

## Arts Management Community of Practice

Workshop 18 September 2008  
3.00 – 5.00pm

<b>Attendees</b>	Aine Whelan (Arts Consultant), Amy Barrett-Lennard (PICA), Bruce Devenish (Abmusic), Bruce Finlayson (WAAPA), Craig Whitehead (WA Opera), Dawn Bennett (Curtin), Liz Spencer (DCA), Jim Cathcart (Fremantle Arts Centre), Joanna Robertson (Kidogo), Jansis O’Hanlon (Blue Room), Jude Van der Merwe (Artsource), Mala Sujun (ScreenWest), Pamela Foulkes (Black Swan Theatre Company), Richard Mackay-Scollay (PICA), Simone Ruane (CANWA), Sue Geddes-Page (Central TAFE), Mal Gammon (FutureNow), Rachael Davidson (FutureNow)
<b>Apologies</b>	Jane King (Museums WA), Julian Donaldson (PIAF), Paul MacPhail (Yirra Yaakin), Rodney Phillips(Ogden AEG), Steven Roth (WA Ballet) Annie Murtagh-Monks (PAC Screen Workshops), Jessica Machin (Country Arts WA) Tony Bonney (Perth Theatre Co), John Senczuk (Buzz Dance Theatre), Katherine McLean (Barking Gecko), Rosemarie Lenzo (Deckchair Theatre) Pilar Kassat (CANWA)
<b>Workshop commenced 3.10pm</b>	
<b>Welcome/Introductions</b>	<p>Mal Gammon, Executive Director of FutureNow welcomed all those present, gave an overview of FutureNow and this project. It was noted that the objectives of the project were:</p> <ul style="list-style-type: none"> <li>• To review contemporary arts administration and management practices and identify gaps in current education and training delivery.</li> <li>• To address the need to be innovative in responding to the needs of students, and the emerging skill needs and workforce development requirements of industry and communities.</li> <li>• To develop partnerships or new ways of working between RTOs, industry, enterprises and/or communities to develop more responsive approaches to training.</li> <li>• Explore articulation options between Universities and VET RTOs.</li> </ul> <p>Participants introduced themselves and shared information on their experiences and expectations.</p>
<b>Communities of Practice</b>	Mal Gammon referred participants to the two documents provided on Communities of Practice; Effectively Structuring Communities of Practice in VET; and Communities of Practice and the National Training Framework-Core Ideas. The background, theory and context of using Communities of Practice as the basis for this project was explained and discussed including Wenger’s diagram of the stages of development of Communities of Practice and the development of practice. Participants were encouraged to follow up on the concept through these documents and if requiring more information were referred to <a href="http://www.reframingthefuture.net">www.reframingthefuture.net</a>
<b>Industry, and education &amp; training issues</b>	<p>The community discussed a range of industry issues and contemporary management practices acknowledging that convergence of management, art forms, technology and communications combined with funding and sponsorship difficulties, audience retention and development, global workforce mobility, competition from other forms of entertainment and growing content were rapidly changing the way contemporary arts managers and administrators do business,</p> <p>The community discussed and debated some of the current issues in arts education and training, in particular skills areas which are lacking or in short</p>

	<p>supply for those working in arts management and administration. These included:</p> <ul style="list-style-type: none"> <li>- contracts</li> <li>- legal</li> <li>- budgeting</li> <li>- information management</li> <li>- IT specialist skills</li> <li>- project management skills</li> <li>- communication skills</li> <li>- cultural economics</li> <li>- basic business skills: invoice writing, income tax, writing skills</li> <li>- thinking skills</li> <li>- customer service/front of house</li> <li>- art collections management - transport and handling</li> <li>- time management</li> <li>- adapting communication to different clients - 'talking the language'</li> <li>- skills shortage of people with business skills and art knowledge, and art skills with business knowledge</li> <li>- self management skills – especially for sole traders and those who are self employed</li> </ul> <p>There was discussion over the need for Indigenous Arts Administration, Curatorial, Museums Practice, and Arts Traineeship courses</p> <p>There is a current gap in the arts industry with engaging indigenous people in the area of arts administration and in middle and upper level management positions. Arts organisations advertising these positions receive few applicants for good higher level jobs. The arts industry often can't compete with what applicants could earn elsewhere in government jobs.</p> <p>There are a number of issues affecting training in the arts industry, including a lack of productions, a decrease in funding levels and models in the arts industry over the past couple of years, difficulty in attracting and retaining staff</p> <p>Alternative training arrangements are needed to address current arts training shortcomings including offering skill sets, flexible delivery and traineeship/mentoring options. The possibility of developing innovative and flexible higher level enterprise based training arrangements through the use of Group Training arrangements would be a desirable option given the sporadic and production based employment patterns utilised by necessity by cultural and arts organisations. The need to generate more content and product was seen as essential to grow the industry and generate a desire by employers to generate a training ethos and culture.</p>
<p><b>Current education and training delivery</b></p>	<p>WAAPA: Overview provided by Bruce Finlayson-Coordinator and Senior Lecturer, Arts Management.</p> <ul style="list-style-type: none"> <li>- WAAPA offer a 3 year undergraduate degree and a 1 year graduate diploma</li> <li>- Major focus of the undergraduate course is on business – ideally would offer a double degree of art and management</li> <li>- The aim of the course is to produce graduates who are productive in a short period of time after graduating</li> <li>- The course remains generic – no specialties or streams offered</li> <li>- Mixture of academic with practical experiences</li> <li>- There has been a 25% decrease in number of applicants to WAAPA course of the past couple of years</li> <li>- Approx 50% of applicants are school-leavers and 50% mature-aged</li> <li>- 25 places are offered each year in the Bachelor of Arts (Arts</li> </ul>

	<p>Management) 15-17 will graduate – the course has a relatively high attrition rate</p> <ul style="list-style-type: none"> <li>- Applicants come from varied backgrounds – some for a change of career, others as school leavers</li> <li>- 2/3 of graduates will head over East, to Europe or Canada</li> <li>- The last semester of the undergraduate course includes a 10 week practical placement at a professional arts organisation</li> <li>- The one-year graduate diploma is a compression of the major units from the undergraduate course</li> <li>- Graduates can expect starting salaries of between \$32-35K if they stay in Perth, or \$40K if they head East to Melbourne or Sydney</li> </ul> <p>Examples of other Arts Management tertiary courses offered in Australia can be found at University of South Australia (online), Melbourne University, Deakin University, Griffith University and Queensland University of Technology. JMC Academy, a private education provider in the eastern states provides Entertainment Business Management courses.</p> <p><u>Central TAFE: Overview provided by Sue Geddes Page-Principal Lecturer, Central TAFE</u></p> <ul style="list-style-type: none"> <li>- Central TAFE offers a one-year Certificate IV in Arts Administration which is part of the Visual Art, Craft and Design Training Package</li> <li>- Graduates upon completion of the course will be able to work in the arts administration field under supervision – not at a professional level.</li> <li>- The course content of the Cert IV in Arts Administration is largely dependent on what lecturers are available and their expertise. A large component of the course is project driven which can allow the students to select their preferred electives</li> <li>- Central TAFE are currently working with the business department on the development of skills sets which could be used by arts organisations</li> <li>- Traineeships – designing a range of flexible packages which can be individualised for specific arts organisations</li> <li>- Complimentary training to WAAPA at a different level of qualification and outcome.</li> </ul> <p><u>CANWA: Overview provided by Simone Ruane, Community Arts Network.</u></p> <ul style="list-style-type: none"> <li>- Offer recognised accredited training in Cultural Planning and Public and Community Arts which are targeted at local government employees</li> </ul>
<p><b>Actions</b></p>	<p>FutureNow to forward out to the group the following information:</p> <ul style="list-style-type: none"> <li>- Copy of WAAPA Bachelor of Arts (Arts Management), Central TAFE Certificate IV in Arts Administration and CANWA Cultural Planning and Public and Community Arts course outlines (attached to email)</li> <li>- Details of the Productivity Places Program: <a href="http://www.productivityplaces.deewr.gov.au/home.htm">http://www.productivityplaces.deewr.gov.au/home.htm</a></li> <li>- Information on apprenticeships and traineeships: <a href="http://www.det.wa.edu.au/apprenticentre/detcms/cms-service/stream/asset/?asset_id=354039">http://www.det.wa.edu.au/apprenticentre/detcms/cms-service/stream/asset/?asset_id=354039</a></li> <li>- Information on incentives available for employers of apprentices/trainees: <a href="http://www.australianapprenticeships.gov.au/employer/incentives.asp">http://www.australianapprenticeships.gov.au/employer/incentives.asp</a> or <a href="http://www.cciwa.com/employfast/Incentives_Allowances.aspx">http://www.cciwa.com/employfast/Incentives_Allowances.aspx</a></li> <li>- For information on training award wages of apprentices and trainees,</li> </ul>

	<p>contact the Wageline on 1300 655 266 or Workplace Information Line on 1300 363 264</p> <p>Articles of Interest:</p> <ul style="list-style-type: none"><li>- 2020 Vision, The Manager of the 21<sup>st</sup> Century: <a href="http://www.futurenow.org.au/content/view/78/72/">http://www.futurenow.org.au/content/view/78/72/</a></li><li>- Fresh Thinking About Management Skills for Small and Micro Businesses - <a href="http://www.ibsa.org.au/downloads/fresh_thinking.pdf">http://www.ibsa.org.au/downloads/fresh_thinking.pdf</a></li></ul>
<b>Workshop review</b>	<p>The issues raised during the afternoon were reviewed and future directions discussed.</p> <p>There was general agreement to limit the number of face to face meetings with continued interaction on-line, one to one and small group meetings between members of the community.</p> <p>Mal Gammon thanked PICA for the use of their facilities and hospitality and all participants for their interest and contributions.</p>
<b>Workshop closed 4.55pm</b>	