5 staff
Part-time	42% (13)	78% (29)	52% (15)	41% (7)
Volunteers	48% (15)	65% (24)	45% (13)	68% (13)
Staff educational level	36% (11) BA, 42%(13) five-year college	76% (28) BA, 22% (8) five-year college	69% (20) BA, 14% (4) five-year college	53%(10) BA, 47% (9) five-year college

Highlights of Each Dimension

In this survey, museums/visual arts organizations included 13 galleries, 11 museums, and 7 museums with foundations. Performing arts organizations were represented by 9 dance, 9 music, 11 theater, and 8 traditional arts groups. Eight organizations responded as being foundations. The category of service organizations included 5 societies, 9 associations, and 15 foundations. They were multi-disciplines and "nonprofit" in nature. Board structure is required. Most of the service arts organizations have missions to provide information, funding, training, and holding conference for the public and other type of arts organizations. Foundations need \$30,000,000 NT (\$1,000,000 USA) to start. There is no certain required for establishing societies and associations, but most of them have at least \$1,000,000 NT (\$33,333 USA) of assets. The difference between societies and associations is that societies have an academic orientation and usually cooperate with other organizations to hold activities. Associations usually have larger budgets than societies. Finally, presenting arts organizations were defined as organizations which have multi-functions and multi-disciplines, have spaces for exhibitions and performances, probably have resident artistic groups, though this is not required, are often engaged in arranging presenting exhibitions and performances, and are occasionally involved in the promoting of governmental arts business and policies. The categories of presenting arts

organizations covered 2 arts booking companies, 1 arts center in a university, 4 social educational halls, 3 local cultural centers, and 9 cultural councils of different levels.

In regards to organizational age, traditional arts groups in Taiwan usually have a longer history; public museums and public presenting centers also tend to have long histories. Presenting arts organizations had the most organizations in the categories of more than 30 years (21%), public sector (89%), and large-sized (79%). Service arts organizations had the most organizations with short history, 1-10 years (83%), nonprofit sector (97%), and small-sized (55%). Among four disciplines performing arts organizations have the greatest percentage (43%) in the category of 11-30 years, greater percentage (73%) in the nonprofit sector than visual and present arts organizations, and an equal percentage (38%) in the medium and small-sized categories. Museums/visual arts organizations, especially private museums and galleries, have the highest percentage (68%) 1-10 year category of length of existence, the most organizations among four disciplines in the commercial sector (45%), and more organizations (52%) ranked in the small-sized category. The disciplines and the establishing year of organizations were corresponded to the history of arts administration in Taiwan.

Presenting arts organizations are mostly large in size; therefore, they have various departments and at least three layers of organizational structure. In contrast,

around three-fourths (75%) museums/visual, performing, and service arts organizations fall into the medium and small-sized categories; therefore, their structures would be limited to two departments or fewer. More than 80% of museums/visual, performing, and service organizations are located in the north area. Only presenting arts organizations have more than half (53%) organizations located in the east, center, or south areas. The location is influenced by their public nature.

Funding

Museums/visual arts organizations receive the most funding from ticket sales (48%). Performing arts organizations are the group which most combines income from governmental funding and ticket sales. Service arts organizations received the most funding from other resources (79%). For example, foundations depended on generating their own interest and the occasional donation from corporations. Ticket sale or funding from activities held by societies and associations plus some membership fees were their main funding resources. Presenting arts organizations obtained the most funding from governments (89%).

Administrator Demographics

Museum/visual and presenting arts organizations have the most similarity in the percentages of male and female administrators. Women are still a dominant group in performing arts and service arts organizations. Performing arts organizations had the

largest difference between female and male (81% versus 19%). The age distribution was centered in the range of 21-30 and 31-40 years old in museum/visual and service arts organizations. Performing arts organizations had the largest age distribution between 21-30. Presenting arts administrators had the oldest age distribution, 31-40.

The average degree held by arts administrators in the four disciplines is a bachelor's degree or higher. The combination of undergraduate and graduate degree holders was 86% in service arts organizations, 84% in performing, 78% in presenting, and 68% in museums/visual arts organizations. Service arts organizations had the highest percentage in graduate degrees 43%, followed by museums/visual 29%, presenting 28%, and performing arts organizations 19%. Performing arts organizations had the most administrators in the undergraduate category (65%). On the other hand, performing arts administrators had the most people (86%) with artistic backgrounds. Presenting organizations had only 56% administrators reporting artistic backgrounds.

Each discipline had similar percentage in the category of administrators who have worked in this field more than 10 years. The percentage was between 12%-16%. Service arts administrators report the most people (64%) with related work experience in the field. Presenting arts administrators have the highest percentage of administrators (63%) who have passed the National Examination; 13% of museums/visual arts administrators have also passed the examination; no performing

and service arts administrators have passed the examination. Performing arts administrators have the highest interested (81%) in participating in further study and training. This discipline is followed by service 76%, and museums/visual arts administrators 61%. Less than two-fifth (37%) of presenting arts administrators express interest in participating in the further study. This percentage was significantly lower than other disciplines.

Staff Characteristics

The number of staff is associated with the size and sector of an organization. Presenting arts organizations have the most organizations (47%) with staff numbers of more than 35. Service arts organizations, in contrast, had the least staff members; 83% had staffs of between 1 and 5. Almost half of the museums/visual and performing arts organizations also have staffs of between 1 and 5. In museums, the organizational structures tend to have more layers; galleries, reported in most cases that "the boss" is the only full-time staff. Performing arts organizations use the most part-time staff members 78%. They are employed on an as-needed basis. Presenting arts are most likely (68%) to use volunteers on a regular basis because they often have complex tasks and huge activities. One hundred percent (29) of service organizations, 23% (7) of museums, and 22% (8) of performing arts organizations have boards of directors. The education level of average staff in performing, service, and presenting arts

organizations is the undergraduate degree, but 5-year college degrees are common in museums/visual arts organizations. Four service arts organizations (14%) have staff members with all graduate degrees. Most traditional performing arts organizations are operated family operations, but recently they are seeking “outsiders” to assist them manage their organizations. However, this transition is slow and difficult. Outsiders sometimes do not understand their arts clearly; sometimes, they have low interests to enter these organizations.

Categories	Museums/visual	Performing	Service	Presenting
High (71%- 100%)	Marketing (81%, 25)	Communication (92%, 34)	Planning and Decision Making (83%, 24)	Artistic Programming (95%, 18)
	Computer Applications (81%, 25)	Planning and Decision Making (89%, 33)	Communication (83%, 24)	Planning and Decision Making (89%, 17)
	Communication (77%, 24)	Marketing (86%, 32)	Legal Awareness (76%, 22)	Communication (89%, 17)
	Planning and Decision Making (74%, 23)	Legal Awareness (86%, 32)		Computer Applications (89%, 17)
	Artistic Programming (71%, 22)	Human Resource Management (84%, 31)		Community Outreach (84%, 16)
	Legal Awareness (71%, 22)	Computer Applications (84%, 31)		Human Resource Management (79%, 15)
		Artistic Programming (81%, 30)		Facility Management (79%, 15)
Strategic Management (78%, 29)				

Table 8.8 Administrative Skills and Disciplines

(Continued)

Table 8.8: Continued

Categories	Museums/visual	Performing	Service	Presenting
Medium (51%-70%)	Facility Management (68%, 21)	Fundraising (65%, 24)	Computer Applications (69%, 20)	Organizational Management (68%, 13)
	Strategic Management (61%, 19)	Community Outreach (65%, 24)	Marketing (62%, 18)	Marketing (63%, 12)
	Organizational Management (61%, 19)	Organizational Management (62%, 23)	Artistic Programming (62%, 18)	Leadership and Team Building (63%, 12)
	Human Resource Management (58%, 18)	Facility Management (59%, 22)	Human Resource Management (59%, 17)	Legal Awareness (63%, 12)
		Government Relations (54%, 20)	Fundraising (59%, 17)	
		Financial Management (54%, 20)	Leadership and Team Building (59%, 17)	
		Research Analysis (54%, 20)	Financial Management (59%, 17)	
Leadership and Team Building (51%, 19)	Organizational Management (55%, 16)			
Low (0%-50%)	Fundraising (48%, 15)	Board Development (3%, 1)	Community Outreach (48%, 14)	Strategic Management (47%, 9)
	Community Outreach (48%, 15)		Strategic Management (45%, 13)	Government Relations (47%, 9)
	Financial Management (48%, 15)		Research Analysis (45%, 13)	Research Analysis (47%, 9)
	Leadership and Team Building (45%, 14)		Government Relations (38%, 11)	Fundraising (37%, 7)
	Research Analysis (42%, 13)		Board Development (34%, 10)	Financial Management (37%, 7)
	Government Relations (32%, 10)		Facility Management (31%, 9)	Board Development (5%, 1)
	Board Development (10%, 3)			

Skill Needed and Rank

Table 8.8 presents the ranking of skills needed by administrators in various disciplines. The difference of percentage between the most desirable skill and the least important skill in presenting arts organizations was a very significant 94%. Of the other disciplines, service arts organizations recorded the least difference, (52%). The difference in skill ranking is related to organizational size and sector.

Performing arts organizations ranked 8 skills, the highest number, in the "high" category of importance; service arts organizations only had three skills ranked high. At the other end of the scale, performing arts organizations had only one skill, board development, that was ranked as "low" importance. The possible reason was that the performing arts discipline concludes diverse organizations in terms of size and sector; therefore, they identify different operation skills as being essential. Presenting arts organizations ranked 7 skills as having high importance because these organizations are usually large in size and therefore tasks are complex.

Skill with High Ranking

Planning and decision making and communication are the only two skills that selected by all four disciplines as having "high" importance. Each discipline demonstrates different considerations in regard to their top skill choices.

Museums/visual arts administrators selected marketing and computer applications as

the top skills. These skills especially reflect the characteristics of galleries. Performing arts administrators chose communication as the top skill, which probably reflects their more active attitudes toward people. Service arts administrators who need to control funding and budgeting well selected planning and decision making as their top skill. Artistic programming is the product of presenting arts organizations; therefore, they need to pay much attention on this skill. Planning and decision making, communication, and legal awareness were selected by service arts administrators as the highly important skills. General management and marketing skills were not emphasized in this discipline.

Human resource management was only highlighted by performing and presenting arts organizations. Presenting arts organizations tend to be large in size, but performing arts organizations do not usually have many full-time staff members, using many part-time staff and volunteers. Across four disciplines, strategic management was ranked high in importance only by performing arts administrators. This probably indicates that administrators in this discipline have more concrete concepts about strategic management. Community outreach programs and facility management were ranked high by presenting arts administrators. This group has the most complex facilities to manage and also have the most arts educational programs.

Skill with Middle Ranking

Many skills related to general organization management were ranked as having middle importance for all disciplines. Performing and service arts organizations had 8 skills ranked in the "middle" category; museums/visual and presenting arts organizations had 4 skills in this category. Organizational management was the only skill selected across all four disciplines. Legal awareness was only ranked as having middle importance in presenting organizations; other disciplines ranked it as having high significance. Large presenting organizations probably have designated staff members or consultants to deal with legal matters. Therefore, this skill gets less consideration. Most museums/visual arts organizations have facility to manage. However, gallery spaces are usually small and easy to control compared to museums; therefore, galleries ranked facility management as having middle importance.

Fundraising and financial management were ranked as middle importance in performing and service organizations. Both disciplines have a concentration of nonprofit organizations, which must deal with more issues related to fundraising and developing diverse revenue sources. In performing arts organizations, community outreach, government relations, and research analysis are given a middle ranking. This group seems particularly aware of new skills. Only service arts organizations selected artistic programming and computer applications as having middle importance. This

group does not produce performances; its artistic programming is limited to selecting sound productions from other organizations. Service organizations are always small and have less money to spend on computers.

Skills with Low Ranking

Museums/visual arts organizations give seven skills a "low" ranking. Because most galleries have only one or two staff members, they only need skills that can assist them to survive. Additional skills might be needed in the future, but probably not for current situation. Performing arts organizations only ranked one skill, board development, "low" in importance. Board development is the skill that was ranked "low" across all disciplines. However, service arts organizations are required to have boards and they pay more attention to board development than other disciplines. The percentage of board development was higher than facility management in service arts organizations. Service organizations have the least facilities to manage across the four disciplines.

Of the six skills ranked low in presenting arts organizations, five--fundraising, government relations, financial management, research analysis, and board development--were also ranked low by museums/visual arts organizations. Fundraising and board development are seldom valued by public presenting organizations and museums. The same situation is reflected in the operating of

commercial galleries. Government relations and research analysis should be significant skills for presenting arts organizations. This situation shows the need for emphasizing the training in these skills. Service arts organizations also ranked the skills of government relations and research analysis as having low importance. They seem to conduct a little research and partner less with governments than expected.

Table 8.9 summarizes how arts administrators learn skills, recruit their staff members, and train their staffs.

Categories	Museums/visual	Performing	Service	Presenting
Where to learn	Current experience Former experience Consultants	Current experience Former/consultant Workshops	Current experience Former experience Consultants	Current experience Former experience Workshops
Improving skills				
Seek for helping	Colleagues (39%, 12) Experience (23%, 7)	Consultants (35%, 13) Colleagues (32%, 12)	Colleagues (31%, 9) Consultants (28%, 8)	Colleagues (37%, 7) Publications/ consultants (21%, 4)
Training for current positions	29% (9)	32% (12)	14% (4)	42% (8)
Confident in the job	84% (26)	89% (33)	83% (24)	84% (16)
Ways to improve skills	Reading publications (81%, 25) Experience (68%, 21) Workshops/ Consultants (55%, 17)	Experience (92%, 34) Workshops/ Consultants (59%, 22) Arts administration (43%, 16)	Reading publications (79%, 23) Experience (72%, 21) Workshops/ Consultants (79%, 21)	Experience (68%, 13) Workshops/ Consultants (58%, 11) Reading publications (47%, 9)
Recruitment				
Value on resume	Work experience (34%, 10) Love arts (31%, 9)	Work/Love arts (41%, 15) Arts Administration (11%, 4)	Love arts (39%, 11) Work experience (36%, 10)	Arts administration (32%, 6) Work/love arts (26%, 5)
Foreign AA degree	23% (7)	16% (6)	26% (8)	26% (5)
Foreign arts related degree	45% (14)	46% (17)	38% (11)	26% (5)
Satisfaction Agree/disagree	29% (9)/ 71% (22)	38% (14)/ 62% (23)	34% (10)/ 66% (19)	5% (1)/ 95% (18)
Recruiting	Friends (65%, 20) Newspapers (39%, 12)	Friends (68%, 25) Newspapers (43%, 16)	Friends (79%, 23) Other (21%, 6)	Government (74%, 14) Newspapers (63%, 12)
Add new staff	29% (9)	54% (20)	38% (11)	36% (5)

Table 8.9 Skill Learning, Recruitment, and Training/Disciplines

(Continued)

Table 8.9: Continued

Categories	Museums/visual	Performing	Service	Presenting
Training				
In-house training	32% (10)	30% (11)	31% (9)	53% (10)
Ways of in-service training	Workshop/ conference (68%, 21)	Workshop/ conference (68%, 25)	Workshop/ conference (52%, 15)	Workshop/ conference (74%, 14)
	In-house/ University/ Oversea (29%, 9)	University course (30%, 11) In-house training (27%, 10)	In-house training /University course (24%, 7)	University course (53%, 10) In-house training (37%, 7)
No plan	16% (5)	22% (8)	31% (9)	11% (2)
Heard/attended	74% (23)/ 32% (10)	86% (37)/ 54% (20)	72% (21)/ 45% (13)	63% (12)/ 21% (4)
National exam				
Select/ well trained	42% (13)/ 33% (2)	27% (10)/ 0% (0)	34% (10)/ 0% (0)	63% (12)/ 57% (8)
AA degree				
Agree/disagree	50% (5)/ 40% (4)	67% (4)/ 33% (2)	60% (6)/ 20% (2)	50% (3)/ 33% (2)
Future administrators with AA degrees	42% (13)	47% (17)	45% (13)	72% (13)
Worth/afford	48% (14)/ 32% (10)	53% (19)/ 19%(7)	48% (14)/ 31% (9)	61% (11)/ 28% (5)

Where Arts Administrators Learned

The four disciplines selected "current work experience" as the primary source of developing useful skills. Prior work experience was chosen as the second most popular way to learn skills. Performing arts administrators also learn many skills from consultants. Museums/visual arts and service organization administrators prefer to use consultants to learn skills; workshops were popular in performing and presenting arts organizations. Three particular skills--board development, legal regulations, and

research utilization—were identified by museums/visual arts administrators as skills they learned most often from consultants. Presenting arts administrators, on the other hand, mentioned that prior work experience helped them learn most about government relations and computer applications. Many public arts administrators have experience in other kind of public organizations and those experiences probably helped them learn to work with other governmental agencies.

Service arts administrators are the group that learns skills (5) from university arts administration courses. Skills such as planning and decision making, strategic management, organizational management, legal regulations, and research utilization were learned from those programs. Performing arts administrators also mention that skills learned from university arts administration courses were organizational management, human resource management, board development, and research analysis. Additionally, service arts administrators acquired two skills from university business course: financial management and computer applications.

In-house training helped performing and service arts administrators learn facility management, presenting arts administrators learn government relations, and museums/visual arts administrators learned leadership development. Internships were used by presenting arts administrators to learn marketing and research analysis. Museums/visual arts administrators particularly expressed a desire to learn skills in

other ways, in either by reading publications or learning by themselves. They report acquiring 3 skills through reading: board development, research analysis, and computer applications. Presenting arts administrators did not learn the skill of board development from methods offered in the survey.

Improving Skills

With the exception of performing arts administrators, most administrators turn to their colleagues when they encountered managerial difficulty. Performing arts administrators preferred to consult experts when they faced difficulty. The approach that was selected as the second most popular way to solve administrators' problems varies from discipline to discipline. For instance, museums/visual administrators look to prior experience; performing arts administrators discuss problems with their colleagues; service administrators turn to consultants; and presenting arts administrators read publications and consult with experts.

Presenting arts organizations report the highest percentage (42%) of the in-house training; service arts organizations had the least (14%). Some service administrators from foundations said they were trained in social science area, but they lacked experience on the business of the arts. Nonetheless, in terms of confidence, the four disciplines report similar results. Performing arts administrators were somewhat higher (89%) in the level of their confidence than other administrators. For museums/visual,

service, and presenting arts organizations three ways to improve arts administration skills are with experience, reading, and attending workshops as well as using consultants. Performing arts administrators prefer to take arts administration courses. The value of the arts administration degree was emphasized in this discipline as well.

Recruitment

“Work experience” and “love arts” were the two things that arts administrators most value on their employees’ resumes. Museums/visual arts administrators chose work experience as the most significant thing; service arts administrators, on the other hand, selected love arts; and performing arts administrators indicate that both are important to them. Only presenting arts administrators view the “arts administration degree” as the most value thing on a resume. With the exception of performing arts organizations, each discipline reports approximate one-fourth of its staff members as having foreign arts administration degrees. Presenting arts administrators had the lowest percentage (26%) of staff with arts related degrees from foreign countries. Presenting arts administrators also had the least agreement (5%) about whether those administrators who had foreign degrees were better trained than those with domestic training. Performing arts administrators, in contrast, had a more positive attitude (38%) toward staff members with those degrees.

The major way presenting arts organizations recruit staff members is appointment by governments, 74%. Museums/visual, performing, and service arts organizations recruit based on peer recommendations. Newspapers were commonly used as the second most popular way by museums/visual, performing, and presenting arts organizations. Only service organizations recruit staff from "other similar arts organizations." In the 12 months after this research, performing arts organizations report the most intention (54%) to recruit arts administrators. They are followed by service (38%), presenting (36%), and museums/visual arts organizations (29%).

Training

More than half of the organizations (53%) with in-house training are presenting arts organizations. The survey indicates that among other disciplines only approximate one-third of organizations will provide training themselves. Workshops/conferences are the most popular way that administrators encourage their staff to improve their skills across the four disciplines. In-house training and taking university courses also are popular ways to train staff members. Museums/visual arts administrators also encourage their staff members to learn skills from abroad. Service arts organizations had the highest percentage of organizations with "no plan" to train their staff members, probably due to their small size and limited budgets.

Performing arts administrators are the administrators (86%) most familiar with information of various training programs and are the highest percentage (54%) to have attended these programs. Presenting arts administrators are least aware (63%) of these programs and subsequently have participated in them least (21%). This is probably due to their high rate of in-house training; therefore, they seldom attend workshops/conferences or other training courses. Because of their public nature, many presenting arts administrators must pass the National Examination. The presenting arts discipline was the highest percentage of administrators who believe the examination is useful in selecting and educating well-trained arts administrators, 63% and 57%. Performing arts administrators have the least respect for the value of the examination. However, neither performing nor service arts organizations in this survey had staff members who had passed the examination. Therefore, they probably lack experience in actually working with these people. It is also possible that the test is more appropriate to evaluate skills need by presenting organizations or museums, and it not a good indicator for people working in performing or service organizations.

When surveying organizations across the four disciplines with staff members who have arts administration degrees from domestic or foreign countries, most administrators agreed that they have a sound understanding of arts administration concept. However, those who selected "disagree" feel that theoretical knowledge does

not indicate their ability to operate organizations. Therefore, training arts administrators to use their conceptual ideas in the real world will be a challenge to all arts administration educators.

Presenting arts administrators are the highest percentage (72%) of respondents to expect that future arts administrators will obtain formal arts administration degrees. This is because those administrators represent the most complex organizational structures, functions, and disciplines. On this issue other disciplines came in around 40%-50%. Presenting organizations also strongly support (61%) highly trained arts administrators. Other disciplines were less enthusiastic (50%). However, museums/visual arts organizations have the financial resources to afford those highly trained arts administrators. This discipline demonstrates a well developed understanding that highly trained administrators can assist organizations toward professionalism. Regarding other disciplines, they have positive attitudes toward academic training, but their financial situation will not currently support their attitudes.

Conclusion

The foregoing discussion of different settings of arts/cultural organizations presented concrete images of each sector, size, and discipline in Taiwan. Presenting arts organizations tend to be public arts organizations and large in size; therefore, they

have similar characteristics. All service organizations are nonprofit organizations, and societies tend to be small in scale. Performing arts organizations also are predominantly nonprofit organizations. Galleries are the presenters of the work created in commercial arts organizations and are almost small-sized organizations. When suggesting an appropriate training course, the characteristics of administrators in different setting sector, size, and discipline should be considered.

Figure 8.1, 8.2, and 8.3 present the skills needed by various sector, size, and arts discipline. They offer a holistic and complete picture of skills and settings. Basically, there is no significant difference between the three kinds of organizational settings and where arts administrators learn skills, but there may be a "best" location to learn certain special skills. Administrators in each setting did have various preferences in regard to using consultants or attending workshops. In the next chapter, the comparison between Taiwanese skills and western skills will be addressed. The result will provide a sound basis for designing training programs for Taiwanese arts administrators.

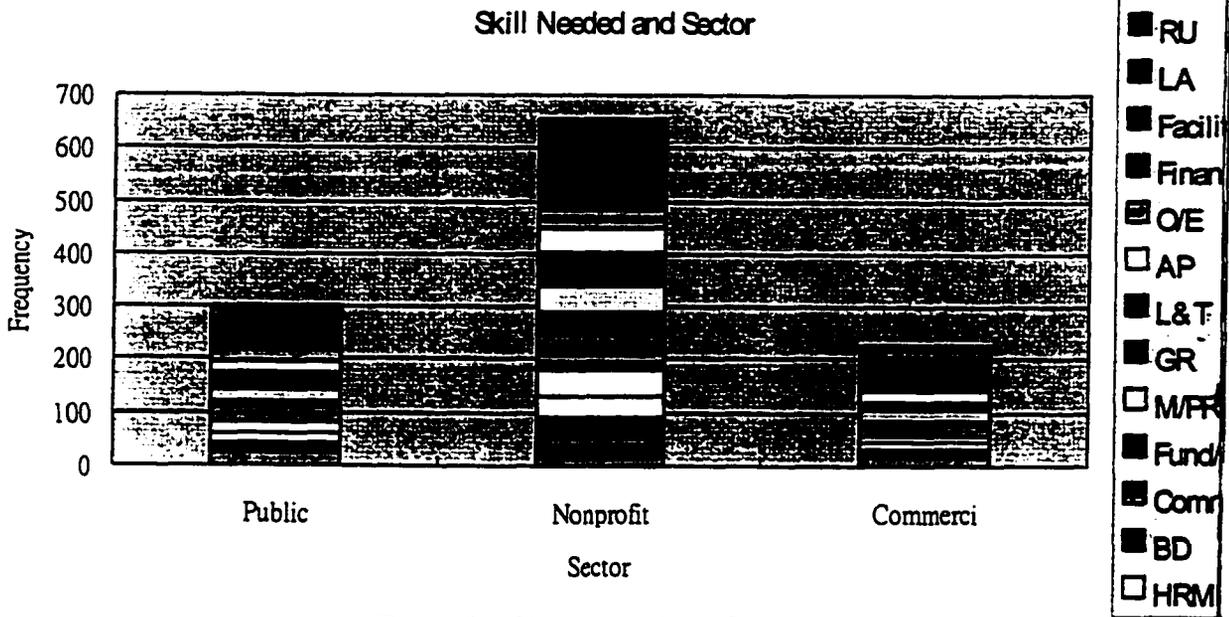


Figure 8.1 Skill Needed and Sector

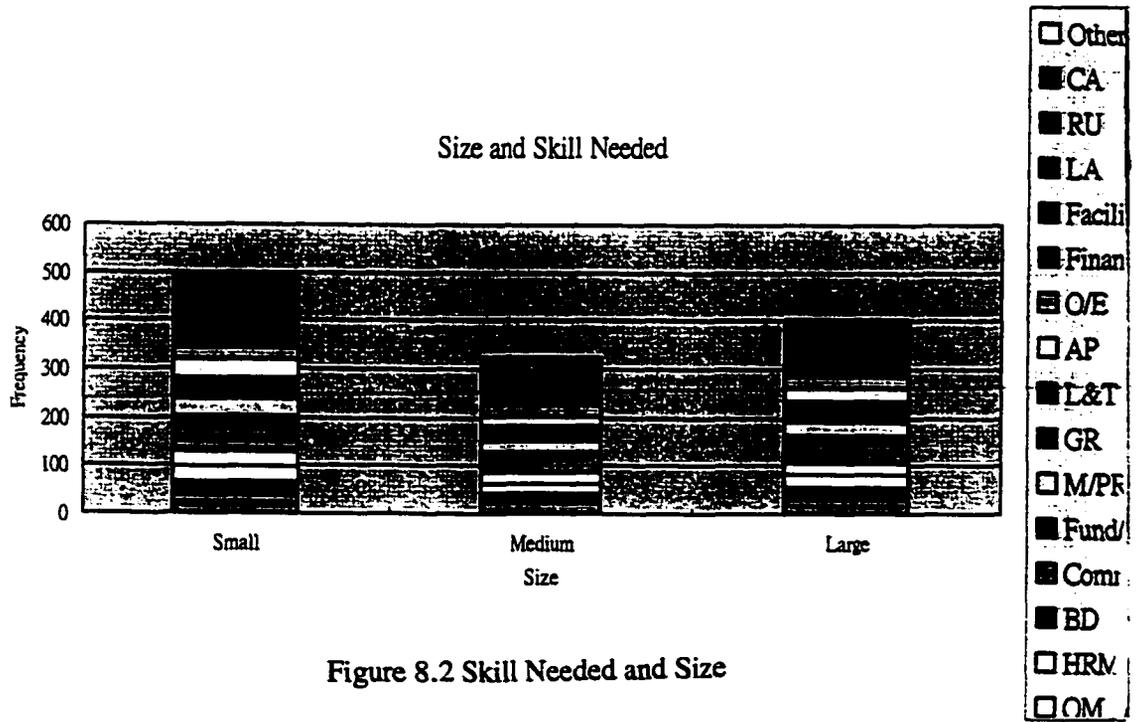


Figure 8.2 Skill Needed and Size

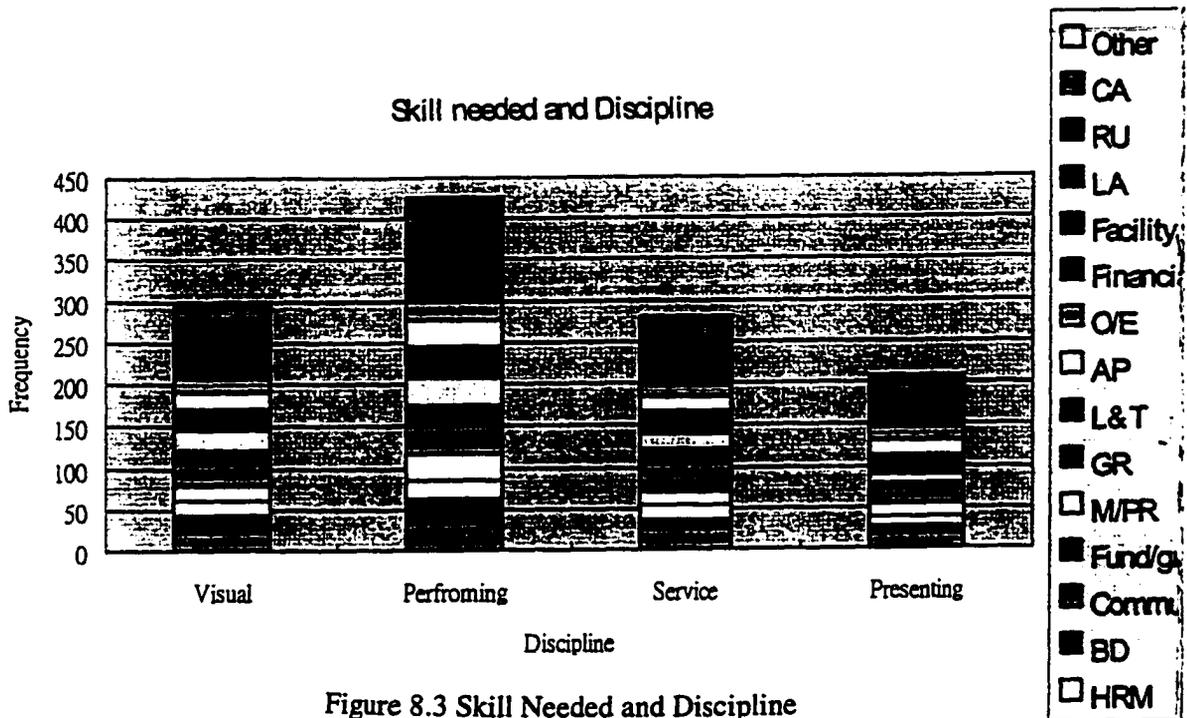


Figure 8.3 Skill Needed and Discipline

CHAPTER 9

COMPARING MANAGEMENT SKILLS IN WESTERN AND TAIWANESE ORGANIZATIONAL CONTEXT

In chapter three and chapter eight, the application of the seventeen skills on various organizations both in the US and Taiwan was discussed. In this chapter, skills needed by managers of organizations of each sector, size, and discipline in both countries will be compared. Before addressing the application of skills, there will be a discussion of where arts administrators learn their skills.

Where Arts Administrators Learned

According to DiMaggio's study, Managers of the Arts (1987) which was discussed in the chapter three, five training formats were listed: on-the-job training, professional workshops and seminars, university arts administration courses, university general management courses, and consultants. Additionally, DiMaggio added "Internships" in the list of format choices offered on questions related to training in his study. In the Taiwan survey, added other training formats, bring the

total number to nine. These formats include the following: university general management courses, university arts administration courses, internships, from former work experience, experience in this position, in-house training, workshops/seminars, consultants, and short-term overseas study. On-the-job training and experience in this position were more frequently cited than other kind of training in both countries. Workshops and seminars were the second most popular way to obtain professional training in the US, but consultants were named as the second major way to gain advice and supplemental task assistance in Taiwan. Table 9.1 summarizes the selecting items in the USA and Taiwan.

Locations	USA	Taiwan
On the job training/ Experience in this position	X	
Former work experience		X
In-house training		X
Professional workshops and seminars	X	X
University arts administration courses	X	X
Internships	X	X
University general management courses	X	X
Consultants	X	X
Studying overseas (short-term)		X

Table 9.1 Locations of Professional Capacity Building

These training formats are more correctly referred to as methods of professional capacity building. This is because on the job experience, previous work

experience, and internships are modes of experiential learning rather than formal training. Similarly, using consultants or consulting with peers are other forms of “learning” that do not actually training. Among several interesting findings is the fact that art museum and theater managers in the US use consultants. In Taiwan, medium-sized and performing arts administrators tend to use consultants when they encounter managerial difficulty. Other arts administrators prefer to discuss challenges with their colleagues. Orchestra managers and theater managers both from the performing arts category in the US, report taking financial management courses from university-based programs. In Taiwan, of 10 organizational settings, performing arts administrators are also the only category to select arts administration courses in universities to help them to improve their skills, particularly in information analysis.

Comparing Seventeen Skills

The interrelation of the seventeen skills applied to the ten categories of organizational settings are compared. Tables are used to present the similarities and differences. Skill ranking in Taiwan was determined by survey results because there is no existing research in Taiwan, and seldom training perspective be mentioned from actual experience. However, the ranking of skills in the US was available from the

literature review, from the historical perspective of the practice of arts administration, review of experts, and experience from current arts administrators.

Public Arts Organizations

Generally, public arts organizations in the US and Taiwan can be assigned to the same categories. These include federal/national organizations, the NEA and CCA, state/city arts councils in the US and municipal/city/county cultural councils in Taiwan, museums, and arts/cultural presenting centers which, in Taiwan, are also called social educational halls or memorial halls. In Taiwan, most symphony orchestras or Chinese orchestras are public; in the US most of them are nonprofit. Table 9.2 compares skill required by Taiwanese and American public arts administrators.

SKILLS	USA	Taiwan
Planning and Decision Making	High	High
Strategic Management	High	Middle
Organizational Management	High	Middle
Human Resource Management	High	High
Board Development	Middle	Low
Communication	High	High
Fundraising/Grant Writing	Middle	Low
Marketing/PR/Audience Development	High	High
Government Relations	High	Middle
Leadership Development and Team Building	High	Middle
Artistic Programming	High	High
Outreach/Community Program	High	High
Financial Management	High	Low
Facility management	High	High
Legal Awareness	Middle	Middle
Information Analysis and Research Utilization	Middle	Low
Computer Applications	Middle	High

Table 9.2 Skill Needed in Public Arts Organizations

Seven skills--planning and decision making, human resource management, communication, marketing, artistic programming, community/outreach program, and facility management--were ranked high in significance in both the US and Taiwan. Common characteristics can be generalized. Public arts organizations have large staffs and facilities; therefore, human resource management, communication, and facility management are important skills. Programming and outreach programs serve the general public, and arts education is emphasized. The emphasis of marketing skill for both countries reflects the need to build sound public images, advocacy, and the need to show accountability with high attendance.

There are also differences between Taiwan and the US. First, strategic management and organizational management were listed in "middle importance" category by Taiwanese arts administrators. They are in the high category in the US. This data implies that Taiwanese arts administrators do not consider organizational development of primary importance at this time. In the public sector in Taiwan, organizational structure has probably seldom changed since the organizations were established. Although strategic planning may occur in Taiwan, the whole theory and concept of strategic management has not been mentioned by this sector. In the US, strategic management did not really begin to phase in until late 1970s/early 1980s—in other words, a decade after the boom years arts of institutional creation and growth, and as public funding began to decline and a general recession exerted an influence on arts organizations. Fundraising was ranked of "middle" importance in the US public sector, but was ranked "low" in Taiwan. Though in both countries public arts administrators do not need to raise funds for survival, a loss in revenue from public sectors did focus the attention of arts administrators on this area. Financial management was ranked "low" in importance for Taiwanese public arts administrators because funding and the process of budgeting are rigid in public arts organizations. Normally specific employees are in charge of those functions and follow policy guidelines step by step. On the other hand, financial management was ranked of

“high” significance for US public arts administrators because it demonstrates accountability and because many public arts organizations engage in partnerships with other public and private organizations. These partnerships create financial complexity. Research utilization has a “middle” rank in the US, but a “low” rank in Taiwan. Public arts organizations in the US began to be interested in research in a rather limited way in the late ‘70s and early ‘80s, when they began to look into economic impact studies and audience/participating studies. Interesting research was largely driven by efforts to demonstrate accountability rather than to affect policy planning and policy/program evaluation. Taiwan’s public arts organizations, especially the CCA, began to out-source research in the arts/cultural industry at the end of the 1980s. The purpose was to develop arts/cultural activities and to inform policy making. The concepts to establish a research department or have a long-term plan in research area are still developing.

Nonprofit Arts Organizations

In the US, nonprofit arts organizations have a clear definition: they are registered under the Internal Revenue Code (IRC) as 501 (C)(3) organizations, and a board structure is part of all such organizations. In Taiwan, service organizations such as foundations and associations are nonprofit and board structure is required also. The function of Taiwanese board members is similar to those in the US. These

include fundraising, organizing funds, evaluating budgets, recruiting board members and key staff, and creating an organization's mission and vision. Service organizations also need to have a complete accounting system which documents expenses and incomes. However, Taiwanese performing arts organizations and private museums are hard to define. They do not have a board structure in general, but they hold cultural and educational activities that are considered to serve the "public purpose." Most of them view themselves as nonprofit organizations. Table 9.3 presents skill ranked in the both areas.

SKILLS	USA	Taiwan
Planning and Decision Making	High	High
Strategic Management	High	Middle
Organizational Management	High	Middle
Human Resource Management	Middle	High
Board Development	High	Low
Communication	High	High
Fundraising/Grant Writing	High	Middle
Marketing/PR/Audience Development	High	High
Government Relations	Middle	Low
Leadership Development and Team Building	High	Middle
Artistic Programming	High	High
Outreach/Community Program	High	Middle
Financial Management	High	Middle
Facility management	Middle	Low
Legal Awareness	Middle	High
Information Analysis and Research Utilization	Middle	Low
Computer Applications	Low	High

Table 9.3 Skill Needed in Nonprofit Arts Organizations

Four skills were ranked of "high" importance in the nonprofit sector of both countries. They are planning and decision making, communication, marketing, and artistic programming. These are survival skills and the only skills that received the same ranking in both countries. The Americans rank 11 skills as having "high" importance, but Taiwanese only selected seven skills. Skills in strategic management, organizational management, board development, fundraising, leadership, community outreach, and financial management were especially called by US nonprofits. In Taiwan, here board structure is associated with "amateur" status of organizations and funding from the government is more common. Therefore, those skills were not valued so high.

In contrast, skills in human resource management, legal awareness, and computer applications are more highly desired in Taiwan than in the US. Taiwanese arts administrators believe these skills can help organizations increase their ability to compete with others. Government relations, facility management, and information analysis were ranked "low" in importance by Taiwanese arts administrators, but were given a "middle" rank in the US. This reflects the fact that Taiwan's nonprofit arts organizations are usually small and have less need for skills in those areas.

In short, the nonprofit sector in the United States is well developed and plays an important part in the country's arts/cultural industry—so the in terms of numbers

of organizations and in terms of the service they provide. In contrast, Taiwan's nonprofit sector has only developed in the past 10-20 years; and these nonprofits have not become fully distinct from public organizations because they are still so dependent on governmental funding. If governmental funding continues to decline, Taiwan will have much to learn from the experiences of the US in this area.

Commercial Arts Organizations

The category of commercial arts organizations covers most galleries in the US and Taiwan. Professional Broadway productions are a special category that Taiwan does not have. The unique commercial category in Taiwan is made up of traditional arts organizations. Table 9.4 compares skills needed in both countries.

SKILLS	USA	Taiwan
Planning and Decision Making	High	Middle
Strategic Management	High	Middle
Organizational Management	High	Middle
Human Resource Management	High	Low
Board Development	Low	Low
Communication	High	High
Fundraising/Grant Writing	Low	Low
Marketing/PR/Audience Development	High	High
Government Relations	Low	Low
Leadership Development and Team Building	High	Low
Artistic Programming	High	High
Outreach/Community Program	Low	Low
Financial Management	High	Low
Facility management	High	Middle
Legal Awareness	High	Middle
Information Analysis and Research Utilization	High	Low
Computer Applications	High	High

Table 9.4 Skill Needed in Commercial Arts Organizations

The US and Taiwan commercial arts organizations emphasize similar skills and de-emphasize similar skills. Eight skills share ranking by commercial organizations in both countries. Both ranked "low" significance to skills such as board development, fundraising, government relations, and community outreach. Marketing skills were selected as the top skill in Taiwanese commercial arts organizations. This skill is also important in the American sector. Communication, artistic programming, and computer applications were also highlighted in both areas. The perspectives and levels for using those skills may vary.

American commercial arts organizations are well developed and large in scale; therefore, the considerations of strategic management, organizational management, human resource management, leadership development, financial management, and research utilization were ranked as skills of "high" significance. In contrast, Taiwanese commercial arts organizations are small. They do not emphasize these areas because they do not need to until they are further developed. An interesting question is whether Taiwan's commercial arts organizations will become large organizations in the future. Will the general public be able to afford higher ticket prices compared to productions from other sectors? Concerns such as these will decide the development of the commercial arts organizations in Taiwan, and may also suggest new training modes for those arts administrators.

Summary

The demand for skills reflected by the characteristics of each sector is similar in both the US and Taiwan. Public arts organizations rank the most skills as having "high" significance in both countries. Commercial arts organizations ranked 13 "high" in the US, but only four were ranked "high" in Taiwan. Nonprofit and commercial arts organizations are well developed in the United States, less so in Taiwan. Public arts organizations in Taiwan seem to control more power and

resources than in American; however, Taiwan's public arts/cultural organizations seem to respond slowly to adapting skills that their administrators are unfamiliar with.

Small-sized Arts Organizations

Conclusions drawn from small-sized arts organizations are also similar in the US and Taiwan. These organizations include performing arts organizations especially dance and theater companies, some galleries, some service arts organizations, and arts councils/centers administrated by local governments. Table 9.5 presents the skill valued in this organizational setting.

SKILLS	USA	Taiwan
Planning and Decision Making	High	High
Strategic Management	Middle	Middle
Organizational Management	Low	Middle
Human Resource Management	Low	Middle
Board Development	Middle	Low
Communication	Middle	High
Fundraising/Grant Writing	Middle	Middle
Marketing/PR/Audience Development	Middle	High
Government Relations	Middle	Low
Leadership Development and Team Building	Middle	Low
Artistic Programming	High	High
Outreach/Community Program	Middle	Low
Financial Management	Middle	Middle
Facility management	Middle	Middle
Legal Awareness	Middle	High
Information Analysis and Research Utilization	Low	Low
Computer Applications	Low	High

Table 9.5 Skill Needed in Small-sized Arts Organizations

American administrators in small-sized arts organizations ranked 11 skills in the medium importance level, but only two in the high important level. Taiwanese arts administrators ranked six skills in the high level and six in the middle level. The explanation of the US is that administrators understand the concepts of most skills, but their organizations were small; therefore, some skills are only needed at a basic level.

Seven skills had the same ranking in both countries. Two skills were ranked as having "high" importance--planning and decision making and artistic programming; four skills were ranked in the "middle" category--strategic management, fundraising, financial management, and facility management; and information analysis was ranked as a skill of "low" significance in both countries. The similarity in the skill ranking reflects what those administrators viewed as being the significance or less-significance skills required to operate their small-sized organizations.

Small-sized organizations tend to be nonprofit arts organizations in the US; but in Taiwan, probably half of the small organizations were commercial arts organizations, especially galleries. Therefore, board development and government relations are more important in the US. In contrast, skills of communication, marketing, and computer applications are more important in Taiwan than the US.

Medium-sized Arts Organizations

Medium-sized arts organizations cover almost every discipline and function of organization in both the US and Taiwan. This information implies the need for programs with a broad focus to train arts administrators for this size. Table 9.6 presents various skills identified in the US and Taiwan.

SKILLS	USA	Taiwan
Planning and Decision Making	High	High
Strategic Management	High	Middle
Organizational Management	Middle	Middle
Human Resource Management	Middle	High
Board Development	Middle	Low
Communication	Middle	High
Fundraising/Grant Writing	High	Middle
Marketing/PR/Audience Development	High	High
Government Relations	High	Low
Leadership Development and Team Building	Middle	Middle
Artistic Programming	High	High
Outreach/Community Program	Middle	Middle
Financial Management	High	Middle
Facility management	High	Middle
Legal Awareness	High	High
Information Analysis and Research Utilization	Middle	Low
Computer Applications	Middle	High

Table 9.6 Skill Needed in Medium-sized Arts Organizations

Seven skills had the same ranking in both countries. Planning and decision making, marketing, artistic programming, and legal awareness were ranked "high."

Those skills are basic survival skills. Organizational management, leadership

development, and outreach programs were ranked "middle" in both countries. This seems to indicate that administrators in organizations of this size pay less attention to organizational development. There were no skills ranked "low" in the US, but three skills were ranked "low" in Taiwan.

Medium-sized arts organizations in the US seem more likely to be nonprofit than those in Taiwan. The skills of board development, fundraising and government relations were ranked "middle/high" in the US, but "middle/low" in Taiwan.

However, human resource management, communication, and computer applications were ranked "high" in Taiwan, but "middle" in the US. The result implies that Taiwan's medium-sized organizations seem to deal with more complex personnel situation. The skills of strategic management, financial management, and facility management were ranked "high" in the US, but "middle" in Taiwan. Taiwanese administrators in medium-sized seem to start to pay attention in these areas.

Large-sized Arts Organizations

In Taiwan, most large-sized arts organizations are public; they include museums, symphony orchestras, social education halls, and city cultural councils. In the US, large-scaled organizations cover different disciplines and sectors, such as museums, symphony orchestras, opera companies, Broadway productions,

foundations, arts centers, and state arts councils. Table 9.7 presents skills related to large-sized arts organizations for both countries.

SKILLS	USA	Taiwan
Planning and Decision Making	High	High
Strategic Management	High	Middle
Organizational Management	High	Middle
Human Resource Management	High	High
Board Development	High	Low
Communication	High	High
Fundraising/Grant Writing	High	Low
Marketing/PR/Audience Development	Middle	High
Government Relations	High	Middle
Leadership Development and Team Building	High	Middle
Artistic Programming	High	High
Outreach/Community Program	High	Middle
Financial Management	High	Low
Facility management	High	Middle
Legal Awareness	High	High
Information Analysis and Research Utilization	High	Middle
Computer Applications	High	High

Table 9.7 Skill Needed in Large-sized Arts Organizations

In general, large-sized organizations in the US have larger annual budget than large organizations in Taiwan. For instance, the National Cultural and Arts Foundation (NCAF) in Taiwan has an annual budget of approximate \$80,000,000 NT (\$2,353,941 USA dollar, 1998), but in 1997 the NEA had a budget of approximate \$100,000,000, almost 43 times as great. Taiwan's large-sized organizations are defined as those with annual budget around \$500,000, which is half the amount of the

budget of organizations in this category in the Western model (\$1,000,000). Because those organizations deal with complex tasks and organizational structure, 16 skills were ranked of "high" importance in the US. Only 7 skills were ranked "high" significance in Taiwan. Perhaps the skills needed in Taiwan's large-sized organizations were similar to American medium-sized organizations.

Additionally, large-sized organizations tend to be public in Taiwan, and private in the US. The skills needed in large-sized organizations are similar to those identified by the public sector in Taiwan. Private sector organizations still encounter tremendous challenges to become large-sized organizations. However, in the US, the skills needed are the combination of those needed by all three sectors. The situation relates to training methods appropriate to acquiring proficiency in individual skills. Every administrator does not need to be equipped with every skill. Each organization will need more "specialists" or "expertise" in specific areas. General managerial skills, which are significant to manage large-sized organizations and include strategic management, organizational management, leadership development, and financial management, are still developing in Taiwan.

Summary

In the US, significant differences in required skills is clearly related to organizational size; but in Taiwan, the distinction is less significant among size, and

more related to their organizational sectors. For example, the skill identified as important to small-sized organizations are similar to the identified by commercial arts organizations; and the skill needed by large-sized organizations are similar to those needed by public arts organizations. In contrast, American small-sized arts organizations tend to be nonprofits and large-sized organizations include both nonprofit as well as commercial arts organizations. This comparison points to a need for different training strategies.

Visual Arts Organizations

Visual arts organizations were defined as museums and galleries in both USA and Taiwan. They cover two distinct purposes: education and consumption. Museums can be either public or nonprofit; galleries tend to be commercial. Both museums and galleries are well developed in the US. In Taiwan, galleries and some private museums are less than 5 years old. Table 9.8 presents the comparison of skill needed in the two countries.

SKILLS	USA	Taiwan
Planning and Decision Making	High	High
Strategic Management	High	Middle
Organizational Management	High	Middle
Human Resource Management	High	Middle
Board Development	High	Low
Communication	High	High
Fundraising/Grant Writing	High	Low
Marketing/PR/Audience Development	High	High
Government Relations	High	Low
Leadership Development and Team Building	High	Low
Artistic Programming	High	High
Outreach/Community Program	High	Low
Financial Management	High	Low
Facility management	High	Middle
Legal Awareness	High	High
Information Analysis and Research Utilization	High	Low
Computer Applications	Middle	High

Table 9.8 Skill Needed in Visual Arts Organizations

With the exception of computer applications which were ranked "middle" importance in the skill repertoire, all other skills were ranked "high" significant in visual arts organizations in the US. This situation demonstrates the mature development of this discipline. In contrast, only six skills were ranked "high" and seven skills were ranked "low" by visual arts administrators in Taiwan. The "low" rate had the highest count among the four disciplines. Five skills were ranked, "high" in both countries: planning and decision making, communication, marketing, artistic programming, and legal awareness. Many gallery administrators in Taiwan report that they rarely obtain funding from governments and therefore cannot recruit

highly trained staff members. In Taiwan, people with visual arts background seldom work in galleries, preferring to work in museums. Therefore, they seldom have professional training specifically related to the operation of galleries.

Performing Arts Organizations

Performing arts organizations in Taiwan and the US include similar disciplines such as dance, orchestra, and theater. Taiwan does not have operas and musicals, but does have Chinese opera, Taiwanese opera, and other traditional performing forms. Table 9.9 compares skills needed both in Taiwan and the US.

SKILLS	USA	Taiwan
Planning and Decision Making	High	High
Strategic Management	High	High
Organizational Management	High	Middle
Human Resource Management	High	High
Board Development	High	Low
Communication	High	High
Fundraising/Grant Writing	High	Middle
Marketing/PR/Audience Development	High	High
Government Relations	High	Middle
Leadership Development and Team Building	High	Middle
Artistic Programming	High	High
Outreach/Community Program	High	Middle
Financial Management	High	Middle
Facility management	Middle	Middle
Legal Awareness	High	High
Information Analysis and Research Utilization	High	Middle
Computer Applications	Middle	High

Table 9.9 Skill Needed in Performing Arts Organizations

Performing arts organizations with the exception of shows, belong to the nonprofit sector in the US; in Taiwan, most performing arts organizations identified themselves as nonprofit organizations. The single exception is organizations with foundations; others often do not meet the regulations to classify them as being nonprofit. Taiwan's performing arts organizations also fall into the public and commercial sectors. Most traditional organizations were registered as corporations, commercial sector; but governments, such as the Ministry of Education or Department of Education, are also involved with traditional organizations because of their commitment to preserving traditional culture.

Seven skills were ranked "high" in both countries: planning and decision making, strategic management, human resource management, communication, marketing, artistic programming, and legal awareness. Strategic management was ranked "high" among all organizational settings in Taiwan. The skill of facility management was ranked "middle" in both countries. Most performing arts organizations rent facility to rehearsal or resident in presenting centers. They probably spend less time to manage their facilities. This discipline, in Taiwan, had only one skill, "board development," ranked "low;" others were ranked "middle" and "high." In the US, 15 skills were ranked "high" in significance. In Taiwan, performing arts organizations are interested in the more marginal skills. Because of the variety of sector, size, and discipline involved in performing arts organizations, arts/cultural administrators are still seeking essential skills.

Service Arts Organizations

Service arts organizations in the US and Taiwan are nonprofit and cover categories such as societies, associations, and foundations. They usually involve diverse disciplines. In Taiwan, the regulations and administrative organizations that associations or foundations need to obey or report to are different from those in the US. Taiwanese societies and associations are administrated by the Ministry of Interior; cultural foundations are managed by the CCA. Usually, foundations require

more amount of funding to start than associations. In general, Taiwan's service organizations are also smaller than those in the US. Table 9.10 presents the skills needed by administrators in each country.

SKILLS	USA	Taiwan
Planning and Decision Making	High	High
Strategic Management	High	Low
Organizational Management	High	Middle
Human Resource Management	High	Middle
Board Development	High	Low
Communication	High	High
Fundraising/Grant Writing	Middle	Middle
Marketing/PR/Audience Development	High	Middle
Government Relations	High	Low
Leadership Development and Team Building	High	Middle
Artistic Programming	Middle	Middle
Outreach/Community Program	High	Low
Financial Management	High	Middle
Facility management	Middle	Low
Legal Awareness	High	High
Information Analysis and Research Utilization	High	Low
Computer Applications	Middle	Middle

Table 9.10 Skill Needed in Service Arts Organizations

Six skills were reached the same in both countries. Planning and decision making, communication, and legal awareness were ranked "high" in importance. Legal consideration was emphasized in service arts organizations. Fundraising, artistic programming, and computer applications were skills ranked of "middle" importance. The result reflects the nature of service organizations. They do not

usually produce artistic programs for their customers as much as they provide services.

Board development was a significant skill in this group; however, Taiwanese arts administrators have just started to pay attention to this area in the last five years. Service arts organizations show a strong interest in developing board structure in the future. Outreach and information analysis was not highlighted in Taiwan's service organizations, though both skills will be tremendously important to this discipline in the future. Arts administrators will need training in these areas.

Presenting Arts Organizations

The US and Taiwan are similar in their categories of presenting arts organizations. They include booking agencies, arts centers, and arts councils. In the US, these organizations fall into three sectors, and tend to be medium and large-sized organizations, and vary across disciplines. In Taiwan, with the exception of booking agencies, most presenting organizations are administrated by various level of governments. Most of them are large in size. Churches were defined as a kind of presenting center in the US. In Taiwan, temples are involved less in cultural activities than to their religious missions. Table 9.11 presents the skill needed by presenting arts organizations in both countries.

SKILLS	USA	Taiwan
Planning and Decision Making	High	High
Strategic Management	High	Low
Organizational Management	High	Middle
Human Resource Management	High	High
Board Development	High	Low
Communication	High	High
Fundraising/Grant Writing	Middle	Low
Marketing/PR/Audience Development	High	Middle
Government Relations	High	Low
Leadership Development and Team Building	High	Middle
Artistic Programming	Middle	High
Outreach/Community Program	High	High
Financial Management	High	Low
Facility management	High	High
Legal Awareness	High	Middle
Information Analysis and Research Utilization	High	Low
Computer Applications	Middle	High

Table 9.11 Skill Needed in Presenting Arts Organizations

Five skills were ranked of “high” importance, including planning and decision making, human resource management, communication, outreach, and facility management in both countries. The selection of skills ranked as being important presents the characteristics of public and large-sized organizations in Taiwan.

Skills of organizational management, marketing, leadership, and legal awareness were of “high” importance in the US, but “middle” in Taiwan. Taiwanese presenting arts organizations need to spend more time on those areas. Most Taiwanese presenting arts organizations had well established reputation and sound public images. Therefore, they did not highlight the marketing skill.

Skills such as strategic management, board development, government relations, financial management, and information analysis were ranked "high" in the US, but "low" in Taiwan. Those skills will be emphasized in the near future because of the growing significance of outside communication and accountability.

Summary

Skills needed in performing and service arts organizations demonstrate the highest similarity among four disciplines in both countries. Visual arts organizations had the least correspondence in skills needed. American arts managers ranked many "high" skills in each discipline because there was so much agreement among managers about what skills were necessary. This would suggest a high level of professionalism.

Conclusion

Table 9.12 and 9.13 list the application of 17 skills in various organizational settings in the US and Taiwan. The information about the situation in Taiwan is generalized from the survey; therefore, the overall skill ranking is also discussed. In Taiwan, the four discipline categories had the most variety in needs; only four skills were ranked at the same level in Table 9.12. In the US, the discipline category had a high degree of similarity, 14 skills were ranked at the same degree of the importance. The size category had the highest level of similarity in Taiwan, where 10 skills ranked

the same. The highest level of difference in the US is to be found in the size category among the three organizational settings. Only two skills ranked the same degree.

Skills	Gener	Pub	Nonp	Com	Small	Med	Large	Vis	Perfo	Ser	Prese
Planning and DM	High	High	High	Mid	High	High	High	High	High	High	High
Strategic management	Mid	Mid	Mid	Mid	Mid	Mid	Mid	Mid	High	Low	Low
Org management	Mid	Mid	Mid	Mid	Mid	Mid	Mid	Mid	Mid	Mid	Mid
Human resource	Mid	High	High	Low	Mid	High	High	Mid	High	Mid	High
Board developing	Low	Low	Low	Low	Low	Low	Low	Low	Low	Low	Low
Communication	High	High	High	High	High	High	High	High	High	High	High
Fundraising	Mid	Low	Mid	Low	Mid	Mid	Low	Low	Mid	Mid	Low
Marketing	High	High	High	High	High	High	High	High	High	Mid	Mid
Government relations	Low	Mid	Low	Low	Low	Low	Mid	Low	Mid	Low	Low
Leadership developing	Mid	Mid	Mid	Low	Low	Mid	Mid	Low	Mid	Mid	Mid
Artistic program	High	High	High	High	High	High	High	High	High	Mid	High
Outreach community	Mid	High	Mid	Low	Low	Mid	Mid	Low	Mid	Low	High
Financial management	Mid	Low	Mid	Low	Mid	Mid	Low	Low	Mid	Mid	Low
Facility management	Mid	High	Low	Mid	Mid	Mid	Mid	Mid	Mid	Low	High
Legal awareness	High	Mid	High	Mid	High	High	High	High	High	High	Mid
Information analysis	Low	Low	Low	Low	Low	Low	Mid	Low	Mid	Low	Low
Computer applications	High	High	High	High	High	High	High	High	High	Mid	High

Table 9.12 Taiwanese Skill Ranking

Skills	Public	Nonpr	Com	Small	Mediu	Large	Visual	Perfor	Servic	Presen
Planning and DM	High	High	High	High	High	High	High	High	High	High
Strategic management	High	High	High	Mid	High	High	High	High	High	High
Org management	High	High	High	Low	Mid	High	High	High	High	High
Human resource	High	Mid	High	Low	Mid	High	High	High	High	High
Board developing	Mid	High	Low	Mid	Mid	High	High	High	High	High
Communication	High	High	High	Mid	Mid	High	High	High	High	High
Fundraising	Mid	High	Low	Mid	High	High	High	High	Mid	Mid
Marketing	High	High	High	Mid	High	Mid	High	High	High	High
Government relations	High	Mid	Low	Mid	High	High	High	High	High	High
Leadership developing	High	High	High	Mid	Mid	High	High	High	High	High
Artistic program	High	High	High	High	High	High	High	High	Mid	Mid
Outreach community	High	High	Low	Mid	Mid	High	High	High	High	High
Financial management	High	High	High	Mid	High	High	High	High	High	High
Facility management	High	Mid	High	Mid	High	High	High	Mid	Mid	High
Legal awareness	Mid	Mid	High	Mid	High	High	High	High	High	High
Information analysis	Mid	Mid	High	Low	Mid	High	High	High	High	High
Computer applications	Mid	Low	High	Low	Mid	High	Mid	Mid	Mid	Mid

Table 9.13 American Skill Ranking

The skill ranking is more consistent in Taiwan than in the US. In Taiwan, three skills were completely consistent, three skills were consistent with one exception, two skills were consistent with two exceptions, five skills mixed by two kinds of ranking, and four skills mixed by three kinds of ranking. In the US, one skill was completely consistent, two skills were consistent with one exception, four skills were consistent with two exceptions, two skill mixed by two kinds of ranking, and eight skills mixed by three kinds of ranking.

Communication/high, organizational management/middle, and board development/low were three skills completely consistently ranked in Taiwan; planning and decision making was the only skill consistently ranking "high" in the US. This situation shows that skill variables in the US had less variety. The concept of planning was developed well in both countries. Nine organizational settings selected it as being of "high" importance in Taiwan. However, Taiwan's arts administrators will need to work on long-term planning and strategic management.

Seven of ten organizational settings gave "legal awareness" "high" ranking in both the US and Taiwan. In Taiwan, public sector, commercial, and presenting arts organizations selected the skill as "middle" significance. In the US, public, nonprofit, and small-sized organizations identified legal awareness as a "middle" importance skill. The situation from the US may imply the sense to remain at a

distance from public control to maintain freedom of expression. Those organizations may have specialists who are responsible for legal affairs, but their staff members also need to be aware of legal situations.

In Taiwan, artistic programming was ranked "high" in importance in nine categories, but not in service organizations. Service and presenting arts organizations showed the same consideration for artistic programming in the US. Computer applications were only ranked "middle" in service arts organizations in Taiwan, but had differing degrees of emphasis in American organizations. Marketing skill were similarly, ranked "middle" in Taiwan's service and presenting organizations, but rated "high/middle" in the USA.

Only public arts organizations in Taiwan ranked the skill of government relations as a "middle" importance skill; other organizations showed less interest in this issue. In contrast, in the US, only commercial arts organizations pay little attention to government relations; nonprofit and small-sized organizations ranked skill in this area "middle," while all other settings selected it as having a "high" level of importance. An interesting finding was that Taiwanese arts/cultural organizations depend heavily on governmental support, but they do not spend much time building good relations with governments and helping to suggest policies for cultural industries. Therefore, curriculum design can emphasize the importance of this area to assist

Taiwanese arts administrators build more active attitudes toward government relations.

Strategic management, organizational management, and leadership development were “middle” essential skills in Taiwan, but are of “high” significance in most American arts organizations. This implies that Taiwanese arts administrators recognize the importance of the organizational development, but need to design sound curriculum to train them use these skills proficiently. The other skill related to organizational development was human resource management. Taiwanese arts administrators seem to indicate more interest in this area than in other managerial skills.

The skills of outreach programs and facility management had varying degrees of importance in Taiwan, but they usually were ranked “high” in the US. Skills related to creating community programs was highlighted only in the public and presenting sectors, but this skill will become more important for all arts organizations who will to obtain funding in Taiwan in the future. Two skills--financial management and information analysis--were ranked “middle/low” importance in Taiwan, but were “high” in importance in the US. Both skills are tools used to document accountability to the public in the US. Although these skills have been ignored in the past, they will be highlighted in this and the next decades in Taiwan.

Fundraising was ranked as a "middle/low" skill in Taiwan, but as "middle/high skill" in the US. Board development was ranked "low" across all organizations in Taiwan. It was ranked "high" in importance in six categories in the US. This suggests that training curriculum in Taiwan should deal with the nonprofit as well as board governance areas.

In short, the percentage of skills ranked "high" was 71% (121/170) in the US and 37% (63/170) in Taiwan. This phenomenon reflects that professional development in arts administration in the US is well established. Professional development for Taiwanese arts administrators can be improved. Skills that were not ranked high by Taiwanese arts administrators may skill be important. They are skills that are essential to organizational development and will be significant in the future. Therefore, the design of the curriculum must focus on those areas as well.

Curriculum design also needs to consider combing training for skills required by organizations in every sector, size, and discipline. For example, in Taiwan, according to Table 9.12 the skills needed in public, large, and presenting arts organizations had many similarities; nonprofit, medium, and visual arts organizations could be organized in the same skill cluster; and commercial, small, and visual arts organizations also had similar skill needs. However, Table 9.13 showed that the skills needed in the American arts organizations were difficult to clusters within

organizational variables. Therefore, the design of curriculum must highlight both differences and similarities. In the final chapter, chapter ten, the skill analysis will be applied to the design of curriculum and a university-based course model will be presented.

CHAPTER 10

APPLICATIONS AND SUGGETIONS FOR THE FUTURE

Environmental change prompts the evolution of skill demanded of arts administrators. Various skills are added and redefined over time as change and different organizational settings emphasize different skills as well as different degrees. Those considerations reflect on curriculum design for training arts administrators in every country. In this final chapter, key findings which influence the training of arts administration are presented, the state of current arts administration education in Taiwan is addressed, and finally, a curriculum model and suggestions for the future are discussed.

Major Findings

In this study, two theoretical frameworks--a Historical/Western model and an Organizational Context framework--were built and used to review development, change, and skill needs in western countries with a special focus on the United States. Concepts involved conducting cross-cultural and comparative research were applied to

the examination of Taiwan's current arts administration. These efforts were intended to answer the following research questions which dramatically influence the training of arts administrators. The questions were:

- (1). What are the political, social, and economic conditions and demands that face Taiwan arts administration today?
- (2). What western training programs/experiences can Taiwan learn from?
- (3). How do the conditions and demands that Taiwan's arts administrators faced in the past and those they face today differ from western conditions and demands? As a consequence, what skills should be highlighted for Taiwan's arts administrators?
- (4). What is the best way to train arts administrators in Taiwan?

The major findings of this research follow organized by the sequences of those research questions and the influence of these findings on the training will be discussed.

Features of Taiwan's Arts Administration

There are approximately 2000 registered arts organizations in Taiwan serving approximately 23 million people. These organizations can be divided into four categories: visual arts/museums, performing arts, service, and presenting arts organizations. The number of arts organizations is an indication of the basic range of the job market. At least, 2000 executive directors/managers are currently working in arts organizations in Taiwan. There may be between 2000 and 4000 additional

administrative staff members needed to operate these organizations. Performing arts groups make up the largest number among the four categories, 63%, and in the future, these organizations will need the most administrators.

The following findings summarize the information provided by the 116 participated arts organizations.

Background of Arts Organizations

- The arts and culture industry has developed significantly in Taiwan over the past two decades. Approximately 84% of existing cultural/arts organizations were established in the past 20 years. Of those, 79% are located in the north. More than 88% of the nonprofit, small, and service arts organizations are located in the north area; most of them in the area referred to as Taipei city. Not surprisingly, more funding sources are available in this area.
- The process of developing the arts industry was rooted in the public sector and then expanded into the private sector. Large and presenting arts organizations, belong in most cases, to the public sector, and have longer organizational histories than other types of organizations.
- The distinction between nonprofit and commercial arts organizations is particularly blurred in visual arts, performing arts, and presenting arts organizations. Service organizations have a much clearer definition.

- The major variable influencing the complexity of an organizational structure and task is size. Public and presenting arts organizations are the categories that have the most large-sized organizations.
- Not every organization has a separate departmental structure and therefore many do not have mid-level administrative directors. Most organizations have only artistic and administrative departments and the level of task definition of each department and function varied from one organization to another.

Most arts organizations are young and small, and most growth is in the nonprofit and commercial sectors; therefore, the training for those organizations needs to emphasize entry-level personnel and development skills, such as strategic management, organizational management, communication, and leadership development. On the other hand, public arts organizations also need further development to strengthen themselves and keep pace with peer organizations in other countries. Tasks and departments need to be clarified for each organization. The government must help define each sector and balance the funding resources for various areas.

Personnel

- The number of staff members is determined by the size variable. The average number of full-time staff members is 21, part-time are 4, and the average number of volunteers is 44. However, almost half of the responding organizations, 48% have between 1 and

5 full-time staff members. Organizations with large numbers of staff tend to have greater numbers of volunteers; however, there is no significant evidence to show that volunteers function as a substitute for either full-time or part-time staff.

- Board structure appeared most often in art service organizations, and some museums as well as performing arts organizations with foundations. There are regulations to define the function of the boards, but the actual operating functions are still developing.
- The staff members in arts/cultural organizations had sound academic educational backgrounds, but in a variety of fields. About 60% of staff members in the 116 arts organizations had undergraduate degrees. Research departments report the most staff members with masters or higher degrees compared to other departments. Nonprofit, large-sized, and performing arts organizations had the most staff with bachelor degrees.

Most frequently, staff members hold bachelor degrees in related arts fields; therefore, graduate programs will be the next logical academic step for their career development. Training for volunteer development is also important for nonprofit and public arts organizations, thus an arts management curriculum should include board development and volunteer management.

Revenue Sources

- Major revenue still comes from governmental organizations (45%); though ticket sale accounts for nearly one third, 29%. Nonprofit arts organizations are the sector which derives revenue from the most different categories of sources.

Here, the revenue situation indicates a need to develop the demand skills in marketing and fundraising. Sound marketing strategies will increase ticket sales; and fundraising from resources, such as foundations, corporations, and individuals will decrease the dependence on government sources.

Arts Administrators' Profile

- The distribution of gender among arts administrators in Taiwan has shifted from being male dominated from the '50s to '70s, to being female dominated since the '80s. The current percentage is 38% male and 62% female. Nonprofit, medium-sized, and performing arts organizations employ the most female administrators. Only commercial arts organizations report male staff more than a half, 55%.
- In terms of age, the average arts administrators is 35 years old. Public, large-sized, and presenting arts administrators have more staff in 31-40 age range than other groups.
- Most arts administrators could be considered artists. Seventy-seven percent of the participants majored in arts or had arts training and the average educational level was undergraduate college. Large-sized and service arts organizations had the most

administrators with advanced degrees—either master or PhD degrees—in a variety of areas.

- Many arts administrators were relatively new to the field. The average work tenure was 6.15 years and the greatest number indicated they had been in the field three years.

Forty-nine percent of responding arts administrators had related work experience.

Administrators in the nonprofit, medium-sized, and service arts organizations report the most people with related work experience in the field.

- Passing the National Examination was not necessary for many arts administrators including those employed by public arts/cultural organizations. Some organizations require their candidates to pass examinations which the organization creates. Only 14% of the responding administrators had been required to pass the National Examination.

Most arts administrators had artistic backgrounds and short work experience in this field. This situation suggests that arts administration programs should emphasize advanced managerial skills and broad understanding of arts. Conceptual theories should correspond to actual situations and use past experience to generalize in-depth knowledge.

Training Programs of Western Countries/USA

The investigation related to responsibilities, management needs, and training of

arts administrators in the western countries was started by UNESCO (Boylan, 1999-2000) in the 1950s and 1960s, and focused on the area of museums. Training for performing arts administrators was not begun until the middle of 1970s.

Training Formats

- Six training formats were listed by DiMaggio: on-the-job training/experience, professional workshops and seminars, university arts administration courses, university general management courses, internships, and consultants.
- Each training format has a variety of purposes. On-the-job training, learning from experience, is a long-term process. It is a less systematic mode of training, and is based on actual experience. Short-term professional workshops focus on specific problems. Lectures and discussions tend to provide participants with concepts and strategies in a condensed way, but may not provide depth of insights. University arts administration courses, two-year program normally, provide systematic courses and focus on various perspectives of arts administration, but sometimes they are criticized as being too theoretical. General management courses in universities emphasize the business and administrative studies, but lack specific arts and nonprofit applications. Internships, one significant component from university-based arts administration programs, combine theories and practices in either a short-term or long-term setting. Students can observe and learn from actually working. However, because internships are not

“formal,” students sometimes take less responsibility for what they are learning.

Consultants offer fast and sound strategies, especially for emerging problems. They are particularly helpful when administrators are dealing with issues unfamiliar to them, but administrators probably learn less from the process.

Arts administration in Taiwan is in transition. Various perspectives on training formats can provide more effective approaches to meeting the needs of arts administrators. Nonetheless, formal academic programs seem to be the basic long term and fundamental component that can be augmented by other formats to deal with short term deficiencies and specific needs. Furthermore, such systematic courses can provide a holistic picture of arts administration for future generations.

University-based Arts Administration Programs

- Approximately 40 arts administration and 46 museum study programs exist in the United States. One exists in Great Britain, and 10 exist in Canada. Those programs award various degrees such as the M.A., M.F.A., M.B.A., M.S., M.A.M., M.A.P.A. etc.
- Features of those programs include: multi-disciplinary focus, an emphasis on business skills, governance, public service, community outreach, arts advocacy, creativity, and international development. They encourage people with artistic backgrounds to attend the programs; some are particularly interested in people with work experience in this field. Theories and practices are equally important in these programs. Most emphasize

the nonprofit sector, but some programs include considerations related to the commercial or public sectors (AAAE, 2001).

- Considerations for creating an arts administration program include: curriculum design, faculty and teaching methods, recruiting students, location of universities, length of the programs, and cooperating/partnership with community resources.

The considerations of university-based arts administration programs in western countries provide a useful blueprint for Taiwan's arts administration training programs. What and how those experiences are transferred to Taiwan is significant. Partnerships with other countries can help universities to learn from each other.

Major Differences between Taiwan and USA

Since 1951, the United States and Taiwan have had an intimate relationship. Taiwan has received American aid for 15 years. Economic prosperity brought with it the development of the arts and cultural industry in both countries. The US has provided Taiwan not only with material support, but also with models for systems and cultures. However, differences between political, economic, and social-cultural systems are reflected in the way of operating arts/cultural organizations. In this section, major conclusions related to arts/cultural administration will be drawn from the historical and social-cultural perspectives.

Social-cultural Differences Concerning the Arts/Cultural Industries of
Taiwan and the United States

- **Political: centralization versus decentralization**

The government of Taiwan plays a leading role in the arts/cultural industry including conducting actual arts activities, making policy concerning and effecting the arts, and providing direct financial support for the arts/cultural industry. In these ways, the government has controlled the development of arts/cultural industry, limited the expression of artistic creativity in the early stage, slowed the development of a local arts/cultural industry, encouraged the development of public arts organizations, and slowed the development of support from the private sector. On the other hand, federal support of the arts in the US did not begin until the middle of the 1960s. Private influence dominated the early stage which started in the beginning of the nineteenth century. Commercial and nonprofit arts organizations developed very well in the US and the private support tradition was strong. Each state had its own strategies and regulations to develop its cultural/arts industry. In American, the federal arts agency did not have nearly as strong an influence as it did in Taiwan.

- **Various social values placing on the arts**

The traditional Chinese view was that the arts are a part of culture and education; Americans seemed to hold arts as a symbol of creativity and freedom of self-expression.

Therefore, the government took more responsibilities in cultural business in Taiwan than did private individuals. Nevertheless, the arts/cultural industry and the status of artists were not priorities in either Taiwan or the US, especially when compared to other professions. A large proportion of private donations went to religious organizations rather than arts organizations and the number of people who worked in the arts organizations was relatively small.

- Taiwan's unique examination system created fair opportunities, but also limited access for people to work in the public arts organizations.

The implication of Taiwan's centralized system to the training of arts administrators is that policies can be established with greater efficiency and potential impact. However, the private sector is forced to meet the policy goals even though the sector lacks sufficient resources and knowledge to implement the policies.

Organizational Settings and Skill Differences

• Taiwanese arts administrators were asked to rank the importance of seventeen skills developed from each wave of historical development of the field. Research utilization, government relations, and board development were three skills that attracted little attention in Taiwan, but were ranked as significant skills in the US.

- Public arts organizations seem to control more resources in Taiwan than other sectors and more than public organizations in the US. This category had more skills ranked

“high” than other types of organizations. Private arts organizations appear to be better developed in the US than in Taiwan. The skill needs of private sector organizations in the US are more complex than Taiwan’s.

- Size variations influenced skill ranking in the US more than in Taiwan. The skill needed among various sized organizations tended to correspond more to their sectors in Taiwan.

- Skills needed in various disciplines showed a high degree of similarity among all American arts organizations, and were less similar among Taiwan’s arts organizations.

- American arts administrators ranked more skills as being of “high” importance than did Taiwanese arts administrators. The data indicates that the development of arts administration is more mature in the US than in Taiwan and there is more professional consensus about what skills are essential.

The differences in essential skills indicate for a reason the variation curriculum between arts administration training in Taiwan and the US. Skills not well developed in Taiwan should be the emphasis of training. Additionally, skills that are historically well developed need be updated to meet current demands.

Issues Related to Training

The importance of arts administration training in Taiwan has been recognized since the middle of the 1990s. Arts administrators are moving from learning through

working, with academic artistic and humanistic training, toward academic/university-based training with an arts administration focus.

- Arts administrators have traditionally learned most of their skills from their work experiences. Academic training in this field is new for arts administrators, has limited access, and tends to emphasize specific skills such as “information analysis and research utilization.”
- Personal qualities or non-academic training, such as having a “love of the arts” and “work experience” are considered more important aspects of an employee’s resume than an arts administration degree. Of the ten organizational settings evaluated in this study, only public, performing, and presenting arts organizations placed a high value on a degree in arts administration. Administrators with foreign arts administration degrees might have acquired better concepts for operating arts organizations, but they may have less experience in dealing with Taiwan’s unique situations.
- Staff members in public, large, and presenting arts organizations report more access to training and resources than those in other settings. In-house training is uniquely available to these organizations and is the most popular method of training arts administrators in public arts organizations.
- The National Examination seemed to serve the specific function of selecting public arts administrators, but not those who will work in other sectors. While the ability to

pass the examination may indicate an ability to manage public art organizations, it does not necessarily indicate the ability to operate arts organizations in general.

- Most arts administrators acknowledged the necessity of establishing university-based arts administration programs and would be willing to pay higher salaries for highly trained arts administrators. However, only a limited number of arts organizations indicated that they could afford those people. Public, medium-sized, visual, and performing arts organizations report the greatest ability to provide extra salary to highly trained arts administrators.

Though the needs and benefits for academic training programs in arts administration have been recognized, valuing these programs and assisting arts administrators to obtain reasonable pay will only result after a long-term effort. In-house training seems more available in the large-sized organizations. Medium and small-sized organizations should allocate funding for staff training.

Arts Administration Education in Taiwan

The development of arts administration as a career is a recent phenomenon in Taiwan, starting approximately two decades ago. The concept of formal training of arts administrators is also a new notion in Taiwan. The training of arts administrators and curators in the visual arts was the first area to develop as a result of the preparation,

planning, and rebuilding of the National Palace Museum (NPM) in Taipei, 1965 (NPM, 1999). Training for performing arts administrators was not emphasized until the '80s. The development of arts administrators in the area of performing arts area was related to the establishment of the Council of Cultural Affairs (1981) and the beginning of construction of the Cultural Facility in 1977 (Kuo, 1992). Most arts administrators in the early period learned from their experiences.

Single Course and Short-term Programs

The first graduate museum study program was established at the National Taiwan Normal University in 1957. It was a program supported by the National Palace Museum, the National Museum of History, and the National Library. The Chinese Cultural University also had a museum studies graduate program in its history department in 1968 (Sue, 2001). Those programs emphasized preservation, registration, and cataloguing of historical objects, but did not consider the managerial perspectives of museums.

The Examination Yuan created the test of "Library and Museum Administrative Program" in the National Examination in 1962. Public museum professionals have been civil servants since that time (Sue, 2001). Yet few people passed the examination or had training from universities. Most staff members depended for training on their experiences. The test for "Culture Administration" in the National Examination was

set later, around 1981. The purpose of the examination was to select sound administrators to operate public arts/cultural organizations. People were required to have knowledge of art/cultural history to pass the examination. People passing the examination might be assigned to city or county cultural centers or museums. Most positions were with public arts organizations and, after being hired, the administrator received anywhere from several weeks to 3 months of training (depending on the organization) before starting to work.

The success of the Shin-Shiang Arts Agency in the beginning of the 1980s encouraged students with arts or business backgrounds to study arts administration abroad, especially in the United States. After graduation, these students returned to Taiwan, bringing new concepts and business/managerial skills to Taiwan's arts organizations. Yet the training that the students received in foreign countries was seldom specifically related to Taiwan's social-cultural values, regulations, funding system, or corporation situation. Students had to adapt and transfer what they learned after they came back to Taiwan. Also, the cost of getting arts administration training in foreign countries was usually very expensive.

The Council of Cultural Affairs has held workshops for training staff of cultural centers including librarians, museum staff members, and staff of theater since 1984 (The Council of Cultural Affairs, 1991). Most courses focused on the technical aspects

of productions or the artistic side of exhibitions. Very few courses were concerned with the managerial tasks of cultural centers. These training courses changed after 1988. Artistic programming, education and promotion, the development of volunteers, and audience research through surveys began to appear as the topics of workshops (The Council of Cultural Affairs, 2000).

The first course in arts administration in Taiwan—Arts Management—was taught in 1987 by Kung-Shan Scott Ling at the National Institute of the Arts. It was a required course for all undergraduates. The president of the university, Yo-Yu Bao, believed that students with background in the arts were better prepared for careers in arts administration than others; therefore, he encouraged students developing their administrative sensibilities through the basic arts administration course (Ling, 2000). Ling has a bachelor's degree in social education, with an emphasis in library science. He obtained his master's degree in history from the Chinese Cultural University, with a specialty in the registration of historical objects. He passed the National Examination for cultural administrators in 1986. His course was particularly focused on issues related to museums/visual arts administration. The course included the basic concepts of planning, personnel management, financial management, cultural regulations, cultural policies, and structures of cultural ministry from various countries.

Administration and Management of the Arts, the second course of arts administration at the undergraduate level, was offered by Nei-Doun Kuo in 1987/88 in the music department at the Chinese Cultural University. Kuo, who owns a computer music company, holds a bachelor degree in music, a master degree in Chinese history, and attended business management courses for a while in the United States. As an artist, Kuo recognized that the survival of arts organizations is challenged by limited resources. In his class and in his publications, he described the funding system for arts in Taiwan, and provided step-by-step guidelines to teach artists how to apply for funding. Planning and organization were emphasized. The concept of arts as product was introduced. Special governmental regulations related to arts administration were mentioned, and practical cases were discussed. The appendices of his book also included a brief introduction to arts administration programs in the United States (Kuo, 1992). After Kuo published his book in 1992, it became the most useful reference book for preparing for the National Examination, especially for performing arts administrators. Under the influence of Kuo, some students started to operate their own arts organizations using his publication as a basic guide. Other students became interested in studying arts administration in the United States.

In 1992, the CCA began a program to encourage administrators of the public cultural organizations to study abroad (the Council of Cultural Affairs, 1999). The

purpose was to gain knowledge and to increase professional skills by learning from foreign countries. Applicants were required to propose a research project. If selected, the CCA provided funding for applicants to live and research for 3-6 months. Since 1992, 35 Taiwanese public arts administrators have studied abroad in countries such as the United States, Japan, and Britain. The research projects covered a variety of issues, such as cultural policies, the operation of city/county cultural centers, museum education, museum volunteers, and exhibition.

In 1994, there was a workshop called "facility and equipment management of cultural centers" held by the CCA. Courses in this workshop taught staff members the process of buying new equipment, financial management, budgets, safety issues, maintenance, sanitary problems in the centers, and constructional regulations (the Council of Cultural Affairs, 2000). The training was significantly different with the former courses. A series of "workshops and conferences of performing arts administrators" were held by the CCA from 1995 to 1996 (Den, 1997). The CCA invited arts administrators and experts in this field to lecture to the participants. The topics included the environment of arts industry, marketing, regulations, and case studies. The purpose was to share experiences, document the process, introduce strategies from foreign countries, and build professional knowledge in this field. Many participants thought the training was useful. There were probably many similar

workshops held by various organizations during this period, but information documentation is not complete.

In 1999, funding became available for private arts administrators studying overseas. The National Culture and Arts Foundation (NCAF), a public foundation established in 1994 and monitored by the CCA, began making grants for arts activities and organizations. Private arts administrators who have had full-time positions for at least three years in arts organizations are eligible to apply for funding which supports the study of arts administration in the United States for 3-6 months which includes practical work experience with arts organizations in the United States (NCAF, 1999). The Foundation has recognized the need for training arts administrators, and supports practical experience which helps arts administrators to learn in an intensive setting.

In the same year, the Taiwan Museum of Art and the National Arts Institution started certificate programs which assist arts administrators (in-service) to continue their professional training and education. The demand for those short-term programs is considerable, given the facts that competition for entering university-based programs is intense, and arts administrators need immediate training to assist them to deal with new challenges. Short-term programs do not award degrees. If degrees are required for administrators' promotions, many will still need to attend university-based training.

University-based Arts Administration Program

The need for arts administration training programs in Taiwan has been recognized. However, in the past, most programs have focussed on a single topic offered in a short workshop format. Few programs showed signs of a clear vision and systematically developed curriculum. Graduate programs of arts administration in universities have been promoted only since the middle of the 1990s. The Arts Education Act of 1997 included arts administration education as a category of arts education and had the effect of accelerating the establishment of graduate arts administration programs in Taiwan. In the following section, Taiwan's five arts administration/museum study programs at the graduate level are discussed. They are Museum Study at the Tainan National College of Arts, Graduate Institute of Aesthetics and Art Management at the Nanhua University, Visual Arts Administration at the Yuan-Ze University, Arts Management at the National Institute of the Arts, and Arts Administration at the National Sun Yat-sen University.

Tainan National College of Arts (TNCA)

Tainan National College of Arts established the first museology program in Taiwan in 1996. The school is located at Tainan county's Kuantain Township, in the southwest area of Taiwan. Tainan is famous for its many historical sites. The

museology program employs four full-time faculty members, three part-time faculty members, and accepts 15 students each academic year (TNCA, 2001).

The mission of this program is to cultivate museum professionals who will promote Taiwan's museum industry and development. The program is designed to help them to understand the role that museums play in Taiwan's society and trends in museum development in the global environment. The program emphasizes the processes of research and analysis and offers flexible courses from various perspectives of museums, paying attention to both theoretical and practical issues (TNCA, 2001).

Students are required to finish 39 credit hours including thesis research of six credit hours in two to four years. They need to pass the English proficiency test, take an internship course, pass the qualify examination, pass the subject tests, and successfully defend their thesis to obtain their degrees. Core courses are Introduction to Museum Study, History of Museums, Internship, Collection and Practice, Thesis, Exhibition, Museum Education, Museum Structure and Management. Elective courses include New Issues in Museum Studies, Research Methodology, Nonprofit Management, Museum Marketing, Audience Development of Museums, Museum Assessment, and a seminar. The program is designed to meet the needs of both in-service museum training and the training of new administrators (TNCA, 2001).

The program is a long-term program focused on the museum field. It aims to provide fundamental training for students who will ultimately work in a variety of museums after they graduate. The management courses such as nonprofit management, arts education, marketing, and audience development are similar to training available in other arts/cultural organizations. Both research and practical internships are emphasized.

Nanhua University (NHU)

The Graduate Institute of Aesthetics and Art Management located at Nanhua University was built in 1997, and started to recruit students in 1998. The institute is located at Chiayi county's Dalin Township, south west of Taiwan, and is famous for its beautiful scenery. The program accepts 15 students each year (NHU, 2001).

The institute belongs to the College of Art, and collaborates extensively with other disciplines, including the colleges of liberal arts, social sciences, and management. The goal of the institute is to "cultivate students who will be highly proficient in aesthetics and the management of cultural and artistic affairs, and to develop art and cultural affairs managers who will be imbued with both a traditional spirit of the humanities and a modern attitude toward management" (NHU, 2001).

Courses are divided into five categories: research methodology, aesthetics and arts theory, arts management and cultural affairs administration, art practice and

internship, and elective courses from other departments. Students are required to take 32 credit hours in order to graduate. Core courses are: Methodology of Art History, Aesthetics Research, Internship, Thesis, Arts Administration. Elective courses include history of various arts disciplines, Seminars in Museum Study, Performing Arts Management, Museum Management, Issues in Public Art, Exhibition, Cultural Administration, Gallery Management, Preservation, and electives from other departments which might include such courses as Issues in Art Education, Arts and Media, Arts and Information Analysis, Religious Arts, Traditional Religious, and Nonprofit Management (NHU, 2001).

The focus of the institute is broad in terms of disciplines, but emphasizes an aesthetic base. Students are encouraged to have arts background in one discipline, most appropriately in the area of history or theory. Research in the area of arts history in some discipline and aesthetics are a priority in the program. Most management courses are general and discipline oriented and do not include a focus on marketing, fundraising, and legal regulation.

Yuan-Ze University (YZU)

The Graduate Program for Visual Arts Administration at the Yuan-Ze University was established in 1999. Yuan-Ze University is located at Taoyuan Hsien, Chung-Li county, north of Taiwan, one hour by car from Taipei City. The program

accepts 10 students each year, and has two full-time faculty members as well as four part-time faculty members (YZU, 2001).

The program stresses “the balance between an understanding of the visual arts, the ideas and forces affecting them, and the development of keen management, marketing and financial skills” (YZU, 2001). Students are preparing to work in areas such as art management, art collecting, exhibition design, art marketing, critical studies, and appraisal and valuation of art after they graduate.

Students are required to take 56 credit hours in order to graduate. The program takes between one and four years to complete. Required courses are: Arts Administration and Practice, Museum Study, Chinese Art History, Arts and Law, Western Art History in the 20th Century, Art History in Taiwan, Art and Technology, Visual Art Management, Internship, Thesis. Elective courses are: Psychology of Art, Art History in Taiwan after 1988, Western Art History in the 16th century, Issues in Chinese Art, Museum Education, Philosophy of Art, Arts and Marketing, Cultural Policy, Financial Management, Art Criticism, Arts and Law (II), Arts and Sponsorship (YZU, 2001).

The program is a single discipline program focused on different types of visual arts organizations. Knowledge of art history is required and emphasized in this program. In 1999, the university established a Humanities and Arts Center, which

provides practical opportunities for students to plan the exhibitions and artistic programs in this center.

National Institute of the Arts (NIA)

The Graduate School of Arts Management began to recruit students in 2000.

The National Institute of the Arts is located at Taipei city, in the northern part of Taiwan. The school is approximately 30 minutes from downtown Taipei. This program has four full-time faculty members, five part-time faculty members, and accepts 15 students each year (the National Institute of the Arts, 2000).

The program is the first program in the country to emphasize performing arts management, including the disciplines of dance, theater, music, and traditional arts. The mission of the program is to prepare advanced arts administrators in the performing arts. Most of the students have arts administration or arts related work experience before they enter the program. The faculty members of the program are key leaders in the performing arts field and most of them have practical experience in operating arts organizations. The program also established a partnership with the College of Business at the National Chengchi University. The marketing and management courses are provided by the National Chengchi University (the National Institute of the Arts, 2000).

Students are required to take 36 credit hours to graduate. The complete course schedule of the program is still developing. Courses offered in 2000-2001 included:

Arts Management and Practice, Statistics, Theater Management, Cultural Environment, Cultural Administration, Community and Cultural Development, Arts, Politics, Enterprises in the 1980s, and Seminars (the National Institute of the Arts, 2000). Practical experience is emphasized in this program, and students are required to work at a performing arts center for at least one semester and to participate in some ways with professional groups outside the institute one semester.

The program is multi-disciplined. Both the managerial and practical sides of arts administration are emphasized. Neither aesthetics nor research receives the attention that is given to practical internships. Partnerships with other universities are featured, but very few professors from the College of Business have arts backgrounds or personal experience in the arts organizations.

National Sun Yat-sen University (NSYSU)

The Arts Administration Graduate Program at the National Sun Yat-sen University began to recruit students in April 2001. The university is located in the south of Taiwan, 20 minutes from Kaohsiung City. The program accepts 10 students each year and its first class of students entered the first semester in September 2001 (NSYSU, 2001). The university is still recruiting faculty members for this program.

The program emphasizes management of the performing arts and plans to make use of the resources of Kaohsiung to become the major training centers for arts

administrators in Taiwan. The core courses are Research Method, Survey Analysis, Audience Development, Cultural Policies, and an Internship. Managerial courses are offered by the College of Management, and include Human Resources Management, Managerial Accounting, Economics, Organization Behavior, and Marketing Strategies. Elective courses include Environment of Arts, Marketing Strategies for the Arts, Arts Economics, Arts Administration and Regulations, Project of Performing Arts, History of Theater, History of Dance, History of Music, Independent Case Study, and Seminars. Students are required to take 36 credit hours plus an addition six credits of thesis to graduate (NSYSU, 2001).

The program has multi-discipline curriculum combining courses provided by the College of Management with an emphasis on internship experiences which provide students with practical work in arts organizations which may be either domestic or foreign. Curriculum related to managerial theories is a feature almost unique to this program, which is still developing. Table 10.1 summarizes the characteristics of each program.

Characteristics	TNCA	NHU	YZU	NIA	NSYSU
Establishing years	1996	1998	1999	2000	2001
Location	Tainan, South-west	Chiayi, South-west	Taoyuan, North	Taipei, North	Kaohsiung, South
Cultural access	Historical sites	Scenery	Taipei city	Taipei city	Kaohsiung city
Student numbers	15 students	15 students	10 students	15 students	10 students
Focus areas	Museum	Aesthetics	Art history	Cultural environment	Business management
Disciplines	Visual arts, historical, science etc.	Visual and performing arts	Visual arts	Performing arts	Performing arts
Credit hours	39	32	56	36	36
Study years	2-4 years	2 years	1-4 years	2 years	2 years

Table 10.1 Characteristics of Arts Administration Programs

Table 10.2 summarizes the courses provided by arts administration program in each university. In this table, core courses are indicated by "Core" and "X" refers to elective courses. All titles of courses were translated from Chinese to English.

Although there is a very broad spectrum of courses included, they have been grouped into categories for ease of understanding.

Name of the courses	TNCA	NHU	YZU	NIA	NSYSU
Collection and practice	Core				
Art criticism			X		
Economics					X
Arts economics					X
Education/ Museum education	Core		X		
Issues in art education		X			
Environment/development Cultural/arts environment				X	X
Community and cultural development				X	
Evaluation/ Museum assessment	X				
Exhibition	Core	X			
Financial management Accounting			X		X
Fundraising/ Arts and sponsorship			X		
History History of museums	Core				
Chinese arts history		X	core		
Western art history		X	core		
Art history in Taiwan			core		
Arts, policies, and enterprises in the 1980s of British and the USA				X	
History of theater		X			X
History of dance		X			X
History of music		X			X
Information analysis Arts and information analysis		X			
Survey analysis					core
Statistics				X	
Introduction/ Introduction to museum study	Core		core		
Introduction to arts administration		core	core	X	
Internship	Core	core	core	X	Core

Table 10.2 Courses Provided by Arts Administration Programs in Taiwan (Continued)

Table 10.2: Continued

Name of the courses	TNCA	NHU	YZU	NIA	NSYSU
Issues					
Issues in museum studies	X	X			
Issues in public art		X			
Issues in Chinese art			X		
Case studies					X
Laws/Policy					
Arts and Laws			core		
Arts administration and regulations			X		X
Cultural policy					core
Government relations				X	
Marketing/					
Museum marketing	X				
Audience development of museums	X				
Audience development					core
Arts and marketing			X		
Marketing strategies					X
Management/					
Museum structure and management	Core	X			
Gallery management		X			
Visual arts management			core		
Performing arts management		X			
Theater management					
Cultural administration		X		X	
Human resource management				X	X
Organization behavior					X
Organization management				X	
Nonprofit management	X	X			
Media					
Arts and media		X			
Methodology					
Research methodology	X			X	core
Methodology of art history		core			
Aesthetic research		core			
Philosophy of art			X		
Psychology of art			X		
Preservation		X			
Projects of performing arts					X
Religious arts		X			
Traditional religious		X			
Seminars	X			X	X
Technology					
Arts and technology			core		
Thesis	Core	core	core	X	core

The core of curriculum of the program at the TNCA was designed to prepare museum managers, and every perspective of this discipline is covered. Museum administration and marketing are only part of the program. NHU focuses on aesthetic issues, history of arts, and museum perspective. Courses dealing with the relation of religion and art were added to its curriculum because of the importance of religion to the history and mission of this university. The program offers general administration courses in each discipline, but lacks specific courses in marketing, financial management, fundraising, and regulations. The main curriculum focus of YZU is art history. The program emphasizes that the foundation of management is the understanding of art; therefore, history, philosophy, psychology, and art criticism are included in the curriculum. The program also covers most elements of administration. The information obtained from NIA only reflected two semesters of classes, fall 2000 and spring 2001; therefore, all courses appear as "elective." The NIA emphasized its program was designed for advanced performing arts administration education. As a result, their perspective in curriculum design tends to be broad. The program pays particular attention to cultural/arts environmental and development. The NSYSU program has a strong business orientation; the program providing most of its courses through the college of management.

In summary, the major ingredients across the course clusters and common practice seem to be: some sort of core management courses, thesis, art history courses, internships, issues, legal, law, and government relations, and perhaps marketing courses. Most programs are still developing their curricula and are still attempting to build unique characteristics. Visual arts programs developed earlier than performing arts programs. Internships and thesis/projects were required in most programs. Most programs are relative young. Tainan National College of Arts, the oldest program, was established only five years ago in 1996, and has a more complete set of courses related to museum studies.

Most programs have difficulty recruiting faculty members. In order to teach in a graduate programs, the Ministry of Education requires faculty to hold the rank of assistant professor or higher, or to have a Ph D degree. There are few people with an Arts Administration Ph D degrees in Taiwan. In fact, the most common degree held by people from foreign programs is the master's degree. People with rich arts administration experiences usually do not have Ph D degrees. Those who do have related arts degrees generally are employed with governmental cultural organizations, and do not have time to become full-time professors. People with terminal degrees in management or public administration rarely have been involved in the arts. Therefore, every program is challenged by the limited number faculty available.

Comparing Courses Suggested by Arts Administrators and Current Courses Provided
by University-based Arts Administration Programs

Courses suggested by arts administrators are presented in Table 7.4 (See p. 264).

The skills were ranked from high importance to low importance. Courses provided by current arts administration programs in the university are displayed in Table 10.2 (See p. 403-404). Table 10.3 is a combination and summary of two tables.

Course Suggested	Course Provided by Universities
Legal concepts and regulations	YZU, NSYSU
Artistic programming (exhibition, collection and practice, projections of performing arts)	TNCA, NHU, NSYSU
Aesthetic and humanistic courses (history, art criticism, art philosophy, art psychology)	All
Marketing/audience development	TNCA, YZU, NSYSU
Planning and strategic management	None
Communication	None
Computer applications	YZU
Fundraising	YZU
Human Resource management	NSYSU
Organizational management	NSYSU, NIA
Financial management	YZU, NSYSU
Community outreach	TNCA, NHU, YZU
Government relations	NIA
Internship	All
Leadership and team building	None
Facility management	None
Board development	None
Research analysis (information analysis, methodology)	All

Table 10.3 Course Suggested and Course Provided

The name of courses and the skills are not exactly consistent with each other. This is because the universities and arts administrators currently in the field were expressing different considerations. Legal concepts and regulations had the highest ranking from current arts administrators, but only two universities offer a course in this area. Dealing with government agencies and organizations which set arts policies and regulations are significant tasks for arts organizations, but neither administrators nor universities put much emphasis on "government relations." Only NIA offered a course in this area.

Artistic programming was referred to as "exhibition or collection and practice" in the museums/visual arts area. In the performing arts this would be most close to "projects of performing arts." Skill in this area was ranked high among arts administrators and three universities offer a course on this topic. In contrast, community outreach/educational programs were ranked of middle importance among arts administrators, but three universities offer a course in this. This course was emphasized in the museums/visual arts, but not valued so highly in programs emphasizing performing arts.

Aesthetic and humanistic courses, internship, and research analysis/thesis were emphasized in all five universities, but internship experience and research analysis had low skill ranking among current arts administrators. There were no specific courses

devoted to planning and strategic management, communication, or leadership and team building on the course list of any five universities. However, those skills may be a topic in general management courses. Planning and strategic management and communication ranked high among current arts administrators.

The skill of computer applications, fundraising, and human resource management was covered in a course offered only at one university. These skills were ranked as having middle importance for current arts administrators. Interestingly computer applications are always listed as a significant skill, but neither arts administrators nor universities tend to think these courses are necessary in university programs.

Marketing was a highly ranked skill--three programs offered such a course, and two universities offered two courses in this area. Organizational management and financial management were middle ranked skill with courses provided by two universities. Facility management was a middle rank skill also, but only one course named "museum structure and management" seems to deal with this issue. There was also no course called "board development" provided by universities, but two universities offer courses in "nonprofit management" which probably cover related to board development, though it should be noted that this skill was ranked "low" among arts administrators.

YZU seemed to provide the most courses which were similar to the suggestions of those arts administrators. However, the university required strong visual arts background for admission and is an unusually credit heavy program, requiring 56 hours. This brings up an interesting consideration which is "how many credit hours should an arts administration student take in two years?" Another question is, "how can students learn everything that he/she want and needs to learn in the two years?" This decision will have to be made by individual students and by the directors of each program.

Applications

The survey findings and information from current arts administration programs provide an understanding of the development in Taiwan of arts administration and related training from the past to the present. One can discover the evolution of essential skills and training programs reflected in the changeable environment, as well as from the various organizational settings as they develop from one generation to another. The skills/model from western countries/US need(s) to be translated carefully because of major differences in the social-cultural and political environments. For instance, there are particular emerging needs, such as board development, community outreach etc., in the Taiwan context. However, there are also some contemporary emerging issues such as technology, research, globalization, etc. which need to be highlighted by both

countries. Training curriculum must emphasize Taiwan's unique situation and correspond to global trends.

Sectors, sizes, and disciplines also influence the training emphasis found in individual arts administration programs. For instance, public administration courses are significant for public arts organizations, but less so for nonprofit and commercial arts organizations. Courses in organizational management are significant for large-sized organizations, but of less concern to small-sized organizations. Museum issues--exhibition and collection--are specially important for visual arts organizations, but are seldom mentioned by performing arts organizations. Therefore, the demand for diverse and broad-based programs is emphasized.

Administrators of Wave I in Taiwan, the first generation of arts managers, generally had neither academic arts background nor managerial experience. For the most part they learned their skills on-the-job. The second generation of arts administrators usually had academic background in arts or humanities, but also learned management from their work experiences. The third generation of arts administrators confronting rapid environmental changes must be trained in both the arts and in administration. Therefore, a training program that can mix the needs of three generations of administrators is essential. Academic programs can provide sound training for new generation arts administrators; other formats or non-degree academic

offerings of training may be the best way to meet the demands of first and second generation arts administrators.

The model that this researcher proposes is based on insights developed after reviewing literature, examining experience from western countries, comparing social-cultural differences, and interviewing as well as surveying current arts administrators. General concepts of arts administration from western countries and the United States are related specifically to Taiwanese cases. The process of transfer is one of adaption rather than transplantation. Suggestions combine both long-term vision and short-term perspective and create a model for a comprehensive training program for current and future arts administrators.

A Model of University-based Training

An ideal model of arts administration program should be established at a graduate level because most current arts administrators have bachelor degrees and are looking for further professional training. Undergraduate colleges may offer one or two fundamental courses. Commonly, candidates that the program is seeking are people who most likely have trained in various arts and humanities background or have work in related fields for several years. Those people will better understand the unique character of the “arts,” their process and their products. The admission requirements would be: an application form, an entrance examination which tests students’ writing

and organizational ability as well as their knowledge of arts administration, statement of purpose/research proposal, a proficiency certificate in one foreign languages, a resume, a copy of undergraduate transcript, and references. The program would be a two-year program with totally 45 credit hours including six credit hours thesis/creative project. Table 10.4 summarizes courses to be provided by the model program. The curriculum design has three levels, including core/required courses, advanced/elective courses, and elective courses from other departments or other universities. Core and advanced/elective courses are offered by the arts administration department itself.

Core/required courses	Advanced/elective courses	Elective/other departments
Principles of arts administration (3)	Arts/cultural environment Globalization	
Research methodology (3)		Qualitative research Quantitative research
Thesis/creative project (6)	Issues in arts administration Seminar in thesis research Independent study Case studies	Evaluation
Internship (3-6)		
Fundraising/grant writing (3)		
Management/administration in the arts (3)	Board development	Public policy management Nonprofit management Strategic management Organizational management Human resource management
Marketing/Audience development in the arts (3)		Marketing
Policy and regulation perspective of arts administration (3)	Cultural policy issues	Copyright Law and entertainment Political science
	Computer applications and arts	Various computer courses
	Economic perspective of arts administration	Economics
	Artistic programming	History of various arts disciplines Traditional Arts Arts studios/productions Arts criticism/theories Sociology
	Issues in Arts Education/community outreach	Philosophy and history of art education Teaching, learning, curriculum and evaluation of art education Multicultural, anthropological, and sociological aspects of arts education
	Financial management	Accounting Budgeting
	Media and arts Communication	Public speaking/languages Advanced writing
	Museum studies	Collection and practice Exhibition Preservation

Table 10.4 Course Offered by the Model Program

The basic 17 skills are included in this curriculum. Skills ranked low by arts administrators are not necessarily insignificant; those skills may simply be less developed and will become important in the future of arts organizations. Some skills such as those in the areas of policy and regulation may be taken in related programs, depending on the needs of individual students. Some skills can be combined under one course. For instance a course in general management could include communication, leadership development, or strategic management. A brief introduction of each core course is as follows.

(1). **Principles of arts administration:** a basic course to introduce the concepts of arts administration, who are arts administrators, what are their roles and functions, and what skills and fields arts administrators will need. Trends and developments such as influence from technology, globalization, and media will also be discussed. This is a course for students with no previous experience in this field.

(2). **Research methodology:** a course to teach students to know issues in arts administration, writing academic papers, basic research methods, processes of conducting research, and methods of data collection. Students may take more qualitative or quantitative courses, depending on their interests.

(3). **Thesis/creative project:** the purpose of this course is to develop the capability of students to conduct research or organize an exhibition or performance. The production

needs to meet the mission and vision of an arts organization and demonstrate what the student has learned from this experience.

(4). **Internship:** a course to provide students actual practice experience in arts administration. Students can involve themselves in university productions, domestic arts organizations, or arts organizations in other countries.

(5). **Fundraising/grant writing:** the course will offer information related to funding systems and sources in Taiwan, teach students how to write grant proposal, and use case studies from different countries. The concept of budgeting will be included in this course.

(6). **Management/administration in the arts:** this course emphasizes different perspectives of administrative side of arts organizations. Planning and decision making, strategic management, human resource management, organizational management, communication, leadership, team building, financial management, facility management etc. can be included. If students are interested in more detailed information, they can take specific courses from other departments.

(7). **Marketing/audience development in the arts:** basic marketing theories will be taught and strategies particularly using in arts organizations also will be introduced. The final project for this course will be a marketing plan for a real arts organization.

(8). Policy and regulation perspective of arts administration: this course will provide students information related to arts policies and regulations. Nonprofit management and board development also will be discussed, and government relations also will be emphasized.

The total core/required credits are between 24 and 30 credit hours. Students may select 15 to 21 credit hours according to their interests and needs. Each student should consult to his/her academic advisor at the beginning of a semester and come out with an academic/study plan which relates to their particular interests and focus.

Suggestions for the Future

This study focuses on suggestions for the professional and long-term training programs for arts administration. It is the first study to investigate training perspective of arts administration in Taiwan. It will open a window for more in-depth studies in this area. Graduate arts administration programs can directly benefit from the proposed model and suggestions.

- Arts/cultural community, administrators, educators, and policy makers should realize that academic arts/cultural administration programs are a long-term way to train and help arts administrators reach a high degree of professionalism. Graduates from these programs will be more knowledgeable and better prepared to meet the challenges of this field.

- **Current arts administration graduate programs should develop their unique characteristics and pay more attention to curriculum design.**
- **Partnerships among different departments, colleges, universities, or foreign universities are encouraged. At this time none of the five universities that have arts administration programs can provide courses in all the skill areas suggested by this study.**
- **Partnerships should also be built among arts community, artists, and governmental agencies. In this way, resources can be shared among students, academic institutions, and arts organizations. This cooperation also should include professional research which should be of practical use to the field.**
- **Full-time faculty should have Ph D degrees from related field to legitimize the program. Part-time faculty members/guest speakers can include experts in different disciplines. Foreign professors/visiting professors are welcome to bring their knowledge and experience to Taiwan.**
- **Curriculum design should be broad based, and should recognize the unique skills required in different organizational settings. This will enable arts administrators to meet the unique demands of various organizational settings. Each sector must be dealt with. Management of commercial arts organizations should have the same emphasis as public and nonprofit arts organizations.**

- **Curriculum development should always be updated to account for new trends and to meet the changing needs of the environment. Attention must be paid to developing community arts education program and dealing with issues in globalization, international cultural exchange, and on-line/distance education. These are areas were seldom mentioned in the past, but are likely to be major trends in the near future.**
- **The number of student admissions should be increased to 20 to accommodate an increase in the potential number of students.**
- **The needs for short-term training/certificate programs, workshops, or oversea studies, should be addressed. Courses should be provided in all areas in Taiwan so that administrators in different locations can attend the training courses. However, as important as “short-term” workshops are, they cannot replace long-term academic programs.**
- **Video as well as audio aids, such as CD-ROMs, cassettes or video tapes etc., should be developed to assist students learning. Academic research or publications in this field also should be highlighted.**

It is the time for academic and professional training in Taiwan’s arts administration. We need to build foundation in this century and look for continuing development in the future.

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APPENDIX A

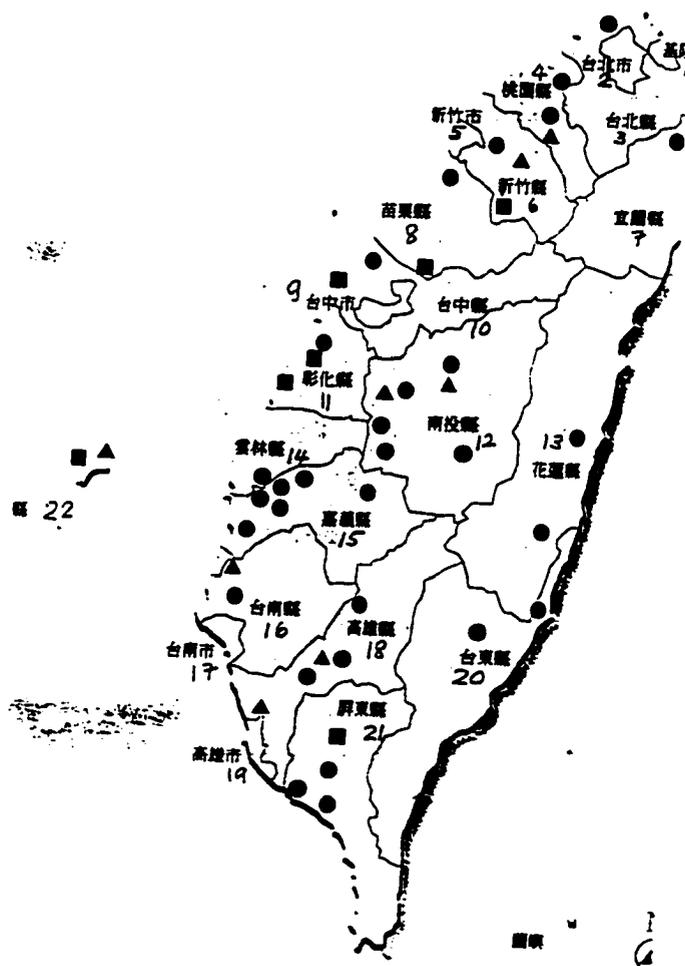
RANKING OF SKILLS BEST LEARNED IN THE CLASSROOM

Skill	Times marked
Statistical analysis	277
Accounting	274
Computer programming	274
Contract law	264
Communication/writing	245
Financial management	237
Information management	219
Strategic management	170
Budgeting	163
Collective bargaining	157
Grantsmanship	148
Public speaking	147
Personnel relations/unions	124
Expertise in one arts discipline	124
Organizational behavior	123
Knowledge of many arts disciplines	119
Marketing/audience development	115
Fund raising	88
Public/press relations	80
Political understanding	72
Aesthetics/artistic sense	64
Team building	64
Etiquette/social graces	59
Leadership	56
Community outreach/education	48
Trustee/volunteer relations	25

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APPENDIX B

TAIWAN'S SHIH AND HSIEN



1. Keelung shih
2. Taipei shih
3. Taipei hsien
4. Taoyuan hsien
5. Hsinchu shih
6. Hsinchu hsien
7. Ilan hsien
8. Miaoli hsien
9. Taichung shih
10. Taichung hsien
11. Changhua hsien
12. Nantou hsien
13. Hualien hsien
14. Yunlin hsien
15. Chiayi hsien
16. Tainan hsien
17. Tainan shih
18. Kaohsiung hsien
19. Kaohsiung shih
20. Taitung hsien
21. Pingtung hsien
22. Ponhu hsien

APPENDIX C

INTERVIEW QUESTIONS

1. Please describe your growth and educational background.
2. When did you start to get involved in arts administration? Why did you choose it as your primary profession?
3. When was your organization established? What was the economic and political situation in Taiwan at that time? Did you get any funding from the government at that time? Were there any regulations or policies to help you set up your organization? What were the reactions from the constituents, the arts community, and the society in general? What was the most difficult thing to start your arts organization?
4. Before becoming an arts administrator, what was your profession? Do you have any experience related to this area?
5. How long have you been working on this position? Do you feel any significant differences in performing your jobs between now and the time when you were first engaged in this profession? What are the major task differences? Do you need to learn any special skills in order to do your job today?
6. What characteristics (educational and career background) do you think an arts administrator needs to have? Do you think that this has changed over the last ten years? Is it necessary that an arts administrator needs to have some degree of education or practice in arts?
7. Generally speaking, what skills do you think an arts administrator needs to possess? Where did you learn most of the skills to do your job?
8. Did you training adequately prepare for this job?
9. When you are hiring a staff member, what kind of general training or background you are looking for?
10. Do you have any training program for your staff? Where do they normally get their skills?

11. How do you think the National Examination and your job? What subjects do you think should be tested in your area?
12. What do you think of the current training program for arts administrators in Taiwan? What courses do you think should be offered for arts administrators?
13. What is the value of the formal education on arts administration in your view? Do you have any formally trained arts administrators on your staff? How is their performance compared to staff members who did not have such training?
14. Do you have staff obtain foreign degree in arts administration or other related areas? How to you think their performance? Strengths? Weaknesses?
15. What are the challenges arts administrators will possibly face in the future in your view?
16. What are your opinions on the training of arts administrators in the future?

APPENDIX D

SURVEY QUESTIONS

Dear arts administrators:

This research is designed to understand the educational background as well as the training you received as an arts administrator in order to perform your daily operation in your arts organization. The purpose is to analyze the information you provide and conclude suggestions for designing training programs for current and future arts administrators.

This questionnaire consists of five parts.

Part I contains questions related to your organization.

Part II asks where you learned the skills needed to operate your organizations.

Part III asks your opinions about recruitment and training your staff.

Part IV asks for your suggestions about future training for young arts administrators.

Part V contains questions about your educational and career background.

Please complete and return the survey by 4/01/01. Your responses will be kept anonymous as well as confidential and used only for research purposes. We greatly appreciate your help and would like to offer our sincere thanks to you.

Department of Art Education
Arts Policy and Administration
The Ohio State University
Shang-Ying Chen
2/28/01

Part I. Organizational Background

Please answer each question and **check the one** answer that best describes your organization's situation.

Q1. When was your organization established? _____

Q2. Which of these terms best describes your organization?

- 1. Visual arts organization (art museums and galleries)
- 2. Performing arts organizations (dance, music, theater, and traditional arts)
- 3. Service organizations (arts associations, foundations, and societies)
- 4. Presenting arts organizations (arts agents, arts centers, social education halls, and arts councils)
- 5. Other (please explain) _____

Q3. What of these terms best describes your organization?

- 1. Public arts organizations
- 2. Nonprofit arts organizations
- 3. Commercial arts organizations
- 4. Other (please explain) _____

Q4. What is your organizational annual budget (1 USA dollar = 31 NT dollar)?

- 1. Less than 5,000,000 NT
- 2. 5,000,001 – 15,000,000 NT
- 3. More than 15,000,000 NT

Q5. Please estimate your funding resources with percentage

- 1. Government _____ %
- 2. Foundation _____ %
- 3. Corporation _____ %
- 4. Individual _____ %
- 5. Ticket sales _____ %
- 6. Other _____ %

Q6. Where is your arts organization located?

- 1. North area
- 2. East area
- 3. Central area
- 4. South area
- 5. Other _____

Q7. How many full-time paid staff members does your organization have? _____

Q8. How many part-time paid staff members does your organization have? _____

Q9. Do you regularly use volunteers?

- 1. Yes, how many during a year? _____
- 2. No

Q10. Do you have any board members?

- 1. Yes, how many _____
- 2. No

Q11. Do you have staff specially designated to manage these areas (please check all that apply)?

- 1. Administrative/personnel department
- 2. Artistic/programming department
- 3. Collection department
- 4. Development/ fundraising
- 5. Education/outreach department
- 6. Exhibits
- 7. Facility department
- 8. Financial/accounting department
- 9. Marketing/public relation department
- 10. Research department
- 11. Technological/computer department
- 12. No
- 13. Other _____

Part II. Self –Evaluation

Q1. Please check the skills you need for doing your jobs (check all that apply).

- 1. Planning and Decision making
- 2. Strategic Management (strategic planning/long-term plan, implementation, and control)
- 3. Organizational Management (organizational theory, structure, cultural, and behavior)
- 4. Human Resource Management (personnel, volunteer management, and training)
- 5. Board Development (nonprofit, voluntary, and liability)
- 6. Communication (internal and external, listening, speaking, and writing)
- 7. Fundraising/Developing/Grant Writing
- 8. Marketing (audience development and public relation)
- 9. Government Relations (regulations and advocacy)
- 10. Leadership Development and Team Building
- 11. Artistic programming/Project managing
- 12. Educational program/Community Outreach
- 13. Financial Management (budgeting and accounting)
- 14. Facility Management
- 15. Legal Awareness (contract, copyright, tax regulations, and organizational regulations)
- 16. Information Analysis and Research Utilization (professional research, economic analysis, audience development, and evaluation)
- 17. Computer Applications (system management, software, information system, network system, and on-line service)
- 18. Other (please explain) _____

Q2. The following questions are to determine where you learned the skills you selected above. **Please check the one, two, or three answers (the most) that best describes your situation.** Please check "does not apply," if you do not need this skill for doing your job.

Planning and Decision Making

- 1. University general management/business courses
- 2. University arts administration courses
- 3. Internship
- 4. Former work experience
- 5. Experience in this position
- 6. In-house training
- 7. Workshop/conference/seminar (held by other organizations)
- 8. Consultants
- 9. Studying overseas (less than one year)
- 10. Other _____
- 11. Does not apply

Strategic Management (strategic planning/long-term plan, implementation, and control)

- 1. University general management/business courses
- 2. University arts administration courses
- 3. Internship
- 4. Former work experience
- 5. Experience in this position
- 6. In-house training
- 7. Workshop/conference/seminar (held by other organizations)
- 8. Consultants
- 9. Studying overseas (less than one year)
- 10. Other _____
- 11. Does not apply

Organizational Management (organizational theory, structure, cultural, and behavior)

- 1. University general management/business courses
- 2. University arts administration courses
- 3. Internship
- 4. Former work experience
- 5. Experience in this position
- 6. In-house training
- 7. Workshop/conference/seminar (held by other organizations)
- 8. Consultants
- 9. Studying overseas (less than one year)
- 10. Other _____
- 11. Does not apply

Human Resource Management (personnel, volunteer management, and training)

- 1. University general management/business courses
- 2. University arts administration courses
- 3. Internship
- 4. Former work experience
- 5. Experience in this position
- 6. In-house training
- 7. Workshop/conference/seminar (held by other organizations)
- 8. Consultants
- 9. Studying overseas (less than one year)
- 10. Other _____
- 11. Does not apply

Board Development (nonprofit, voluntary, and liability)

- 1. University general management/business courses
- 2. University arts administration courses
- 3. Internship
- 4. Former work experience
- 5. Experience in this position
- 6. In-house training
- 7. Workshop/conference/seminar (held by other organizations)
- 8. Consultants
- 9. Studying overseas (less than one year)
- 10. Other _____
- 11. Does not apply

Communication (internal and external, listening, speaking, and writing)

- 1. University general management/business courses
- 2. University arts administration courses
- 3. Internship
- 4. Former work experience
- 5. Experience in this position
- 6. In-house training
- 7. Workshop/conference/seminar (held by other organizations)
- 8. Consultants
- 9. Studying overseas (less than one year)
- 10. Other _____
- 11. Does not apply

Fundraising/Developing/Grant Writing

- 1. University general management/business courses
- 2. University arts administration courses
- 3. Internship
- 4. Former work experience
- 5. Experience in this position
- 6. In-house training
- 7. Workshop/conference/seminar (held by other organizations)
- 8. Consultants
- 9. Studying overseas (less than one year)
- 10. Other _____
- 11. Does not apply

Marketing (audience development and public relation)

- 1. University general management/business courses
- 2. University arts administration courses
- 3. Internship
- 4. Former work experience
- 5. Experience in this position
- 6. In-house training
- 7. Workshop/conference/seminar (held by other organizations)
- 8. Consultants
- 9. Studying overseas (less than one year)
- 10. Other _____
- 11. Does not apply

Government Relations (regulations and advocacy)

- 1. University general management/business courses
- 2. University arts administration courses
- 3. Internship
- 4. Former work experience
- 5. Experience in this position
- 6. In-house training
- 7. Workshop/conference/seminar (held by other organizations)
- 8. Consultants
- 9. Studying overseas (less than one year)
- 10. Other _____
- 11. Does not apply

Leadership Development and Team Building

- 1. University general management/business courses
- 2. University arts administration courses
- 3. Internship
- 4. Former work experience
- 5. Experience in this position
- 6. In-house training
- 7. Workshop/conference/seminar (held by other organizations)
- 8. Consultants
- 9. Studying overseas (less than one year)
- 10. Other _____
- 11. Does not apply

Artistic Programming/Project Managing

- 1. University general management/business courses
- 2. University arts administration courses
- 3. Internship
- 4. Former work experience
- 5. Experience in this position
- 6. In-house training
- 7. Workshop/conference/seminar (held by other organizations)
- 8. Consultants
- 9. Studying overseas (less than one year)
- 10. Other _____
- 11. Does not apply

Education Program/Community Outreach

- 1. University general management/business courses
- 2. University arts administration courses
- 3. Internship
- 4. Former work experience
- 5. Experience in this position
- 6. In-house training
- 7. Workshop/conference/seminar (held by other organizations)
- 8. Consultants
- 9. Studying overseas (less than one year)
- 10. Other _____
- 11. Does not apply

Financial Management (budgeting and accounting)

- 1. University general management/business courses
- 2. University arts administration courses
- 3. Internship
- 4. Former work experience
- 5. Experience in this position
- 6. In-house training
- 7. Workshop/conference/seminar (held by other organizations)
- 8. Consultants
- 9. Studying overseas (less than one year)
- 10. Other _____
- 11. Does not apply

Facility Management

- 1. University general management/business courses
- 2. University arts administration courses
- 3. Internship
- 4. Former work experience
- 5. Experience in this position
- 6. In-house training
- 7. Workshop/conference/seminar (held by other organizations)
- 8. Consultants
- 9. Studying overseas (less than one year)
- 10. Other _____
- 11. Does not apply

Legal Awareness (contract, copyright, tax regulations, and organizational regulations)

- 1. University general management/business courses
- 2. University arts administration courses
- 3. Internship
- 4. Former work experience
- 5. Experience in this position
- 6. In-house training
- 7. Workshop/conference/seminar (held by other organizations)
- 8. Consultants
- 9. Studying overseas (less than one year)
- 10. Other _____
- 11. Does not apply

Information Analysis and Research Utilization (professional research, economic analysis, audience development, and evaluation)

- 1. University general management/business courses
- 2. University arts administration courses
- 3. Internship
- 4. Former work experience
- 5. Experience in this position
- 6. In-house training
- 7. Workshop/conference/seminar (held by other organizations)
- 8. Consultants
- 9. Studying overseas (less than one year)
- 10. Other _____
- 11. Does not apply

Computer Applications (system management, software, information system, network system, and on-line service)

- 1. University general management/business courses
- 2. University arts administration courses
- 3. Internship
- 4. Former work experience
- 5. Experience in this position
- 6. In-house training
- 7. Workshop/conference/seminar (held by other organizations)
- 8. Consultants
- 9. Studying overseas (less than one year)
- 10. Other _____
- 11. Does not apply

Please answer each question and **check the one** answer that best describes your situation.

Q3. Generally speaking, when you face management difficulty, where do you find help?

- 1. Publications
- 2. Consultants
- 3. Past similar experience
- 4. Colleagues
- 5. Other similar organizations
- 6. Assistance of government
- 7. Other _____

Q4. Did your organizations offer any training courses which related to your current position?

- 1. Yes, how long was that training _____ (hrs/per year)
- 2. No (Please directly go to Q6)

Q5. How useful was the training?

- 1. Very useful
- 2. Useful
- 3. Sometimes useful
- 4. Not useful
- 5. Not useful and waste time

Q6. Do you agree that you are confident in your preparation to do your job?

- 1. Strongly agree
- 2. Agree
- 3. Slightly disagree
- 4. Disagree
- 5. Strongly disagree

Q7. How do you improve your arts administration skills (**please check the three you use most often**)?

- 1. Taking courses in university management/ business area
- 2. Taking courses in arts administration programs
- 3. Learning form experience
- 4. Attending conferences/seminars/workshops/asking consultants
- 5. Reading information from newspapers, magazines, and books
- 6. Discussing with colleagues
- 7. Studying abroad (short-term)
- 8. From Internet
- 9. Other (please explain) _____

Part III. Recruitment and Training Staff

Please answer each question and **check the one** answer that best describes your opinion

Q1. What is average educational level of your staff?

- 1. Less than high school
- 2. High school
- 3. Five-year college
- 4. Undergraduate college
- 5. Graduate college (includes masters and Ph D)

Q2. Do you have an administrative/personnel manager?

- 1. No
- 2. Yes

If yes, what level of education does this person have?

How long (in years) has this person held this position _____.

Q3. Do you have an artistic manager?

- 1. No
- 2. Yes

If yes, what level of education does this person have?

How long (in years) has this person held this position _____.

Q4. Do you have a director of collection department?

- 1. No
- 2. Yes

If yes, what level of education does this person have?

How long (in years) has this person held this position _____.

Q5. Do you have an education/outreach program director?

- 1. No
- 2. Yes

If yes, what level of education does this person have?

How long (in years) has this person held this position _____.

Q6. Do you have an exhibition director?

- 1. No
- 2. Yes

If yes, what level of education does this person have?

How long (in years) has this person held this position _____.

Q7. Do you have a facility manager?

- 1. No
- 2. Yes

If yes, what level of education does this person have?

How long (in years) has this person held this position _____.

Q8. Do you have a financial manager?

- 1. No
- 2. Yes

If yes, what level of education does this person have?

How long (in years) has this person held this position _____.

Q9. Do you have a fundraising/development director?

- 1. No
- 2. Yes

If yes, what level of education does this person have?

How long (in years) has this person held this position _____.

Q10. Do you have a marketing/ public relation manager?

- 1. No
- 2. Yes

If yes, what level of education does this person have?

How long (in years) has this person held this position _____.

Q11. Do you have a research manager?

- 1. No
- 2. Yes

If yes, what level of education does this person have?

How long (in years) has this person held this position _____.

Q12. Do you have a technological/computer manager?

- 1. No
- 2. Yes

If yes, what level of education does this person have?

How long (in years) has this person held this position _____.

Q13. Generally speaking, what do you value on resumes of perspective employees (please rank. The most important one is 1 and the less important one is 5)?

Formal education in management/business _____

Formal education in arts administration _____

Formal education in an arts/humanities related area _____

Has professional experience _____

Love arts _____

Q14. Generally speaking, where do you find your staff (check all that apply)?

- 1. From educational institution: high schools or universities
- 2. The governmental agent assigns to you
- 3. From other similar arts organizations
- 4. From your organization's volunteers
- 5. From network/on-line service
- 6. News on newspapers and magazines
- 7. Friends' recommendation
- 8. Other (please explain) _____

Q15. How many full-time paid staff members in your organization have foreign arts administration/museum study degrees (undergraduate and graduate)?

From which countries _____

Q16. How many full-time paid staff members in your organization have foreign arts related degree (including undergraduate and graduate)?

From which countries _____

Q17. Do you agree that staff members who have degrees from foreign countries in arts related majors or arts administration have more professional knowledge (better preparation) than staff members who have the same degrees from Taiwan?

- 1. Strongly agree
- 2. Agree
- 3. Slightly disagree
- 4. Disagree
- 5. Strongly disagree

Q18. Does your organization offer in-house training for your staff?

- 1. No
- 2. Yes

If yes, how often _____

Please describe it _____

Q19. In what ways do you improve your staff members' management abilities?

- 1. In-house training (held by your organization)
- 2. Encourage staff attending university courses
- 3. Encourage staff attending conferences/seminar/workshop (held by other organizations)
- 4. Sending staff to abroad study
- 5. Other (please explain) _____
- 6. None

Q20. Will you be adding administrative staff in the next 12 months?

- 1. Yes
- 2. No

Part IV. Future Suggestions

Please answer each question and **check the one** answer that best describes your opinion

Q1. Have you ever heard of any training program specifically is related to arts administration?

- 1. No
- 2. Yes

If yes, please name it (name of the courses, name of holding organizations)

Q2. Have you attended any those programs?

- 1. No
- 2. Yes

If yes, please name it (name of the courses, name of holding organizations, and when did you attend the programs)

Q3. Do you agree these training programs/courses are useful?

- 1. Strongly agree
- 2. Agree
- 3. Slightly disagree
- 4. Disagree
- 5. Strongly disagree
- 6. Does not apply

Q4. Do you think the National Examination: cultural/museum administration can prepare/select effective arts administrators?

- 1. Strongly agree
- 2. Agree
- 3. Slightly disagree
- 4. Disagree
- 5. Strongly disagree
- 6. No opinions

Q5. Do you agree in your organization that staff members who have passed the National Examination have better concepts about arts administration and are better prepared for doing their jobs?

- 1. Strongly agree
- 2. Agree
- 3. Slightly disagree
- 4. Disagree
- 5. Strongly disagree
- 6. No opinions
- 7. Does not apply

Q6. Do you agree in your organization that staff members who have arts administration-degrees have better concepts about arts administration and are better prepared for doing their jobs?

- 1. Strongly agree
- 2. Agree
- 3. Slightly disagree
- 4. Disagree
- 5. Strongly disagree
- 6. No opinions
- 7. Does not apply

Q7. Do you expect your staff to have arts administration degrees in the future (from any country)?

- 1. Yes
- 2. No

Q8. Now (03/01), there are three arts administration programs (NHU, YZU, NIA) in Taiwan, and one museum study program (TNCA). Do you see a need to establish more arts administration programs/departments in universities in Taiwan?

- 1. Yes
If yes, at what level: undergraduate level
graduate level (please circle one)
- 2. No

Q9. Would it be worth the addition in salary to have highly trained (masters of Ph D) people in key staff positions

- 1. Yes
If yes, comments

-
- 2. No

Q10. Can your organization afford such a person?

- 1. Yes
- 2. No

Q11. What kind of course curriculum do you think should be offered for an arts administration program in universities (please check all that apply)?

- 1. Aesthetic/humanity base course (including visual arts, music, dance, theater, social and cultural courses)
- 2. Artistic programming/Project managing
- 3. Board development
- 4. Communication skill
- 5. Community outreach programs
- 6. Computer courses
- 7. Planning and decision making/Strategic management
- 8. Facility management
- 9. Financial management
- 10. Fundraising/grand writing
- 11. Governmental relations
- 12. Human resource management
- 13. Internship
- 14. Leadership development and team building
- 15. Legal/policy courses
- 16. Marketing/public relation
- 17. Organizational management
- 18. Research methods/analysis
- 19. Other (please explain) _____

Part V. Educational and Career Background

Please answer each question and **check the one** answer that best describes your situation

Q1. What is your sex?

- 1. Male
- 2. Female

Q2. What is your age?

- 1. Less than 20 years old
- 2. 21-30 years old
- 3. 31-40 years old
- 4. 41-50 years old
- 5. 51-60 years old
- 6. More than 60 years old

Q3. What is your title/ position?

Q4. What is the highest level of education you achieved?

- 1. Less than high school
- 2. High school
- 3. Five year college
- 4. Undergraduate college
- 5. Graduate college

What was your major field of study?

Where (what school/country) did you complete your education?

Q5. Are you skilled or knowledgeable (trained or self-educated over 3 years) in any kind of arts forms?

- 1. Dance
- 2. Literature
- 3. Media
- 4. Music
- 5. Theater
- 6. Visual arts
- 7. None of them
- 8. Other (please explain) _____

Q6. How many years have you been in the arts administration field?

_____ years

Q7. Do you work in any arts related organizations (e.g., dance, music, theater, visual art, and cultural center) before your current position? Please write title/position and how many years in that position.

1. Yes

Title _____, _____ years

2. No

Q8. How many years have you worked in your current position?

_____ years

Q9. What responsibilities are included in your position (please check all that apply)?

1. Artistic programming

2. Board development

3. Community outreach programs

4. Computer applications

5. Planning and strategic management

6. Facility management

7. Financial management

8. Fundraising/ Grant writing

9. Policy making

10. Lobbying and advocacy

11. Human resource management

12. Leading and team building

13. Dealing with regulations

14. Marketing and audience developing

15. Organizing

16. Research utilization and information analysis

17. Other (please specify) _____

Q10. Do you need to pass the National Examination in order to be eligible for doing this job?

- 1. Yes
- 2. No

Q11. Would you be interested in participating in further study related to arts administration training in the future?

- 1. Yes,
If yes, name _____
phone number _____
Email address _____
- 2. No

Additional comments related to the survey

Thank you for your participation in this survey

APPENDIX E

ARTS ADMINISTRATION IN TAIWAN AND TRAINING MODEL

