

Curriculum Development in the Management of Arts and Culture in Viet Nam in a Market Economy Context

an evaluation report

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For the Curriculum Development Project
Funded by the Ford Foundation**

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Curriculum Development in the Management of Arts and Culture in Viet Nam in a Market Economy Context

INTRODUCTION

The intention of this report is to provide an overview of the research and implementation of the project *Curriculum Development in the Management of Arts and Culture in Viet Nam in a Market Economy Context*, accounting in particular for the structure and delivery of the international programme, evaluating its achievements and making recommendations for future development.

This is an independent report, but as with the pre-report, the authors have consulted with and taken advice from the partners. The direct contributions of a number of individuals representing the partners have also been incorporated.

The key aim of the project¹ to 'develop integrated curricula for various sectors of arts management in Viet Nam in accordance with the current government policy of socialisation (*xa hoi hoa*) of arts and culture in three key training institutions' has been achieved - primarily through one of these institutions.

The Ha Noi University of Culture (HCU) now has a new curriculum for a BA programme in Culture Management and an outline of how to proceed at MA level. It has further work to do in preparing teaching materials and developing staff skills, but has identified a strategy to achieve this.

Individual members of staff at the Viet Nam Institute of Culture and Information Studies² (research and postgraduate study) have contributed significantly to the development of curricula in all areas of the project, however major structural concerns remain in relation to the Institute's capacity to deliver new higher postgraduate degrees.

The third education partner, the Cultural and Information Management School (professional in-service training) did not fully co-operate with the project managers, the Vietnamese Ministry of Culture and Information (MOCI), to take full benefit of the project. However in specific seminars, members of staff from this institution were active participants.

The fourth partner, the *Culture and Arts Magazine*, also failed to fulfil its agreed role effectively, namely to publish documentation in support of the project.

As detailed in the main body of the report, the key areas which challenged the project's education partners were those which related to national academic and cultural infrastructures and regulations outside of their direct control.

¹ See Appendix A

² Formerly known as the Viet Nam Institute of Culture and Arts Studies, this institution was renamed Institute of Culture and Information Studies in 2003 but is still widely known (and referred to throughout this report) by its original acronym VICAS.

A number of the aims of the project set out in the original Needs Analysis related directly to designing and launching a new degree programme. Although the new programme is currently in the last stages of approval, there have already been some very positive advances in some of the areas where the academic partners have been co-operating with practitioners. Key individuals who have either studied abroad or have participated in seminars have already started to teach arts marketing and fundraising, and as a consequence of undertaking the project the infrastructure between the academic partners and arts practitioners has been considerably strengthened.

At the start of the project there seemed to be no real understanding of the interdependency of the two sectors. This is now not only recognised by the project partners but the groundwork has also been undertaken for the relationship to develop.

The last formal activities of the project have only just finished and a number of outcomes - some of which that have grown organically from the project - are still in progress. For example, two of the individuals who studied overseas have just produced 10 case studies on Arts in Education projects in Viet Nam and a 100-page glossary of international arts administration terms in Vietnamese, and have already delivered their own courses on fundraising³. While this report can only detail those outcomes that have been produced to date, it is expected that there will be many more and in order to fully evaluate the project impact it will be necessary to take into account the activity generated by the partners over the next few years.

It should also be acknowledged that the range of outcomes this project could only have been achieved through the partnership with the Ministry of Culture and Information, and the authors would single out in particular the excellent work undertaken by Mrs Le Ngoc Thuy and Project Office Manager and translator Ms Duong Nguyet Minh.

BACKGROUND TO THE PROJECT

At the 6th Congress of the Vietnamese Communist Party in December 1986 the Vietnamese government launched a bold new policy of social, economic and political reform under the rubric of *doi moi* (renovation³), aimed at transforming the old command economy into a market-based one. Since that time free enterprise has been encouraged and foreign investment and dollar-spending tourists welcomed.

This process was hastened by the subsequent economic collapse of the Soviet Union and the consequent cessation of East Bloc aid which had for so many years helped to offset the effects of a crippling US embargo. At the 7th Communist Party Congress of 1991 the Vietnamese government's commitment to *doi moi* was strengthened, with planners agreeing to decentralise decision-making, cut back on consumer subsidy and introduce state-sector competition. Since that time Viet Nam has made considerable progress on the economic front; industrial production and output from the agriculture, forestry and fisheries sectors has increased and tourism has emerged as a major source of revenue which currently attracts over 2.5 million foreign visitors a year. In 2003 Viet Nam enjoyed Asia's highest growth rate of 7.2 per cent.

³ Dr Luong Hong Quang and Ms Do Thi Thanh Thuy (Viet Nam Institute of Culture and Information Studies) have collaborated on the first two and Ms Do Thi Thanh Thuy presented the course on fundraising.

For several years prior to 1986, leading figures in the Vietnamese arts community had been at the forefront of the movement for social, economic and political reform, yet ironically the changes which they helped to implement demanded a new economic realism, calling into question the 'subsidy system' (*he thong bao cap*) which guaranteed generous state funding for cultural activities yet provided little or no incentive for artists and arts organisations to connect with their audiences or manage their activities efficiently.

Accordingly during the past decade the drive towards the implementation of a market economy has had far-reaching consequences for the Vietnamese cultural sector. Salaries and retainers for key staff of state cultural agencies have remained, but operating budgets have been reduced and in some cases abolished altogether. Consequently many government-subsidised cultural organisations have been obliged to scale down their personnel and overheads in order to cut costs, or even to cease their operations altogether. The Vietnamese film industry has been particularly badly hit by reductions in government subsidy, coinciding as these have with the growing video industry and a new wave of competition from overseas.

In some areas of the arts *doi moi* has opened up lucrative new avenues of opportunity, enabling entrepreneurs to open commercial art galleries and offering wider publishing opportunities to creative writers. But it is generally accepted that subsidy-reliant art forms such as the performing arts have suffered in its wake, for want of the necessary incentive and skills to adapt successfully to the new economic environment.

The combined effects of reduction in state subsidy and inability of cultural organisations to adapt to the new economic environment were discussed at the 8th Communist Party Congress of 1997, which recognised that a new policy was required, not just for cultural activities but also for other subsidy-reliant sectors such as education and health.

The outcome of these discussions was Decision 90/CP of 1997 on the 'Direction and Policy of "Socialisation" (*xa hoi hoa*) of Education, Health and Culture Activities', which exhorts the Party Committee, the National Assembly, People's Committees, state agencies, mass organisations, economic institutions, businesses active in localities and indeed every Vietnamese citizen to join together in mobilising resources for the 'socialisation' of education, culture and health. In this context, the aim of 'socialisation' is to optimise the value of existing government subsidy through the more efficient mobilisation of arts management manpower, and to diversify sources of financial support for artistic creativity – somewhat akin to 'privatisation' in other countries. In the words of the enactment, 'Socialisation does not mean cutting down the responsibility of the state or diminishing the state budget; on the contrary, the state is constantly looking for other potential sources of income in order to increase the proportion of the budget spent on these activities, and at the same time to improve management with a view to enhancing the way in which these funds are used.'

The directive urges members of the Vietnamese cultural sector to be more enterprising in their work; management of existing government-funded arts companies must be streamlined, new sources of income identified and new audiences reached. It also lays the groundwork for subsequent legislation granting permission for the establishment of private arts and heritage organisations, for paying students to attend arts training schools, for joint venture companies to be set up and for successful cultural enterprises to be part-privatised.

However, by 1999 it was apparent that the effective implementation of the policy of 'socialisation' (*xa hoi hoa*) by government arts organisations would demand specialised arts and heritage management skills not currently available in Viet Nam. Accordingly in that year the Ministry of Culture and Information drew up an ambitious initiative aimed at equipping a new generation of government cultural cadres with not-for-profit arts management skills. Supported by the Ford Foundation, the project 'Arts Management Curriculum Development in the Context of a Market Economy' was designed to enable staff from three cultural training institutions – the Viet Nam Institute of Culture and Arts Studies, the Ha Noi University of Culture and the Culture Managers' School – to learn from the widest range of overseas arts management experience, at the same time equipping them with the skills to devise integrated short, in-service, undergraduate and postgraduate arts and heritage management curricula appropriate to the Vietnamese context.

PROJECT BACKGROUND AND OVERVIEW

In 1999 Visiting Arts was invited by the Vietnamese Ministry of Culture and Information to co-ordinate the international components of the project *Curriculum Development in the Management of Arts and Culture in Viet Nam in a Market Economy Context*, which was funded by the Ford Foundation.

The primary aim of the four-year project was to embark on the process of developing integrated curricula for various sectors of arts management in Viet Nam in accordance with the government policy of socialisation (*xa hoi hoa*) of arts and culture in three key training institutions – research programmes at the Viet Nam Institute of Culture and Arts Studies (VICAS), BA and MA courses at Ha Noi University of Culture (HCU) and short courses and in-service training at the Culture Managers' School (CMS). A secondary aim was to develop contemporary arts management skills within government cultural organisations throughout the country. (See Appendix A for a list of original project aims).

In-country documentation was to be undertaken by the *Culture and Arts Magazine*.

Uniquely for a major skills development project which depended for its implementation largely on the contribution of foreign consultants, it was decided by the Ford Foundation that the programme should be placed under the direct management of the Vietnamese Ministry of Culture and Information, the idea being rightly (in sharp contrast to many traditional foreign aid projects where local partners have little say in what is being organised for them) to reinforce the Ministry's ownership of the project and also to afford it an opportunity to further develop its capacity to manage a major international project in an efficient and transparent manner.

By the time Visiting Arts was brought on board, the project partners had already been selected and an overall budget of US\$1 million agreed by the Ministry and the Ford Foundation; Visiting Arts was now requested to draw up detailed proposals for the international programme to fit the budget already allocated.

Accordingly in October 1999 Visiting Arts undertook an arts management needs assessment, the findings of which were presented in April 2000 to an Arts Management Seminar attended by representatives drawn from different sectors of the cultural sector, with a view to defining the issues more clearly and formulating a detailed programme

which would meet current needs. This was done as a conscious effort to engender a sense of common ownership of the project rather than something imposed from outside. The final *RESEARCH REPORT Arts Management in Viet Nam: Towards a Market Economy* was drawn up in June 2000 in the light of both findings from the needs assessment and discussions at the seminar; this made detailed recommendations to the Ministry of Culture and Information on how best to proceed with the four-year programme.

Key recommendations made by Visiting Arts and endorsed by the Ministry included: the breaking down of the project into the three key areas of performing arts, visual arts and heritage (together with areas of cultural tourism which related to those three sectors); a co-ordinated approach by the three partner colleges so that while each developed its own particular level of training, the curriculum of each different level was fully integrated with those of the others; and measures to ensure that practising arts managers would be involved at every stage of the project.

The international programme recommended by Visiting Arts comprised a series of visiting professor seminars designed primarily to provide core teaching material on specific arts management topics for the new curricula, plus a range of overseas study and research activities including overseas study tours for senior project partners and a range of internships, MA scholarships and research fellowships for those charged with developing the new curricula. The three main parts of the international programme - study tours, in-country seminars and overseas study - were designed to fit together and complement each other in order to achieve the overall aim of the project in an integrated and coherent way.

The international programme was to be complemented by a programme of in-country seminars by Vietnamese academics on related subjects such as accounting, business administration and mass culture, organised directly by the partner training colleges. Each partner institution was also allocated a budget for English language classes, with a view to equipping key staff with the necessary communication skills to undertake overseas placement and study.

One year after the commencement of the project, the Ministry successfully applied for a further grant of US\$100,000 from the Ford Foundation to set up a Project Office to co-ordinate the international programme in country, translate relevant documentation, manage the growing library of arts management books and documents purchased by the Ministry as part of the project, disburse a US\$25,000 fund for research and documentation of local case studies, and function as a Resource and Information Centre for the Vietnamese cultural sector.

In 2002, having already undertaken Study Tours to the UK and the USA, the Ministry obtained the approval of the Ford Foundation to adjust the budget in order to organise two additional Study Tours, one to Australia and the other once again to the UK. The latter was designed to introduce the potential of professional arts management to senior figures in other ministries whose support would be needed in future to implement the new curricula.

Some funds earmarked to VICAS for MA studies overseas remain unspent at the time of writing. A breakdown of the complete international programme may be found in Appendix B.

CULTURAL CONTEXT

In delivering the international programme, Visiting Arts was mindful of the particular problems associated with the application of western training methodology in the very different cultural context of Viet Nam. For this reason the focus was from the outset on process-based learning rather than the wholesale transplanting of inappropriate foreign models into the Vietnamese situation.

By the same token, while the project was specifically set up to transfer knowledge in one direction, the learning process proved to be truly reciprocal, giving the western project partners a valuable insight into the past and potential future application of uniquely Vietnamese concepts such as the village and family of culture, the post office of culture, the touring film projection crew and a variety of other basic culture institutions.

SCOPE OF PROJECT

In evaluating the four-year project it is important to bear in mind that whilst it was designed specifically with a view to the development of new curricula in arts and culture management, it was agreed from the outset between the Ford Foundation and the Ministry that new arts management curricula would *not* be put into place during the lifetime of the project, but would be implemented as part of a subsequent project extension for which additional funding would need to be sought.

Given this clear understanding that no new curricula would be developed during the four years of the project, the programme was launched without clear targets being set for the partner institutions to work towards. In this context, although throughout the four-year period grant funds were transferred to the Ministry by the Ford Foundation in annual instalments upon receipt of annual narrative and financial reports, Visiting Arts did not have sight of these reports and was thus unable to participate in the process of annually assessing the contributions made to the project at each stage by the partner institutions.

Where this project is concerned too, the sheer scale of the Vietnamese cultural sector, compared (notwithstanding its sizeable budget) to the limited scope of the project, also makes it difficult to apply traditional evaluation methods. For instance, it was recognised from year one by both the project partners and the Ford Foundation that the number of people who would be able to benefit directly from the four-year programme was quite small, perhaps less than 500 in total out of an estimated 100,000 people working in the entire Vietnamese cultural sector. By the same token only a handful of individuals would be able to study arts management to any significant level by undertaking placement or study overseas. Those attending just one four- or five-day seminar on a specific arts management subject would go away with a general understanding of that subject plus a number of specific skills, but it would be unrealistic to expect them subsequently to be capable of implementing major change within their organisations or to be able to teach the subject to others.

Notwithstanding this fact, it should be noted that in a number of cases individuals within arts companies did make significant changes to their practice as a result of the Visiting

Professor seminars⁴. From feedback to the Ministry, dealt with later in the report, it is clear that in addition to being well received for their content, the seminars also provided valuable insights into new methods of delivery, playing a key role in developing participants' understanding of a very different way of learning and teaching.

However, in the last resort the four-year project could at best only sow the seeds of change, raising consciousness about contemporary arts management practice and – through the in-depth training of a handful of key individuals – prepare the ground for the introduction of a curriculum in arts management which would be implemented subsequently as part of a follow-up project. It is therefore important that the project is evaluated on this basis.

The original aim was to create the capacity within the partners to be able to design new curricula for themselves. The methodology used throughout the project was process based,⁵ working directly on Vietnamese courses in Universities and with arts practitioners from a great range of companies and ministry personnel, and an undergraduate programme is now designed and ready to be implemented, with its current strengths and weakness analysed. The Ha Noi University of Culture, the primary institution involved with undergraduate programmes, has already received the official number (code) for the courses, effectively giving it permission to proceed.

MANAGEMENT OF PROJECT

Whilst Visiting Arts is supportive of the decision to give the Ministry overall control of the international programme and budget, the absence of an adequate managing and monitoring mechanism throughout the four years of the project has created a number of challenges.

It was recommended from the outset by Visiting Arts that a Steering Committee with three satellite working groups (one covering each subject area) be set up to oversee the implementation of the project, with the aim of 'ensuring that experience gained from each component of the project is channelled into the curriculum development process;

⁴ There are a great number of these, however just as an example, on the last day of the last seminar on Arts Education in Ho Chi Minh City, the individual responsible for marketing in the IDECAF Theatre who had attended a seminar on marketing in the previous year came to show participants their new range of publicity that had utilised the principles of the training he had received. Mr Truong Nhuan from the Youth Theatre has also incorporated a range of specific ideas, from programming to management, directly into the day to day administration of his company after spending time on placement with the Education Departments of the National Theatre and Contact Theatre Manchester in the UK.

⁵ This term 'process based' will be used on a number of occasions to refer to the type of work undertaken overall and in particular the visiting professor seminars. The Visiting Professors ranged from those in full time employment in a UK, USA or Australian universities teaching specialist arts management subjects to practitioner consultants who worked occasionally as visiting tutors in universities. However all seminars were carefully structured and planned to be participant-focused in their teaching approach. Although there was a balance of teaching styles used, lectures, seminar and case study formats were kept, where possible, to a minimum. The emphasis was on participants working through their own projects using tasks, games, group projects and discussions. Participants brought their own knowledge of the Vietnamese context to the seminar and applied it to the input from the Visiting Professors. Inappropriate case studies from western contexts in particular were generally avoided. A fuller account of the methodology may be found in the seminar section on p 33.

ensuring that the curricula developed at different levels (in-service, undergraduate, postgraduate) at different institutions are fully integrated with each other; reviewing progress made by prospective MA candidates and others in learning English; organising briefing and de-briefing sessions for those travelling overseas to study; undertaking all necessary reporting functions; and facilitating continuity between the different components of the project.' (*RESEARCH REPORT Arts Management in Viet Nam: Towards a Market Economy*).

In fact a Steering Committee was not set up until the Spring of 2002; this subsequently met every two months until mid 2003. Since that time it has not been convened.

Outside formal meetings, Visiting Arts' Viet Nam Representative was from the outset expressly instructed by the Ministry not to make direct contact with individual project partners, but rather to channel all communication relating to the project through the Ministry project office. The resulting lack of contact between Visiting Arts and the partner institutions undoubtedly hampered progress in a number of areas.

For instance, in the first year of the project the nature of the international programme was clearly misunderstood by some partners, as evidenced by VICAS' use of project funds in 2000 to arrange a 'study tour' to Thailand and in 2001 to part-fund Dr Nguyen Tri Nguyen's six-month research fellowship focusing on the subject of 'European Culture and Economy' at Bochum University in Germany, neither of which had any value whatsoever in relation to the project.

Throughout the first three years of the project too, little progress was made by any of the three partner colleges in drawing up plans for future arts management training curricula, yet having been forbidden from making direct contact with them there was no mechanism through which Visiting Arts could discuss the issues directly with the partner colleges and help them to move the project forward.

Since this was one of the first international projects to work in any depth within the area of Vietnamese arts and culture, there was an understandable fear of adverse 'western' cultural influences which might be embodied within the management practices advocated during the training programmes. This is a complex issue that was discussed at some length within the seminars in the latter part of the project.

The initial vision to empower the budget holders (partners) with the responsibility of 'employing' the implementers of the international part of the project was in principal a bold move. Rather than the individual components of the project being provided as 'aid', a more advanced idea of the budget holder taking responsibility for their own learning and progress was implied. In principal this was to be applauded and in the long-term may be of significant benefit.

It is of course desirable that host (Vietnamese) organisations take responsibility for project outcomes, as not to do so would reinforce the idea of 'donated aid', in this context a significantly less efficient and sustainable mechanism for capacity building than partnership.

This was certainly one of the first arts based projects to be constructed this way and as such pioneered this approach in Viet Nam.

However, because there were no clearly-defined outcomes at specific points over the duration of the project there was little sense of urgency on behalf of some partner organisations to advance the project in a structured way. They only began to focus on the outcomes towards the end of the four years.

It was therefore difficult at times to see what had been concretely achieved as the project progressed directly towards assumed, rather than stated goals which may have been different for each partner.

Each section and strand of the project was evaluated as it was undertaken, for example participants provided written responses to each of the seminars⁶ and those undertaking overseas internships and MAs also provided detailed reports evaluating their learning experience. However it was difficult to get a sense of how each strand was coming together, to advance the project as a whole while it was running. As pointed out above, this could have been the role of a Steering Committee.

Within the European context it is now widely accepted that in many complex and effective projects that have an arts, educational and social remit the 'results' cannot be seen or effectively evaluated for a number of years after a project has completed⁷.

In crude terms the project has more than achieved what it set out to do, although in many areas it could have perhaps have delivered greater value, to a greater range of participants. This will be looked at in the following sections.

It should also be pointed out that one of the most positive outcomes of the project is the experienced gained by all partners in trying to put together an infrastructure and framework to deliver the content of the project. The content itself was relatively straightforward, however dealing with overall administration between partners was much more problematic.

CHALLENGES TO IMPLEMENTATION OF PROJECT

Several fundamental problems have emerged during the course of the project. These should not be seen as negative, but rather as areas that it was essential to identify so that they could be dealt with in subsequent work or projects. It is very easy when analysing projects such as these where the majority of aims have been achieved to gloss over problematic areas, however in the long term this is not beneficial to the partners. Challenges have been identified here primarily as thematic areas using specific incidents or actions to illustrate broader concerns. It should be noted that certain partners, particularly HCU and individuals in VICAS and MOCI, were conscious of these challenges and not only acknowledged the need to deal with them but also made a concerted effort to do so.

⁶ See Appendix Q- unfortunately Visiting Arts was not provided with these until the last year of the project.

⁷ The recent IPPR publication in the UK *For Art's Sake*, concerned with arts and education projects, argues for a seven-year view to be able to determine the real benefits of a cross-sectoral project.

1 The tendency to copy foreign arts management curricula rather than developing appropriate Vietnamese curricula

Throughout the project Visiting Arts has placed strong emphasis on the way in which, elsewhere in the world, arts management teaching materials and curricula have been created in direct response to particular social, political, economic and technological needs of the communities they serve, and specifically to the issues facing the arts management sector. For this reason, while the thrust of the project has been to give those responsible for developing new curricula the chance to undertake extensive research on the arts infrastructures of other countries, this was done in order that they could fully understand the relevance of particular aspects of arts management curricula taught in those countries and then decide whether or not the techniques used there were appropriate to the situation in Viet Nam.

For this reason the Visiting Professor seminars have also focused on process-based learning, encouraging participants to utilise tools and techniques already applied successfully overseas to work through Vietnamese arts management problems with a view to identifying their own solutions to those problems.

Despite this focus, there has persisted in some quarters a perception that the partner colleges could simply copy, translate into Vietnamese and directly teach in its entirety material taught in one or more foreign arts management programmes. Midway through the project, for example, the head of one partner institution was heard to remark: 'the intention of the project is to allow us to look at arts management models round the world, see which bits of which systems would work in Viet Nam, write the textbooks based on those from a variety of countries, then teach the courses'.

It must be said that process-based learning is not completely new to Viet Nam, but in a Vietnamese education system geared primarily to learning by rote it has not previously been applied in a systematic way. For this reason, encouraging the application of process-based methods to the development of arts management curricula has demanded a sea change in attitudes amongst the project partners.

This problem has been exacerbated by the fact that in Viet Nam, unlike in the west, management decision-making is undertaken at a high level, sometimes by those who do not fully understand the situation, rather than being discussed and developed by those responsible for implementation.

2 The level of engagement

This last point (above) is not exclusive to Viet Nam, as strict hierarchical systems of decision taking exist in a number of cultures. The overall structure of the project was designed to address this problem of 'top down' decision making by showing 'senior individuals' from the partner organisations through study tours what has been achieved in other countries, for example in Audience Development or Fundraising, so that when those lower down in their organisations (the implementers) returned from their seminars on the project with new ideas they would at least have knowledge of what they were talking about, and hopefully approve experimentation with some of the ideas. In a few cases this worked. However, as mentioned before the scale of the problems and the scale of the project meant that there were many more people undertaking the seminars from a great variety of organisations than there were places for 'senior

individuals/leaders' on study tours. So it was inevitable that some seminar participants, energised by the engagement with new ideas, would not find themselves in a position to try them out in practice, since more senior management would not regard them useful or possible as they had not had the opportunity to see them in action themselves.

The same process was observed in other contexts, however there was seen to be development in the longer term when either the seminar participant was in a position subsequently to put his/her new ideas into operation (eg after promotion), or the ideas had become common currency in other areas and were now seen to be valid, and hence operable.

During one marketing seminar a senior member of an arts company participated with two assistants. During group work where specific exercises were carried out to embed the learning through practice, the two assistants did the work within the group while the more senior member of the arts company observed their progress. Although considered at the time by the Visiting Professor as being rather strange, this was in retrospect certainly preferable to the senior staff member not attending and subsequently inhibiting new ideas being put into action.

These first two areas lead directly on to the next challenge for the project.

3 Reluctance to involve arts management practitioners

A further problem encountered during the course of the project was the reluctance to involve practicing arts managers in the curriculum development process. This stemmed from the fact that in Viet Nam practitioners are not seen to be part of the education system, further reinforcing the widely-held misconception that a practice-based subject like arts management can be taught by simply copying other people's curricula and assimilating information from books and international case studies.

In future it will be essential for course material within any future arts management training curricula to include case studies of good practice undertaken by existing arts organisations in Viet Nam, and for those curricula to incorporate internships or placements with arts organisations. Furthermore, as their expertise develops, some arts managers will begin to play an important role as teachers of arts management, just as they have overseas. This is why Visiting Arts stated clearly in its initial recommendations that 'throughout the four years of the project the development of curricula in arts management should be a co-operative process between academic staff and practising arts managers'.

To be fair, this too is not a problem peculiar to Viet Nam; many countries create an artificial divide between policy/theory on one hand and practice on the other, and this is reflected in the type of arts management courses provided by higher education systems around the world, comparatively few of which combine the two areas.

Visiting Arts specifically appointed an academic advisor to the project who had direct experience of developing curricula⁸ that were dependent on integrating practitioners into the learning experience and creating programmes that consciously developed in partnership with arts organisations the relevant skills to create 'employable' graduates.

⁸ In the UK and in the developing market economies of Eastern Europe

In this context a further structural problem was encountered during the last year of the project as partners went into detail on areas of curriculum design, however this related to the Vietnamese university education system in general and national regulations or norms, rather than areas specific to the project. In Viet Nam there is no tradition of employing practitioners as lecturers in a structured way within arts management subjects - the specific roles are separate⁹. This is not the case in other disciplines; for example, qualified doctors teach in faculties of medicine - they have effectively done the job that they are now training others to do. However, within arts management it is seen to be acceptable to have staff teaching a practice-based subject of which they have no direct experience. In the area of teaching the cultural policy component of new curricula this may not be such a great problem as that discipline is more geared to an academic approach. However in practice-based areas the educational infrastructure does not exist for professional arts administrators to teach, or to change career to become teachers. There was some progress on this area during the very last curriculum planning sessions, when HCU identified a mechanism whereby it could pay practitioners to teach – but they then faced the problem of finding appropriate individuals.

4 Lack of co-operation between the partner institutions

Notwithstanding the project's clear focus on the longer-term development of *integrated* curricula in arts management at various levels, there has been minimal co-operation between the partner institutions, and as late as April 2004 both the Ha Noi University of Culture and VICAS were drawing up completely separate and partially conflicting framework programmes for arts management training. As was pointed out above, a key role of an effective Steering Committee could have been to structure the co-operation between partners. Both institutions have now been issued licence numbers to create new Culture Management programmes - HCU to teach four-year undergraduate and two-year postgraduate programmes and VICAS to teach a taught PhD programme.

HCU have slowly but consistently developed their undergraduate curriculum. They encountered a number of internal staffing and structural problems within their department, but have persisted and are now in a position to start enrolling undergraduate students. It would seem logical to start at undergraduate level and develop the higher degrees subsequently. VICAS have concentrated on developing a taught PhD programme, but have done so without (until the final year of the project) considering that the potential students would in a few years time have already been through an undergraduate and postgraduate programme – and therefore what they would need to teach would have to be at a higher level.

5 'Shopping'

In Viet Nam, as in so many other developing countries, the proliferation of foreign aid projects has engendered a 'shopping' mentality in which projects such as this one are regarded rather like a product which can be bought off the shelf, with little understanding of the amount of preparation which goes into them to ensure that they are relevant to the local context.

⁹ There are practitioners who direct, act or dance, and there are those who teach directing, acting or dancing but this has not yet extended to arts management in any significant way.

One consequence of this is that it is very common for a foreign partner to learn entirely by accident that the government is involved in other international projects covering areas which are clearly related and would benefit from a co-operative approach. The habit of keeping foreign partners in the dark about what the government is doing in conjunction with other foreign partners simply results in duplication rather than co-operation.

6 Managing expectation

In some aspects of the project, particularly the seminars by overseas Visiting Professors, there was such an overwhelming need for information, training and (as was discovered) a forum for arts managers to meet and discuss issues that affected them all, that just one seminar in a particular area was not enough. However the feedback procedure established by MOCI has ensured that there is a clear record of the areas that participants felt needed more time or greater coverage.

7 Lack of suitably-qualified candidates for overseas study

Despite the fact that each partner institution was from the outset given funds for English-language study as part of its overall grant, one of the most significant problems encountered during the course of this project was the difficulty experienced by the project partners - particularly the Ha Noi University of Culture (HCU) and the Culture Managers' School (CMS) - in identifying candidates with sufficient English language ability to study overseas.

Several programmes set up by Visiting Arts – including two internships with the National Heritage Board of Singapore and an MA in Heritage Management at the University of Canberra – had to be cancelled when the prospective candidates from these institutions failed to achieve adequate marks in their English language examinations. Consequently at the end of 2001 it was decided by the Ministry that funds previously allocated to the Ha Noi University of Culture and the Culture Managers' School for overseas study should be redeployed to fund other programme activities, including an Australian study tour and a further UK study tour for high-ranking officials from government ministries responsible for the review and approval of future arts management curricula.

It could be argued that the strand of the project that involved overseas study was not effective, given the difficulty in finding appropriate people. However some of those that did undertake either postgraduate study or internships/fellowships have since made a significant contribution to the final success of the project. Others have benefited greatly from the experience on a personal level and sometimes for their organisation, but have not contributed significantly back into the project on their return. As a main strand of the overall project strategy, overseas study can be seen to have been a valuable component (see p 21), but the degree of difficulty in finding suitable candidates was not foreseen by the partners at the outset.

There has also been an unexpectedly positive outcome for three of those who did study abroad in different capacities – they have subsequently been chosen to do so again with

funding provided from outside the project¹⁰. It is hoped that they will be able to use this further experience to benefit the aims of the project.

8 Academic issues

The development of a framework undergraduate programme in Culture Management by the Ha Noi University of Culture during the final stages of this project has uncovered a number of academic issues which must be overcome in order to implement the project successfully.

The most significant of these relates to obtaining approval for the structure of any new programme which, if revised significantly from that of existing programmes in order to permit the application of new teaching and learning methods, would suggest changes to the national educational system. However, some areas of change could perhaps be achieved within the existing national structure, depending on the flexibility of existing national rules and regulations.

The first such area would be admissions. During project seminars there have been a number of discussions with all partners on the existing admissions process, which is presently based on public, general examination rather than using a more rigorous system involving interview as well as examination, which would make it possible to ascertain if a candidate has the personal profile and potential to respond to the programme rather than just the ability to repeat 'knowledge' or a 'desire' to study the programme. Interviews would also distance the process from that of the 'audition' where performance skills are required, and further from the University's old Mass Culture programme, where performance- and arts-based skills and 'artistic talent' were considered of greater value than the ability to learn administration and management skills.

There is now acceptance amongst the project partners that the four-year Culture Management programme being drawn up by the Ha Noi University of Culture will be a completely *new* programme in professional arts management and *not* an expanded version of the University's old Mass Culture programme, which taught students to work in culture houses or develop and distribute propaganda materials. However, since the new Culture Management programme will effectively replace the old Mass Culture programme and the individual responsible for the new programme is none other than the former Dean of Mass Culture, many outside the project see things differently. There is a particular problem in respect of other academic staff of the University, who are paid by the hour and have thus far exerted considerable pressure on those developing the new curricula to maintain a minimum number of hours teaching arts practice subjects - such as acting, singing and drawing - which are not essential (as a major component) to the development of professional skills in culture management. However, during the last seminar on curriculum design there did appear to be progress in this area in relation to individuals with responsibility for the new programmes being given the authority to proceed in the way they wanted to.

¹⁰ Ms Le Thi Hoai Phuong (a three-month intern) in the USA on a Fulbright scholarship, Dr Luong Hong Quang (a three-month fellow) an internship in Canada and Ms Nguyen Thi Anh Quyen (a three-month intern) for a one year MA programme at London Metropolitan University

This was a large and ambitious project that was the first of its kind in this subject area in Viet Nam. A considerable amount of the time invested in the project by those partners running it has been spent on developing an effective working relationship that has not avoided cultural differences, ways of working, or expectations of achievement, but has sought constructively to develop an effective working methodology. The need to create effective working relationships was not essentially between the Vietnamese side and the overseas agency (a partnership which for the most part worked effectively) but between the different educational institutions themselves. It is a valued outcome of the project that this co-operation between education institutions to take the work forward would now seem to be in place.

PERCEPTIONS AND MISCONCEPTIONS

As mentioned in the previous paragraph this building of an efficient working relationship between partners, recognised by all as essential, took some time to achieve. As is normally the case, organisational relationships were at first quite formal (and certainly less efficient than they became), but gradually, through individuals taking the time to explain and talk through their perceptions or rather expectations of the 'other', the barriers to communication dissolved. On one level identifying how some of this happened may not be seen as essential to the success of the project. However, in retrospect this process played a major part in what was achieved. In any future projects of this kind it would seem essential to build in mechanisms that actively develop the working relationship. However, for the main partners in this project this has been achieved and should be built upon through further co-operation.

OVERVIEW OF PROJECT ACTIVITIES

Preliminary activities

13-24 October 1999 **Needs Assessment Research Trip** in Viet Nam by Gerald Lidstone (Goldsmiths College, University of London, UK) and Tim Doling (Visiting Arts)

December 1999 **Preliminary Report** by Gerald Lidstone (Goldsmiths College, University of London, UK) and Tim Doling (Visiting Arts)

April 2000 **Arts Management Seminar** in Ha Noi to discuss findings of Preliminary Report and present some overseas arts management models which might be adapted to suit the Vietnamese context, involving Gerald Lidstone (Goldsmiths College, University of London, UK), Professor Anthony Everitt (City University, London, UK), Professor John Last (City University, London, UK) and Tim Doling (Visiting Arts)

June 2000 **RESEARCH REPORT Arts Management in Viet Nam: Towards a Market Economy** by Gerald Lidstone (Goldsmiths College, University of London, UK) and Tim Doling (Visiting Arts) presented to Ministry of Culture and Information and Ford Foundation

Overseas Study Tours

The Overseas Study Tours were devised specifically with a view to allowing senior figures within the Ministry of Culture and Information to witness at first hand the important contributions made by professional arts managers overseas and thereby to help them understand the potential for developing this area in Viet Nam.

Four Overseas Study Tours – one to the United Kingdom and three to neighbouring Asian countries – were recommended in Visiting Arts' original report, but as the project got underway the Ministry decided that the funds for the Asian study tours should be spent instead on a Study Tour to the USA. At a later stage, following a reorganisation of project funds, a Study Tour to Australia and a second Study Tour to the United Kingdom were also organised. Unlike the other study tours, which were designed specifically for Ministry of Culture and Information staff, the second UK Study Tour was aimed at introducing the potential of professional arts management to senior figures in other ministries (including the Government Office and the Ministry of Finance) whose support would be needed in future to implement the new curricula.

There is general agreement that all of the Study Tours proved extremely effective in persuading key decision-makers of the potential value of developing professional arts management in Viet Nam and were thus fundamentally important to the successful completion of phase 1 of the project.

Study tours were also generally considered successful as a means of introducing arts policies and practices in a market economy context and how these are reflected in arts management training. Furthermore they provided an opportunity for representatives of partner organisations to meet and discuss which elements of what they had seen would be most useful to them for the development of the curriculum and content for future in country seminars.

Specific outcomes from each of the Study Tours are noted below:

5-12 November 2000 **London/Manchester** (UK)

The first study tour to the United Kingdom involved a delegation led by the then Vice-Minister of Culture, Dr Luu Tran Tieu (See Appendix C). This was the first international activity to be organised. The programme organised by Visiting Arts was designed to enable the members of the delegation to find out about arts policies and practices in the United Kingdom, to see them in action and to explore how these are linked to arts management training.

Before their arrival in the United Kingdom, members of the delegation received briefing notes describing the organisations they would be visiting, and highlighting key policy or management points for each organisation.

The study tour began with an introduction to the arts funding system in the United Kingdom. This was constructed to put into context the arts organisations that would be visited during the week. It was followed by meetings at the Arts Council of England and with the Minister for the Arts Mr Alan Howarth at the Department for Culture, Media and Sport, as well as meetings with policy makers and practitioners at a wide range of arts and heritage organisations in London and Manchester. A reception was held for

the delegation and visits to various museums, theatres, exhibitions and shows were also organised. A sample schedule is included for the second UK tour described below to provide an idea of the type of organisations visited.

At the end of the study tour, a round table involving arts management course directors¹¹ was held to discuss the process of curriculum development (see outline of key points). This session, which also included discussion of the impact on the arts of the transition to a market economy in Central and Eastern Europe by Lyubov Kostova (University of Sophia, Bulgaria), was followed by a meeting to discuss the next stages in the curriculum development project - including overseas internships, research fellowships and MA scholarships and the Visiting Professors seminar programme in Viet Nam.

13-19 October 2001 New York (USA)

A group of 10 participants, representing the Vietnamese partner organisations, participated in the study tour to New York, which included visits to a range of arts and heritage organisations, with a special focus on foundations, see Appendix D.

The USA was selected for the second study tour for a number of reasons:

- (i) In contrast to the UK and Australia, the United States had no large-scale and continuous tradition of government subsidy for the arts. Historically the arts there have been funded by the private sector, and more especially by public-spirited individuals, leading to the development of a high level of expertise in the field of grantwriting and foundation management. Whilst it was very unlikely that private sector funding would be developed on such a substantial scale in Viet Nam, it was nonetheless felt that US expertise could be of immense value to the Vietnamese cultural sector as it seeks to develop the concept of the cultural foundation as a model for arts funding.
- (ii) A focus on private sector giving could profitably be expanded to include corporate sponsorship, another area of relevance to Viet Nam already touched on during the first UK Study Tour, in which the US arts sector had also developed a high degree of expertise.
- (iii) With its business management approach to arts management training, it was also felt that the United States was an excellent place to learn about strategic planning, the challenges of globalisation and the application of new technology to the arts. This would be backed up by visits to arts organisations where such theory is put into practice.
- (iv) Finally, due to the relatively high cost of travelling to the United States, it was felt that there were unlikely to be many opportunities during the course of this project for individual students to learn from the US arts management system. A Study Tour to the United States could therefore offer curriculum developers a useful overview of those areas in which the country

¹¹ Gerald Lidstone, MA Course Director, Arts Administration and Cultural Policy Goldsmiths College, University of London; Michael Quine, Senior Lecturer, Arts Policy and Management, City University; Linda Moss, MA Course Leader, Cultural Policy and Management, Sheffield Hallam University.

With the agreement of the Ministry, organisation of the Study Tour was entrusted to Dr Martin Schulman, at that time Director of the MBA/Arts Programme at the University of SUNY Binghamton, and a specialist in the development of business- and arts-related management programs in Greater China (China, Hong Kong, Taiwan) and the Pacific Rim, who had visited Viet Nam and met with project partners in the previous year. Gerald Lidstone and Tim Doling made a preliminary planning trip to New York in Spring 2001 to develop the US Study Tour concept with Professor Schulman.

Despite the fact that the 9:11 terrorist attack on New York had taken place just a few weeks before departure, it was resolved after extensive consultation with both host organisation and delegates to proceed with the US Study Tour, a decision which was applauded by the numerous organisations visited in New York.

Background information supplied to delegates included detailed notes on each organisation, together with an updated version of the text the Arts Council of Great Britain's 1997 *USA International Arts Briefing*, one of a series of small international country profiles produced by Rod Fisher, who later delivered the Visiting Professor seminar on Cultural Policy (see p 48).

The US Study Tour focused on three main areas:

- (i) fundraising and grant writing skills;
- (ii) strategic development and planning in the arts, in the context of the challenges of globalisation;
- (iii) new technology in and for the arts.

The Study Tour began with an introductory session to discuss the context within which all arts managers needed to plan their work for today's and tomorrow's challenges. This covered: *strategic planning* - including analysis of the economic and artistic environments within which arts organisations operated, defining the mission of an organisation and setting the goals and objectives needed to achieve that mission; *the challenges of globalisation* and their impact on arts management, with special reference to both the current and future situation in Viet Nam; and *new technology and the arts* - introducing the opportunities offered to arts organisations by growing Internet technology.

The US pluralistic approach to supporting the arts was introduced through an overview of the US granting system and contemporary grantsmanship techniques at the Foundation Center and New York Foundation for the Arts (NYFA). From these meetings and subsequent discussions with grantwriting professionals at a number of New York City arts organisations, delegates learned that one of the most essential skills of a successful grant writer was good project planning, an important issue which needed to be addressed in Viet Nam.

Visits to arts organisations also showed the practical implementation of strategic planning and development and the use of new technology, as well as illustrating the close link which existed between arts management teaching and practice, either by means of university lectures/seminars given by practising arts managers or through the organisation of university placements and internships with arts organisations.

Arts organisations visited in New York included Dance Theater Workshop (DTW), the Lincoln Center for the Performing Arts and Lincoln Center Institute for the Arts in Education, the New York Philharmonic, Carnegie Hall and various other smaller venues. During an impromptu visit to La Mamma Theatre Company, delegates were also able to meet with Ellen Stewart, *grande dame* of the New York theatre scene. Heritage management was also covered through a visit to the Metropolitan Museum of Art, and the capacity to harness culture with a view to regenerating a run-down area was illustrated through meetings with New York Public Library and the 34th Street Partnership project at Bryant Park.

Associate Professors Brann J Wry and Sandra Lang, Heads of New York University's Performing and Visual Arts Management Programs, introduced their own programmes and hosted discussions of various key issues in the development of arts management curricula, with additional input from Professor Marty Schulman of SUNY Binghamton and Associate Professor Dan J Martin of Carnegie Mellon University, Pittsburgh, Ohio. In addition, a seminar delivered by Associate Professor Martin at the end of the week showed how the Internet could be harnessed for the purposes of marketing, audience development and E-commerce.

Mr. Steve Machlin, Technical Director at SUNY Binghamton's Floyd Anderson Center for the Arts provided useful pointers to touring requirements for Vietnamese performing companies, while Professor Sandy Lang led a tour which took in major examples of art in public spaces and leading contemporary art galleries in various parts of the city.

The US Study Tour concluded with a day-trip to Washington DC, allowing the delegation to meet with Vietnamese Embassy officials and also to visit the Smithsonian Institute and a number of other major cultural institutions

Whilst the itinerary worked as planned, questions remain about the choice of delegates selected by the Ministry to participate in this comparatively expensive programme, a number of whom would appear to have had no defined role in the future development of arts management curricula.

One unexpected outcome of the tour was that the head of the delegation, Mr Pham Viet Long, subsequently wrote a book entitled *Du Khao Hoa Ky – Sau Tham Hoa 11 Thang 9* ('America Study Tour – After 9:11', Literature Publishers, 2002), which combined notes on the US arts management sector with observations on life in New York in the immediate aftermath of 9:11.

19-27 October 2002 Melbourne/Sydney (Australia)

Visiting Arts began drawing up ideas for the Australia Study Tour in December 2001, however, as with the US Study Tour, it was decided that a host agency was required in-country to provide detailed planning and guidance for the project. Tim Doling approached Asialink and the University of Melbourne School of Creative Arts in December 2001 and this partnership was formalised in January 2002. Asialink was asked to draw up a detailed itinerary for the Study Tour, based on a concept devised by Gerald Lidstone and Tim Doling, aimed at making connections with the previous study tours (eg by comparing similar types of arts organisations) and relating what was

seen to the content of the Visiting Professor seminars. While Asialink compiled the itinerary for the Australia Study Tour and carried out all the in-country arrangements on Visiting Arts' behalf, the form of the week was substantially shaped by Visiting Arts, based on Visiting Arts' in-depth knowledge of the Australian arts infrastructure (see the Visiting Arts/UNESCO *Asia Pacific Arts Directory* – Australia chapter) and drawing heavily on its experiences in organising the UK and US Study Tours of 2000 and 2001 respectively.

It was decided that the study tour would comprise a nine-day visit to Melbourne and Sydney (see Appendix E for the full itinerary). The visits to Melbourne and Sydney were designed to complement each other, not only by incorporating visits to different types of arts institution but also by looking at different aspects of common problems (eg in Melbourne discussions on funding focused on non-government funding, while those in Sydney focused on government funding).

In conjunction with Asialink, Visiting Arts determined that the study tour should also focus on arts programme development, audience development and marketing, funding, training and curriculum development. Visits to arts organisations also took place to illustrate the practical implementation of these areas and to highlight the close relationship between arts management teaching and practice, either by means of university lectures and seminars given by practising arts managers or through the organisation of university placements and internships with arts organisations.

As noted earlier, this last area is one that is particularly relevant to the current concerns of the project, since the use of the practising arts manager for teaching within the university is still a contentious issue in Viet Nam.

One of the speakers on this tour was Robyn Ayres, Executive Director of the Arts Law Centre of Australia, who was subsequently invited to present the seminar on Copyright and Performing Rights as part of the Visiting Professor programme (see p 48).

The Australia Study Tour proved to be complimentary to the previous two to the UK and the USA. Some of the practices observed, such as marketing and fundraising, were seen to be essentially the same in all three countries. At the same time essential differences could also be seen, particularly in relation to state funding and the 'arms length' principals of funding delivery, and of a 'state' system running in parallel with a national system. This provided the context for considerable discussion on both arts policy and practice. As with the other study tours, delegates could see the importance given to arts education programmes within national policy; this area would be further explored in the last of the Visiting Professor seminars in 2004.

As on previous study tours, the delegates were able to network and make contact with colleagues at different levels ranging from government agencies and arts companies to networking organisations such as Asialink.

29 March-6 April 2003 **London/Manchester** (UK)

Senior staff members from the Ministry of Education, the Ministry of Finance and the Government Office travelled to the UK with the Ministry of Culture and Information project partners to undertake a study tour to London and Manchester designed to introduce the potential benefits of the project to key representatives of other ministries

and government agencies whose support will eventually be needed to push through the new curriculum.

The response was very positive; delegates found the tour very useful as a means of understanding the potential benefits of professional arts management. Feedback received since this study tour from the Ministry of Culture and Information also indicated that the study tour proved to be of immense value in shaping opinion and persuaded even the most sceptical of individuals of the potential value of the project to Viet Nam and the need for good arts management practice from policy through to implementation.

The relationship between the (DCMS) Department of Culture, Media and Sport, the Arts Council and their regional offices was explained in the initial sessions, then visits to each of these showed how they worked in partnership with many agencies and organisations to deliver a range of research and resources, including funding to arts organisations. The visits to the arts organisations in turn provided delegates with first-hand experience of the roles of these organisations, their current concerns and how they fit into the arts context and the market economy of the UK.

This study tour was designed to visit fewer selected arts organisations than the previous tour but instead to go into greater depth on the relationship between the state agencies, the commercial sector and the arts organisation. For example, on the visit to Sadler's Wells (the largest dance venue in the UK), as well as looking at the newly-refurbished venue funded in part by the National Lottery, connections were made between national policy and funding, which in this case is quite a small part of the overall revenue and earned income. In particular, the responsibilities of the venue to national policy in relation to access and education were discussed. Similarly, in the presentation on Creative Partnerships, a major highly-funded Department of Culture, Media and Sports/Arts Council initiative, the way in which cultural policy was able to work across different ministries to achieve social objectives was examined closely. In Manchester innovative buildings such as the Lowry were visited to show how this type of very large new arts venue could be part of a strategy for the regeneration of a city; and what were the key elements for the success of this type of investment. At the Contact Theatre Manchester the emphasis was on how new audiences of young people could be developed by innovative management of a theatre and allied outreach and education projects. In London at the end of the tour the Hackney Museum was included to show how a local borough museum related to its local community. Hackney was chosen because this is the London borough with the highest Vietnamese population (and a cultural centre) in the UK. Each organisation visited was chosen to exhibit a particular part of cultural policy in action and a detailed written briefing was supplied in Vietnamese in advance of the tour (see Appendix F for the full itinerary).

Overseas Internships and Overseas Research Fellowships

As conceived by the Ford Foundation in the course of its original discussions with the Ministry of Culture and Information, the Overseas Internships and Overseas Research Fellowships were envisaged as two complementary but separate areas of international programming activity.

However, as Visiting Arts subsequently pointed out in its *RESEARCH REPORT Arts Management in Viet Nam: Towards a Market Economy*, 'it is important not to

underestimate the potential difficulties involved in organising.....Internships. For instance, overseas theatre companies, art galleries and other arts organisations working directly in a market economy context are unlikely to accept academic staff as Interns. The reason for this is that most contemporary arts organisations in the UK, USA, Australia, Hong Kong or Singapore have lean, high-powered and high-tech administrations with little time or money to spare. In this environment it would be difficult enough to secure internships for experienced Vietnamese arts managers, but very few such organisations would agree to take on academic staff who have no previous knowledge of the workings of an arts organisation. Furthermore, even if such internships could be arranged they would not provide training, indeed there is a danger that the interns would end up simply being given menial tasks in order to keep them occupied.'

The other key issue which emerged only after the project had got underway was that the standard of English displayed by Internship and Research Fellowship candidates was relatively low, making the task of identifying a host organisation even more difficult.

Although an attempt was made to organise some Internships and Research Fellowships in Australia, this did not come to fruition owing to that country's restrictive student visa procedures, which in 2001 left the Ministry with little choice but to abandon at the last minute a proposed internship in Adelaide for Dr Luong Hong Quang. Consequently, with the exception of the trips to Thailand and Germany organised independently by VICAS at the start of the project, all of the Internships and Research Fellowships took place in the UK.

Whilst the lack of English skills undoubtedly restricted the learning capacity of both Interns and Research Fellows, the issue of finding suitable placements for members of academic staff with no previous experience in arts management was to some extent overcome by blurring the distinction between Internships and Research Fellowships. In this way, the programme for both Interns and Research Fellows was devised in such a way as to permit both to observe more than actively participate in the work of their host arts organisations, and since this occupied only part of the week, they were also able to attend year 1 arts management classes at Goldsmiths College and (in a special programme organised by Visiting Arts) to meet with other arts organisations or attend arts programmes.

At the end of their three months in the UK, the outcome for the Interns and Research Fellows was not so much learning specific skills as understanding the different working context in the west, including management hierarchies and structures and the degree of responsibility afforded to lower level staff. In this way, even if they had been placed in a Marketing Department they would not be equipped with the specific skills to run a Marketing Department but would leave with an understanding of the potential.

Above all however, much of the three months was spent coming to terms with the huge differences in culture and the different methods of human communication employed by arts organisations in the west.

Some Interns and Research Fellows have engaged actively with the project since their return to Viet Nam, while others have yet to be given a specific role.

Specific outcomes from each of the Internships/Research Fellowships are noted below:

Summer 2000 Viet Nam Institute of Culture and Information Studies delegation to Thailand (undertaken without the knowledge or involvement of Visiting Arts). This trip was entrusted to the organisation of a tour company and apparently comprised visits to cultural centres and shows in both Bangkok and Chiang Mai, though it did not involve visits to any of the universities which offer arts management training courses and contributed nothing whatsoever to the project.

Summer 2000 Dr Nguyen Tri Nguyen (Viet Nam Institute of Culture and Information Studies) studying 'European Culture and Economy' at Bochum University in Germany (part-funded through the project without the involvement of Visiting Arts). Shortly before Dr Nguyen's departure, Visiting Arts was asked to arrange for Dr Nguyen to spend an additional two weeks at the International Centre for Culture Management in Salzburg prior to his return to Viet Nam, which he found useful. He has subsequently, towards the end of the project, proposed how a taught PhD course could relate to a BA and MA at HCU (see below). He also attended the last curriculum design seminar to develop co-operation between the project partners.

September-December 2001 Mr Truong Nhuan (Ha Noi Youth Theatre) with Contact Theatre in Manchester and the National Theatre in London, also sitting in on year 1 lectures from the one-year MA in Arts Administration and Cultural Policy programme at Goldsmiths College, University of London (UK). Since returning to Viet Nam, Mr Nhuan has written several articles introducing the management experience and performing arts of British theatres for different newspapers, including *Thanh Nien (Youth)*, *Van Hoa (Culture)* and *Tien Phong (Avant-Garde)*. In February 2002 he was promoted by the Ministry of Culture and Information to be Deputy Director of the Youth Theatre. He developed a project of 'viewer development', building the brand of the Youth Theatre on the Internet (<http://www.nhahattuoiatre.com>), and co-operating with the Viet Nam Television to broadcast the company's work on their VTV1 channel. His work on strategic marketing for the Youth Theatre has increased the theatre's attendance and income since 2002. He has taken part in different workshops and seminars on performing arts and arts management, for example the *Beijing 2003 International Theatre Festival*, and represented Viet Nam at the *30th Congress of the International Theatre Institute* in Mexico, 2004. Mr Nhuan was also appointed director of a Ministry of Culture and Information research project entitled 'Study of the Actual Situation and Solutions to Enhance the Marketing Activities of the Youth Theatre (Ha Noi) and the IDECAF Stage (Ho Chi Minh City)'. This study culminated in a 70 page report, and it is hoped that this can be made available to HCU for use on their new programme. Given his experience in both practice and research, it is also hoped that Mr Truong Nhuan will be give a more substantial role within the development of new curricula, particularly at HCU.

September-December 2001 Dr Le Thi Hoai Phuong (Viet Nam Institute of Culture and Information Studies) with the Lyric Theatre and the Young Vic Theatre in London, also sitting in on year 1 lectures from the one-year MA in Arts Administration and Cultural Policy programme at Goldsmiths College, University of London (UK). Since her return to Viet Nam Dr Phuong has participated in numerous Visiting Professor seminars, but she has not been given a specific role within the project. She has completed a large report on cultural policy in the UK for her institution but this has yet to be used or integrated as a learning resource for students. At the time of writing Dr Phuong has

been awarded a Fulbright Scholarship to study cultural policy in the United States; it is hoped that on her return in 2005 she will be given a more specific function as part of the Project Team.

As Mr Truong Nhuan and Dr Le Thi Hoai Phuong were the first two interns, particular care was made to make their experience as positive as possible. An example of type of interim report created to ensure they were able to gain the most from their experience is at Appendix M

September-December 2002 **Dr Le Thi Minh Ly** (Department of National Heritage, Ministry of Information and Culture) with the British Museum, Victoria and Albert Museum, National Trust, Hackney Museum and Horniman Museum, also attending lectures from the MA in Arts and Heritage Management programme at London Metropolitan University and the MA in Arts Administration and Cultural Policy programme at Goldsmith's College, University of London, see Appendix G. Following her return to Viet Nam Dr Ly was promoted to Deputy Director of the National Cultural Heritage Department and has since been able to apply what she learned in the UK very effectively, though again, regrettably, this has not yet been harnessed by the project partners for the benefit of the project. On her return to Viet Nam Mrs Ly, together with colleagues and on behalf of the Vietnamese Government, started to create a project to 'Establish a Master Plan for the Museums System of Viet Nam to 2020'. She identified interesting areas of public service within the UK Museum system which could be applied to the Vietnamese context - eg education policies and outreach work linked to schools and strengthening and defining the role of local museums, establishing 'hubs' in different regions to inform her plan. It is intended that this Plan for Museums will be used directly to establish the national spending commitment for the sector. Mrs Ly was also instrumental in establishing the new Cultural Heritage Association of Viet Nam, which is the first professional, non-governmental organisation for protecting and promoting the Vietnamese cultural heritage. She was appointed a member of the Central Committee of the Association, Deputy Head of the International Relation Division, and a member of Museum Division. She has already organised several professional Museology and Conservators' Training Workshops in Viet Nam. Mrs Ly is currently working on a range of museum projects with the Viet Nam History Museum, the Viet Nam Natural Museum, the Museum of Traditional Medicine and Pharmacy of Viet Nam, and the Ethnology Museum of South East Asia, as well as further projects on the preservation of the intangible cultural heritage, concerned with Traditional Handicraft Villages, the Conservation of Handicraft Villages of Ethnic Minorities and Intangible Cultural Heritage Education in Schools. Mrs Ly organised a return trip to the UK in June 2004, together with other officials from the Ministry of Culture and Information. She worked with the Museums, Libraries and Archives Council, the British Museum Association and Jasper Jacob Associates, a Consultant Agency for Museum Design and Exhibitions. She subsequently invited Mr Jasper Jacob to Viet Nam to visit and exchange experiences with colleagues in Vietnamese Museums and is now fundraising to enable Mr Jacob and his colleagues to participate in the 'Project of the Museum of Traditional Medicine and Pharmacy of Viet Nam'. Mrs Ly has established a network of contacts within UK museums and intends further project collaborations as funds permit. Her ambition is to develop formal co-operation between the UK and Viet Nam at ministry level. In the subsequent two years since her time in the UK she has through her ministry built on traditional contacts with UNESCO and ICOM to now include international co-operation with a range of partners such as the Royal Museum of

Mariemont in Belgium, the Center for Folklife Festivals and Heritage, the Smithsonian Institute, the Department for National Cultural Properties of Korea and other Korean Museums, the French Museum Association, the Guimet Museum, the Quai Branly Museum and the United States Asia Society. The focus of these relationships is to develop projects that extend and exchange knowledge in both exhibition planning and the preservation of cultural heritage.

August-December 2003 **Dr Luong Hong Quang** (Viet Nam Institute of Culture and Information Studies) studying street arts and festivals and also sitting in on year 1 lectures from the one-year MA in Arts Administration and Cultural Policy programme at Goldsmiths College, University of London (UK), see Appendix H. Since his return to Viet Nam, Dr Quang has participated in numerous project activities. He produced a report on the issues of policy, legal framework and funding of street arts, based on his research in the UK. He has also contributed actively to numerous Visiting Professor seminars, making a considerable contribution based on his overseas experience but equally helping to create a group dynamic that greatly assisted the presenters. After the Visiting Professor seminar on Arts Education he and colleagues at VICAS produced 10 case studies on arts education projects organised by Thai Duong Theatrical Company, by a Children's Cultural House and in theatre, opera and museums. These categorise the projects into three models (old, mixed and new) based on their different characteristics. These case studies are intended to assist teaching and future courses in the discipline as they contain both analysis and discussion points. Together with Ms Do Thi Thanh Thuy he has also researched and edited a glossary of arts management terms and concepts, again for use in course teaching at VICAS and HCU. Dr Quang has also written seven papers as part of a series (2003-2004) on 'Arts Management Knowledge' in *Culture and Arts Magazine*. These have combined research from key books and papers, lectures in Goldsmiths and Dr Quang's own observations of arts management in the UK. Again these are intended as future teaching source material for the new curricula. Given his overseas experience, commitment to the project and prodigious academic output it is hoped that Dr Quang will be given greater responsibility in future for VICAS's efforts to develop a taught PhD programme.

September-December 2003 **Ms Nguyen Thi Anh Quyen** (Ha Noi University of Culture) studying arts education with a short placement at Soho Theatre, also sitting in on year 1 lectures from the one-year MA in Arts Administration and Cultural Policy programme at Goldsmiths College, University of London (UK). Since her return to Viet Nam Ms Quyen has participated in several seminars but has not been given an active role in Ha Noi University of Culture's curriculum development work. However as a consequence of this internship she has been awarded a scholarship to study an MA in Arts and Heritage Management at London Metropolitan University (UK), the same course as that studied in 2002-2003 by **Mr Bui Hoai Son**. It can only be hoped that on her return in 2005 she will be allocated a more concrete role in the project.

Overseas MA Scholarships

At the outset Visiting Arts presented a range of budget options to the Ministry for the organisation of Masters degree programmes, including courses in the UK, Australia and the USA. Ultimately the Ministry itself opted to arrange most of the MA Scholarship programmes in the UK, mainly because it was cheaper - MA courses take one year in

the UK compared to the two-year courses offered in Australia and the USA and they could thus get more MAs for their money.

Funds remaining from Visiting Arts' initial development grant were reallocated with the agreement of the Ford Foundation to permit Mr Nguyen Van Tinh, Deputy Director of the Ministry's International Relations Department, to undertake a one-year MA in Cultural Policy at City University in London.

In practice the MA programmes proved to be of excellent value, not just in terms of their specialised course content but also due to the fact that they have immersed participants in a foreign culture and thus enabled them to learn different ways of thinking. In the case of Ms Pham Bich Huyen the MA has enabled her to take the bold step of moving to the Culture Management Department of HCU. This is a logical move as her experience can be used to greater effect here in progressing the aims of the project.

However, as with the Internships and Research Fellowships, some of those who have studied overseas have yet to be given an active role in the project.

Specific outcomes from each of the MA Scholarships are noted below:

2001-2002 Mr Bui Hoai Son (Viet Nam Institute of Culture and Information Studies) – one-year MA in Arts and Heritage Management programme at London Metropolitan University (UK), see Appendix I for a report on his time in the UK.

After completing the course Bui Hoai Son was promoted to be in charge of a division of VICAS. He is currently undertaking a PhD on heritage management and will complete his dissertation on *Festival Management in Rural Areas of Viet Nam* in 2006. After that he will be responsible for tutoring PhD students. In relation to the project he has completed a draft outline of a curriculum for an MA in Heritage Management, which refers extensively to the curriculum of Heritage Management at London Metropolitan University.

Mr Son has also carried out two case studies on the Thai Duong Theatrical Company and Phu Nhuan Theatre in Ho Chi Minh City, concentrating on cultural marketing, fundraising, a SWOT analysis and the application of SMART objectives to explore how the companies currently function in the Vietnamese economy. It is encouraging that Mr Son has already found a way to apply his understanding of management processes to a practical situation (the response from the companies involved has been very positive) and link this to his academic context, as this was one of the desired outcomes of the project.

His improved English skills have meant that he has been able to participate in various workshops relevant to Heritage Management, such as the International Conference on the Preservation of Intangible Cultural Heritage in Beijing, and the Asia-Europe Seminar on Cultural Diversity and Cultural Exchange in the Framework of Globalisation in Ha Noi and the Conference on the Values of Brass Percussion in the Asia Pacific Region in Ha Noi, as well as seminars on Communication in Manila (2003) and at Cornell University (2004). He also participated in a study tour to Canada in 2004.

2001-2002 Mr Nguyen Van Tinh (Deputy Director General of the International Co-operation Department, Ministry of Culture and Information) - one-year MA in Arts Management at City University in London, organised outside the main project programme but funded with the agreement of the Ford Foundation from unspent funds previously allocated to Visiting Arts for its preliminary year activities; Mr Tinh's MA was never envisaged as an integral part of the project and in view of his senior position within the Ministry he has not been able to participate directly in it - see Appendix J.

2002-2004 Ms Do Thi Thanh Thuy (Viet Nam Institute of Culture and Information Studies) - two-year Master of Business (Arts & Cultural Management) programme at the University of South Australia (UNISA), Adelaide (Australia), see Appendix K.

Since returning to Viet Nam, Mrs Thuy has started teaching Fundraising and Sponsorship at undergraduate level at HCU and has also contributed to the development of PhD training at the Viet Nam Institute of Culture and Information. She has undertaken four case studies on arts education activities and programmes organised by Viet Nam Museum of Ethnology, Viet Nam Opera and Ballet Theatre, Ha Noi Conservatory of Music Hanoi Pioneers' Palace. This has led to her being commissioned to write a report on the current situation and make recommendations for the development of arts education in Viet Nam.

Together with colleagues, Mrs Thuy has collected, translated and edited arts management materials for *Arts and culture management Terms*, a glossary for practitioners and academics. She was also part of a group organising (and translating for) seminars on the *PhD Training Programme in Cultural Studies* organised by VICAS in 2003 and an *Asia-Europe Seminar on Cultural Exchange and Cultural Diversity* for the Ministry of Culture and Information in Ha Noi, September 2004.

She has also written papers for, and participated in: the *Seminar on the Management of Phu Giay Festival in Nam Dinh Province in the Development Process* held by VICAS in Nam Dinh province (17-18 April 2004), the *ASEAN-COCI Preparatory Meeting on the Symposium and Publication on Maritime and Waterways* organised by the ASEAN-COCI Sub-Committee on Culture in Kuala Lumpur, Malaysia (9-12 October, 2004), the *Asia Cultural Co-operation Forum 2004 under the theme Creative Asia* organised by the Government of the Hong Kong Special Administrative Region in Hong Kong (14-17 November, 2004), and the *Global Youth Exchange Programme 2004* organised by the Japan Ministry of Foreign Affairs in Japan under the theme *Discovering True Cultural Wealth - Future of Culture in the 21st Century* (21 November-4 December 2004).

2003-2004 Ms Pham Bich Huyen (Ha Noi University of Culture) – one-year MA in Arts Administration and Cultural Policy programme at Goldsmiths College, University of London (UK), see Appendix L

After graduating from the MA in Arts Administration and Cultural Policy at Goldsmiths-University of London in the academic year 2003-2004, Ms Huyen returned to HCU. She then moved from the Library Science Department to the Arts Administration Department in order to apply directly what she had learned into the development of the curriculum. As a result of undertaking the degree and the acquisition of overseas knowledge and skills in Arts Administration and Cultural Policy, she has since been promoted to Deputy Head of the new Department.

Ms Huyen has contributed to the process of devising the Culture Management curriculum through a variety of tasks, working on content, the overall structure and the time commitment required of staff and students. She is also developing material for specific subjects such as Cultural Industries and Research Methodologies. Ms Huyen has also participated in meetings and conferences to develop the programme within the university and with external partners, and has taken on the role of 'general secretary' or senior administrator for the new curriculum. She and her colleagues have successfully steered the programme proposal through the final stage with the Board of Science of the Ha Noi University of Culture and are currently preparing to submit the programme for approval by the Ministry of Culture and Information and the Ministry of Education and Training in February 2005.

Ms Huyen has also organised a conference/workshop on Developing Teaching and Learning Methodology in Arts Management, continuing the work started in the Visiting Professor seminar of December 2003. This concentrated on looking at student-focused methods of learning with a view to developing individual creative potential. She also devised the workshop in a new way, which focused on group discussions and group presentations so, as she puts it, 'everyone had the opportunity to think, discuss and present their ideas'. This conference/workshop, held on 21 January 2005, was seen to be very successful by participants and the first of its kind in her department and in HCU. To be able to introduce this way of working is in itself a considerable achievement within this context.

She has developed and is now giving lectures on Strategic Arts Marketing for third-year students. These use active learning techniques that have already become popular with students. She is also working on a group of related projects ranging from writing articles for the Scientific Newsletter of Ha Noi University of Culture and translating some core textbooks on new subjects, to managing students of the department in new ways in order to enhance the quality and the efficiency of the work. Her study abroad has been fully capitalised upon by HCU and she has been given the responsibility and position to contribute fully to the aims of the project.

Visiting Professor Seminars held in Viet Nam

The Visiting Professor programme was devised to provide core teaching material on a range of different arts management subjects for the project partners, and at the same time to offer practical training to arts managers, whose attendance at the seminars would help ground the teaching in arts management practice and provide case study material for course development.

Seminars were initially structured by Gerald Lidstone with each seminar leader to provide a balance of provided information and active learning. This was based upon the experience of delivering a range of arts management seminars in many different cultural contexts, where it was essential to use the specific cultural knowledge of participants to adapt the content and learning process of the seminars to be relevant and practically useful.

The delivery of these seminars posed a particular challenge, since standard western delivery norms are inappropriate for presenting seminars through the medium of a foreign language in a context where systems are so markedly different from those of the west. On occasions, for example, it was apparent that theory had not been understood

at all because of the enormous difference in cultural context. However the activity-based learning techniques picked up those areas where effective learning had not been achieved and indicated where revision was necessary.

Working through translation¹² meant that each seminar had to be very carefully planned so that a coherent body of material was completed within the seminar, and participants felt that they had not finished half way through a subject area. This had to be judged carefully as the volume of material covered could only be about 60-70% of that covered without translation. During seminars all spoken text was reinforced with OHPs in translation which delegates found essential to enhanced comprehension. All seminar materials were translated so that delegates could take away extensive paperwork that could be referred to when putting the learned principals into practice.

Seminar leaders were chosen with great care, so that in many cases they had had some experience of working in translation before. They were also selected as individuals who could work through a 'process-based' form of delivery that was not dependent on culturally-specific case studies. Case studies are an attractive form of presentation (and often provide an example to emulate) but are only useful if the underlying principals can be applied in the host culture. In the case of Viet Nam the context is so different from that in the USA, Europe or Australia that 'case studies' that work in those contexts usually appear as 'something for the future' but can not be applied to the current cultural context. In some other contexts/cultures it may be possible to teach through a deconstruction of case studies, however in this context two cultural factors worked against this. Firstly the Vietnamese education system prioritises a repletion of 'knowledge' rather than analysis, which means that there is a tendency to try to copy examples rather than just use them as a guideline of used principals, and secondly there is also a sense that the Vietnamese context is unique and that any case study of real value should come from a Vietnamese context.

This may appear contradictory; on one level the Vietnamese context is unique, however it does currently resemble other international contexts both culturally and economically, or at least phases they have gone through¹³. The important point is that future development will be uniquely Vietnamese – it cannot go through the same exact phases (or solutions) as other countries but needs to develop its own approach. That is why the seminars were constructed to be process-based, to provide a method of analysis of problems in different cultural areas – with the participants providing the insight and knowledge of the cultural context – to which the processes could be applied. Of course, case studies were used in most seminars, but to illustrate a way of thinking rather than to provide models just to be copied.

It should be noted that when precise instruction was given¹⁴ for practice-based exercises they were invariably completed successfully by Vietnamese participants much faster than they would have been in many countries of Europe.

¹²It should be noted that nearly all seminars were simultaneously translated at such a high level of professional skill that it would not have been possible to have gone through material any faster.

¹³ Particularly certain Eastern European economies which are moving towards a market economy.

¹⁴ This needed to be more extensive and formal than in a European context.

All of the seminars in this series were designed to require active participation from delegates. They were asked to demonstrate each day through small group exercises that the content for that day had been understood and could be applied to the local context. This process culminated on the last day of each seminar with group presentations that showed how the subject they had been through could be applied in a concrete way to their own arts¹⁵ organisations. As part of these presentations all participants were required to critique, evaluate and respond to the presentations of colleagues.

From the first seminar (undertaken in the pre-project phase of developing the original Needs Analysis) it was noticeable that the expectation of the participants was that a 'theory' from another context/country, or a number of 'theories' for each subject area would be presented and that this would then be 'applied' top down to subject areas such as arts marketing, festival management or arts education rather than a developing a methodology of practice that encouraged the application and understanding of the cultural¹⁶ context it was being developed for.

As noted earlier, it is unfortunate that throughout the project there has been a marked reluctance to involve practicing arts managers in the seminars¹⁷, denying the project partners the opportunity of learning from the practical experience of those working in the sector. This has also hindered the development of case studies for use in future arts management teaching curricula.

Towards the end of the project this reluctance to some extent diminished (at least from the education partners) as it was seen by some how the education institutions were directly linked to the professions by providing future employees. There was also the beginning of a realisation that it may be difficult to teach a practice-based subject without having any direct experience of the subject - and that this experience could or might be provided by certain individuals from the cultural professions.

Despite this problem, the Visiting Professor programme has proved an effective and successful aspect of the project, helping to raise awareness of a range of different contemporary arts management issues.

Regarded as cost-effective by the Ministry since they reached a large number of people, the seminars were also popular with participants since they were delivered in Vietnamese through an interpreter and were accompanied in most cases by extensive backup material, again in Vietnamese.

It was key to the success of these seminars that the level of translation was exceptionally high, with the same translator for each one. This meant that terminology remained consistent, and as the translator also accompanied the study tours, regular references linking the seminars to what had been experienced internationally were made easier. The quality of seminar delivery was further enhanced as the translator had a keen interest in the material, understood the main concepts to be communicated and

¹⁵ Or educational organisations.

¹⁶ Also political, economic, social and technological.

¹⁷ Although the 'connexion with arts organisations in training' was identified as one of the most useful lessons/skills learnt in the first Curriculum Design seminar.

assisted greatly, not only in the literal translation but also in the 'cultural' translation of ideas – in some cases a very difficult task.

An evaluation of the seminars in terms of a comprehensive account of participant's comments was undertaken by MOCI for each seminar. These are a valuable indicator of what was achieved and what were the main needs for the future, as seen from the perspective of the participants. This summary was only made available to Visiting Arts at the end of the project and might have been more usefully used to develop seminars if it had been available as the project progressed. Although the collation of comments is very clear, the number of participants endorsing each comment is not, so any particular point may have been made by all or by one participant¹⁸. However, the authors of this report have taken into account the weight of informal feedback from participants that was provided at the end of each seminar through 'timetabled' discussion. This informal feedback was also added to by the MOCI, which talked to seminar participants and their organisations throughout the programme.

The first two seminars were designed to work together, with the first Curriculum Design seminar taking place half before and half after the first Strategic Marketing seminar. The choice of subsequent seminars was based on the original proposed list from the needs assessment, but then adapted and renegotiated with MOCI as the project progressed.

See Appendix N for Seminar Proposals and Appendix O for Seminar Schedules.

Curriculum Design

June 2001 – Gerald Lidstone (Goldsmiths College, University of London, UK)

(a) Overview

As these were the first seminars it was necessary to establish a way of working that delivered content relevant to the Vietnamese educational and cultural context and also to develop learning strategies that would work through translation and in themselves demonstrate techniques that could be used in the future by participants.

Delegates commented that participating in this active form of teaching was very different from previous seminars they had attended outside of the project and that understanding the learning strategies used by the seminar leaders was nearly as important as the content of the seminar.

The purpose of the Curriculum Design seminars was slightly different from the others in the series in that they not only provided the content for designing curricula but also looked at how each of the other/future seminars could be used to feed into new curricula. That is the reason why this seminar took place before the Strategic Marketing seminar and concluded after it. Delegates were able firstly to go through the process of designing a new arts management curriculum for a specialist area and then to consider how the material provided in the marketing seminar could be adapted for the Vietnamese context, both for practitioners and for the purposes of education.

¹⁸ One area of interest from the feedback forms (in the section where participants were asked to identify content in a seminar that they felt was not covered but should be) was the frequency of requests for areas that had been covered or were not in the title/scope of the seminar.

Delegates quickly grasped the overall concepts of the design process and at the end of the first three days were working in groups to produce a number of models for arts management curricula. This process provoked a number of issues that were keenly debated by the group – these related mostly to ways in which new curricula could be developed in relation to both existing educational regulations and the changing needs of the different art forms - theatre (modern and traditional), music, visual arts, etc.

The key point that emerged from this process (that had been commented on in the original Needs Assessment) was that effective new curricula could only be developed with input from education specialists, professional arts managers and Ministry personnel working together. In order that new curricula would provide the framework for arts management training for the future, these curricula would have to change regularly in order to keep pace with changes in the economy, society and the arts.

The last one and a half days of the Curriculum Design seminar (held after the Strategic Marketing seminar) were concerned with how material such as that presented in the marketing seminar could be adapted to provide a course unit in Marketing.

However, an important element of the seminar was the visit to the Youth Theatre. This was undertaken as an example of a teaching/learning process used in the UK, where the organisation presented its overall profile and mission to delegates (in this case performing the role of students) who then questioned the management of the Youth Theatre on a range of aspects relating to the company's operations. The Youth Theatre representatives were extremely open and co-operative throughout this session, providing an excellent example of how this type of teaching technique could be used.

At the end of the seminar, in addition to producing models for future curricula, the group also discussed in some detail a range of key issues (see Appendix O).

(b) Participant feedback

The overall response was positive, although some felt that combining the first two seminars was too intensive and required the commitment of too much time away from their workplace. Subsequent seminars were delivered individually (with the exception of the last two), however at the start of the project it was felt that there was an advantage to being able to demonstrate how material from the first arts-specific seminar (Strategic Marketing) could be developed into course material while it was still fresh in the minds of the participants.

Some useful points emerged in relation to content; these were dealt with in the first seminar and other related points which arose subsequently were covered in later seminars. It was also felt that in parallel with developing new curricula there needed to be teacher training to 'review teaching methods to motivate students' and instruct on 'how to conduct a lesson'. This was not within the direct remit of the project, however the issue of how students were taught was addressed in subsequent seminars, in particular in the one devoted to Teaching and Learning (December 2003), where emphasis was placed on understanding how learning outcomes were related to teaching methodology as well as content.

Another key area identified by participants as ‘useful’ at this early stage (and discussed subsequently throughout the project) was how to incorporate practitioners from arts organisations. The issue has considerable cultural, political and educational concerns attached to it (see the general note above in relation to the selection of seminar participants), however by the end of the project concrete moves were being made by the education partners to find structural solutions to utilising practitioner skills into the new curricula.

Strategic Marketing

June 2001 – Gerri Morris (Morris, Hargreaves McIntyre, UK) and Gerald Lidstone (Goldsmiths College, University of London, UK)

(a) Overview

This was the first of the subject-specific Visiting Professor Seminars. Those delegates who also attended the Curriculum Design seminar (mainly from the project’s academic partner organisations) were specifically looking at ways to develop the seminar material into course units, as well as considering new techniques in marketing.

At the time the Ministry of Culture and Information intended to ask two of the delegates to teach a version of this seminar to colleagues in the following year. Since this seemed a good idea and a way of further disseminating the material from the seminar in an appropriate way, the Visiting Professor, Ms Gerri Morris, offered assistance with areas of presentation and structuring of teaching. However it was soon realised that there was a great difference between understanding the material and being able to teach it, particularly to practitioners if the trainer had no professional experience in the subject. This was an issue that would occur throughout the project (see the introduction to this section above).

As with the Curriculum Design seminar, the combination of delegates was appropriate¹⁹. In this case the participation of arts practitioners from the Youth Theatre and traditional theatre and music companies were essential to the success of the seminar, as it had been designed to take delegates through a process of developing an audience development strategy. This was presented in such a way as to enable participants to provide the details for making the process specific to the arts and society of Viet Nam.

As stated in the introduction, this form of teaching relies not on using case studies from other countries (although these can be used when appropriate) but rather on delegates being able to work through their own projects and examples to develop a strategic approach.

It was useful that amongst the group there were some practitioners who had already tried a number of the proposed techniques and understood to some degree the language and methodology of marketing. This not only enabled the seminar to work on a higher level, but also meant that participants could see that some of the proposed techniques were already being used and, with others, could therefore be adapted relatively easily into the Vietnamese context.

¹⁹ Although considerable negotiation was required to obtain a reasonable level of practitioners on the seminar.

The seminar might have benefited further if there had been more participants from enterprising arts companies who were familiar with the areas covered, as this would have indicated to others what could be achieved relatively easily by applying strategic thinking to the development of audiences.

The final presentations were of a high standard²⁰, showing that delegates had understood the whole process of audience development as one that is based on research and process rather than 'sales/advertising/PR' or large marketing budgets.

Within the time of this seminar it was not possible to go into detail on areas of publicity, advertising and specific techniques such as copywriting – however it was intended to pick these areas up in subsequent seminars.

It should be noted that the seminar material provided was extensive, in particular the Marketing Handbook²¹, which provided each delegate with essential marketing material in Vietnamese.

(b) Participant feedback

Again in feedback the teaching methodology of this seminar was commented on as being one of the areas most learnt from. It was noticeable that key areas such as marketing in a strategic (scientific) way, understanding the difference between product- and market-led approaches, how arts marketing differs from other marketing, and marketing as a management process, were all identified as 'useful lessons' learned from the seminar. However it was the 'other comments' section of feedback that provided additional useful response by identifying three key areas:

*'That heads of arts organisations should attend the seminar, because without their understanding and support it would not work' and
'I hope theatres will apply and use knowledge from this seminar'*

The first point has come up in similar seminars in other countries and elicits no easy answer – often heads of arts organisations feel that they cannot take time off to attend seminars, or maybe more importantly there is an issue of status in that they think that they should only be in a seminar of other 'heads of organisations' and not with their staff who have actual responsibility for marketing²². However, as the participant correctly identifies, without their support it would be difficult for staff to implement what they have learnt – also using the marketing process as a management tool within an organisation would be problematic or even impossible. To some extent there was some attempt to address this through the Study Tours, where some artistic directors were introduced to marketing practice in overseas contexts. However there was no effective mechanism for them subsequently to pass on this experience to others.

²⁰ In all of these process-based seminars participants were asked to make a short presentation demonstrating how they would apply the principals learnt on the seminar to a project of their own

²¹ A 66-page document provided by Gerri Morris of Morris Hargreaves McIntyre.

²² Although it was interesting to note that in the second Marketing Seminar in Ho Chi Minh City, one 'head of an organisation' brought two assistants with him to undertake the work in the seminar while he watched and then presented their work.

'There should be follow-up seminars every year ... so that participants' knowledge can be updated ... and they can share their experiences'.

This was a useful and valid comment, but one that indicated the ambition and limitation of the project. While hoping to make the link between arts education (at degree level) and the profession to advance the process of curriculum design (the main aim of the project) practitioners were also identifying the very real need to provide training directly to arts organisations. It was hoped in the long term that newly-trained graduates would go some way to addressing this need, but at the same time practitioners in the short-term (the next five years) would benefit from a large scale upgrading of all areas of arts management skills – however this is essentially outside the remit of this project²³.

Fundraising and Sponsorship

April 2002 – Philip Spedding (Arts for Business, UK) and Gerald Lidstone (Goldsmiths College, University of London, UK)

(a) Overview

This seminar was structured in the same way as the first Strategic Marketing seminar. Background information was given on the development of fundraising in the European, American and some Asian contexts. A clear distinction was made between the different forms of funding (state/regional/city grants, patronage, donations and sponsorship), looking clearly at the motivations for each, particularly sponsorship in relation to marketing and corporate social responsibility. Participants were asked to come to the seminar with their own projects to work on to develop a fundraising strategy. Each day of the seminar a new topic was introduced and developed. As before, on the last day they presented to the whole group their proposals for discussion.

With the discipline of marketing, the onus for development is very much based on the ability of the arts organisation, where the learnt skills from the seminar can be directly adapted and applied. In the case of fundraising the political and economic environment and particularly the understanding/willingness of commercial companies to participate²⁴ is a key factor in achieving success. With relatively few indigenous companies involved in serious sponsorship, the emphasis of the seminar developed towards arts companies being able to make a case for their continued or increased state funding or for funds from the few foundations supporting the arts in Viet Nam.

There was explanation as to how Arts and Business had developed as an organisation from within the UK cultural context in parallel with a state funding system and how many countries had adopted a similar independent structure for an agency performing the same function. There was considerable interest in how the legal and state funding structure and cultural frameworks supported these types of organisations in other countries. The seminar could have dealt further with this aspect, but it would have involved going through the whole fundraising process. There was a sense in the final discussions that there was potential for independent fundraising in Viet Nam, for arts companies to be more self reliant and to receive a balance of both state and

²³ Although over 100 practitioners have participated in the project over five years this is only a tiny proportion of those employed in arts organisations – and many attended only one seminar.

²⁴ Understanding the benefits.

commercial/foundation funding. However there was also a sense that in the short term they would still be reliant on foundations for alternative funding sources, since commercial companies (with the exception of a few multinationals) would not understand or be persuaded by any of the corporate social responsibility or development arguments²⁵ and the marketing arguments would need considerable development to be effective.

Some participants had already received grants from foundations for projects and tended to see this as a solution, but also tended to regard the foundation as the only substitute for government, rather than one of many potential funders.

In fundraising the way forward for practitioner participants was less clear than that for marketing, as the context in which they would be working was less within their control. To develop a project would require far greater commitment and resources from their organisation. Furthermore, most had had some experience of marketing and could put their own experience into context within the seminar, whereas with fundraising most would be attempting it for the first time.

Participants from MOCI and the education partners understood the political and legal implications within the state economic and cultural framework, and were keen to see how the potential for fundraising would fit within future funding plans for the arts from government.

During the seminar it became clear from a variety of different inputs from individuals and government agencies that the future structure of arts funding in Viet Nam in the short term was not entirely clear. This made certain areas of discussion difficult or at best very speculative.

(b) Participant feedback

There was considerable feedback from this seminar suggesting that it should have covered in more detail the legal frameworks for sponsorship in Viet Nam and different models internationally. This is understandable within the current (and still developing) situation, as it is central to the development of the 'cultural, social and economic context' for independent funding to flourish, however this is a subject in itself as it would need at some point to redefine the legal status of arts companies.

It should be noted that in parallel with this seminar MOCI requested Visiting Arts to advise it on the development of governance and legal structures for a proposed National Cultural Fund which could invest in cultural projects in parallel with the Ministry²⁶.

A number of comments related to what could have been additionally covered and the suggestion that Arts and Business might advise on how they have assisted the setting up of versions of their organisation in other countries.

²⁵ As defined in October 1999 at the World Bank conference in Florence, Italy entitled 'Culture Counts'.

²⁶ See page 60, Other Outcomes

It was also encouraging to find that self evaluation, preparing resources and the development of a mission, aims and objectives for an arts organisation were seen to be useful tools for development.

However the key comment to emerge was perhaps a concern to 'change the awareness of funders to recognise the importance of funding the arts in Viet Nam'. This led to ongoing discussions on the role of MOCI in relation to *doi moi* and the future level and changing legislation on arts funding in Viet Nam. This discussion was revived in subsequent seminars, particularly that on Cultural Policy. Part of this discussion also concentrated on the need for many arts companies to be able to justify and account for their current state funding and for them to be able to present MOCI with a coherent strategy for their future development.

The feedback pointed out that there could have been more examples closer to the Vietnamese context. This was difficult as there were few if any countries with the same cultural legislation, however rather than avoiding this as an issue it was suggested that at this stage it was for arts companies to go through the process of self evaluation and project development and make funding proposals and create a record of examples and practice in Viet Nam.

It was recognised the very real problem of creating a climate for corporate sponsorship (essentially the task of consciousness raising) could not really be achieved by arts companies directly but was an issue that MOCI or a newly-created National Cultural Foundation would have to address.

Heritage and Cultural Tourism

September 2002 – Michael Hitchcock (London Metropolitan University, UK)

(a) Overview

This seminar was delivered to the same combination of Ministry (MOCI), academic partners and practitioners as before. However the practitioners came more from the regions and from more varied levels of management. The seminar was roughly of the same format as those before, but with more delivery of information and less learning activities. Following on from definitions of both heritage and tourism, the seminar examined areas as diverse as interpretation and authenticity for both heritage sites and museums, the wider issues of cultural mapping and the need for strategic management within the sector.

Allied to this seminar was an additional project activity – a study trip to Hai Duong Province, where Visiting Professor Michael Hitchcock was concurrently working on an EU-funded Asia Urbs cultural tourism project, to create case study material for the new curriculum. Shortly after the seminar a second case study trip²⁷ was organised to Yen Tu in Quang Ninh Province, led by experienced researcher Dr Luong Hong Quang (who later undertook a fellowship in the UK) and Dr Hitchcock's Arts and Heritage Management MA student Mr Bui Hoai Son, both from VICAS.

²⁷ The case studies were extensive and descriptive but needed to be adapted to highlight specific points that related to the management and curatorship of the site so that they could be useful as future course material.

(b) Participant feedback

The overall expectations for what could be covered within the time by this seminar were probably too great, and it was also clear that some of the provincial participants had difficulties understanding some of the concepts discussed during the seminar.

In the section on 'Content which is not covered but should be included' (see Appendix Q) there was a long list of areas ranging from the level of policy, in relation to heritage policy, to the politics of curatorship and to interpretation to more pragmatic areas such as insurance and basic management practice. It was noticeable that one of the comments on 'the most useful areas covered' related to 'curators as managers'. This is an area that generates much discussion worldwide and is key to the professionalisation of management within the sector.

However, the seminar showed that there was a great need for in-service education within this sector.

Curriculum Design 2 (repeat seminar)

November 2002 – Gerald Lidstone (Goldsmiths College, University of London, UK)

(a) Overview

This saw a repeat of the overarching design approach of the first curriculum seminar, but with a slightly different emphasis on the design of specific courses, which were developed in greater depth. The seminar was more informal than the previous ones, with as much time taken up by consultancy and working directly on a pragmatic plan for HCU as in formal teaching.

This seminar further developed the process and approach to curriculum design. After some initial presentations, participants worked directly on their new curriculum, with advice and support. However, in keeping with the overall ethos of this part of the programme, it was assumed that the partner institutions would have already begun to develop the curriculum planning in a practical way in the Vietnamese context. It was intended that at the end of this seminar there would be a concentration on the more technical aspects of designing courses, particularly in areas of *objectives and outcomes*, and a further consideration of different types of learning and teaching and those techniques most appropriate for the discipline. To assist with this there was a section of the seminar devoted to preparing case studies for the purpose of teaching. The participants had prepared some sample curriculum programmes prior to the seminar, which also highlighted issues to be addressed.

There was however confusion on the exact areas of responsibility between partners for developing curricula and it was found that a number of initiatives were running in parallel. An attempt was made to address this confusion in the seminar; however the division of responsibility for different curricula was only finally made clear in the last curriculum design session in 2004.

Part of the seminar concentrated on developing case study material as a tool for teaching, and this was illustrated by short case studies on fundraising and on marketing/programming for a performance venue. Attendance was smaller than at previous seminars, as this allowed more discussion on concrete areas of design that

were particular to each partner. The seminar was enhanced by the contributions of three participants who had either studied abroad or participated on internships as part of the project, and those who had participated on the Australia Study Tour were also able to incorporate their experience.

Issues such as admissions, assessment and quality assurance were covered in relation to the courses that partners had been working on since the first seminar. It was apparent at this point that there would be considerable structural problems with both designing and implementing a new Culture Management curriculum at undergraduate (and subsequently at Masters and PhD) level. There was resistance within partner organisations²⁸ to change, particularly from staff members who saw the new degree as a change from an old one²⁹ rather than an entirely new approach to train/educate individuals for a role in arts organisations that at present did not exist³⁰.

This seminar established the structure for an undergraduate course based on four themes that had been developed by HCU after the first seminar. At this point in the project considerable work was undertaken during the seminar, but between seminars and outside of the formal project structure little seemed to happen. This was not fully explained but there were obviously structural/political problems within the partner organisations which prevented the development of the new curriculum.

Much of the discussion on the proposed working structure of the new curriculum was taken up with trying to fit a coherent programme into national norms for a BA degree. This included finding a way to take on board many subjects that are part of most Vietnamese undergraduate degrees and relate to individual development rather than arts administration, eg 'defence studies' or 'human biology'. The short term solution was to put them into a first (foundation) year and then undertake the Culture Management studies in years 2 to 4³¹.

At this stage it would have been easy to design (from outside) a comprehensive BA degree to cover all aspects of Culture Management at this level. However this would have been pointless as there would not have been sufficient qualified staff to teach it and many of the subject areas would have required an immense amount of research on current arts areas to implement, which staff did not have the time to do.

There was another danger to effective programme design which has been apparent in other cultural contexts³², particularly where subjects such as arts marketing or management practice have been taught in business schools through courses that are not designed for the arts. It was seen as a quick solution to outsource this teaching but has proven to be ineffective. Arts marketing for example may use many of the generic marketing tools but the creative thinking behind their use is quite different.

²⁸ It should be noted that this was not from individuals from those organisations working on the project

²⁹ See introduction, p 6.

³⁰ Or could be said to exist (as a general administrator) but for which there was no professional training. The devolved roles of fundraiser, marketer or education specialist had not yet evolved. At present administration roles are often taken on by performers when they reach a certain age.

³¹ This may also be the long term solution as this is currently under discussion for all degrees.

³² Particularly on emerging arts management courses in Eastern Europe

Another major factor in this initial design process (which was national rather than local) was the use of teaching hours. Staff in Vietnamese universities are paid by the number of teaching hours they do, which means that courses which only require 20 hours of teaching contact are timetabled for 60³³. In this way subjects in the new curriculum were allocated teaching time for which there could not have been any prepared material – as the subject would have already been covered. This was demoralising for both staff and students as it was (after the subject was covered) effectively wasted time. However, this problem was difficult to address as it applied to most programmes nationally, and not just this one.

Another challenge identified at this point was that staff delegated with the task of developing the new programmes did not have sufficient allocated time off from their other duties to be able to concentrate on creating the new curriculum – to be effective they would have needed at least one year to design, research and prepare teaching material for the programme. They were constrained by having to continue much of their current work while creating this new programme in an area which some of them were not familiar with.

A large amount of documentation was provided to the partners to assist with design and course content. This included examples of complete curricula and allied 'handbook to study' information, plus detailed course profiles. The subject-based seminars also provided large amounts of material to base new courses on.

Rather than develop a 'perfect model' for a curriculum, the design process took on board local and national limitations and worked towards pragmatic rather than ideal solutions.

Strategic Marketing (repeat seminar)

April 2003 – Gerri Morris (Morris, Hargreaves McIntyre, UK) and Gerald Lidstone (Goldsmiths College, University of London, UK)

(a) Overview

This was a repeat of the first Strategic Marketing seminar and the first seminar to be delivered in Ho Chi Minh City. Attendance at the first seminar in Ha Noi in 2001 had not included delegates from outside the capital, so this was the first occasion on which a large number of Ho Chi Minh City arts managers had been given the opportunity to participate. The seminar again explored various audience development strategies and also covered the relationship between marketing, education, and audience development and the connections with audience development, tourism and economic regeneration.

On the first day there were more participants than expected due to the attendance of numerous arts company directors, but several of these did not come back on subsequent days. This was useful in one respect as it reduced numbers to a more manageable size for this type of active learning seminar, however it did expose an ongoing problem³⁴. The approach to marketing taught in the seminar was concerned

³³ To enable them to have reasonable salaries.

³⁴ As has been the policy for seminars since the first one, they are participative and demonstrate a process rather than just provide information. If the number of delegates is too large then group

not just with 'sales tools' but with a fundamental repositioning of an arts company in relation to its potential audience, and the use of marketing theory as a management tool within an organisation. This required the co-operation and engagement of the senior management of an organisation – as was pointed out by participants of the first marketing seminar in Ha Noi. One or two company artistic directors seemed to think that marketing did not really concern them – though it was interesting to note that they ran companies which were struggling to find audiences.

Some of the participants were from the academic partner organisations and were experiencing the material for a second time; having undertaken Strategic Marketing 1 they were expecting a more advanced course. This of course was not possible as the majority were starting at the lower level. Their presence was useful in delivering the seminar in that they were able to lead activities within group work, but at the same time, had it been possible, they would have been capable of going into some areas in greater depth. It was noticeable that delegates from HCU were using the seminar in a positive way to develop the material for course planning.

It became clear during the seminar that certain problems, such as audiences for traditional art forms, could not be solved through efficient marketing by the company. It would not matter how good they were at marketing, they could not survive in the market economy of Viet Nam (or indeed that of most countries). They would need to demonstrate that they were efficiently targeting their available audiences, but their continued survival would be dependent on state support rather than audience numbers.

(b) Participant feedback

Response to this seminar was enthusiastic and extensive. From the *useful areas covered, skills learned, and other comments* it was clear that participants had grasped the key themes and ideas, that 'step-by-step marketing is better than being over ambitious' and that the seminar had given them 'the confidence to continue what they had been doing and to try new ideas'. They also made clear in the same areas of response the value of research and segmentation. In the discussion at the end of the seminar one participant commented that it had provided the 'scientific' structure for them to see that what they had been doing was going in the right direction, and that the use of a strategic framework for their marketing would provide them with a systematic way to develop.

There was a long list of areas participants wanted to be covered further; some related to fundraising (not the concern of this seminar), although much of the self analysis of an arts company can be used for this area as well. There was a clear need to provide more examples and case studies of successful and unsuccessful marketing. However, there was sometimes a tendency to look at the end result of marketing strategies from western contexts, eg posters and leaflets, with a sense that they could be copied, rather than appreciating the necessity of the more effective but laborious process of developing a strategy specific to the Vietnamese context.

reporting back takes up too much of the available working time. It also unbalances the dynamic of the day, as there are long periods without new stimulus.

Other valuable feedback indicated a need to provide a context for the sharing of good practice between Vietnamese arts companies and a need to generate indigenous case studies in arts marketing to be used on academic courses by training institutions.

Visual Arts Management

September 2003 – Sandra Lang (New York University)

(a) Overview

The seminar leader for visual arts management was one of the speakers on the Study Tour to New York undertaken as part of the project in October 2001. The seminar covered areas relating to the role of the curator, collector, museum, gallery and dealer, looked at the structure of arts markets and the establishment of commercial galleries and their relationship with museums and state galleries, and also covered areas of public art and commissions and education programmes within galleries.

The commercial galleries in Viet Nam have embraced a market economy ethos more actively than any of the other arts areas. This is no doubt due to the portability of the art form and the ability to trade it as a commodity within an international market. By contrast, few of the state museums and galleries have changed from being rather inward looking organisations with no real audience or public focus to their operations.

There was a key structural problem with this seminar in that the Ministry was initially reluctant to invite participants from commercial galleries and only agreed to do so at the last minute, with the result that only one commercial gallery - run by a US expatriate - was represented. While never suggesting a move towards a 'commercialisation' of the state system, the seminar would certainly have benefited from the presence of local commercial gallery managers whose skills could usefully have been shared with the group.

As with the seminar on Heritage and Cultural Tourism, the number of areas to be covered was ambitious and again the feedback showed that there was a great need for in service training in this sector.

It should be pointed out that to provide an effective level of ongoing training would take a great number of seminars at many levels for many years, given the number of museums and galleries in Viet Nam. The whole point of this project was to take the longer view - to not just to provide in-service training but to look in a more strategic way in which new curricula in arts management training could in the future develop personnel who could deliver some of this training – and become employees of state galleries and museums.

(b) Participant feedback

At the start of the seminar there was a sense that some of the initial material was not appropriate for the Vietnamese context, however this was not reflected in the feedback obtained at the end, although there was one comment on the need to brief speakers on the organisational mechanisms/institutions and regulations. This had been done to the appropriate degree to undertake the seminar, however it did raise a key point in relation to this form of knowledge transfer which is dealt with in the general introduction to the seminars (above). Some found the areas of access and methods of developing

attendance, education programmes and the use of the 'board' of an organisation of most use to their own organisations, while others thought that there should be similar seminars for artists and other stakeholders. Again, (independent) funding and how to achieve it for projects and 'not for profit' galleries was also seen to be crucial. The seminar stimulated a clear need for further seminars that would deal with other areas such as funding, international regulations on gallery management and the planning and management of public arts.

Cultural Policy

October 2003 – Rod Fisher (International Intelligence for Culture, UK)

The four-day intensive seminar on Cultural Policy took place at the Yasaka Nha Trang Hotel in the seaside resort of Nha Trang, Khanh Hoa Province. This was the second occasion on which a Visiting Professor seminar had been held outside Ha Noi, ostensibly to guarantee a 'captive' audience and avoid a situation where those taking part could be called back to the office during the week. In addition to representatives of the project partner institutions, the seminar was attended by numerous senior departmental staff within the Ministry of Culture and Information, including those engaged in the concurrent SIDA-funded project to review Vietnamese cultural policy. A range of cultural policy models from Europe, North America and East Asia were considered, and whilst the primary aim was to develop teaching materials, feedback from those involved in the seminar indicated that it provided a very useful context for those involved in cultural policy planning and evaluation to discuss key issues. However it was clear that there was little clarity among participants as to what changes and developments in cultural policy - particularly in the area of funding - were to be implemented in Viet Nam in the near future.

Copyright and Performing Rights

November 2003 – Robyn Ayres (Arts Law Centre, Australia)

(a) Overview

As well as being a considerable authority on copyright in arts areas, Australia probably leads the world on areas of copyright and indigenous minorities, which was thought to be of particular relevance in the Vietnamese context. Visiting Professor Robyn Ayres, who had participated in the Study Tour to Australia in October 2002, is the Executive Director of the Arts Law Centre of Australia, an organisation with a structure and purpose that would be of interest to arts organisations in Viet Nam³⁵. Organised and co-hosted by the International Co-operation Department of MOCI and the National Copyright Office of Viet Nam, the seminar sought to develop delegates' understanding of the concept of copyright, performing rights and other neighbouring rights, with reference to both international and Vietnamese intellectual property laws and their application in Viet Nam. The seminar ranged over a variety of art forms, from literature and performance to film. Discussions and feedback during both practical and plenary sessions confirmed the findings of the *Visiting Arts Needs Assessment Report* of 2000, namely that Viet Nam had already made significant advances from the point of developing legislation in this area, though understanding of the issues surrounding copyright and performing rights amongst those working in culture remained limited and the laws themselves were inadequately enforced. The effectiveness of the seminar

³⁵ It is an organisation that could be used as a model for arts and legal practitioners worldwide

was significantly enhanced by the research that the seminar leader had undertaken into the existing copyright laws in Viet Nam and their relationship to the international context at a time when Viet Nam was dealing with the implications of signing international copyright and trade agreements.

(b) Participant feedback

As can be seen from the *summary of participants' comments* (Appendix Q), this seminar elicited a positive response in terms of the content and learn skills and the suggestion to establish an Arts Law Centre in Viet Nam. However it also provoked an extraordinary response in terms of identifying a need from practitioners, artists and academics for more information on a great number of allied areas, eg the enforcement of copyright law, the protection of Vietnamese arts overseas, copyright for new media such as websites, conflicts over brand names, and how to seek permission from overseas authors for translation into Vietnamese. Again, one seminar was clearly not enough to deal with the breadth of the subject, but it did identify both the need and potential areas for future seminars. In relation to the development of Culture Management curricula, this is one area where a Vietnamese lecturer from a law faculty could provide a course, since the cultural and arts areas are central to the subject area. The material supplied for the seminar was comprehensive, but would need updating, since law in this area is constantly evolving. What was made clear from the seminar was that even though existing legislation was not often enforced, the majority of artists and arts managers do not have readily available information on this subject.

Festival Management

December 2003 – Helen Marriage (Festival Production Consultant, UK)

(a) Overview

While Viet Nam has long been known for its plethora of traditional festivals (*le hoi*) related to local traditions or linked to religious ceremonies, the concept of the western-style festival (*lien hoan*) is relatively new. However, the success of the biennial Hue Festival and the growing number of festival-type events being developed for tourist hubs such as Hoi An and Ha Long Bay suggest that in future this is destined to become a significant arts management growth area.

The Festival Management seminar covered a variety of key areas, including programming, funding and sponsorship, marketing and audience development, education, production and staffing, with breakout sessions generating some lively and creative ideas for the establishment of new festivals in different parts of the country. To some extent this seminar linked to the previous one on Heritage Management as that had dealt mainly with tangible heritage while this concentrated on the intangible. Participants were particularly interested in funding and creating a project proposal that included planning that was 'scientific and feasible'. As with the other seminars, games, small working groups and role play were all used to communicate the subject. In this case a particularly apposite role play exercise, based on the idea of establishing a festival to celebrate the anniversary of the Battle of Dien Ben Phu, focused participants on issues relating to sponsorship and the audience experience, transport and facilities, content, budgeting and working with volunteers.

(b) Participant feedback

The feedback from participants highlighted the fact that the 'process-based' teaching approach was easy to comprehend and dealt directly with participants' concerns. The seminar followed previous models, being highly structured but requiring participants to work through exercises where they applied their knowledge of the Vietnamese context. Again, the seminar provoked great interest in the subject that could only be partially dealt with in four days. There was a need to look further at the artistic direction of international festivals, audience development (particularly tourists) and the writing of grant proposals, as well as undertaking 'research' before organising a festival. As with other seminars it was only able to present material and ways of working to a small number of people, given the number of those involved in festivals in Viet Nam. The need for follow-up seminars was clearly expressed by the group. There is obviously considerable potential for development in all of these areas, however once the key principles are established, the most effective way of working may be to provide direct advice on particular existing or proposed festivals.

Teaching Methodologies and Learning Strategies

December 2003 – John Ginman (Goldsmiths College, University of London, UK)

(a) Overview

This seminar developed the work of earlier seminars in curriculum design to examine ways in which that curriculum can be delivered in a higher education context. It was based on the principle that clear, rigorous definition of aims and objectives is a pre-requisite for the purposeful deployment of varied modes of classroom delivery and of assessment.

While earlier seminars were devoted to the overall design of a new programme, this one concentrated on practical ways to deliver and enhance the learning experience. The key element was to change thinking from considering 'teaching' to looking at the many ways in which students 'learn' and define the varied kinds of learning required by specific circumstances. The seminar also examined ways in which course evaluation and programme monitoring could enable appraisal of the student experience and maintain the curriculum in a continuous state of development and enhancement.

Given that this was a specialist and difficult area of work, the commitment of the delegates was particularly high. Dr Nguyen Thi Lan Thanh, who had been leading the curriculum design work for HCU, was able to introduce the seminar, indicating how it fitted with the work her team was already doing. There was a keen interest in developing different types of student learning experience and in Quality Assurance. Although the delegates were in the main drawn from subject areas of HCU other than Culture Management (but sometimes from subject areas allied to it, such as Cultural Tourism), they engaged fully with the work. The content of the seminar complimented the work undertaken through Gerald Lidstone's consultancy work with HCU. It was understood that although those working on the Culture Management curriculum at HCU have a sophisticated understanding of learning and course delivery issues, they are still working within a university and national framework which makes it extremely difficult to put into operation some of the most basic changes required (see section on curriculum development). These constraints are very real and require much consideration – they could not be ignored and at the same time if not dealt with

constructively could delay any implementation of a new curriculum for a number of years.

There was clearly a need for the same group of delegates to take the work to the next stage of designing/writing course specifications, in particular with assessment criteria and level benchmarking. This seminar opened up a great many issues in both programme delivery and quality assurance that need to be taken further by individual practical application. Although the work was primarily with HCU Culture Management project partners, the contribution of other departments meant that there was support from colleagues who understood the context, and from the experience of this seminar they were able to contribute substantially in practical exercises to help the learning of the whole group. The other benefit of having a large group from HCU was that there was now acknowledgement of common issues across departments and potential for interdepartmental co-operation. The seminar was also enhanced by the contribution of a number of those who had studied abroad as part of the project and were able to feed in their international experience.³⁶

(b) Participant feedback

It was again recommended that as the seminar was 'applicable, to real teaching and learning' it should be repeated once a year so that others could benefit. Student-centred learning was of particular interest, with requests (from a long list) for more examples of classroom techniques using role play and case studies, and skills to design a lesson plan. Surprisingly, many of the areas that needed to be covered would in the west normally be included in basic teacher training. As was pointed out in the feedback, participants were not at an equal level of experience; in retrospect (although not seen as problematic in the seminar) it might have been useful to have ensured that participants had an equal level of teaching experience and were at a level where they would be likely to design courses. As with other seminars, the group readily engaged with active learning methods which could have made up a greater part of the seminar if it had been slightly longer.

Strategic Planning for Ministry Organisations

April 2004 – Gerald Lidstone (Goldsmiths College, University of London, UK), Gerri Morris (Morris, Hargreaves McIntyre, UK), David Fishel (Positive Solutions, Australia), Dr Jennifer Radbourne (Queensland University of Technology, Australia) and Baey Yam Keng (Director, Creative Industries Singapore Ministry of Information, Communications and the Arts)

(a) Overview

Held at the newly-opened Tuan Chau Island Resort in Ha Long Bay, Quang Ninh Province, this seminar was not part of the main programme; it was an activity which fell outside the original project remit and was funded separately by the Ministry of Culture and Information. Gerald Lidstone, academic advisor to the main project, was asked to develop a seminar structure and recommend speakers. Visiting Arts' time involved in preparing and attending the seminar was however covered by current funds provided by the Ford Foundation. The preparation included devising a seminar schedule, engaging speakers and arranging their attendance at the seminar, and guiding and co-

³⁶ Dr Luong Hong Quang, Ms Nguyen Thi Anh Quyen and Ms Le Thi Hoai Phuong

ordinating speakers' training documents. The structure was different from all of the other seminars as it was intended to work with a much larger group. The first one and a half days were general presentations with breakout discussion groups; these were followed by two and a half days of sector-specific work focusing on strategic planning for (i) performing arts groups, (ii) Ministry of Culture and Information departments, (iii) museums and libraries and (iv) higher education institutions. The original proposal for this seminar³⁷ emphasised the need to build the capacity for these organisations to consider ways of raising their own finances, however as the planning for the seminar progressed, a more holistic approach was recommended so that fundraising was seen as integral to an overall strategic planning process rather than separate from it. It was made clear that the seminar would explore the potential for using an organisation's existing resources in relation to an emerging market economy. But that it should be understood that no matter how enterprising an organisation is, it is unlikely to be able to survive without some, and in some cases substantial, state support. Therefore a major part of that business strategy would be concerned with showing in a planned and considered way how an organisation could develop with state funding over the next three or five years.

From the perspective of the speakers the first two days were problematic as the venue was not conducive to communicating with a large group or for breakout sessions, where the noise from one group could be heard by the others. However, when the groups started work independently, communication was much more effective. David Fishel provided the overall planning documentation that all groups worked with, which he introduced through a keynote presentation before concentrating on the performing arts sector. Dr Jennifer Radbourne introduced through a further keynote the potential for the creative industries in Viet Nam and then worked with the higher education group. Gerri Morris and Gerald Lidstone worked directly with the museums and libraries and the Ministry of Culture and Information groups respectively. Mr Baey Yam Keng provided a keynote speech on the cultural industries strategy for Singapore.

In retrospect, given the number of participants, it might have more effective to have worked in the smaller groups from the first day. Most of the organisations represented had both planning and finance departments, but in many cases the participants were only from the finance departments. This provoked considerable discussion in some groups, as it was found that after going through the process of creating a plan for the next few years, many organisations (from any of the sectors represented) would pass this to the finance department to find that the latter would only agree to fund certain sections of the plan and not others, rather than recommending the creation of a new coherent plan to fit within a lower budget, thus rendering the planning process redundant. This is not unique to Viet Nam but appears as a recognisable process in a number of countries. The seminar looked at ways to deal with this rather uncreative approach.

(b) Participant feedback

The feedback was positive, indicating that the overall approach to planning was useful with some of the basic planning tools considered the most helpful. It was noticeable to the presenters that one of the key issues picked up by participants was that planning could be used as a management tool within an organisation and that to be effective it

³⁷ See Appendix N

needed to be undertaken by or with the consent of the whole organisation rather than just the planning or finance department.

Again, in the section asking participants to identify further areas they needed to be covered, there was clearly a desire for more 'discussion and consultancy', regular similar seminars and more 'international examples', as well as specific requests for training in 'developing grant proposals'. The seminars that preceded this one all involved a core group of participants who were familiar with the teaching methods used and understood that they had to adapt the process-based approach to the Vietnamese context. This seminar was of particular interest to the advisors as it indicated, by working with individuals not used to the active learning methodology, how far the main project had developed in working with the core group of partners where progress in using these techniques was able to deliver learning much faster.

Basic Marketing

April 2004 – Gerri Morris (Morris, Hargreaves McIntyre, UK) for the Culture and Information Managers' School, Ha Noi.

(a) Overview

This seminar was a reworking of the original marketing course, this time concentrating on the more pragmatic aspects of the implementation of marketing practice. It was redesigned specifically to train the teachers of the in-service courses provided by the Culture and Information Managers' School. Although as an institution this original partner had not been particularly active within the project, the seminar participants were particularly responsive to the material and the learning methodology. As before, they were provided with extensive documentation in Vietnamese (A Practical Marketing Guide) to help them undertake the processes taught in the seminar and provide a basis for teaching the subject to others.

Arts Education

August 2004 – Brian Roberts and Gerald Lidstone (Goldsmiths College, University of London, UK) HCMC

(a) Overview

This programme was designed for those performance companies and to a lesser extent galleries that wish to develop an education aspect to their work so as to develop their art form for young people, create new audiences and provide a potential new stream of funding for their company. It was also appropriate for the higher education partners who wished to develop this area as part of their training programmes for artists and arts administrators, as well as for training secondary school teachers of arts subjects.

A number of participants had attended previous seminars, so the connection between education work and marketing, fundraising and policy could be made.

The four-day programme used a mixture of lecture, seminar and practical group work to consider the aims, understanding and development of arts education programmes. For this seminar a substantial number of video examples were used to communicate the possibilities of this type of arts work, from prisons to under-five children's groups.

The development of educational material by arts companies for schools was covered in detail.

The seminar was assisted greatly by having Mr Truong Nhuan (Ha Noi Youth Theatre) as part of the group, since he had spent time as part of his internship in the UK with the education departments of the National Theatre and Contact Theatre Manchester. He was able to talk about how he had used this experience to develop education work within his own theatre. In learning terms this was immensely useful - in the planning of the project it had been hoped that this would happen - where Vietnamese practitioners were able to demonstrate how principals discussed at a theoretical level and observed overseas could be applied and then used as teaching examples.

Developing Course Material and Final Curriculum Design Meetings

August 2004 – Gerald Lidstone (Goldsmiths College, University of London, UK)

(a) Overview

Participants for these two seminars were drawn solely from the education partners. The first two days were concerned with developing different resources into course material for the proposed Culture Management programme. There was an initial recap on programme specification model, course design and learning outcomes. A course on marketing/audience development was used as an example to consider structure and teaching and learning methodologies. This developed into a recap on marking criteria and the use of evaluation for improving the quality of teaching and learning. The second day looked at how material from books, case studies, practical (individual and group) projects and individual research could be developed into teaching material. The potential relationship between academic organisations and professional cultural partners, within the Vietnamese context, was also discussed and appropriate individuals and organisations identified. This led on to how the university could find ways to train arts professionals to develop presentational skills so that they could be used on courses. There would then need to be a structure for payment and a way to develop suitable individuals to mentor students on internships. There was also further discussion on admissions procedures and ways in which interviews could be used to select candidates (as well as examination) within a national system that does not use interviews but does, for some performing arts areas, use auditions. This led into a reconsideration of how new courses would be positioned within the university system as clearly 'creative' courses producing 'creative arts managers' rather than business/management graduates. These were all areas that had been discussed during the two earlier curriculum design seminars – however at this stage it was possible to take it much further as a basic design for the new programme had been done.

The second two days were taken up with meetings between HCU, VICAS and MOCI to look at the progress on the project to date and the immediate needs of the partners, and to identify future strategies to develop the project. It also looked at barriers to establishing new curricula and the timeframe needed to complete the design process. These two days were particularly concerned with how the partners would collaborate to achieve new curricula at both institutions.

(b) Participant feedback

As this seminar was undertaken with a small group of partner personnel it was not evaluated through feedback forms in the same format as the others had been (see p 165 in Appendix Q). Requests for further information and subjects to be covered were negotiated each day. Feedback reinforced the need for the seminars to develop the capacity to design new curricula that could also assist arts organisations in making their management more professional. It was recognised that in the long term there would have to be close co-operation and integration of programmes across education institutions. The group also determined that there would need to be investment in training staff to be able to deliver courses. It was suggested that there should perhaps be a short-term pilot programme put together with the assistance of those who had studied abroad. By the end of 2004 it had been resolved that it would now be possible to start the first and second year of a new curriculum before fully completing the detail on all courses for years 3 and 4, if the issue of the 'textbook' (see below, p 58) could be resolved.

Project Office

In the early stages of the project, all necessary liaison and co-ordination work between the project partners and Visiting Arts was handled by the International Co-operation Department of the Ministry of Culture and Information. However, in 2001 an additional grant of US\$100,000 was awarded by the Ford Foundation to set up a dedicated Project Office with the aim of taking over the routine administrative and translation work involved in the co-ordination of the project and ensuring that funds already allocated by the Ford Foundation were utilised as efficiently and effectively as possible.

Since that time the Project Office has proven to be an important asset, although it must be said that two related activities which were built into the Project Office proposal – the Arts Management Library and the Arts Management Research and Documentation Fund – have yet to be realised:

(i) Arts management library

The \$100,000 grant from the Ford Foundation to set up a Project Office incorporated the sum of US\$5,000 to purchase books and documents on arts management and a further US\$930 for cataloguing these books. A list of books purchased subsequently by Visiting Arts on behalf of the Ministry is attached at Appendix R.

Regrettably these books have since remained unused in a Project Office cupboard, because most of those involved in the project still do not have sufficient English language skills to read them.

It is now intended that the Library should be housed with one of the partners so that they can use them for teaching and as they have a number of staff who have undertaken overseas MAs they would be able translate them. However, given their mainstream work this process would be very slow.

In order for facilitate the use of these books fully it will be necessary to obtain an additional grant to translate them into Vietnamese.

(ii) Arts Management Research and Documentation Fund

In its original report Visiting Arts recommended: 'Whilst it might be argued that most current arts management practice is not ideal, those examples of good practice which do exist will form a firm foundation for future development and should be included in the curriculum, since they will provide a practical grounding for more theoretical forms of teaching.'

For this reason, as part of its US\$100,000 grant from the Ford Foundation to set up a Project Office, the Ministry was given US\$25,000 to establish an Arts Management Research and Documentation Fund, moneys from which were to be made available on a competitive basis to the project partners to enable them to research examples of good practice in Vietnamese arts management. According to the detailed proposal (set out in Appendix S), information researched and documented on the basis of successful applications for funding 'would be submitted to the Working Group, circulated in report form to all project partners, made available for consultation at the Project Resource Centre and published in *Culture and Arts Magazine*.'

Since that time little progress has been made in the development of case studies and it would appear that the US\$25,000 grant has not yet been touched.

Documentation

The *Culture and Arts Magazine* was brought into the project from the outset as the medium through which documentation on contemporary arts management was to be made available in translation to the Vietnamese cultural sector.

Despite encouragement and introductions to various international arts management publishers by Visiting Arts, the Magazine has thus far published only a handful of articles of direct relevance to the curriculum development process, namely articles by Dr Oscar Saleminck and the late Professor Martin Schulman, an article on dance marketing by a Slovak marketing manager who trained in the USA (supplied directly by Gerald Lidstone, who also arranged copyright clearance), and the series of articles referred to on p 30 by Dr Luong Hong Quang.

CURRICULUM DESIGN

The process of developing a framework curriculum in arts management did not get underway until early 2003, when a change of project management at the Ha Noi University of Culture provided fresh thinking regarding that institution's role in the project. Mrs Nguyen Thi Lan Thanh as leader of the team developing the project for HCU has been central to the creation of the curriculum in its current form.

The difference in learning and teaching methodologies – knowledge vs process, picking out ideas as opposed to learning by rote from an entire body of knowledge – was an aspect of the project which highlighted major cultural differences between the programmes that the design team had seen in the West and those in Viet Nam.

A recent report commissioned by the British Council on 'Challenges Chinese Students Face in Adapting to Academic Expectations and Teaching/learning Styles of UK Masters Courses, and How Cross Cultural Understanding and Adequate Support Might Aid them to Adapt'³⁸, by Kathy Durkin³⁹, identifies a number of key areas where the methods of study within programmes highlights different cultural approaches to study, and is therefore worth quoting here at some length.

The identified areas are very similar to those seen to be problematic in creating new curricula⁴⁰. At the heart of this is the cultural 'norm' in terms of teaching. The Chinese example/context at this level has direct parallels with that in Viet Nam, on both a cultural and political level.

'Lecturers in the UK expect masters students to engage in the type of critical thinking espoused by Paul (1990, 1994), the Director of the Critical Thinking Centre in America. This type of critical evaluation is based on Socratic dialectic argument, which strives to seek out weaknesses in any argument by using counter arguments, thereby exposing false assumptions, biases and illogical reasoning. In addition, a post-modern scepticism and relativism encourages the student to posit their own opinion against those of established scholars, provided their views are well supported with evidence and logical reasoning. Masters students are therefore expected to read widely and to approach all theories with an open, critical mind and to evaluate them in the light of practice and application. This type of scholarly approach appeals to western communicative expression and culture, which is low context (Hall 1976) and individualist (Triandis 1995, Young 1994, Ting Toomey 1999, Hofstede 1980). In British scholarly texts, therefore, the meanings are made explicit and the grammar itself carries the weight of the meaning. However, when students come from a high context culture, eg China, [or Viet Nam], where meanings are often implicit and inferred, misunderstandings can occur. Hampden-Turner and Trompenaars (2000) coined the terms 'diffuse thinking' and 'specific thinking' to describe how the East has a more holistic approach to expression, emphasising inference and implicitness, whereas the West focuses more on detail and explicitness.⁴¹

This fundamental difference of approach has led in curricula development to the understanding and exploration of techniques of learning and teaching that would have occurred whatever the subject, although there are in some aspects the additional

³⁸ This research study had three main aims: (i) to enquire into current trends in contemporary China in relation to teaching and learning styles in higher education, and explore how far these converge with western academic norms and expectations; (ii) to identify key academic concerns that Chinese students have whilst studying on a masters course in the UK; and (iii) to explore what kind of learner support is most appropriate in order to address these concerns, both prior to the students' departure from China and on arrival in the UK.

³⁹ Durkin, Kathy, 'Challenges Chinese Students Face in Adapting to Academic Expectations and Teaching/learning Styles of UK Masters Courses, and How Cross Cultural Understanding and Adequate Support Might Aid them to Adapt' (British Council, 2/5/2004). Books referred to in these quotes are in a bibliography, see Appendix T.

⁴⁰ Although the report deals with MA courses, the key concerns are the same for undergraduate programmes.

⁴¹ Durkin, Kathy 'Challenges Chinese Students Face in Adapting to Academic Expectations and Teaching/learning Styles of UK Masters Courses, and How Cross Cultural Understanding and Adequate Support Might Aid them to Adapt' (British Council, 2/5/2004).

'cultural' concerns that relate to cultural identity and a great range of 'sensitive' issues when dealing with the arts.

The expectation and emphasis of those in the universities in Viet Nam was on developing curricula based on 'teaching' rather than 'learning'. For example, the development of *one* textbook for the subject created from a combination of western and some Asian material became a practical issue that had its origin in a cultural difference in education systems. This was seen to have a parallel in the research on Chinese students' experiences. The issue behind the 'one textbook' idea is based in an understanding of the critical thinking and the critical evaluation of a range of material.

In the research on students learning strategies:

'All the Far Eastern students interviewed spoke of the cultural inappropriacy in their home countries of criticising others, especially authority figures. It has been well documented (eg Triandis 1988:326) that for Far Eastern students it is generally unacceptable to criticise authority figures openly or in writing. Young (1994:125) and Ting Toomey (1985:74-77) explain how, in collectivist cultures, overt confrontation is seen as threatening and insulting, whereas in individualist, democratic cultures it can be seen as constructive.

It may be acceptable in the formal setting of academic debates to disagree with other students who are equals, but even then it is the ideas only that are criticised, never the individual. It is not appropriate to 'stand on the same level as the author, the expert'. It is seen as impolite to 'point out somebody's mistake or weaknesses directly'. Most ...students respect their tutors and accept what they say uncritically:

"We are just students and we don't have experience. How can we challenge and debate what the experts say? So we don't do that. In most of our essays we just quote what the experts say, but we do not challenge them"

The established theory, ie the accepted authors and texts, are authoritative in Chinese [and Vietnamese] universities ("The book was to be believed"), and this accepted knowledge, which is unchallengeable, is very often presented in a single course textbook in the universities. Because alternative theories are not critically evaluated in the majority of undergraduate courses in China [and Viet Nam], there is little consideration of author bias:

"The students don't know really what is biased because we only want to learn what is established, what others say, and if the lecturer chooses the textbook, the students think he is a recognised author and his theory is a good theory".

The ambiguity, uncertainty and perceived risk arising out of thinking critically, at first may make students feel very uncomfortable. Critically looking at alternative views and weighing up the argument was not taught in the majority of the students' universities in China [Viet Nam].'

A good example of this different approach occurred in developing 'case studies' in the Vietnamese context as part of the project, for use in teaching arts and heritage. It was quite obvious to the Vietnamese authors that there were issues of appropriate

restoration, curatorship, and the effects of tourism which would provide useful discussion points to look at a number of theories relating to heritage management. However the case studies produced were essentially narrative and descriptive rather than structured to encourage debate.

In the research into the teaching of Far Eastern students one of the strategies that was seen to work to 'bridge' descriptive writing and critical writing was:

'to explicitly encourage students to try applying various theories to their own culture and personal work experience, and so evaluate them in different cultural contexts. This strategy helped develop the students' confidence in critical evaluation, as the validity of the evaluation depended solely on their own unique experiences. This was far easier for students to do, as it did not require them to directly criticise the experts.'

This technique of applying of theories or in this case of equal importance of applying a 'working process' to the Vietnamese context where the expertise of the participants of the cultural context was used in all the project 'in country seminars' and was central to those working on curriculum design – as only a curriculum that can fit within the current educational context⁴² will have any chance of being adopted.

This applying of theory directly to real practice was again mirrored in the research on Chinese students:

'a... student described how an Australian visiting lecturer, who ran a research style course in China, helped her to appreciate the value of applying theory to real practice. Through this critical application method, students begin to link their personal experiences with comparing and contrasting the various authors' ideas.

Developing this critical practice will be essential to developing the Arts Management curricula at all levels, otherwise the students the programmes produce will be of little direct use to practising arts companies⁴³.

In the last Curriculum Design seminar in August 2004 it was agreed that core teaching material should be developed from a number of sources within the Vietnamese context, rather than just copying international material. However this will involve the university in considerable work in writing original teaching material.

The project has provided partners with very detailed course material of existing overseas BA and MA programmes and through seminars with a wealth of teaching material. All of the design procedures from selection of students to examination and programme evaluation have been covered in detail. It is now time to proceed to continue developing programmes by starting to teach them.

⁴² However with an eye to future developments.

⁴³ As it is only by producing students and subsequently practitioners who can analyse and be critical of current management practice that professional practice in arts management will advance.

The Ha Noi University of Culture now has basic undergraduate curriculum on paper and should be encouraged to adopt this design as soon as possible and thereafter develop it on a yearly basis. In this context it needs to get year 1 underway, writing year 2 while it is still teaching year 1 and evaluating/changing as it goes along.

On the other hand VICAS is trying to develop a taught PhD which was not part of the original project, although Visiting Arts has provided that institution with a great deal of advice. VICAS has a choice of creating either (i) a PhD by dissertation, tutored rather than taught (with the exception of teaching in research methodology which could be provided in short courses by both Vietnamese and overseas tutors); or (ii) a fully-taught PhD – although currently they have no qualified staff to teach such a programme. The essential problem would appear to be that the institution has a number of people who have made dissertation proposals for higher research degrees in areas that relate to arts management and cultural policy. Although much of the support for the writing of research and training in research methodology would be by tutorial, VICAS feels that the applicants do not have any real background in the subject to work at that higher level. This is no doubt a reasonable assumption. The suggested solution by VICAS, (iii) is that research degree students should attend lectures and seminars in HCU as well as receiving tutorial at VICAS to provide them with background knowledge. This may be seen as a short term solution (for at least six years) until the first MA students would emerge from HCU. The envisaged number progression would start with approximately 100 BA students of which maybe 20 would continue to an MA and subsequently 5 or 6 to PhD. To this end VICAS have prepared a proposal to provide them with further training (see Appendix U); this is in many respects a version of the project undertaken for undergraduate and MA curricula, but now at research level. The alternative would be for VICAS to collaborate fully in the delivery of the undergraduate and MA programmes at HCU, which would give them six years to gain additional staff training to be able to supervise potential PhD students to an adequate level.

One key point to emerge from the project is that staff from HCU and VICAS have now acquired considerable process-based skills in curriculum design that can now be applied to other programmes or disciplines. For example, the way in which fine arts are taught internationally has gone through a revolution in the last 20 years, as with HCU there is considerable potential in students that is not at present being realised due to a rather limited method of curriculum design and delivery. Programmes at Ha Noi University of Fine Arts for example could benefit greatly from going through the process undertaken by HCU.

OTHER OUTCOMES

Advice on establishing a National Culture Foundation

Substantial advice and documentation was provided on the structural and legal issues involved in setting up a foundation that would receive international recognition. This was augmented by the purchase of standard legal text books that deal with developing the standard documentation for foundations. It is hoped that this will help with future ambitions to set up an independent grant giving arts foundation in Viet Nam.

Cultural Industries

HCU has already taken the initiative to build on the project. Gerald Lidstone has been invited by HCU to deliver a one-week seminar on Cultural Industries, to assist with the creation of teaching material for new courses.

RECOMMENDATIONS

By raising consciousness in Viet Nam about contemporary arts management practice and providing in-depth training to a handful of key individuals, the project has prepared the ground for the introduction of arts management curricula in a subsequent phase.

Following extensive discussion with the project partners, specific recommendations for that subsequent phase are as follows:

1 Phase 2 of the project should build upon the previous four years of work by focusing on (i) the introduction of BA, MA and in-service training courses in Culture Management at the Ha Noi University of Culture and taught PhD programmes in Culture Management at VICAS, and (ii) the enhancement of teaching skills at these two institutions.

2 Given its negligible contribution to the project to date, the work of the Culture and Information Managers' School in developing short and in-service training courses should be transferred to the Ha Noi University of Culture.

3 Consideration should also be given to extending the project to involve the Ha Noi University of Fine Arts with a view to developing curricula in visual arts management. The active partners in HCU have now made great advances in how to design curricula, not just in their subject areas but in understanding the overall principals. Their experience with maybe some overseas assistance could create new curricula within a fine art context in considerably less time that this project has taken. The challenge within fine art area is to move from very teacher-based instructional learning to a more student-centred approach. This will be essential if Viet Nam is to capitalise on the potential creativity of its students in the future – particularly in the areas of creative thinking and cultural industries.

4 Funding for phase 2 of the project should be broken down and linked directly to the partner institutions' success in achieving agreed outcomes at various points throughout phase 2 of the project. In this way each successive tranche of funding would be contingent on success in relation to the previous outcome.

5 A Steering Committee with a clearly-defined role and membership should be set up to manage the project, possibly including stakeholders such as potential corporate sponsors of the arts. The duties of the Steering Committee would include monitoring and evaluating progress at each stage of phase 2 of the project.

6 Development of the project should be entrusted to a core Project Team of 10-15 academic staff from Ha Noi University of Culture and VICAS (comprising individuals who have participated to date in more than just one seminar) to take the project forward, undertaking further training and - if they do not themselves actually constitute the Steering Committee - sitting on/reporting to that body for phase 2 of the project *NB: in order to avoid delays it will be essential for the programme of activities to be calculated*

and formally built in as a percentage of each participant's job, in order to avoid the situation seen all too often during the past four years of project of work having to be undertaken as a supplement to normal duties.

7 Individual members of this group must be prepared to co-operate fully with each other and work collectively with a view to ensuring that the curricula developed for each level of training at their two institutions are fully integrated.

8 In view of the generally poor standard of English amongst the project partners and their evident concern to enhance their own teaching skills, the international programme of phase 2 should be focused on a further Visiting Professor programme, delivered in translation as before but with less emphasis on the subject itself and correspondingly more emphasis on how to teach it.

9 In order to eliminate the need for the involvement of overseas trainers as soon as practically possible, those responsible for the future teaching of specific arts management subjects should be encouraged to teach jointly with the Visiting Professors who are covering their areas; this will of course also help to cement a valuable international relationship that can be maintained in the future. Another possibility that should be considered in this context is for Visiting Professors to teach students through a translator, while the Vietnamese teachers observe.

10 Whilst the Visiting Professor programme should once more be aimed primarily at the core group of 10-15 project partner representatives, it is crucially important that a minimum of 50% practising arts managers are also involved in each seminar, in order to ground the material being taught in a Vietnamese arts management context. In this respect it would be most helpful to begin cultivating a small group of key trusted arts managers who can be relied on to contribute proactively to all of the seminars, such as Mr Truong Nhuan of the Youth Theatre. These individuals could also form the basis of a group that can be called upon to contribute to teaching and mentoring internees from a future course.

11 Other international programmes such as Internships and Research Fellowships could also be considered as part of phase 2, but in view of the significant cost of sending individuals overseas these will necessarily be limited in number and their significance will be secondary to the task of developing teaching skills in-country by means of the Visiting Professor programme. Similarly, while Study Tours proved invaluable during the first phase of the project for persuading decision-makers of the need to develop professional arts management in Viet Nam, the second phase will necessarily focus more on the objective of enhancing the capacity of teachers,

12 If Study Tours are organised, these should be designed with the project partners in mind, eg to permit them to work with the academic staff of overseas arts training institutions and to see arts management work in action in venues. It should be stressed that these should be for small groups and should not include any individuals not directly working on the curriculum.⁴⁴

⁴⁴ On each of the Study Tours to date there were individuals who have had no further involvement with the project and who had not participated before.

13 Priority should be given to the task of translating into Vietnamese key international arts management books and documents purchased during the course of phase 1 of the project and if necessary additional funds should be sought to research and write basic textbooks on Culture Management for use in the undergraduate programme and a dictionary of arts management terms⁴⁵

14 The proposal for phase 2 of this project should also include provision for computer equipment and training. However this should be allied to harnessing a group of technologically literate young people to develop and implement provision. To achieve national impact one website could be the focus for training material, Vietnamese case studies and discussion amongst practitioners. As indicated before, any such initiative should have (as well as aims and objectives and specified outcomes) a budget based on achieving agreed targets.

15 Consideration should be given to setting up an Arts Management Association/Foundation with a view to providing a focus for in-service training, organising conferences and seminars and translating/publishing international arts management material for its membership.

16 This project has been unique in Asia – those who have been actively involved in the project are now in a position to share their experience and develop working relationships with other Asian colleagues teaching the same subject in their countries. It is now appropriate for the partners to work towards hosting a conference attached to an international association such as IFACCA, exploring common ground and potential for collaboration.

⁴⁵ This dictionary is already nearly finished, being produced by Dr Luong Hong Quang and Ms Do Thi Thanh Thuy.

APPENDICES

APPENDIX A: Original Project Aims

A slightly longer version of this appears at the start of the Needs Assessment Report (*Arts Management in Viet Nam: Towards a Market Economy* by Gerald Lidstone and Tim Doling, Visiting Arts, London, ISBN: 1-902349-17-2)

This four-year project aims to develop integrated curricula for various sectors of arts management in Viet Nam in accordance with the current government policy of socialisation (*xa hoi hoa*) of arts and culture in three key training institutions – the Viet Nam Institute of Culture and Arts Studies (research and postgraduate study), the Ha Noi University of Culture (undergraduate study) and the Cultural and Information Management School (professional in-service training).

The development of these curricula will help the Vietnamese arts sector to:

- Approach audience development in a professional way, from research to project implementation.
- Develop audiences through the introduction of educational activities which enhance understanding and enjoyment of the arts amongst the general public and inspire interest and participation in the arts amongst young people.
- Strengthen appreciation of traditional Vietnamese art and culture within Viet Nam, and devise ways of contextualising it so as to enhance understanding amongst international audiences.
- Diversify potential sources of funding through a systematic programme of fundraising.
- Facilitate the establishment of new systems in key areas such as intellectual copyright and laws of contract and liability.
- Through the development of new curricula, encourage educational institutions to set up procedures to review and change courses in order to deal with new developments in cultural and economic policies and circumstances.
- Introduce into the management of the cultural sector mechanisms for monitoring and evaluation, in order to provide information for training institutions and policy makers.
- Develop management practice that will facilitate international co-operation, networking, the initiation of trans-national projects and touring on a worldwide basis.

APPENDIX B: International Programme Outline

Preliminary activities

13-24 October 1999 **Needs Assessment Research Trip** in Viet Nam by Gerald Lidstone (Goldsmiths College, University of London, UK) and Tim Doling (Visiting Arts)

December 1999 **Preliminary Report** by Gerald Lidstone (Goldsmiths College, University of London, UK) and Tim Doling (Visiting Arts)

April 2000 **Arts Management Seminar** in Ha Noi to discuss findings of Preliminary Report and present some overseas arts management models which might be adapted to suit the Vietnamese context, involving Gerald Lidstone (Goldsmiths College, University of London, UK), Professor Anthony Everitt (City University, London, UK), Professor John Last (City University, London, UK) and Tim Doling (Visiting Arts)

June 2000 **RESEARCH REPORT Arts Management in Viet Nam: Towards a Market Economy** by Gerald Lidstone (Goldsmiths College, University of London, UK) and Tim Doling (Visiting Arts) presented to Ministry of Culture and Information and Ford Foundation

Overseas Study Tours

4-13 November 2000 **London/Manchester** (UK)

13-19 October 2001 **New York** (USA)

19-27 October 2002 **Melbourne/Sydney** (Australia)

29 March-6 April 2003 **London/Manchester** (UK)

Overseas Internships and Overseas Research Fellowships

Summer 2000 **Viet Nam Institute of Culture and Information Studies** delegation to Thailand (undertaken without the knowledge or involvement of Visiting Arts)
This trip was entrusted to the organisation of a tour company and apparently involved visits to cultural centres and shows in both Bangkok and Chiang Mai, though it did not involve visits to any of the universities which offer arts management training courses and contributed nothing whatsoever to the project

Summer 2000 **Dr Nguyen Tri Nguyen** (Viet Nam Institute of Culture and Information Studies) studying 'European Culture and Economy' at Bochum University in Germany (part-funded through the project without the knowledge or involvement of Visiting Arts)

September-December 2001 **Mr Truong Nhuan** (Youth Theatre) with Contact Theatre in Manchester and the National Theatre in London, also sitting in on year 1 lectures from the one-year MA in Arts Administration and Cultural Policy programme at Goldsmiths College, University of London (UK)

September-December 2001 **Dr Le Thi Hoai Phuong** (Viet Nam Institute of Culture and Arts Studies) with the Lyric Theatre and the Young Vic Theatre in London, also sitting in on year 1 lectures from the one-year MA in Arts Administration and Cultural Policy programme at Goldsmiths College, University of London (UK)

September-December 2002 **Dr Le Thi Minh Ly** (Department of National Heritage, Ministry of Information and Culture) with the British Museum, Victoria and Albert Museum, National Trust, Hackney Museum and Horniman Museum, also sitting in on year 1 lectures from the MA in Arts and Heritage Management programme at London Metropolitan University and the MA in Arts Administration and Cultural Policy programme at Goldsmith's College, University of London (UK)

August-December 2003 **Dr Luong Hong Quang** (Viet Nam Institute of Culture and Information Studies) studying street arts and festivals and also sitting in on year 1 lectures from the one-year MA in Arts Administration and Cultural Policy programme at Goldsmiths College, University of London (UK)

September-December 2003 **Ms Nguyen Thi Anh Quyen** (Ha Noi University of Culture) studying arts education with a short placement at Soho Theatre, also sitting in on year 1 lectures from the one-year MA in Arts Administration and Cultural Policy programme at Goldsmiths College, University of London (UK)

Overseas MA Scholarships

2001-2002 **Mr Bui Hoai Son** (Viet Nam Institute of Culture and Information Studies) – one-year MA in Arts and Heritage Management programme at London Metropolitan University (UK)

2001-2002 **Mr Nguyen Van Tinh** (Deputy Director General of the International Co-operation Department, Ministry of Culture and Information) one-year MA in Arts Management at City University in London (not part of the main project programme but funded with the agreement of the Ford Foundation from unspent funds previously allocated to Visiting Arts for its preliminary year activities)

2002-2004 **Mrs Do Thi Thanh Thuy** (Viet Nam Institute of Culture and Information Studies) - two-year Master of Business (Arts & Cultural Management) programme at the University of South Australia (UNISA), Adelaide (Australia)

2003-2004 **Ms Pham Bich Huyen** (Ha Noi University of Culture) – one-year MA in Arts Administration and Cultural Policy programme at Goldsmiths College, University of London (UK)

Visiting Professor Seminars held in Viet Nam

June 2001 **Curriculum Design** – Gerald Lidstone (Goldsmiths College, University of London, UK)

June 2001 **Strategic Marketing** – Gerri Morris (Morris, Hargreaves McIntyre, UK) and Gerald Lidstone (Goldsmiths College, University of London, UK)

April 2002 **Fundraising and Sponsorship** – Philip Spedding (Arts for Business, UK)

September 2002 **Heritage and Cultural Tourism** – Michael Hitchcock (London Metropolitan University, UK)

September 2002 **Curriculum Design** (repeat seminar) – Gerald Lidstone (Goldsmiths College, University of London, UK)

April 2003 **Strategic Marketing** (repeat seminar) – Gerri Morris (Morris, Hargreaves McIntyre, UK) and Gerald Lidstone (Goldsmiths College, University of London, UK)

September 2003 **Visual Arts Management** – Sandra Lang (New York University)

October 2003 **Cultural Policy** – Rod Fisher (International Intelligence for Culture, UK)

November 2003 **Copyright and Performing Rights** – Robyn Ayres (Arts Law Centre, Australia)

December 2003 **Festival Management** – Helen Marriage (Festival Production Consultant, UK)

December 2003 **Teaching Methodologies and Learning Strategies** – John Ginman (Goldsmiths College, University of London, UK)

April 2004 **Strategic Planning for Ministry Organisations** – Gerald Lidstone (Goldsmiths College, University of London, UK), Gerri Morris (Morris, Hargreaves McIntyre, UK), David Fishel (Positive Solutions, Australia) and Jennifer Radbourne (Queensland University of Technology, Australia)

April 2004 **Basic Marketing** – Gerri Morris (Morris, Hargreaves McIntyre, UK)

August 2004 **Arts Education** – Brian Roberts and Gerald Lidstone (Goldsmiths College, University of London, UK)

August 2004 **Developing Course Material and Final Curriculum Design Meetings** – Gerald Lidstone (Goldsmiths College, University of London, UK)

APPENDIX C: UK Study Tour 1: 4-12 November 2000

Sunday 5 November 2000

08.25 Arrive UK

19.00 Welcome reception

Monday 6 November 2000

09.00 Introduction to programme: Gerald Lidstone (British Council, Spring Gardens)

09.45 Coffee

10.15 Introduction to the arts in the UK: Gerald Lidstone
(British Council, Spring Gardens)

11.45 South Bank Centre: Chris Denton

12.45 Lunch

14.00 National Film Theatre: Helen de Wit

15.00 Royal National Theatre: Genista Mackintosh, Jenny Harris

17.30 London Eye

19.00 Dinner

Tuesday 7 November 2000

09.15 Arts Council of England: Pauline Tamblin

11.00 Tate Modern: Lars Nittve, Sandy Naime

12.30 Lunch, Tate Modern Cafe

14.00 Institute of Contemporary Arts (ICA): Philip Dodd, Katya Garcia-Anton

16.00 Royal Court Theatre: Elise Dodgson, Ramin Gray

18.00 Dinner

19.30 Theatre show: Chicago

Wednesday 8 November 2000

05.45 Bus to Manchester

08.30 North West Arts Board

10.30 Royal Exchange Theatre Manchester
12.30 Bridgewater Hall
13.00 Lunchtime concert at Bridgewater Hall
14.00 Cornerhouse
15.30 The Lowry
17.00 Return to London

Thursday 9 November 2000

09.30 National Trust
12.30 Lunch
13.30 Department of Culture, Media & Sport: Alan Howarth, Minister
14.00 Arts and Business: Lisa Ball-Lechgar
17.00 Reception

Friday 10 November

09.00 Arts management round table, focusing on the methodology of arts management curriculum development: Terry Sandell, Director of Visiting Arts, Chair
10.30 Coffee
11.00 Summing up
12.30 Lunch
14.00 Split group:
(i) Project meetings
(ii) Further visits
19.30 Farewell dinner

Saturday 11 November 2000

Free time

Sunday 12 November 2000

6.55 Leave London

APPENDIX D: US Study Tour 13-19 October 2001

Saturday 13 October 2001

21.50 Arrive New York, check in at Milford Plaza Hotel

Sunday 14 October 2001

11.00 Pick-up at hotel - lunch in Chinatown followed by NYC tour

Monday 15 October 2001

09.30 Pick-up at hotel – bus to NYU

10.00 New York University Arts Administration Programs, hosts Prof Brann Wry, Director, MA in Performing Arts Administration, Prof Sandra Lang, Director, MA in Visual Arts (Hartford Room in Kimball Hall) - Orientation Session

13.00 Foundation Centre - Bruce Gumm, Senior Librarian: Review the US system of charitable foundations, understand the services of the Foundation Center, including its online information sources.

15.30 New York Foundation for the Arts (NYFA) - Theodore S Berger, Executive Director - continue review the US system of charitable foundations, understand the many services of NYFA foundations, from the granter and grantee perspectives, including grants to individual artists.

Tuesday 16 October 2001

09.00 Pick-up at hotel – bus to Lincoln Center

09.30 Lincoln Center Institute for Arts in Education: Scott Noppe-Brandon, Executive Director, Cathryn Williams, Deputy Director, Eden Graber, International Programme Manager, Jessica Reynolds, Programme Manager of Partnership Schools and Professional Development - review their educational philosophy, observe their training techniques, and examine their international organisational structure.

13.00 New York Philharmonic: Thomas Cabiness, Director of Education, Toya Lillard, Assistant Director of Education, Miki Takabe, Operations Co-ordinator, Jeremy Geffen, Artistic Administrator, Michael Nielson, Education Associate - review the various operational areas of the NY Philharmonic, for example, education, touring, finance, artistic, etc.

Wednesday 17 October 2001

- 09.30 Pick-up at hotel – bus to Dance Theatre Workshop (DTW)
- 10.00 Dance Theatre Workshop (DTW): David R White, Executive Director, Cathy Edwards, Co-Artistic Director, Cary Baker, Director of Artistic Services – gain insights into the workings of arts service organisations by discussing DTW's Artists Services Program, and networking programs; review facilities planning at DTW's new theatre by discussing their Capital Campaign/ institutional expansion; share ideas and models for international programs and exchanges.
- 13.00 Lunch and discussion
- 14.00 Public art and commercial gallery tour: Prof Sandra Lang, Director, Visual Art Administration Programme MA Program, NYU - review for-profit arts galleries and alternative arts spaces, analyse corporate art system

Thursday 18 October 2001

- 09.00 Pick-up at hotel – bus to Metropolitan Museum of Art
- 09.30 Metropolitan Museum of Art: Esther M. Morales, Associate Museum Educator, Mary Beth O'Reilly, Museum Volunteer and Tour Guide, Peter M Kenny, Curator, American Decorative Arts and Administrator of American Wing, Aileen K Chuk, Registrar, Stella Paul, Museum Educator, Valerie Troyansky, General Manager Product Development Merchandising, Elyse Topalian, Chief Communications Officer - review various museum operations, tour museum
- 12.15 Lunch, Metropolitan Museum of Art
- 13.15 Binghamton University: Martin Schulman, Director, MBA/Arts Program, Steve Machlin, Technical Director, Anderson Center for the Arts – discuss managing the touring of arts events, including information about technology that needs to be communicated when touring - lighting, sound, sets, stage dimensions, etc. Marketing plans for a tour environment
- 15.30 New York University Arts Administration Programs: Brann Wry, Director, MA in Performing Arts Administration, Prof Sandra Lang, Director, MA in Visual Arts Administration - roundtable discussion on curriculum development

Friday 19 October 2001

- 09.00 Pick-up at hotel – bus to Bryant Park and Library
- 09.30 34th Street Partnership, Bryant Park and New York Public Library:
Dan Biederman, Executive Director, Ethan Lercher, Director of Public Events,
Paul LeClerc, President, 42nd Street Library – gain insights into the restoration
and preservation of the 42nd Street Library, review the techniques used in
restoring Bryant Park.
- 14.00 New York University Arts Administration Programs: Prof Dan Martin, Carnegie
Mellon University - seminar on Use of Technology for the Arts

Saturday 20 October 2001

- 05.00 Trip to Washington, DC

Sunday 21 October 2001

Free day

- 21.00 Flight back to Ha Noi

APPENDIX E: Australia Study Tour 19-27 October 2002

Saturday 19 October 2002

08:35 Arrive Melbourne: Tim Doling, Gerald Lidstone and Susan Strano
(Asialink Centre, University of Melbourne) – bus to Oakford Apartments

Sunday 20 October 2002

Free day

17:00 Melbourne Festival show: 'Fire Fire Burning Bright', State Theatre,
Victorian Arts Centre

19:00 Melbourne Festival show: 'Bowling Fences', George Adams Gallery,
Victorian Arts Centre

Monday 21 October 2002

09:00 Travel to Arts Victoria

09:30 Official welcome and overview of Study Tour: Gerald Lidstone and
Susan Strano, Asialink Centre

10:00 Arts Victoria: Penny Hutchinson, Director, Arts Victoria, Michael Nation,
Intergovernmental Relations, Arts Victoria, Angela O'Brien and Hilary
Crampton, School of Creative Arts, University of Melbourne, Michael Mitchener,
President, Australian Institute of Arts Management, James Dexter, Deputy
Director, Melbourne Museum

Arts management overview:

- Introduction to arts management in Australia
- Link between professional practice and curriculum development
- Qualities for effective arts management – what makes an effective arts manager?
- Relationship between education and policy

11:30 Ngargee Contemporary Arts Centre: Alex Lawlor, Manager

- Infrastructure and capital, Arts Victoria
- Tour of Arts Precinct: Malthouse, Australian Centre for Contemporary Art (ACCA), Chunky Move
- Victorian College of the Arts, Arts House
- The purpose, issues and practicalities of an 'arts precinct'

12:30 Lunch - EQ Restaurant, Southgate

14:00 Victorian Arts Centre www.vact.vic.gov.au
Tim Jacobs, CEO, VAC, Jeremy Vincent, Corporate Relations Manager, VAC,
Milos Miladinovic, Presenter Services, VAC, Janine Berrand,
Performing Arts Museum and VAC exhibitions spaces - focus on

programme development:

- Artistic vs economic considerations
- Education and public programmes
- Resource management/networks
- Heritage programmes and resources (education, broadcasting, exhibition)

15:30 Tour of Victorian Arts Centre and Victorian Arts Centre campus including Performing Arts Museum – venues and technical facilities

16:15 Walk to Federation Square

16:30 Australian Centre for the Moving Image www.acmi.net.au:
Alexi Glass and Bich Phan
Federation Square – newest arts precinct development

Tuesday 22 October 2002

09:10 Playbox Theatre www.playbox.com.au: Jill Smith, General Manager, Aubrey Mellor, Artistic Director, Lee Christofis, Multicultural Arts Management Ambassadors Scheme (MAMAS), Christina Soong, Marketing and Development Manager, Chunky Move:
AUDIENCE DEVELOPMENT & MARKETING

- Youth audiences
- Experimental and traditional forms
- Regional/community
- Relationship between audience development and programme development
- Relationship between sponsorship and audience development

11:00 Travel to North Melbourne Town Hall

11:35 North Melbourne Art House: Jim Cathcart, Venue Manager
Companies in residence include Arena Theatre, Chamber Made Opera, Ilbjerri Theatre, Melbourne Workers Theatre
Hub for arts organisations and events

12:30 Lunch and discussion with City of Melbourne: Jane Sharwood, Jeff Taylor - role of City Government in developing and supporting the arts

13:30 Travel to University of Melbourne

14:00 School of Creative Arts, University of Melbourne www.sca.unimelb.edu.au
Associate Professor Angela O'Brien, Head, School of Creative Arts, Ms Hilary Crampton, Co-ordinator Arts Management, School of Creative Arts, Ms Lesley Alway, Arts Policy & Management Consultant, Ms Ruth Rentschler, Arts & Entertainment Management, Deakin University, Ms Jo Caust, Director, Arts & Cultural Management Programme, University of South Australia, Mr Lee Christofis, Coordinator, MAMAS, School of Creative Arts:
TRAINING & CURRICULUM DEVELOPMENT

- Different levels of training
- Links between practice and curriculum development

- Curriculum development strategies

- 16:30 University of Melbourne Conservation Service, Ian Potter Museum of Art
www.art-museum.unimelb.edu.au: Robyn Sloggett, Deputy Director, Ian Potter Museum of Art, Ann Grimwade, Chief Conservator at The University of Melbourne Conservation Service, Nicole Tse, Conservator –
 CONSERVATORIAL MANAGEMENT PRACTICES AND TRAINING
- 18:30 Melbourne Festival show: The Flag, 'Five Angry Men', Federation Square

Wednesday 23 October 2002

- 9.15 Australian Ballet Centre www.australianballet.com.au: Kenneth Watkins, Director of Development, Australian Ballet, Alice Gerlach, Development Officer, Australian Ballet
 FUNDRAISING AND DEVELOPMENT - a presentation in three acts
- Sponsorship
 - Donations
 - Bequests and foundations
- 10:45 Travel to Asialink
- 11:00 Asialink Centre and the Myer Foundation –
www.asialink.unimelb.edu.au / www.myerfoundation.org.au:
 Charles Lane, CEO, Myer Foundation, Elizabeth Cham, Philanthropy Australia, Dr Dorothy Scott, Ian Potter Foundation, Janet Whiting, Chairman, Harold Mitchell Foundation, Ian Allen, Fellow Trustee, The Pratt Foundation, Winsome McCaughey, Executive Director, Australian Foundation for Culture and the Humanities: Charitable trusts round table
- 12:30 Lunch at Threshermans
- 13:30 Walk to Melbourne Museum via La Mama Theatre www.lamama.com.au:
 Susan Strano will give a brief overview of La Mama's role in the development of Australian Theatre
- 14:00 Melbourne Museum www.melbourne.museum.vic.gov.au –
 site visit, introduction to education and public programmes in a major museum setting
- 15:15 Travel to Asialink
- 15.30 Asialink Centre www.asialink.unimelb.edu.au: Kathe Kirby, Director, Education, Alison Carroll, Director, Arts Program, Kate Armstrong, Programme Manager, Medialink – introduction to Asialink programs – education, corporate and public programs, arts
- 16:00 Discussion over refreshments/drinks: Gerald Lidstone, Tim Doling
 REFLECTIONS, CONNECTIONS, LEARNINGS
 Recap of the tour so far and discussion of some of the main points.

- 18:00 Travel to Airport
- 20:00 Flight to Sydney
- 22:30 Check in: Medina Executive Apartments, Sydney

Thursday 24 October 2002

- 09:30 Museum of Contemporary Art <http://www.mca.com.au>:
Rachel Kent, Senior Curator, Alan Pigot, General Manager, Brent Moseley,
Fundraising and Events
PROGRAMME DEVELOPMENT
- Creative partnerships – twin peaks of management (GM/AD)
 - Artistic vs economic considerations
 - Education and public programmes
 - Resource management/networks
 - Heritage programs and resources (education, broadcasting, exhibition)
- 11:00 Visit to Museum of Contemporary Art exhibition
- 12:15 Travel to The Wharf
- 12:30 Lunch at The Wharf
- 13:30 Sydney Theatre Company www.sydneytheatre.com.au -
Craig Hassall, Deputy General Manager, Sydney Theatre Company, Jo Dyer,
Major Projects Manager, Sydney Theatre Company, Leigh Small, General
Manager, Sydney Dance Company, Desmond Jameson, Associate Artistic
Director, Bell Shakespeare Company, Jessica Machin, General Manager,
Australian Theatre for Young People, Brett Davidson, General Manager,
Bangarra Dance Theatre, Virginia Hyam, Executive Producer, The Studio,
Sydney Opera House:
AUDIENCE DEVELOPMENT & MARKETING
- Youth audiences
 - Experimental and traditional forms
 - Regional/community
 - Resource management/networks
 - Relationship between audience development and programme development
 - Relationship between sponsorship and audience development
- 15:00 Tour of facilities
- 16:00 Travel to Sydney Opera House
- 16:30 Sydney Opera House www.soh.nsw.gov.au: Derek Wood, Tourism Coordinator
Sydney Opera House Tour
- 17:30 The Rocks precinct galleries and heritage walk (optional)

- 18:30 Dinner at Opera Bar
- 20:00 Runners Up, Legs On The Wall – The Studio

Friday 25 October 2002

- 09:30 College of Fine Arts, University of NSW www.artht.cofa.unsw.edu.au:
School of Art History and Theory, Block C, Napier St, Paddington
Associate Professor Joanna Mendelssohn, co-ordinator of the Master of Art
Administration programme, Prof Ian Howard, Dean, College of Fine Arts, Dr
Des Griffin, University of Technology Sydney, Justin MacDonnell, Arts Industry
Advisory Committee, UTS, Marie Manidis, CREATE Australia, Prof Colin
Pearson, University of Canberra, Ms Robyn Ayres, Director, Arts Law Centre:
TRAINING & CURRICULUM DEVELOPMENT
- Different levels of training
 - Undergraduate, postgraduate and professional development
 - Link between practice and curriculum development
 - Curriculum development strategies
 - Arts law (contract, copyright, risk management and ownership issues)
- 11:30 Travel to Art Gallery of NSW
- 12:00 Art Gallery of NSW www.artgallery.nsw.gov.au: Hetti Perkins,
Curator Aboriginal Art, Ken Watson, Jonathan Jones, Art Gallery of NSW –
INDIGENOUS CULTURAL HERITAGE, PROMOTION, COPYRIGHT AND
OWNERSHIP ISSUES
- 13:00 Lunch
- 13:45 Travel to Australia Council
- 14:30 Australia Council www.ozco.gov.au: Jennifer Bott, CEO, Australia Council,
Ben Strout, Director, Arts Development, Karilyn Brown, Director, Audience and
Market Development, Cathie Craigie, Director, Aboriginal and Torres Strait
Islander Arts Board
Introduction to work of Australia Council
- 16:00 Tiers of government funding: Penny Amberg, Director, Cultural Relations
Branch, Dept Foreign Affairs and Trade, Susan Donnelly, Director, Arts
Development, NSW Ministry for the Arts
FUNDING – focus on government funding
- Nexus between government, business and the arts
 - Relationship between state and federal government funding
 - The arts and the national interest
- 17:30 Summing up – presentation of major points and themes from tour
Medina Executive Apartments Europa Café: Gerald Lidstone, Sue Strano
REFLECTIONS, CONNECTIONS, LEARNINGS
Participants will be issued with a Tour Diary to write cogent points, thoughts etc
at the end of each day. The final session in the week will be a recap and

rounding out of the issues and findings. Participants could present to the group those points/issues/findings that are pertinent to them, what they will take away with them and what they want to pursue further.

Saturday 26 October 2002

- 14.00 Site visit Powerhouse Museum www.phm.gov.au: Jana Vytrhlik,
Education and Visitor Services Manager
- 18.00 Final reception

Sunday 27 October 2002

- 07:30 Depart Medina Executive Apartments
- 11:05 Depart Sydney for Hanoi

APPENDIX F: UK Study Tour 2: 29 March-6 April 2003

Saturday 29 March

05.30 Delegation arrive, taken to Strand Palace Hotel

Rest of the day free

Sunday 30 March

Sightseeing

Monday 31 March

Focus: Arts Funding and Structure

08:30 Leave Hotel

09:00 Visiting Arts: Welcome Address by Terry Sandell, Director - International cultural relations agency which promotes the flow of international arts and artists into the UK and related activity abroad (meeting held at British Council Boardroom)

09:15 Visiting Arts: Introduction to the Study Tour by Gerald Lidstone, Goldsmith's College (meeting held at British Council Boardroom)

11:00 Depart for Sadler's Wells

12:00 Sadler's Wells: Tour given by Emma Dowden followed by presentation by Alistair Spalding, Director of Programming - Sadlers Wells is the longest established venue in the UK for the presentation of large-scale dance and theatre

13:30 Lunch (Stage Door Cafe Bar at Sadler's Wells)

14:30 Depart for Arts Council of England

15:00 Creative Partnerships based at the Arts Council England, by Peter Jenkinson, National Director: Creative Partnerships is a pioneering £40 million initiative which will give thousands of school children in deprived areas throughout England the opportunity to develop creativity in learning and participate in cultural activities (meeting held at Conference Centre, Royal Commonwealth Institute)

16:00 Department of Culture Media and Sport: Michael Helston, Head of the International Unit - Department for Culture, Media and Sport (the Ministry) has policy responsibility for museums, galleries and libraries, the built heritage, the arts, sport, education, broadcasting and the media and tourism, as well as the creative industries and the National Lottery (meeting held at Conference Centre, Royal Commonwealth Institute)

17:00 Arts Council England: David McNeill, Director of Press and Public Affairs –

The national agency for the arts in England, and is essentially the body that distributes arts funding in the UK. It also aims to develop and improve understanding of the arts and to increase their accessibility to the public (meeting held at Conference Centre, Royal Commonwealth Institute)

18:00 Depart for Vietnamese Embassy

18:30 Embassy of the Socialist Republic of Vietnam: Reception

Tuesday 1 April 2003

Focus: Arts and Business, Regeneration

08:00 Leave Hotel

09:00 Arts and Business: Lisa Ball Lechgar, Information Manager - Arts and Business develops creative partnerships between business and the arts (meeting at Arts and Business, Butlers Wharf)

10:00 British Petroleum: Ms Des Volaris - a large corporate company which sponsors the arts (meeting at Arts and Business, Butlers Wharf)

10:30 Arts Information on the Internet by Gerald Lidstone (meeting at Arts and Business, Butlers Wharf)

12:00 Lunch (Mezzo Restaurant, Wardour Street)

13:30 Soho Theatre: Anne Mosley, Front of House and Building Manager, and Jacqui Gellmen, Acting General Manager) – Soho Theatre is committed to the discovery and development of new plays by bold and original writers. The building is also an example of a National Lottery Capital Funding Project (meeting at Soho Theatre)

14:30 Depart

15:00 Tate Modern: Donna De Salvo, Senior Curator - Tate Modern is Britain's new national museum of modern art. It is housed in a converted power station (meeting at Tate Modern)

18:00 Reception: hosted by Terry Sandell, Director of Visiting Arts and Dr Michael Reilly, Head of the South East Asia Section of the Foreign Office (at India Office Council Chamber, Foreign and Commonwealth Office)

Wednesday 2 April 2003

FOCUS: Manchester – a regional arts city

06:00 Leave Hotel for Manchester

10:00 Royal Exchange Manchester: Ivan Wadeson, Marketing Director –

- the Royal Exchange Manchester is a revolutionary theatre-in-the-round and home to the Royal Exchange Theatre Company (meeting at Royal Exchange Theatre)
- 11:00 Manchester Art Gallery: Kate Farmery, Head of Marketing and Business Development - Manchester Art Gallery houses one of the UK's finest art collections in spectacular surroundings; the Gallery has recently benefited from a £35m transformation
 - 12:00 Contact Theatre: Jon E McGrath, Director - Manchester's youth art space located within the Manchester University campus. Manchester
 - 13:00 Lunch (Bridgewater Hall)
 - 14:00 Bridgewater Hall: Manchester's International Concert Hall, opened in 1996 and home of the Halle Orchestra, also the performance base of the BBC Philharmonic Orchestra and the Manchester Camerata presentations from the Northwest Development Agency (NWDA) and the Cultural Industries Development Service (CIDS): the Northwest Development Agency (NWDA) is responsible for the sustainable economic development and regeneration of England's Northwest through the promotion of business competitiveness, efficiency, investment, employment and skills development. It is funded by the Government (meeting at Bridgewater Hall). The Cultural Industries Development Service (CIDS) is the economic development agency for cultural and creative enterprises in Manchester's metropolitan core. It is a development agency that crosses over between business and arts and provides services to both sectors (meeting at Bridgewater Hall)
 - 15:00 Old Trafford Football Ground and Museum: The home of Manchester Football – Tour of the Stadium and the Museum Club
 - 16:00 The Lowry: Julia Forest, Chief Executive – the Lowry is a new Millennium-funded Arts Complex located on the Manchester Ship Canal in Salford Quays
 - 17:30 Depart for London

Thursday 3 April 2003

Focus: Heritage

- 08:30 Leave Hotel
- 09:00 Re:source: Henrietta Hopkins, International Policy Advisor – Re:source is a strategic agency working with and for museums, archives and libraries in the UK (meeting to be held at the Victoria and Albert Museum)
- 10:00 Victoria & Albert Museum: John Guy, Senior Curator of Indian and South East Asian Art - the national museum of art and design, its collections cover two thousand years up to the present, in virtually every medium.
- 11:30 Natural History Museum: the UK's national museum of natural history, and a

centre of scientific excellence in taxonomy and bio-diversity. The Science Marketing Office co-ordinates the Museum's consultancy activities in the UK and abroad - walk through the Galleries to the Darwin Centre for live DC session led by Christine Ung; presentation by Vanessa Pike, Project Manager of the Science Marketing Office; Tour of Rare Books Room by Malcolm Beasley and Vanessa Pike

12:30 Lunch (Natural History Museum)

14:00 Institute of Contemporary Arts: Philip Dodd, Director an example of a London Arts Centre which presents contemporary film, exhibitions, talks, club nights, music, dance and new media.

16:00 Hackney Museum: Laura Williams, Curator - in 1986, the London Borough of Hackney established Hackney Museum. Its remit is to collect, preserve and interpret evidence regarding the history of Hackney and the world-wide roots of its people.

Friday 4 April 2003

Focus: Arts Management Training

09:00 Depart

10:00 Laban Centre, Eva Martinez, Assistant Administer for External Relations – Laban is the UK's largest purpose-built space for contemporary dance, and was the first in Britain to offer BA and MA dance degrees; it now runs the first MSc in Dance Science. The centre received a National Lottery Grant and is part of the regeneration strategy for the area.

12:00 Lunch (Trafalgar Tavern, Greenwich)

13:30 Goldsmith's College of London, Information and Technology Building and Library: Sasha Shaw, Chief Librarian – an example of the facilities for postgraduate study (meeting at Deptford Town Hall)

14:00 Arts Management Training Seminar: Gerald Lidstone, Course Co-ordinator, MA Arts Administration and Cultural Policy, Goldsmith's College - Goldsmith's College is an example of a postgraduate arts administration training; Chris Maughan, Subject Leader for BA Arts Management, De Montfort University - De Montfort University is an example of undergraduate arts administration training (meeting at Deptford Town Hall)

15:30 Closing Session: Gerald Lidstone (meeting at Goldsmiths College)

17:00 South Bank Centre Presentation: Mike McCart, Commercial Director - the largest receiving house for international culture in Europe, the centre houses a combination of concert halls, galleries and exhibition space.

17:00 South Bank Centre Guided Tour

18:30 Farewell Dinner (People's Palace, Royal Festival Hall, South Bank Centre)

20:30 Depart for Hotel

Saturday 5 April 2003

Free day

Sunday 6 April 2003

18.00 Depart for Viet Nam

APPENDIX G: Dr Le Thi Minh Ly

From September to December 2002 Dr Le Thi Minh Ly (Department of National Heritage, Ministry of Information and Culture) undertook placement with the British Museum, Victoria and Albert Museum, National Trust, Hackney Museum and Horniman Museum, also attending lectures from the MA in Arts and Heritage Management programme at London Metropolitan University and the MA in Arts Administration and Cultural Policy programme at Goldsmith's College, University of London (UK)

In the words of Dr Ly: 'I arrived in London in the Autumn of 2002 thanks to the funding of Ford Foundation and under the arrangement of the Ministry of Culture and Information (MoCI) and Visiting Arts. I could not remember how many museums, castles, palaces and monuments that I visited nor the faces of people I met during the intensive three months. I kept a good impression of all these people whether I met them once or many times. The United Kingdom, the British cultural heritage and English people, especially my colleagues, have opened up to me new knowledge and perceptions. It might be exaggerated to say that they are the deepest awareness. But it is true to me and of my strong belief that they have helped change my thinking and encouraged me a lot to go ahead with new ideas and projects.'

'Museums in the UK have a long history starting from more than 250 years ago. The UK is reputed to have a large number of the world's leading well-known and special museums. Currently, there are about 2,500 museums of all kinds in the UK, covering social history, natural history, science and technology, arts and last but not the least general museums, which account for the biggest number at the local level. In London particularly, the number of museums reaches 242. From the British Museum, that I had several chances to visit, to the Hackney Museum, a small-scale one opened just four months before my arrival, it came to my understanding that all the museums are valuable whether big or small, old or newly founded. They should be appreciated for their great and indispensable contribution to the spiritual life of the society.'

'Museums in the UK have a big number of visitors. Of course, the number of visitors differs from museum to museum and in this regard, there is a rather wide gap between them. However, what we need to learn from them is that museums in the UK always put the public at the centre, as it is the core objective for their operation. For the sake of the public, museums are lightened and animated with new activities and events every month, every week and even on an everyday basis. Knowing the public demand, new exhibitions and displays are consecutively organised. Children are a special priority of museums. They go to museums to learn, to play, to discover, to experiment and to create. Every day there are a number of educational programmes. Almost all the museums have an education centre or division where teachers, museum educators and children work together. This is very rare in Vietnamese museums. Apart from those who come to museum just for the visiting purpose, museum visitors are also sponsors, friends and volunteers. There is a big force participating in the museum work. Sometimes it is very difficult to identify who gets paid and who is volunteer or who is professional and who is amateur. It clearly demonstrates a harmony in aspiration, emotion and action. They consider the museum as their common house. They are proud

of it and strive to make it alive. Museums in Viet Nam should make great efforts to reach that end.

Some hold that in the west almost all the museums are private owned or privatised, thus regard it as a demonstration of the socialisation of museum activities. If we take a closer look into the model of museum management in the UK, that is not true. When British people said that '*Our museums are not state owned, but operate for charity and public*', they mentioned ownership of museum in a narrow meaning but didn't reject the responsibility of the state to museums. They said '*The Government doesn't have a general policy for museums*', but in fact, they rather focus on specific policies. In the UK, a museum doesn't need a licence from the authority in charge of state management on culture for its establishment and operation. But in order to be named on the list of state recognised museums, it has to meet rather strict criteria on management, preservation of collections, operation and public services. Any museum meeting the definition of museum by the British Museums Association saying that their existence is to bring benefit to the public and their operation is for charity purpose, can register to be listed. And of course, when being recognised, the museum will enjoy preferential treatment from state policies. According to a report of Resource (an agency specialised in doing research and compiling professional guidelines for museums in the UK), museums are divided basing on management authority as follows: independent museums established by trust funds and professional associations take the biggest share of 39%; local museums account for 37%; museums belonging to National Trust and English Heritage 11%; army museums 9%; university museums 2% and national museums 2%. In regard to ownership, except private museums that can not register to the above mentioned list, all other museums in the UK are owned by the public, a community or a group of communities. At present, the state invests in the museum sector through five big agencies that are the Department of Culture, Communication and Sports; Defence Department; and the Offices of Scottish, Welsh and Northern Ireland regions. The state directly grants regular budget for 20 institutions, including 14 national museums, 2 national collections, 2 local museums and 2 especially private museums that are registered for charity operation. Recognised national museums are required to meet the following criteria: owning the national scaled collection, having the nationwide collecting policy, being governed and managed by a Board of Directors representing the nation, having a force of good experts who not only work for the museum but also provide consultancy to the government in the professional field and can be mobilised and used by the government; and having public services at national standards.

In 1988 the British government implemented a new policy for the museum sector by revising legal documents so that museums are allowed to keep their revenue instead of handing it over to the state treasure. However, museums are requested to be more responsible for conservation of architectural buildings and preservation of museum objects and hired staff. The government also created the conditions for museums to run commercial businesses. This put British museum managers in face of a never-before renovation. The museum manager should not only be a talented scientific manager but also a good organiser with a clever businessman's mind.

Museums in the UK had a long tradition of free entrance for the public, but in the 1990s that tradition was shaken by pressure of the market economy and budget for museum operation. Most of national museums were forced to change their operational manner by charging an average entrance fee of 5 pounds per head. However, since December 2001, the British government has decided that all the museums belonging to the state (at

the central and local levels and those enjoy state funding) should no longer charge an entrance fee. This decision resulted from a guideline to renovate the British cultural policy. The policy aims to bring culture heritage to the wide public and enable them to be regularly accessible to heritage of the humankind. So far the number of visitors has increased annually by 30 million. The British government has used a part of returns from taxes and the Heritage Lottery Fund to cover expenses for the museums. The Fund was set up to support and encourage museums and monuments to carry out projects to raise the quality of collections, displays and operation. Community educational programmes are an especially high priority of the Fund. All financial contributions from companies are regarded as charity budget and not subjected to taxation.

Besides the most beautiful and well known museums that enjoy favourable conditions, a number of local museums in the UK are facing difficulty. Research and evaluation on the current situation of British museums by the Department of Culture, Communication and Sports in 2001 pointed out weaknesses hindering development of the British museum system and recommended the British government to put forward new strategies to develop and promote museum operation in general and support the local museums in particular. The policy was approved by the government and realised in a big project called '*Renaissance in the Regions: a New Vision for England's Museums*'. According to this project, England is divided into 9 regions. Each region has 1 hub. A 'hub' is not a sole museum but a group of maximum 4 institutions including the museum and relevant agencies such as department of culture, department of tourism, museology research and training institute. The state finances hubs so that they can provide instruction and support other museums in the region in the 5 following aspects: management and conservation of collections, research and training, exhibition, display and presentation of heritage, marketing and development of visitors.

Through the leading role of hubs, the state realises its requirements that '*museums should become an important potential and take the lead in education; enhance the access of visitors to museums and collections; contribute to economic development of the region; exchange, exploit and bring into full play uses of museum collections for educational and consuming purposes; raise the quality of public services.*'

Problems of museums in the UK are also those of Vietnamese museums. The above model of a local cultural institution network with the target of raising the quality and operation of museums is a very good and typical example that we want to learn. Training of museum staff in the UK goes together with museum operation and practices. In the UK many universities have a faculty of Museology, Heritage, Heritage Management, Heritage Strategy...The most famous are the University of Leicester and Routledge Publishers. Hundreds of titles on museology were published in the late decades of the 20th century. A large number of museology books were trans-sectoral or trans-national scientific works. Museology books were highly practical. Many were written in a form of summing up experiences into specific and detailed instructions for different works in the museum such as operational management, collection, conservation, display, education, marketing. English museology has a close link to research results in the US and some other European countries. Therefore, there are a lot of unified tendencies, viewpoints and professional instructions.

Another kind of further training for museum staff which is considered very useful and effective is in-house training. Almost all the national museums have short-term training programmes for their own staff which are also extended to other participants. Contents

of the training programmes include introductions to the operational process in the museum profession, linkage between functional divisions and practical experiences.

Together with Re:source, The British Museum Association is a very strong organisation in doing research, publishing, further training for museum staff and linkage with museums operating in accordance with the state policy.

Like other colleagues, we have been bearing in mind for a long time the pressing issue of renovating content and method of museology education in the Ha Noi University of Culture and Ho Chi Minh City College of Culture, in which the re-compiling of the textbook on museology is essential. The textbook which has been used in the Ha Noi University of Culture needs to be improved and updated with new knowledge on world museology and should be more practical since museology is a practical science. Museum standards, guidelines, code of conducts, code of practices, and code of professional ethics are all key to newly graduated staff starting work in museums.

The UK, the US and many other countries don't have museology education at graduate level but there are specialised training programmes which offer certificates. They also have abundant postgraduate education programmes on museology leading to Masters degrees and doctorates that attract a large enrolment. Viet Nam has a contrary model. Is it the reason leading to problems in the quality of Vietnamese museum staff today? The Director of Viet Nam's Museum of Ethnology questioned whether the Museology Department of Ha Noi University of Culture is capable of providing training for all works in the museum profession.

I admire experienced experts, curators, exhibition officers and educators working in the U.K. They have a deep understanding of museum works and they are experts in respective scientific aspects of museum profession. They perform sound management of museum work. They love heritage and museums to which they devote their best efforts.

We also love our museums. We have been making great efforts to make our museums better and more attractive to visitors. I would like to mention here some works that are joint efforts of many people. I do think that these works are well undertaken and approach modern trends in museum sector by using the knowledge we have acquired from many places, including museums in the UK and more importantly our experiences and experiments from our own practices.

The most important work we have been following is to make recommendations to the Government on some pressing issues in museum sector. Basing on the evaluation on weakness of Vietnamese museums today, and according to cultural demand of the community and the national cultural policy, we have put forward some recommendations as follows: to encourage the establishment of more museums on science & technology, natural history, folk culture, traditional handicrafts, university's museum and regional museum...; the State should increase investment in museums, meanwhile museums should take initiative in seeking for financial sources to operate within the state's supportive mechanism; the public should be put as main target for all museum activities; local museums should be important institutions in the cultural life of community, thus intensive measures should be applied to instruct and assist them. We hope that the Government will approve the master plan next year, leading to the blossom of museums with new colourful characteristics.

We have gradually studied practices and in collaboration with other Vietnamese and foreign experts, experimented some new activities in museums such as training for staff in collecting, documenting and recording intangible cultural heritage; providing instructions to ordinary people on how to collect and present heritage (both tangible and intangible) in the community and in museums; organised events and educational programmes or discovery rooms in the museum for pupils; and trained staff in conservation, documentation, computerisation of collections, museum marketing and design of educational programmes.

To unify professional issues and strengthen co-operation between museums and cultural institutions both inside and outside the country, we have made and are drafting some legal documents on museums such as the regulation on the establishment and operation of private museums, the computerised management programme of objects for museums and relics, statutes on inventory of museum objects, statutes on lending and borrowing objects... We have also organised a number of workshops and conferences to find out solutions to problems of training museum staff and development of museum activities. In future we will participate in and contribute to some training projects conducted by other museums, such as the project on educational work in museums, the project on museum management by Viet Nam Museum of Ethnology; training of curators by Viet Nam Museum of History. Most encouraging is the establishment of the Cultural Heritage Association after many years under preparation, especially with a specialised division on museums. Hopefully the Association will be a strong arm of Vietnamese museums.

We keep contact with English colleagues. On a voluntary basis, an English expert on museum design has come to visit Vietnamese museums to discuss with us future co-operation.

I would conclude the report here with a comment from the bottom of my heart that my internship visit to the UK is truly useful and I acknowledge with great pleasure and satisfaction what I have gained from it. Once again, may I thank you for all.

Le Thi Minh Ly
Deputy Director General
National Cultural Heritage Department
Ministry of Culture and Information
Ha Noi, 10 September 2004

APPENDIX H: Dr Luong Hong Quang

As a member of the project *Curriculum Development in the Management of Arts and Culture in Viet Nam in a Market Economy Context*, funded by the Ford Foundation, I was nominated to undertake an internship in the UK according to Decision number 2008/QĐ – BVHTT signed on 9 July 2003 by the Minister of Culture and Information. This internship was designed to provide practical knowledge on the management of contemporary arts festivals in the UK and in some other European countries and to study cultural policy at Goldsmiths College, University of London.

During the studying period of four months (from the 14 August 2003-5 December 2003) I took part into the following activities:

1 Participated into the Edinburgh Festival for two weeks, attended performances by arts troupes from the UK and other countries which performed various art forms from traditional to contemporary, and took part into meetings and receptions organised by many arts organisations and sponsors. Through these activities I had gained a deeper knowledge of some management issues such as the process of organising a festival from planning to marketing, fundraising and sponsorship, evaluation of audience needs and tastes, and encouragement of festival participation by community and other social organisations.

2 Visited Glasgow, a major city and important cultural centre, some historical sites and the Scottish National Museum, affording me a good understanding of the organisational structure of various Scottish arts organisations,

3 Visited many arts organisations in London, including museums, theatres and cultural centres, giving me a 'snapshot' of the context of arts and cultural organisations in the UK. In addition, these activities provided practical experience and a deeper understanding on the context and cultural system in this developed country.

4 Attended the Cultural Policy course at Goldsmiths College, University of London, and improved my knowledge on cultural policy and cultural management in the context of social, cultural and economic changes. Some specific topics covered through seminars, presentations by researchers, work placement in arts organisations and reading materials including how to attract sponsorship from the private sector, fundraising, encouraging participation in creative activities by all social classes, distributing cultural products, marketing and financial management of arts organisations.

5 Attended many festivals in Birmingham, in London and other cities such as Manchester and Liverpool.

6 Participated in the Street Arts Conference in Liverpool which was organised by the Independent Street Arts Network, drew participation from street arts organisations in the UK and other European countries and attracted funding from a range of organisations and agencies.

7 Visited some university cities such as Cambridge, Oxford and Bristol.

The outputs from this study period were as follows:

- (i) I improved my knowledge and skills in the area of festival and street arts management; and
- (ii) I collected a lot of useful new documents on cultural policy and arts management for reference and further research.

Additionally, thanks to the internship, some potential partners including researchers and arts managers in England and Europe were established and developed.

Some lessons learnt for applying knowledge and skills in the context of Viet Nam:

1 Research on cultural policies in the UK and other European countries covers many issues, including philosophy of cultural policy, aims and objectives, define cultural priorities, strategic thinking and policy regulation, funding mechanisms, monitoring mechanisms, which may be used for reviewing and updating cultural policy in Viet Nam.

2 Arts Management programmes in the UK focus on capacity building of management for arts managers with various skills and knowledge on marketing, fundraising, financial management, research skills and techniques. Many valuable documents have been published - these documents will provide basic and useful knowledge for training of Arts Management in Viet Nam and should therefore be translated and published for use by undergraduate and postgraduate students. I would like to request the project's participants and funding organisations to budget a particular amount of money for translating and developing these researches.

3 Motivating the contribution of members who took part in MA Scholarship and Internship programmes systematically by designating and dividing specific tasks for each participant.

4 Continued study updating for some candidates, eg Masters graduates should be given favourable conditions for deepening their research into arts management in other countries through study tours, especially those which deal with important issues such as fundraising and sponsorship, heritage management and festival management. In this way these individuals will be able to contribute significantly to the development of arts management curriculum in Viet Nam.

I and other colleagues who studied in Australia and the UK are now continuing to contribute towards the development of an arts management curriculum in some specific areas, eg arts management terms, cultural policy, festival management and other issues.

Finally, I would like to give my sincere thanks to Viet Nam Ministry of Culture and Information, the Ford Foundation, Visiting Arts, the Embassy of the Socialist Republic of Viet Nam in London, and Goldsmiths College, University of London. My specific thanks to some individuals including: Gerald Lidstone, Tim Doling and Tahnee Wade for their enthusiastic help during my stay in England.

Dr Luong Hong Quang
VICAS
December 2004

APPENDIX I: Mr Bui Hoai Son

MA courses in arts and heritage management are an important aspect of the project *Curriculum Development in the Management of Arts and Culture in Viet Nam in a Market Economy Context*, which is run in collaboration with the Ministry of Culture and Information and funded by the Ford Foundation. The aim is to provide experience to staff who will contribute to the curriculum development process, with objectives of (i) providing them with good opportunities to learn western knowledge of arts management; (ii) creating good conditions for them to apply their studied knowledge to real Vietnamese situations through their dissertation and specific researches; (iii) creating good opportunities to experience cultural life in the UK; and (iv) getting basic knowledge to help designing a suitable curriculum through his/her MA.

Thanks to the help of Visiting Arts and the agreement of the University of North London [since renamed Metropolitan University of London], I undertook their one-year MA in Arts and Heritage Management programme, which focuses on the effective use of culture and heritage in national and regional development initiatives.

The one-year MA in Arts and Heritage Management programme at the University of North London is a very useful course which equips students with a comprehensive knowledge of arts and heritage management in the UK and throughout the world, and provides theories that can be applied to the situation in Viet Nam. To compare with the early project's aims and objectives, this course is suitable.

To complete this programme, I officially undertook six modules:

Semester A:

Arts Management - aiming to provide the knowledge and management skills required to manage arts and heritage facilities, programmes and events; to appreciate the linkages with and critiques of the various humanities and social science disciplines involved in the study of arts management; to explain the education, training, career structures and opportunities in arts management and administration; to explore management approaches in the arts in different cultural contexts; to develop an understanding of contemporary issues in arts planning and operations; and to develop an understanding of the business skills required in arts management. The exam result: B (pass)

Postgraduate Research Methods - focusing on developing an understanding of the role and significance of research within social science, business and management; promoting critical awareness and interest in a range of business and social research and the methods employed in that research; and acquiring the knowledge and skills necessary to undertake successful dissertation research. The exam result: C (pass)

Theoretical Perspectives in Leisure and Tourism - focused on developing an understanding of the origins, development and paradigmatic shifts within leisure and tourism studies; appreciating the influence underpinning academic disciplines and other multi-disciplinary fields on the development of leisure, heritage and tourism studies; analysing explanations of tourism leisure behaviour and participation from a range of academic perspectives; and critically evaluating competing theories of tourism and leisure behaviour and participation. The exam result: C (pass)

Museums, Arts and Heritage Strategies - focused on providing an understanding of the development and provision of the arts, museums and heritage sectors in international tourism; examining the role of museums, arts and heritage in urban and rural regeneration and tourism development; assessing the available arts strategies within both the public and private sectors to achieve sustainable tourism development; examining the intersection of the museums, arts and heritage with leisure and tourism and policy; and exploring the practical problems of real life museums, arts and heritage professionals within a variety of working contexts. The exam result: C (pass)

Semester B:

Leisure Landscapes - focused on the following aims: to provide a critical examination of the social construction of space and place and the notion of landscape as a socio-cultural construction; to evaluate definitions of 'heritage' and the role of the 'heritage industry' in the development of the leisure and tourism landscape; to analyse the relationship and impact between leisure and tourism activities and landscape; to trace the development of public policy which has designated landscapes as worthy of conservation because of scenic beauty, significance for ecology, wildlife or the built heritage; to develop an understanding of comparative patterns of landownership and landscape access for leisure and tourism; to explore landscapes and landscape imagery as mediated through art, literature and popular cultural forms; to define and evaluate gendered constructions of landscape and differential use of space; to consider the role of nationalism in the portrayal of leisure and tourism landscapes; and to examine the development of leisure and tourism marketing which utilises landscape imagery and the social construction of place. The exam result: B (pass)

Sustainable Tourism Planning – which aims to understand the development debates in which sustainable tourism development is situated; to explore the roles of different stakeholders in tourism development and the paradoxes that arise as they try to achieve their objectives; to assess destination management techniques and applications to the natural environment, especially in the wider context of planning; and to explore the ramifications of principles of sustainability for social and cultural aspects of tourism; and finally to discuss how principles of sustainability can be applied to tourism in the context of wider social participation and consultation and within wider policies for national development. The exam result: D (pass)

Besides these modules, I also took part in some seminars in the University and in other universities.

After completing all the courses, I undertook my dissertation '**The Water Buffalo Fighting Festival in Do Son, Hai Phong, Viet Nam and its Attraction to Foreign Tourists**'. The reasons I chose this topic were:

(i) I had a chance to apply the western knowledge to a specific case study in Viet Nam. This was my first trial step, and this success could help me gain more precious experience in the future.

(ii) In my opinion, the traditional festival is an important Vietnamese cultural heritage. Preserving and promoting such heritages is one of priority tasks of the Ministry of Culture and Information while we are struggling building a Vietnamese culture of 'advanced and rich national identities'.

(iii) Combining festivals with tourism is a trend that many countries (especially the United Kingdom) have been implementing. There are a lot of arguments around this application, I would like to bring those arguments into a Vietnamese context.

My dissertation was supervised by Professor Dr Michael Hitchcock. I undertook my fieldwork trip to Do Son, Viet Nam, collecting the data for nearly one month. I completed my dissertation in August.

In summary, in terms of study, it is clearly seen that all my learned knowledge is helpful, and the study met my demand to understand my work in the future.

Appraisals

It is necessary to apply Western knowledge in the Viet Nam context. Western countries have been going ahead of us for many years. They have many experiences of successes and losses, and learned many lessons from the process of preserving and promoting their own cultures. We are the later one, if we know how to apply their successes and limit or even avoid their losses, we will go faster, and limit mistakes.

In my opinion, vital knowledge such as cultural marketing, fundraising, SWOT analysis, SMART are important in the process of curriculum development. This knowledge is more important to cultural managers. We should identify that culture is a product, but it needs a specific logic. If we think that culture is a product, we will try to market it and give it to public as much as possible (not a luxury goods); and because we use specific logic, it shouldn't be over-commercialised in a way that makes it lose its 'cultural' nature.

It is important to undertake MAs that are related to arts fields because we do not yet fully understand what the Western people have done in this area. If our work is based only on some translated materials, short study tours, without experiencing their life, culture, we will not understand why they have done like that or differently. For instance, the United Kingdom's policies and priorities could be different to Australia's and America's. They have developed according to the history and social situation of each country. We have difficulty in choosing right staff for MA programmes, and instead of making the professional criterion the first priority, language ability is put forward. It could be a weakness of our staff in the Ministry of Culture and Information in general and young staff in particular.

In my programme, the co-ordination of Visiting Arts is very enthusiastic and well-organised. I would like to say all my thanks to the Visiting Arts' staff, especially to Terry Sandell, Tim Doling, Adam Jeanes and Tahnee Wade. I had a wonderful year in London thanks to their help.

Since coming back to Viet Nam, I have applied my trained knowledge to join in some projects in the framework of the Ford Foundation-funded project, as well as in the tasks of the Institute such as study tours to assess heritage management at Yen Tu, or the marketing strategies of Thai Duong Theatrical Company and Phu Nhuan Theatre in Ho Chi Minh City. I have also actively participated in the draft process of the SIDA-funded National Report on Culture in Viet Nam.

In terms of my future plans, I would like to contribute all my knowledge usefully to the next activities of the project, especially in curriculum development for heritage

management. I expect to improve my knowledge as well because I know that what I learned is limited and I am not yet satisfied myself. The time living in London was not too short and not too long, and the UK is one country, I would like to refer other countries with different social and cultural contexts and histories and hopefully we will eventually choose a suitable way for my country. Finally, it is my hope that I will receive your feedback and your comments on my report and my suggestions as soon as possible.

Bui Hoai Son

VICAS

Ha Noi, 13 September 2004

APPENDIX J: Mr Nguyen Van Tinh

My name is Nguyen Van Tinh, Deputy Director General of the International Relations Department of the Ministry of Culture. The Ministry has allowed me to go and study for a one-year MA in Arts Management at City University in London, United Kingdom. I have just finished studying the first of a total of three terms and am taking a four-week Christmas break. My university has allowed me to return home to gather the documents I will need to write my graduation thesis. Although my scholarship funds do not form a part of the Ford Foundation's main project grants but were met separately by Visiting Arts using what remained of its preliminary grant from the Ford Foundation, my field of study is closely linked to that of the Ministry's Arts Management Curriculum Development Project funded directly by the Ford Foundation, and as a member of the management board of that project I regard it as my responsibility not just to report to the Ministry regarding my own programme of study but also to convey my opinions and recommendations regarding the implementation of the overall Ford-sponsored project.

A: On my study programme and developing the topic of my thesis

The Department of Arts Policy and Management of City University is very special, there being few similar university departments with this area of speciality anywhere else in the world, consequently it attracts many students from all around the globe. The Department trains both MA and PhD students. MA training is carried out according to three specialist programmes – (i) arts and culture management, (ii) arts management and criticism and (iii) museum and gallery management. Term 1 of all three programmes incorporates two compulsory units of study – introduction to cultural activities and practical management. In terms 2 and 3 students are able to study a series of other units including two which must be chosen according to the student's specialism and abilities. In term 1 the student is equipped with a basic understanding of various different areas of arts management, both theoretical and practical. Amongst the subjects studied are some very interesting topics which are not yet taught in an orthodox way under Viet Nam's arts training system, eg cultural policy, international cultural organisations, background to cultural activities, activity planning for arts and culture organisations, developing resources, developing audiences, developing markets, culture and education, culture and cultural democracy, multiculturalism..... and alongside these theoretical subjects a number of practical management courses are organised in the context of the British arts and culture sector.

During term 1 and by the start of term 2 students must register the subject of their theses. I originally registered the subject: 'Cultural Policy in Viet Nam in a Market Economy Context'. After obtaining opinions and having discussions with tutors the Department recommended that I should focus specifically on one important area of cultural policy, namely the mobilisation of finance in the culture and arts sector. The Department's view is that where Viet Nam's move into a market economy is concerned the problem of mobilising finances from various different sources will have an important role to play in the realisation of cultural policy and will help to reduce the financial burden on the government. At the same time the Department also suggested that I should use my Christmas vacation to return to Viet Nam and gather information and documents for the writing of my thesis and for inclusion in a *List of Comparative Research Documents* according to the regulations for submission of MA theses. After some research, I have now asked to change the title of my thesis to: 'Cultural Policy of Viet Nam in the Period

of *Doi Moi* and the Problem of Mobilising Funding Resources for the Task of Building and Developing Vietnamese Culture’.

In recent years culture has played an increasingly important role in many countries. The first separate resolution for culture in Viet Nam was Resolution V, Session 8 of the Party. The government also promulgated a series of new policies aimed at facilitating the development of the cultural sector in the context of the developing market economy. In the past the task of building policies, ordinances, plans for the development of the cultural sector aimed at realising Resolution V and decisions of the government relating to the socialisation of arts and cultural activities were all dealt with by the Ministry. One of various strategies for the development of the sector strengthened by the Ministry in recent years is the opening up of international co-operation aimed at increasing opportunities for Vietnamese culture to be introduced to other countries and absorbing the quintessence of world cultures into Viet Nam with a view to enriching our culture and strengthening the Vietnamese cultural sector with international assistance. As a cadre of the Ministry, I have in the past participated in a number of international activities of the Ministry. In 1998 I accompanied the Minister of Culture and Information when he participated in a UNESCO Global Conference on ‘Culture for Development’ held in Sweden. At the end of 2000 I was asked by the Ministry to attend a Global Conference on Cultural Policy held in Canada. Currently the Ministry in collaboration with SIDA is realising the project ‘Building Cultural Policy for Development’ (the Viet Nam Institute of Arts and Culture is the implementing agency and the Department of International Relations is the project co-ordinator). This project is currently in Phase 1, ‘Writing a National Report on the Current State of Culture in Viet Nam’. With the investment of the state being strengthened day by day along with policies, methods of realising government resolutions regarding socialisation of cultural activities, guidance and administration of the Ministry and the support and sponsorship of foreign partners such as SIDA, the ASEAN Cultural Fund, the French Cultural Service, the Asia Europe Foundation etc there can be no doubt that our activities will continue to develop. For the reasons above, I have chosen the subject of Vietnamese Cultural Policy for my MA thesis topic. In my thesis I intend to present the following key problems:

- (i) Background to arts and culture in Viet Nam (using materials provided mainly by the Viet Nam Institute of Arts and Culture and several other research agencies, archives and libraries);
- (ii) Current cultural policy of Viet Nam (principally the content of various Party and government texts relating to culture and arts policy starting with Resolution V, decisions of the government relating to socialisation of culture, education and health, inter-ministerial directives of the Finance/Culture and Information Ministries, information regarding methods of realising the above objectives of the Ministry and related laws and ordinances of the Ministry);
- (iii) Mobilising financial resources to develop Vietnamese culture (comparing and gathering experience from other countries in identifying and increasing sources of funding for culture and arts).

B: On the Ford Foundation Projects

The projects funded by Ford Foundation currently being developed by the Ministry have the following aims:

- (a) Equip cadres working in Ministry arts and culture organisations with new contemporary knowledge from overseas relating to arts and culture management
- (b) Progress the development of curricula in arts and culture management in order to prepare teaching materials for professional schools of the Ministry, at the same time using this material to strengthen and increase the knowledge of cadres working in Ministry arts and culture organisations.

The most important matter is that researching, selecting and absorbing experience and knowledge on arts management from various countries must take place in the context of the actual situation in Viet Nam and under the management of the Ministry. This principle has been accepted and respected both on our side and by our foreign partners.

In order to realise the objectives of the project the Ministry, over the past one year plus, has carried out a number of activities within the framework of the project. Those activities have focused on three main areas, namely:

- (i) Organising overseas Study Tours for management cadres;
- (ii) Organising overseas Visiting Professor programmes for research cadres, teaching staff and administrators from arts and culture organisations of the Ministry;
- (iii) Arranging for cadres to undertake Internships and Masters degree programmes overseas.

To date the implementation of the project has achieved a number of results, however I perceive that a lot of difficulties and problems have cropped up in the process of implementation, in particular the following:

Firstly, not all of the cadres participating in the Ford Foundation Project have sufficient grasp or understand the objectives of the project. For this reason it will be very difficult to guarantee the success of the project on its completion.

Secondly, the main partners of the Ministry in this project – currently the Ha Noi University of Culture, the Cultural Management School, the Viet Nam Institute of Arts and Culture, the Culture and Arts Magazine and the Ministry's Department of International Co-operation (co-ordinator of the project) – all lack cadres who can speak English well in order to participate effectively in the project. For this reason several of these organisations have not yet been able to identify people with sufficient language skills to study overseas. This is a particular problem in respect of the Ha Noi University of Culture and the Cultural Management Cadre School and there is a clear danger that these institutions will be unable to realise the aims of the project.

Thirdly, although the Ministry has established a Project Management Board, the communication and flow of information between members of this Board is very limited, the Board does not meet regularly and as yet it has not been effective. The guidance

and management of leaders of various levels in the process of implementing the activities of the project is not yet concrete or far-reaching.

In order to guarantee the pace and effectiveness of project realisation many things must be done. Amongst these I suggest that the following should be priorities:

(a) Consolidate the activities of the Project Management Board and check, review all future activities organised within the scope of this project. If necessary we must discuss with our foreign partners the possibility of changing certain activities of the project if necessary. Where project partners have problems finding candidates of sufficient standard to participate in the project (Ha Noi University of Culture, Cultural Management School) we should consider the possibility of inviting suitably qualified candidates from other institutions to participate in the activities of the project.

(b) The organisation of overseas Internships should be reviewed. From the experience of the two candidates who have just undertaken Internships in the United Kingdom I perceive that these programmes were both ineffective and expensive (fees for one intern equate to one third of the cost of an MA course). the cadres selected to undertake the two Internships were not of leadership status within their institutions, so that the application of new practices within their organisations in a way which brings about changes will be very difficult. Furthermore, being an intern demands high motivation from the participant, otherwise the objectives will not be met clearly. The project's overseas advisers Visiting Arts also wrote a report complaining about the results of the internships undertaken by our cadres. In my opinion, instead of sending Ministry cadres to do three-month internships overseas we should send groups of leaders from arts and culture organisations to study and do placement for just two to three week periods, this time to be divided into 50% theory and the remaining 50% investigating administrative practices and activities of foreign arts and culture organisations. It would also be possible to apply the training method employed in the journalist training project which the Ministry is currently implementing with the assistance of SIDA Sweden. According to this programme, training is organised in Viet Nam with the participation of foreign experts and the most outstanding students are then chosen to go overseas to undertake internships and research trips.

To acquire, select and apply contemporary international knowledge on arts management with a view to developing curricula appropriate to the situation and standpoint of Viet Nam we must immediately consider establishing a group of experts to translate, research and edit curricula and documents appropriate to our requirements. In this matter the role of the Training Department, the Personnel Department and the various partner colleges is very important, especially in the matter of building programmes, projects and plans for submission to the Ministry, reviewing and approving, and after that co-ordinating and realising the new curriculum.

The above is my report following completion of term 1 of my studies at City University in London. I respectfully seek the opinions of Comrade Minister, Comrade Vice Ministers and Comrade Directors.

Nguyen Van Tinh
Deputy Director General of International Relations
Ministry of Culture and Information
25 December 2001

APPENDIX K: Ms Do Thi Thanh Thuy

I would like to express my sincere thanks to the Managing Committee of the Project 'Arts and culture management Curriculum Development in the context of market economy in Viet Nam'. My special thanks to the Ministry of Culture and Information, Institute of Culture and Information Studies, Arts and culture management Programme at University of South Australia, Visiting Arts and Ford Foundation and my family for the enthusiastic help which made the course possible.

INTRODUCTION

The Masters Programme on Arts and culture management at the University of South Australia is a part of the four -year project named 'Curriculum Development in the Management of Arts and Culture in Viet Nam in a Market Economy Context' funded by the Ford Foundation, administered by the Ministry of Culture and Information in co – ordination with the Visiting Arts since 2000. This project aims to develop integrated curricula for various sectors of arts management in Viet Nam in accordance with the current government policy of socialisation (*xa hoi hoa*) of arts and culture, meeting the demands of the period of transition from a subsidised and centrally controlled economy to a market economy.

The course was designed to ensure both theoretical and practical efficiency. The participant was given favourable conditions to broadly participate in arts and cultural activities in addition to taking the official course at the University.

In terms of the overall aims of the project, this report aims to review knowledge and experience gained from the Master course and to identify knowledge and skills which can be applicable to the realities of Viet Nam.

Specific issues are as follows:

- Knowledge and skills acquired from the course (theory and practise)
- Knowledge applicable to the realities in Viet Nam
- Potential relationships
- Recommendations

1 Study results and overview of acquired knowledge

The course was composed of 9 subjects worth a total of 54 units which included the following: Environment of the Arts, Accounting and Finance, Law of the Arts, Marketing (Arts), Commencement Seminar, Arts Administration 1, Arts Administration 2, Field Project, Methodology and a Dissertation. Marks obtained ranged from Credits to Distinction.

This training programme provided holistic knowledge about arts management in a rapidly changing and diversified environment; and knowledge and skills for arts managers to achieve financial and artistic goals as well as meeting different objectives of both governmental and private agencies. Through interdisciplinary studies in human resource management, law, accounting and finance, and marketing, the student is able to gain a holistic knowledge, important skills and to:

- understand and evaluate the role of arts and culture in socio-economic life.
- understand essential management skills and leadership strategies including planning, co-operation, decision making, problem-solving, human resource and material management
- understand cultural policy and sponsorship
- have the necessary skills to communicate and negotiate with different organisations and other partners such as artists, governmental officials, fundraising and sponsorship organisations, offices and unions
- understand the role of law in the arts, its different aspects as well as its impact on the arts and culture.
- understand financial management and marketing in the context of a market economy
- be responsible for working with artists, the public, for the preservation and development of the arts and culture in the community and to be active and creative at work.

In addition, the course helps to strengthen research capacity based on the provision of research methods and theories of arts management as well as learning techniques and skills for promoting applicable and active research. In my case I applied the knowledge learned in the course to carry out a particular research topic titled 'Small Drama Stages in Ho Chi Minh City and their Adaptation to a Market Economy'. Through investigating some case studies of small drama stages the research determined that management knowledge and skills are critical for the adaptation capacity of small drama stages to a market economy in Viet Nam. The challenges and opportunities of the market economy to the small drama stage theatres' managers in particular and theatre managers in general was analysed.

2 Knowledge acquired from provided subjects

2.1 Commencement Seminar

Improved communication and academic skills, got a basic understanding of academic issues in a multi-cultural environment, understood the global enterprise environment, developed teamwork skills and group leadership skills, basic learning techniques and skills (quick reading, critical reading, note-taking, essay writing, report writing, research diary writing, reference making, presentation skills and public speaking). This subject was chosen to replace the subject 'Strategic Management and Planning' as the student needed to be equipped with some basic skills and knowledge in this area.

2.2 Environment of the Arts

The scope of this subject was very wide and aimed to provide the participant with general knowledge and understanding about many facets of the total environment of the arts including global political, economic and cultural environments in which the arts operate.

After finishing the subject, I was able to understand the breadth and diversity of Australian and global cultures and the role of the arts in shaping them, how governments develop and implement cultural policies in Australia and overseas, the role of the arts in

society, the policies and practises of the media in Australia, and the scope of global information technologies and how these impact on the cultural and arts environment. The course included: Module 1: Definition and Philosophy of arts and culture management, globalisation and culture. Module 2: the Arts in a world of technologies and economic rationalism – funding the arts – the role of governments and the private sector, economics of the arts. Module 3: the Arts and Cultural Policy in Australia which include 3 topics: Funding the arts in Australia, access and participation in the Arts in Australia, arts sectors and institutions in Australia, film and media in Australia. Module four: Cultural policies and the Arts in selected overseas countries including: South Korea, Bangladesh, Thailand, Singapore, New Zealand, Canada, the United States of America, the European Union and England. Students were required to make presentations and to conduct class discussions on selected topics about specific questions in syndicate work, and were given four assignments, one for each module, and one major assignment. Marks were allocated as follows: syndicate presentations accounted for 30% of total marks, the four short module papers accounted for 40%, and the major paper accounted for 30%.

In my opinion, for the curriculum development in Viet Nam, more attention should be paid to the following issues: arts education, the relationship between arts and entertainment, cultural theory, economics and the arts, government management of the arts, organisational structure and operation.

2.3 Accounting and Finance:

The participant was provided with an introduction to accounting and finance as an important part of the information system and decision making of organisations. Topics included: the nature and social role of accounting, techniques for recording financial information and the preparation of balance sheets and income statements, an introduction to the analysis and interpretation of financial statements, budgeting and control, financial decision making, the form of business organisation, accounting systems and control, entity structures and statutory reporting obligations, artistic endeavour vs the bottom line: balancing the risks.

2.4 Arts Administration 1

Provided an understanding of the organisation and management of the arts; why managing the arts is different, managing creativity, mission and purpose – the planning function efficiency and resource utilisation, boards of arts organisation, personnel management in the arts. The spectrum of the arts and within it the role of arts manager, understanding individual difference, groups dynamics and leaderships skills, dealing with conflict, communication and presentation skills; human resource management, industrial issues and working with volunteers, organisational structures and boards of management; goal setting and vision achievement.

2.5 Arts Administration 2

This subject built upon many of the courses already studied in the Graduate Diploma in Management (Arts) including Strategic Concepts, Arts Administration 1G and Accounting and Finance (Arts). This course focused on an integration of management theory and its application to arts organisations. The course provided the participant with an understanding of the arts as industry covering the application of strategic management

and planning processes, managing the arts as a business and income generation approach. The syllabus included philosophical issues underpinning 'arts as industry', strategic planning and management, financial management and business planning, income generation, including fundraising and sponsorship, submission writing, entrepreneurial management in the arts.

2.6 Law (Arts)

The subject exposed participants to the various aspects of law which will impact on the operation of the arts organisations/entities and provide a working knowledge of the operation of those areas of law. After taking the subjects, participants understood the sources of law and legal structure within which they are operating in Australia, the impact of the various laws upon the management of an arts organisation, how arts administrators can use knowledge of the law for the benefit of their organisations and how to analyse legal problems applying legal methodology. Syllabus included: introduction to law, structures for arts organisations, and obligations of managers, contract law, torts and censorship, intellectual property.

2.7 Marketing (Arts)

Participants were provided with an up-to-date overview of the principles of arts marketing and insight as to how these principles are applied in today's market. The subject discussed strategic marketing planning, market research and development, pricing and income generation, and outlines the principle marketing tools including new technology. After finishing the course, participants were able to understand marketing theories current in the arts sectors, the application of market research in arts marketing, the relationship between sponsorship and marketing in the arts, planning and budgeting for a marketing campaign, commission design, copywriting, advertising and print work for arts marketing campaigns. The syllabus included: theories of marketing in Australian arts organisations, market research and audience development, planning a marketing campaign, understanding the media and using new technology, income generation and sponsorship. In the final session of the subjects, participants also practised making a marketing campaign and presented it.

2.8 Research Methods

Participants developed a more formal and deeper understanding of relevant techniques and skills used in research in the social sciences as applicable to the discipline of the Division of Business and Enterprise. On completion of this subject, participants were able to explain and evaluate alternative research techniques and designs, assess published research by reference to the methodologies and designs used, implement some techniques and designs, identify appropriate data analysis techniques, and prepare a research proposal. The syllabus included: the nature of research, taxonomy of research methods, research ethics, thesis writing, research design, sampling, questionnaires and survey techniques, field research, experimental research, analysis of data.

2.9 Research Project

The research project was a self-directed project under the supervision of the course co-ordinator. The aims of the research project were to improve research abilities of the

student, to apply knowledge, skills, and methods learned in the course to undertake a specific research topic in the discipline of Arts and culture management.

I chose the topic: ***Small Stage Drama Theatre in Ho Chi Minh City and its adaptation during the period of transition from a subsidised economy to a market economy in Viet Nam*** for the dissertation. The consideration of arts as business in a market economy was applied in the particular circumstances of arts and culture in Viet Nam to test its applicability, advantages and disadvantages.

The research question emerged from within the context in which Viet Nam has been transforming from a state-controlled, centralised economy into a multi-sectoral market economy since the 1986 reform policy called *doi moi*, which accompanies the Policy of Socialisation. The reform policy challenges, but also opens up new opportunities for arts managers, and enables many arts enterprises to establish and stimulate innovation and creativity in the management of these organisations. In the performing arts, an outstanding phenomenon is that while many government-owned theatres are still struggling to survive, a number of small stage drama theatres in Ho Chi Minh City – including government-owned and private enterprises – have been developed and to some extent have achieved significant financial and artistic successes.

The research questions were: ***How have the small stage drama theatres coped with and adapted to the market economy and what lessons can cultural policy makers and managers of other theatres draw from their experience?***

Therefore, this study aimed at finding out what innovations have been introduced in these small stage drama theatres to adapt to the market economy, what opportunities arts managers of these theatres have encountered in the new context, and what challenges they are struggling with or failing to deal with. In particular, the paper investigated and analysed the following sub-issues:

- The environmental factors outside the organisation that have an important impact on the development of these small stage drama theatres either directly or indirectly; the overall political, socio-economic, and cultural trends in Viet Nam during the period of transition from a subsidised economy to a market economy, specific legislation the government introduced for the cultural sector, as well as the specific historical, socio –economic, and cultural conditions in Ho Chi Minh City which are considered the driving forces for the establishment and growth of these theatres.
- A brief history of these small stage drama theatres
- What management skills have been introduced in these small stage drama theatres to cope with and adapt to the new environment and to what extent they have contributed to their success over time.
- What variables affect the success of each case study, and are the key factors in the success of these small stage drama theatres?
- What lessons can be drawn for other theatres and what possibilities can exist for future arts management in the market economy?

Through an analysis of the case studies of small stage drama theatres in Ho Chi Minh City including: **5B Vo Van Tan Theatre, IDECAF Mini Stage, Small Stage Drama Theatre**, this study affirmed that it is critical for arts managers to learn and apply arts management skills and knowledge in the new context of a market economy, and to

explore and maximise the opportunities opened for them. On the other hand, the study also recognised the obstacles that managers of such drama theatres have encountered during the period of economic transition. Examples of such obstacles are the commercialisation of drama in an effort to secure financial viability; and the lack of more appropriate legislation, policy, and regulation for the performing arts. From this information it is possible to draw management lessons for theatre managers and cultural policy makers in some areas.

2.10 Field Project

I was sent to work in a chosen arts organisation for a minimum of 160 hours. Responsibilities included: investigating and reporting in some depth on the background, organisation, management, marketing, production, facilities, personnel, finance and accounting of the host organisation. The syllabus included: project negotiation, project management, research techniques, action learning, project evaluation.

My field project was carried out at Artlab Australia (70 Kintore Avenue, Adelaide SA 5000, E-mail: artlab@saugov.sa.gov.au) and supervised by Mr Ian Cook, Director of Artlab. I was required to assist in managing the symposium 'Conserving Living Cultures' held on 6 December 2002. The symposium examined existing approaches for conserving both the tangible and intangible culture heritage. I also assisted with the preparation of an ASEAN Cultural Mapping Workshop – a project of ASEAN COCI and AusHeritage Ltd which aimed to develop an ASEAN model for cultural mapping held in 2003. Particular tasks included: assisting in workshop planning, collecting information relating to the topic of the workshop and outlining the main issues of the workshop, discussing workshop schedules and procedures, drafting the workshop programme, and writing a briefing paper for the workshop. In addition, I completed a report on Artlab's organisational structures and its functions. I received some good feedback from the Artlab's Director such as: '...participated in a variety of management activities at Artlab specifically related to the two conference projects...developed a sound understanding of the functions and management of Artlab, has applied course –work skills and knowledge to allocated tasks and has gained a good grasp of policies, structure and operations at Artlab' and 'Thuy was highly committed to her field placement at Artlab. She undertook some excellent research to support the development of approaches for the Cultural Mapping Workshop and presented some excellent ideas for moving the project forward' (Supervisor's Evaluation Form, 2002, evaluated by Mr Ian Cook).

In addition, thanks to taking part in this subject, I had a chance to practise some skills and knowledge in management aspect such as: project planning, project management, time management, communication skills, to improve my knowledge in the area of cultural preservation, and to cultivate some potential relationships with many arts managers in different areas.

3 Overall view of knowledge and skills acquired and the their applicability in the context in Viet Nam

Although containing some basic features of general management and management in other areas such as marketing management, financial management human resource management, planning and resource allocation, marketing, accounting and finance, and law, the distinct difference in arts management is its emphasis on how socio-cultural values parallel economic values and how it can be a challenge to balance them both.

Moreover, the business of the arts is challenging, uncertain, and risky and it also involves an emotional commitment to the endeavour. It operates in a high degree of flux in the environment in comparison to management in other sectors.

Arts managers have to operate in a matrix influenced by many stakeholders such as 'the national state institutions, the local authorities, funding agencies..., the artists and audience' (Clancy, 1994, p 69) and they have the mission 'to make way for the moments in which artists and audiences can come together.' (South Australia Government Department for the Arts, 1982, 64). Therefore 'contemporary economic, political and social influences necessitate a high degree of knowledge and professional management skills' (Radbourne, 1996, p viii). In other words, there is a great need for necessary arts management skills to develop and maintain a sound business in the arts as the context demands. It is broadly acknowledged in many countries that nowadays arts managers should be considered as business managers. They need to be equipped with comprehensive skills and knowledge of leadership, human resource management, accounting and finance, marketing etc. Principles of management ought to arm managers with appropriate tools to effect sustainable economic development and increase the opportunities open to companies to access outside capital and international finance.

In Viet Nam, the transition to a market economy and the policy of socialisation has put a heavier burden on arts managers. Arts managers must be aware of the new demands and find suitable solutions to the situation. It is high time to recognise that the arts manager must be responsive to political, social, economic, technological changes. The demands of balancing both artistic and financial goals and equipping arts managers with up-to-date arts management skills and knowledge are critical issues.

However, some difficulties in the transformation from a state-controlled, centralised economy into a multi-sector market raises some challenges for the application of knowledge in arts management in Viet Nam, for example: statutory provisions have not been consistent across cultural field and other sectors, conformation to the laws have not been stable, financial planning for arts organisations is sometimes too slow therefore making detailed scheduling for arts organisations a challenging task. Until now, there have been no encouraging policies or measures for sponsoring the arts. Arts organisations have not paid much attention to marketing and market research. Strategic management in arts organisational structure has not been applied, leading to situations, for example, in which there are several similar arts troupes in one province. Identity formulation of arts organisations has not been focused on. Ideology and strategies in the cultural field have been developed well but face many challenges in implementation because there is still a lack of human resources and the collaboration across different statutory entities is sometimes inconsistent.

It should be noted that the market economy in Viet Nam can have both positive and negative effects on artistic organisations and has provided new opportunities and challenges as well. A market economy can ensure greater competition, which provides incentives for innovation in the arts organisations, but presents many challenges as well. The demand for the self-reliance of arts organisations in a market economy can motivate arts managers to become more creative and active in coping with the new challenges they face while bearing more responsibilities for organisation's survival and

development. On the other hand, they often face the threat of commercialisation of the arts, especially when the issue of arts education has not been adequately addressed.

4 Comments on learning and teaching methods at the University of South Australia and their applicability for the postgraduate training programme in Culture Management.

The programme is structured systematically and its integrated components teach students the necessary knowledge and skills. It provides participants with a holistic knowledge in the period of time allowed. The learning and teaching methods contribute significantly to active and critical learning. For example, the participant was provided a Course Guide for every subject that gives an overview of the course, the goals and learning outcomes, objectives, methods, and that clearly and concisely states the course assessments. Therefore, students are given good direction, clearly understand their tasks, and are able to self-motivate their learning and research.

Critical learning and creativity are encouraged by presentations and discussions held by students in each lecture, in developing syndicate groups, and in group projects and student feedback and peer assessments. The programme emphasises the practical application of contemporary management theories and concepts through case study analysis, research, students projects, action learning and discussion. It uses group work and peer interaction, reflects current practises in management and invites senior and experienced managers as part-time lecturers. It makes full use of visiting speakers, international specialists and recent graduates. Industry experience is incorporated into study programmes through work placement and projects. All these lessons need to be applied in the curriculum development and teaching methods in Viet Nam.

5 Knowledge acquired from study tours, attendance at conferences and other arts and cultural events

Attendances at conferences and participation in the 2002 Australia Study Tour and other arts and cultural events has offered me practical knowledge and insight into how the arts 'work' in a market economy context. During my stay in Australia, I had the opportunity to visit a number of arts organisations and arts funding agencies, and met many practitioners and policy makers, as well as other arts managers working across the field.

Observation shows that most arts managers in Australia have been equipped with arts management skills and knowledge which contributes significantly to the survival and development of organisation. In addition, strategic planning has been implemented at all levels with specific measures and resources, marketing activities have been emphasised at most of the arts organisations, arts organisations are active and mobile in diversifying activities and income generation, and they have encouraging policies for sponsors and donors in the arts. The disadvantages in the arts are paid significant attention. Cultural democracies are encouraged with the view that a vigorous, vibrant and creative cultural life is essential to a balanced, dynamic and healthy society. Good leadership and management are recognised as essential to the development of the arts sector. Arts managers also motivate volunteers for cultural events, develop both amateur and professionals in the arts, and arts within community has been developed to some extent.

6 Some skills acquired

- Critical and creative thinking
- Problem-solving skills
- Working autonomously and collaboratively
- Group leadership skills
- Communication and public speaking
- Theatre and festival management skills
- Skills in organising seminars
- Improving research methods and research capacity
- Improving English

7 Application of knowledge obtained in Australia to the Vietnamese context

- Participated in teaching 'Fundraising and Sponsorship' course for Bachelors Degree at Ha Noi University of Culture since 10 September 2004
- Involved in discussion and formulation of PhD Training Programme in Arts Management at Viet Nam Institute of Culture and Information.
- Conducted four arts education case studies in Ha Noi and wrote reports on the situations and current issues of arts education in Viet Nam.
- Involved in collecting reading materials, translation and editing arts management materials for proposed arts management programme such as: arts management terms, cultural policy
- Undertaking the role of interpreter, participant and member of seminar secretariat for a couple of seminars held in Viet Nam including: Seminar on PhD Training Programme in Cultural Studies organised by Institute of Culture and Information, 2003, Seminar on the Management of Phu Giay Festival in Nam Dinh Province in the Development Process, April 2004 ; Asia-Europe Seminar on Cultural Exchange and Cultural Diversity, Ha Noi, September 2004.
- Being invited to participate on the Research Team for the government research project 'Cultural Activities and Cultural Products and Market in a Socialist-oriented Market Economy in Viet Nam', Project Director Dr Tran Chien Thang, former Vice Minister of Culture and Information, scheduled to be conducted in 2005.

8 Potential relationships with arts managers

During my stay in Australia, some following potential relationships were established which can be developed in the future:

- Ms. Jo Caust – Director of Arts and Cultural Program, University of South Australia
- Stephen Boyle – Senior Lecturer, Acting Director, Arts and Cultural Programme University of South Australia
- Janene Pellarin – Executive Officer, Arts and culture management Programme – University of South Australia.
- Ian Cook – Director of Artlab, Australia
- Michael Dorio – Education Officer at Tandanya National Aboriginal Cultural Institute Inc
- Sandy Verschoor – Marketing and Development Director, Arts Projects Australia

- David Malacari – General Manager, Windmill Performing Arts Co, Adelaide, South Australia
- Lea Schuster – Administration Officer, Queensland Potters' Association
- Heather Brown – Manager of Preservation, the State Library of South Australia
- Mary Jose – Manager of Fine Textile and Conservation Gallery
- Barbara Domin – Retail Manager, Tandanya National Aboriginal Cultural Institute Inc
- Keith Fernandez – Assistant Director, Artlab, Australia
- Chris Holtham – Official, Artlab, Australia
- Julia Szuster – Manager, Lead Agencies, Art South Australia
- Professor William S Logan, UNESCO Chair of Heritage and Urbanism, Director, Cultural Heritage Centre for Asia and the Pacific, Faculty of Arts, Deakin University
- Nick Hughes – Company Manager, Restless Dance Company, Adelaide
- Dave Brown – Artistic Director, Patch Theatre Company, Adelaide
- Viv Szekeres – Director, Migration Museum, Adelaide, SA and some other arts administrators and arts practitioners.

Conclusion

The MA course in Arts and culture management offered a valuable chance for me to study arts and culture management skills and knowledge in both practical and theoretical aspects. Application of acquired knowledge in the context of Viet Nam through the development of integrated curricula for various sectors of arts management in accordance with the government policy of socialisation (*xa hoi hoa*) of arts and culture will be critical for the development of a vigorous, vibrant and creative cultural life of the arts and culture in Viet Nam.

Recommendations

1 Curriculum Development

- Start a new programme of Culture Management taking careful consideration of Viet Nam's particular context such as estimating human resources, equipment and facilities needed, reference documents; identifying particular learning partners with the programme and possible employers for future graduates; identifying and allocating training needs for Vietnamese staff working in the field of culture management in a transition period from a subsidised economy to a market economy.
- Cultivate the relationship with practitioners, identify and acknowledge learning partners as visiting speakers, potential employers and host organisations for student field projects by documents signed by the Ministry of Culture and Information, Viet Nam
- Learn and adapt lessons from arts management in other countries which have similar and different situations to Viet Nam.
- Encourage/promote active and critical learning for the training programme.
- Improving teaching methods for teachers involved in the programmes by organising teaching methods seminar taught by visiting professors
- Carrying out case studies in arts management in Viet Nam and apply case studies in teaching arts management.

- Pilot Teaching and Curriculum Assessment, along with constantly updating current issues into the curriculum of arts management (requires appropriate funding and human resources)
- Co-operation in training by inviting professors to give lectures for both Ha Noi University of Culture and VICAS.
- Creating a close link between arts management practitioners and arts management researchers as a way to integrate theory and practice and update issues in arts management and organise seminars with participation from related training organisation in the field of arts and culture management.
- Build up appropriate teaching materials which are not over dependant on one specific book but have to combine selected chapter or quotation of books which reflect different perspectives and thinking on the specific subjects of arts management. Paying attention to reference sources for PhD candidates especially in theory-based subjects.
-

2 Culture management in Viet Nam in general

- Equipping and improving essential knowledge and skills for arts managers and arts practitioners as urgent tasks
- There is a great need for acknowledgement and raising of arts managers as a profession, a creative profession which is as important as that of an artist.
- Carrying out research on arts organisation structures at macro and strategic levels.
- Strengthening positive and practical measures in the arts
- Highlighting the creative and humane natures of the arts and culture
- Developing arts education
- Applying modern technology in cultural management: Internet, website establishment, encouraging electronic communication.
- Promoting socialisation/privatisation through legislation which helps to create a competitive and diverse environment for the arts, introducing the principles of adaptation, elimination with an appropriate support from the government, creating favourable conditions regardless of economic outcomes for particular arts forms which find it difficult to compete in a market economy such as traditional performing arts troupes.
- Motivating the community to take part in the arts
- Developing cultural tourism
- Promoting sponsorship and fundraising from the private sectors, especially establishing agencies to co-ordinate and monitor sponsorship and funding through harmony between business aims and artistic and cultural aims.
- Raising and examining the responsibilities of arts managers in accordance with their assigned authority and benefits.

APPENDIX L: Ms Pham Bich Huyen

1 Knowledge and skills gained:

The MA course in Arts Administration and Cultural Policy at Goldsmiths is a well-balanced and rounded course which has an excellent combination of theory and practice in arts administration. Through the course, I attended lecture-seminars, participated in group discussions and projects, visited many arts organisations in London and around England and especially took a placement at English Touring Theatre for more than 4 months. Regarding the assessment work of the course, I wrote two essays, a Business Plan, a Placement Report and a Dissertation alongside some oral presentations throughout the course. In parallel with the course's formal programme, I experienced a wide range of arts events such as festivals, workshops and conferences, educational and artistic activities of arts organisations; and enjoyed many performances of all arts forms ranging from drama, opera, ballet, contemporary dance to concerts as well as several exhibitions and galleries.

As a result I had the chance to study and practice arts administration work in a UK environment, and therefore upgrade my knowledge, understanding and skills in this area. The lecture-seminars in my course were delivered by both professors from Goldsmiths and visiting lecturers who are arts practitioners at professional arts organisations ranging from mainstream to fringe theatres, from research to administrative organisations. Through these lectures and follow-on discussions, combining self-study and research, I gained a wide view of many arts issues in a contemporary context, such as the government policy for arts and culture in the UK as well as those in many other European countries and the USA; arts in education; arts and social objectives such as promoting multi-culture or cultural diversity, combating social exclusion, and arts and the disabled; arts and regeneration; developing new audiences especially young audiences; arts and tourism; copyright and intellectual property laws; fundraising, including public funding and sponsorship and donation; arts marketing and so on.

I have not only absorbed a number of theories and trends in arts administration, but also got directly involved in many real arts administration work and obtained know-how, knowledge and skills in the field such as those in managing the strategic and day-to-day administrative work of an arts organisation, writing a business plan for an arts organisation or a cultural project, fundraising for an arts project, and delivering education programmes of arts organisations. In particular the placement gave me an insight into arts administration in the UK, especially education work, and gave me a chance to do the work by myself.

In addition, the course also equipped me with many useful skills such as advanced teaching and learning methodology in an academic environment, observation skills, teamwork, new ideas and techniques in managing work, and so on. My English skills have also been improved and that in turn will help me positively in enhancing my researching and working capacity.

2 How can I apply this knowledge and skills in my future career

The knowledge and skills I gained will help me effectively in my work whether it is teaching, doing research or other practical works. Firstly, I can develop the curriculum and textbook in arts administration, especially with arts in education subjects. I could teach these subjects for undergraduate and postgraduate students. I would like to do more research in the field, contribute to the development of the area in Viet Nam and write articles for national and international professional magazines and newspapers. Secondly, I could involve in many different kinds of arts projects such as educational and social programmes, marketing, fundraising and audience development schemes. I could work with domestic projects as well as those with foreign partners or cultural exchange projects.

In my teaching job, I could not apply only the new content and ideas but also the aggressive methodology which can encourage the activeness and creativity of students. I also could devise and apply many methodologies in administrative work in arts organisations in a market economy. My English could help me to work with foreign and international projects such as doing the work of an interpreter, a translator and moreover, a project partner.

In general, the course provided me many precious knowledge and skills which can be applied into many areas of my future work from theories to practices; from teaching, researching to administration work. I could make a significant contribution to the development of the Arts Administration Department of the Hanoi University of Culture. Furthermore, I could help arts sector in Vietnam adopt and adjust several good experience and practices from abroad in the field of administration in order to thrive strongly in the new economic environment.

Pham Bich Huyen
Hanoi University of Culture
December 2004

APPENDIX M: Report and Notes on Intern Programme to the UK 2001

The first two internships to the UK have been completed; they have been successful in that both interns were able to benefit from a range of experiences and structured learning that will be of future use to the project. This response to the intern programme (along with an interim report) is only the first stage in evaluation of this element of the project as it will now be necessary to see how the interns on their return to Viet Nam are able to use their experience and new Knowledge to benefit their organisations and the aims of the project. As with any serious evaluation of a learning strategy there must be a separation between looking at the mechanism and learning processes of the strategy, in this case an internship, and the role of the participant.

Also efficient evaluation needs to encompass responses from the participants of the internships and maybe a response to their observations.

Internships

Internships are one of the strategies for realising the overall brief of the project, *Curriculum Development in the Management of Arts and Culture in Viet Nam within a Market Economy Context*, along with Study Tours, MA Scholarships, Research Fellowships and the Visiting Professor programme. It hoped that the role of the internships will not be confused with any of the other strategic elements. The purpose of the Internships within this strategy was to provide the context for individuals to be able to gain a detailed knowledge of a range of arts management practices. This knowledge should then be used in two ways, firstly in providing material for future curricula for courses on arts management in Viet Nam, and secondly in practice within the arts organisations that the individual works within. Unlike the longer MA programmes where there is considerable theoretical component to the study, and less 'hands on engagement' with the subject, the internships in contrast concentrate to a large degree on experiential learning. However, at the same time both the arts and the management components of this learning are improved by being put into context through selected seminars within an academic environment. The other great advantage of this approach is that participants on the intern programme see both the structure of arts management curricula and how the teaching is delivered. This will be of particular use if they on their return to Viet Nam are called upon to contribute to teaching. It is therefore preferable that those undertaking this form of learning have some practical experience of management, so that they understand what they are seeing or participating in, in the working environment, and as the final aim of the project is focused on curriculum design, some experience of further or higher education. It is intended that those returning to Viet Nam will also play a role in assisting and participating in the Visiting Professor programme and directly with the partner organisations in developing future curricula.

Placements in working theatres have to be negotiated carefully, as with most arts organisations they are extremely busy and creating an internship takes time. We are therefore pleased that our relationship with them is such that they are willing to help the project. It should be noted that with the London placements Goldsmiths relies on these venues to take our MA students on placement every year and that we are very keen to maintain our good relationship with them.

Context

It should be noted that in the Drama Department at Goldsmiths we have over 100 visiting students each year in just our department alone, including many from Asia, so we have considerable experience of dealing and learning from students from many cultural backgrounds, we also place over 40 students a year in arts organisations for internships with a range of partners ranging from government departments and large scale arts complexes such as the National Theatre to small community venues. These visiting students are in addition to the many international students that are studying on our full-time courses. Visiting Arts also has also undertaken large-scale placement programmes for arts managers from many countries and regions, including China, Russia, Central Asia and the Caucasuses.

Both Interns have divided their time between attending lectures provided as part of the MA in Arts Administration and Cultural Policy and with placement in theatre venues: the Royal National Theatre (Education Department), the Lyric Theatre Hammersmith and Contact Theatre Manchester. The placements at the RNT and Contact Theatre were chosen to provide a contrast in size and type of activity. The Education Department of the National Theatre, with a staff of approximately seven, undertakes national touring of education productions as well as working on over 10 different types of education activity, ranging from developing 'new writing' through national competitions to providing workshops in schools on plays studied for examination. It is a department within the largest state-funded theatre in the UK. Contact Theatre Manchester is primarily orientated as a youth theatre with a responsibility for providing performing arts productions and education activity within Manchester and the Local West Midlands area. The Lyric Theatre Hammersmith in London was chosen as a good example of a middle-scale theatre, that with a main house, studio theatre, restaurant, bar and allied services, is responsible for providing performing arts in particular for this area of London but also for audiences across the whole capital. In addition, the artistic director of this theatre is known internationally for high-quality innovative productions. The other key areas of interest is that they operate a mixed economy, producing their own work and taking in touring productions as well as presenting co-productions with other theatres such as the Royal Shakespeare Company. They are also one of the few theatres in London to provide extensive work for children.

The other facet of the internship was to provide an overview of cultural policy and management practice. The sessions at the University have been provided by academic staff and over 30 practitioners. When a lecture on theatre education or audience development is given it is followed by a number of seminars involving practitioners at an appropriate level within an organisation. The seminars take place within the organisations/venues so that students can see for themselves the real context from which the practitioner is working. This has provided an opportunity for the student to see a large number of arts organisations at first hand.

The decision to additionally base the interns within a university has meant that there has been constant back up and contextualisation of the placement environment, as well as structured access to a far greater range of arts organisations than would have been available if they had only been in one organisation. In both lectures and seminars and with additional mentoring/tutorials, the interns were able to question the course director and clarify areas they had observed but did not understand. In practice this covered many facets of cultural practices and social differences, as well as those directly relating

to management. Free access to a major library, arts video collection and the Internet also proved to be valuable.

The internship in London and Manchester has meant that both Interns have had the opportunity to see a great range of artistic work in many different disciplines from drama and music to modern dance and experimental multi-media work. They have attended performances that have been provided free at the places they have undertaken placement, however it was necessary to encourage more independent attendance at productions (for which a budget is provided within the project) as attendance was so easy and it would have been a wasted opportunity not to be able to develop knowledge of a variety of genres of artistic work common in Europe. I suggested in an interim report that it would be necessary for me to recommend a range of work to be seen over the last few weeks of the internship. This was done, and a range of work was attended.

General points relating to the overall organisation of the Internships

Language

Firstly with language, the National Theatre Education Department has made a considerable effort to provide their internee with the opportunity to experience a range of creative and administrative processes. The director of education personally was involved in all meetings to set up the internship. However there were initial misunderstandings about times, appointments and meetings that were essentially problems of language, that meant that elements of what was provided were missed, leading to potential frustration on both sides. Thankfully the education staff of the RNT were very tolerant and concerned to the degree that the Director E-mailed me on a regular basis with her concerns, so that I in a position of mentor was able to deal with problems as they arose.

Experiential learning

Secondly there needs to be further definition of the purpose of the internship. If it is not familiar as a form of learning then maybe the value of experiential learning has to be stressed or explained further. With UK students sometimes the value of this type of learning is not always appreciated during the internship – but is on reflection, particularly since the function seems clearer and the purpose is more fully understood by those taking a full-time MA course. The function for the interns is not so clear (as it would appear with the first two participants), although there was extensive introduction to the context and the purpose of internships - the idea of experiential learning does not seem to be fully understood or there are factors that prevent it happening to the degree that was hoped for. There may also be a factor in the size of the organisation. The National Theatre, while prestigious and with a large education programme, may not be in this case as useful as the Contact Theatre Manchester where, because of the scale and a more hands-on approach, it is more easily understood. Part of the problem is the assumption that individuals would instinctively understand the idea of experiential learning - with the mentoring system as a mechanism for providing a clarity and expansion on the ideas and concepts of management observed in relation to the balance between university teaching, lectures, seminars, workshops and time spent within an arts organisation; the formality of the university part (although informal compared to many European equivalents) is readily accepted, although there is a noticeable concern with facts and figures rather than with understanding ideas and

principles. However the idea that during placement, by regular attendance and more importantly participation, something can be learnt that is of a different order but equally important to the theoretical approach, is not fully understood. It is only possible to generalise to a degree, however there seems to be a tendency to assume that ideas and concepts can be learned in a theoretical way (by instruction or from books) and then applied, rather than an understanding that any useful theoretical approach has been developed out of practice by those that have firstly participated and then evaluated the processes undertaken.

Cultural factors

There seems to be an area that needs to be addressed (maybe in the induction programme) in providing an understanding of certain UK/European values in relation to dress, social attitudes and what can be crudely described as class values. I think these are absorbed during the period of internship or course. The main problem seems to be in evaluating the status of work colleagues, because dress is more informal and in general young women hold many of the key posts in arts organisations there seems to be confusion in relation to their status within the organisation. There is also a second concern with the nature of how tasks are organised within most arts organisations. Most jobs are independent but organised within a team, this means that there are few if any staff that are support staff as there might be in other organisations, it is therefore customary to request the assistance of colleagues rather than telling/ordering them to do something. Therefore if a person is seen to be either doing a rote or what is observed to be a menial task such as typing then it is assumed that they are of low status rather than someone who just does their own typing. Essentially evaluations are being made with a set of criteria that are not appropriate to the cultural context. I think that some part of initial orientation should deal with this in a sensitive way so that communication with host organisations can be effective. It is fair to say that many of their assumptions would have been true 15 years ago in the UK.

Individual internships

Dr Le Thi Hoai Phuong Lyric Theatre Hammersmith and Goldsmiths College University of London

The time spent in Goldsmiths seemed to be a valuable part of the internship, this maybe because as a researcher and academic Dr Phuong felt more at ease with the style of teaching and learning, although this would have been very different from that experienced by her before as the style of teaching here involves a large amount of group work and active participation. She coped with this well and made a full contribution to the seminars.

She also worked hard to understand, given the cultural differences, difficult ideas and concepts - she took copious notes and used tutorial time to ask pertinent questions.

The background notes for all lectures as well as an extensive bibliography were provided for her on disc so that this material can be translated and used back in Viet Nam

She was astute in making connections between social and artistic areas and was proactive in seeking clarification on particular issues. Many of the things that needed further explanation related to social and political areas that need to be understood to further

understand the arts management policy and practice. These were areas in general that would only be apparent after a few weeks in the UK and could not be predicted and included in initial orientation. Maybe a further mentoring session in the free middle week of the term would have been useful in this case.

The general points on experiential learning apply here to the time spent at the Lyric Theatre Hammersmith. However although there was not the engagement on a daily basis that had been envisaged, over the length of the placement the time spent in different departments was considerable. The main point is that different things can be learnt by just being in a particular environment and observing a process, rather than gaining information through arranged meetings.

Phuong also identified some books and texts that she feels would be useful to include in the future Project Library.

Overall I think that as Phuong was undertaking the first of these internships she has coped very well. She will now have a considerable amount of experience to contribute to the development of curricula and arts management practice in Viet Nam.

Nhuan Truong, Royal National Theatre, Contact Theatre Manchester and Goldsmiths College, University of London

Mr Nhuan initially had problems with language that made following the initial sessions within goldsmiths difficult to understand, and also as indicated above there were further communication problems at the RNT. This limited the experience in both institutions.

However, to a large extent, particularly with the RNT and subsequently with Contact Theatre, his understanding of production process and education work (based on his many years of experience in Viet Nam) meant that although he could not express himself fully he did understand many of the principals and processes that he experienced. The time in London between the lectures and visits to many arts organisations and the RNT may have split the focus of the internship. However the lectures and visits were vital to making sense of the observed practice, also the attendance at the marketing lectures for five weeks was important for him as he had come with a specific request to work in this area.

With Contact Theatre in Manchester it was much easier to focus just on the theatre, its management and education programmes. And therefore much easier to gain experiential learning. Here again Nhuan was able to use his previous experience to inform his observations and participation in different projects in the theatre. He was seen to be working hard to make the most of his time in the UK. Also his English improved considerably through having to participate on projects on a day-to-day basis.

However, as stated in the first paragraph the full evaluation will need to look at how he is able to use his acquired skills on returning to Viet Nam and be able to contribute to further stages of the project.

In structuring this internship there should have been a short time allocated at the end for further feedback on his experiences and an opportunity for clarification or explanation of his observations.

Individuals or arts organisations that have contributed to seminars in addition to academic staff during the period of the internships. (In date order):

Gerri Morris, Morris Hargreaves McIntyre
Young Vic Theatre
Jennifer Edwards, External & Strategic Relations London Arts
Victoria Todd, Director National Campaign for the Arts
Chris Denton, Director of Marketing and Development, the South Bank
Charlotte Jones, Director Independent Theatre Council
Olivia Jacobs, Artistic Director CPT Camden Peoples Theatre
Sue Timothy, Arts Council of England Touring Department
Philip Spedding, Arts & Business Manager National Heritage Arts Sponsorship Scheme
Charlotte Waddam, Director of Planning Orchestra of the Age of Enlightenment
Andrew Jones, Drama and Dance The British Council
Paul James, SOLT Society of London Theatre Commercial manager
Hillary Strong, Artistic Director Greenwich Theatre
Helen Salmon, Director of Development Royal Court Theatre
Mathew Jones, Administrator David Glass Ensemble
Julie Parker, Chief Executive & Artistic Director, The Drill Hall
Dick McCaw, Director of the International Workshop Festival#
Angela Mc Sherry, Producer LIFT (London International Theatre Festival)
Genista McIntosh, Executive director Royal National Theatre
Karla Barnacle-Best, Administrator, Moti Roti Theatre
Susan Widdington, Director Mousetrap Foundation
Alex Lawson, Development Department Tate Gallery
David Savill, Head of Education Age Exchange Theatre
Joel Stanley, RNT Development Department
Sherry Neyhus, & Jenny Harris, RNT Education Department
Deborah Bestwick, Artistic Director Oval House Theatre
Jonathan Meth, Director of Writernet
Richard Heason, Artistic Director Blackheath Halls
Lucy Morrison, Literary Associate Paines Plough Theatre
Gillian Moore, London Sinfonietta and South Bank Centre

APPENDIX N: Seminar Proposals

Note: these were the original proposals – in some cases the actual seminar was adapted as the participant needs were more firmly established.

Curriculum Design 1 (June 2001)

Planning, structures co-ordination across institutions and practitioners
These sessions should include as many of those who have participated the overseas programmes or will do so later. The first should relate to the start of the visiting professor seminars in a particular subject area.

This seminar/course will be in three sections:

1. The first part of this session will be related to all of the other visiting professor seminar/courses. These are intended to be used to develop teaching material for the new curricula. Therefore there will be initial sessions on how to achieve this and ways in which material presented in the sessions can be built in to new courses.
2. Part two will concentrate on how to develop course material from good practice already undertaken in Viet Nam and how best to present it as learning materials.
3. Part three will be concerned with curriculum design

- Who is the course for? (Target population)
- The curriculum context
 - How does this course or part-course fit into the larger picture
 - Where does it fit in a sequence: what came before? What comes after?
 - Is it foundational i.e. a prerequisite for subsequent work? Or stand-alone?
 - Who else is involved? Who has overall responsibility? What arrangements for collaboration have been set up?
- The institutional context
- What are the conditions and constraints?
- Objectives and outcomes: What will the students be able to do after the course that they could not do before the course? I.e. What *Performance*? But also: Under what *conditions*? To what *standard*?
- Methods
- Assessment
- Content
- Action Plan

Each of the above areas will be considered in relation to how new courses will fit with existing curricula and how new courses as modules could be delivered to different groups of people. Such as new students or as professional and continuing education for those already working in the profession.

Note – it is important that all partners contribute to these sessions and have a clear idea of where new courses and curricula will fit into their existing programmes. They also have to be aware before starting this session of what their potential resources might be and who their partners might be in professional, educational or government organisations.

Strategic Marketing (June 2001)

Marketing planning: including market research

The same people should attend both marketing seminars as the first leads to the second.

This seminar/course will provide the framework for subsequent marketing work. It will initially look at the relationship of the audience to art forms, programming venues and tours and productions/exhibitions. The seminar will look at how to develop a marketing strategy and how marketing and a relationship with existing and potential audiences can become part of an artistic policy. Marketing Planning is a process which helps an organisation to market itself successfully, encouraging a methodical consideration of all the factors that can affect the organisation's effectiveness in relation to the market

1. Marketing planning

- Philosophy
- Management Concept
- Functional activity

2. The function of Marketing to:

- Set realistic organisational objectives
- Identify clear targets for achievement
- Evaluate the performance of your organisation
- Get to know your particular market
- Get to know your product
- Understand what influences the effectiveness of the organisation both within your organisation and outside in the market environment
- Encourage you to communicate effectively with your market
- Monitor and evaluate your progress

evaluation sheet for curriculum design 2

3. Devising a marketing plan - the stages

evaluation sheet for curriculum design 2

4. Expectations

5. Situational and SWOT Analysis (Strengths Weaknesses Opportunities and Threats)

6. Marketing and Communications

7. Market Segmentation

8. Developing New Attenders (particularly for traditional art forms)

9. Developing the Right Product (this area will be more fully developed in the seminar on programming)

<p>Note – it is intended that all seminars will initially provide sufficient teaching material for a minimum 15 hours of teaching – the equivalent of a five-week course taught for three hours each week. This can then be developed by the Vietnamese partners to create a longer course as required. The specific courses on curriculum design will look at how course material can be developed from these seminars.</p>

Fundraising and Sponsorship (April 2002)

This session is primarily related to developing this area for a curriculum not teaching the processes of fundraising to those in arts and heritage companies although with the participation of practitioners (which is desirable) this may be a secondary function. This session will look at pricing and audience development in relation to revenue, sponsorship and strategies for moving into the changing Vietnamese economy. Considerable preparation with Vietnamese partners will be essential to make sure it pertains to the context.

The key points this course/seminar will consider:

1. Existing provision for funding for arts and heritage – how this is currently allocated and how this might change in the future.

2. Alternative sources of funding – foundations, trusts, sponsorship, accessing funds for arts related areas such as youth, education or development. International or Asia specific funding.

3. How to develop the existing resources of a company, arts organisation, or heritage site.

Within the above categories two main forms of funding will be considered:

A, Fixed term funding from government sources, central, regional, local

B, Project funding for specific events/exhibitions/productions – festivals

4. Developing a business plan (3-5 years)

This is a document that should have an external and internal purpose i.e. be suitable to send to funders, businesses, foundations etc. in addition to being a reference point for staff. It should refer to all aspects of an organisation's activities, including the artistic and (educational programme), management and staffing, location and resources, finances, marketing and development.

5. As part of the above it will be necessary to develop a documented Artistic Policy or Mission Statement This is the organisation's 'raison d'être'. It should define the organisation; summarising what it does and for whom.

6 Other key areas of documentation will be covered.

a) Financial Information

This should include the organisation's latest set of audited accounts, and would also normally include financial projections or draft budgets, and a financial commentary.

b) Marketing Section

It is common for the marketing to be a separate section within the business plan. It should consider who is the target audience for the organisation's activities, and outline the strategy and tools that will be employed to reach that audience.

c) Staffing

Details of the management structure, including lines of communication. It could also include a list of current post-holders and board members. Also a skills audit and training needs analysis.

Heritage Management (September 2002)

Note – The actual seminar presented in September was composed from a combination of both the Heritage Management 1 and 2 proposals.

Heritage Management 1: Historic Sites

Historic sites, aspects of curating, education programmes, tourism

Mainly the same people should attend both sessions as the second session will build on the understanding of processes explained in session one

As there are only two sessions specifically in this area two points should be taken into consideration firstly that one or both of these sessions should take place when individuals who have studied abroad can join the course as they can be instrumental in developing the teaching material to the Vietnamese context. Secondly it may be useful as with other sessions for individuals in this area to attend the marketing sessions that deal with principals that can be applied to this sector. While it is acknowledged that the most pressing requirement amongst the heritage sector is for technical training in the field of conservation technology these two seminar/courses will deal with a wider brief dealing with the management of sites and museums.

Section one

- Heritage infrastructure - the relationship between government, local authorities and external agencies eg UNESCO
- Funding
- Strategic planning processes - integrating the objectives and resources with changing opportunities

This will include principals of:

1 *Audit*. What is the site/museum like today, what are the strengths/weaknesses, opportunities/threats, and major issues?

2 *Vision and Goals*. What do site/museum curators, local authorities, government ministries, local people want it to become?

3 *Strategy Formulation*. What broad strategies will help the above group achieve its goals?

4 *Action Plan*. What specific actions must the above group undertake to carry out its strategies?

5 *Implementation and Control*. What must the above group do to insure successful implementation?

From these section issues concerning state and private partnerships will no doubt emerge, these will be dealt with in greater depth in the second seminar.

Section two

Site and Museum management
Budgeting
Short and long-term planning
Control systems

Section three

- Tourism issues

Key issues will be looked at here however this will primarily be in preparation for the next seminar/course where this area can be expanded

Note – it is intended that all seminars will initially provide sufficient teaching material for a minimum 15 hours of teaching – the equivalent of a five-week course taught for three hours each week. This can then be developed by the Vietnamese partners to create a longer course as required. The specific courses on curriculum design will look at how course material can be developed from these seminars.

Heritage Management 2: Museums

New Museum practice, education programmes, audience development. Tourism

Mainly the same people should attend both sessions in Heritage Management, as the second session will build on the understanding of processes explained in session one. As with the first seminar/course the areas and material covered is extensive therefore in the detailed planning before the session key concerns should be identified to take precedence. Both sessions will be of most value if attended by policy makers both in government and a local authority level as well as site/museum directors as well as the project partners from the educational institutions.

This seminar course will be in two sections. The first will recap on the strategic planning process with in this case an emphasis on cultural tourism as well as that of heritage sites and museums – taking a more holistic approach. The second will deal with mechanisms for enhancing a visitors experience whether local, national or international.

Section one

- Strategic planning processes - integrating the objectives and resources with changing opportunities. This will build on the areas covered in the first seminar and hopefully use examples prepared by Vietnamese partners.
- The role of the curator
- The role of the Museum /site manager

Section two – the visitor experience

- Management partnerships – Government, local authority, private
- Sustainable Tourism Development
- The interpretation of artefacts, processes and cultural history.
- Crossover of art forms – music and performance at heritage sites or museums
- Education Programmes
- Guides – role and training

The shorter agenda here will allow for a greater depth of work and a concentration on how seminar material can be adapted to teaching material.

Note – it is intended that all seminars will initially provide sufficient teaching material for a minimum 15 hours of teaching – the equivalent of a five-week course taught for three hours each week. This can then be developed by the Vietnamese partners to create a longer course as required. The specific courses on curriculum design will look at how course material can be developed from these seminars.

Curriculum Design 2 (November 2002)

Delivery of courses, quality assurance.

These sessions should include all those who have participated on the overseas programmes. There should also be input from potential employers in arts organisations – gallery owners, directors of heritage sites, and directors of performance companies.

This session will pull together all of the points relating to the design of the curriculum and the teaching material developed over the course of the project.

Key concerns will be:

1 The timing of the start of new courses (if not already started in some form)

2 Having undertaken the overall project re-look at the main points of curriculum design and confirm the draft of the new course design. **Looking at individual modules and seeing how they build to cover the subject.**

3 Reconsidering two of the main design points, from the first seminar.

a) **Objectives and outcomes:** What will the students be able to do after the course that they could not do before the course? I.e. What *Performance*? But also: Under what *conditions*? To what *standard*?

b) **Methods**

How will you enable students to achieve these objectives? I.e. how will you facilitate their learning? How will you ensure that the learning is deep learning and not surface learning? How much factual knowledge do they need, what skills must they acquire before they can begin to solve problems, apply knowledge, ask their own questions and in general practise the discipline.

Both of these areas should become clearer throughout the project.

4 Content

(And it really is at this stage that you take a final look at the actual material)

Of all the things that a student ideally:

a) should know about this subject and

b) be able to do with respect to this subject, which of them are i) essential ii) desirable iii) expendable – bearing in mind

- the constraints of who the course is for – the ability of this type of student
- the actual objective – what is the course supposed to teach
- the limitations of the course in relation to time (the length of period of study) and resources

The key concern here should be that the course/training should enable the student to be directly employed in an arts management capacity. It should also be noted that although the student may have undertaken a placement with an arts organisation as part of the course they will still have much to learn about practical day to day management and will be starting employment in a junior position.

5 Has the design of the new course respected the basic stages:

- Teach something (exposition, explanation, demonstration, links with things already known, relevance)
- Offer opportunities for clarification and exemplification
- Allow practice, exploration and challenge
- Check and test understanding

Note – it is important that all partners contribute to these sessions and have a clear idea of where new courses and curricula will fit into their existing programmes. They also have to be aware before starting this session of what their potential resources might be and who their partners might be in professional, educational or government organisations.

Strategic Marketing (April 2003)

Repeat of Strategic Marketing Seminar in Ho Chi Minh City.

Visual Arts Management (September 2003)

Programming, copyright marketing strategies, education programmes, and different types and contexts new forms of curating, international links and partner exhibitions. Those concerned with marketing, sponsorship and strategic planning for an arts venue/gallery should maybe also attend the other sessions on marketing and funding as many of the same principals will apply.

The first part of this seminar/course will cove basic principals of gallery management that relate to both the public and private sector. There is obviously considerable expertise already in this area relating to the current Vietnamese context. Here it is intended that contemporary practice in a UK/European/ USA context is presented. The second part will be concerned with the relationship between the two (private and public)and the management of galleries in arts centres. Artists and curators work across both sectors, this section will look at how each sector can benefit the other. And the third section will

deal with international networking, relationships, programming partnerships and the global art market.

There is obviously considerable expertise already in this area relating to the current Vietnamese context. Here it is intended that contemporary practice in a UK/European/ USA context is presented.

Section one

- The management of an exhibiting gallery
- The organising of exhibitions
- Artists Contracts – The role of the Gallery/agent
- Insurance
- Art Law
- Copyright
- The relationship between the Gallery and Dealer
- Marketing
- Sponsorship
- Education

Section two

- The role of the Curator
- The public and private sector partnerships.
- Public and private funding and purchasing opportunities that exist which could be expanded.
- New types of exhibitions – site specific, multi media

Section three

- Working with an international partner
- International insurance.
- The Global Art Market
- New technologies

<p>Note – it is intended that all seminars will initially provide sufficient teaching material for a minimum 15 hours of teaching – the equivalent of a five-week course taught for three hours each week. This can then be developed by the Vietnamese partners to create a longer course as required. The specific courses on curriculum design will look at how course material can be developed from these seminars.</p>

Cultural Policy 1: Developing Models and Strategies (October 2003)

The first seminar in this area will seek to develop a way of considering current models of cultural policy in a number of countries in Europe, Scandinavia, Asia Australia and the USA. Considering the strengths and weaknesses of the different systems and how they relate to the cultural contexts and economies of their respective countries – this will provide the background for looking at strategies for developing cultural policy in Viet Nam.

It must be emphasised that these seminars/courses have the primary function of developing teaching material rather than suggesting any direct changes in current policy. However individuals may wish to use the strategies proposed as part of an ongoing process of re-evaluation of cultural policy.

The two seminars proposed in this area will lead from one to the other.

The seminar will discuss

- Explicit objectives of government at all levels and intermediaries who act on their behalf.
- Implicit objectives evident from the actions and choices of government and its intermediaries.
- Specific actions, e.g. provision of facilities, or support for artistic creation
- Financial, administrative and human resources allocated.
- Strategic planning
- Transparency
- Mechanisms for evaluation and review.

The following areas will be looked at in relation to preparation for the next seminar

- The responsibilities of the Ministries of Culture and Information and Ministries of Education.
- The relationship between central and regional cultural administration
- The relationship between regional and municipal cultural administration

Note – it is intended that all seminars will initially provide sufficient teaching material for a minimum 15 hours of teaching – the equivalent of a five-week course taught for three hours each week. This can then be developed by the Vietnamese partners to create a longer course as required. The specific courses on curriculum design will look at how course material can be developed from these seminars.

Copyright and Performing Rights (November 2003)

To include copyright and performing rights for theatre, music, and other performing arts.

Although important in many areas of Vietnamese culture particularly in the area of Literature and Technology, this is a particularly specialised subject. There is also considerable knowledge in this area already in Viet Nam – but not widely distributed to arts organisations. In any seminar/course in this area it should maybe be ‘team taught’ with a Vietnamese expert.

This session could be conducted in two ways. Firstly as a two and a half-day session in conjunction with another subject just covering the main areas relating to performing arts. Or for a full week taking in other areas such as contracts between companies and venues and between artists and companies. However in terms of curriculum design these areas will need to be taught in a way that pertains to current Vietnamese law – or that to be developed in the near future. Long-term changes in the law relating to international agreements would be of interest to those dealing with policy in this area (and maybe individuals concerned with this could participate) but this area of discussion is essentially outside of the remit of this programme.

The following list is extensive – specific areas would have to be chosen to concentrate on if the seminar /course was either a half or full week.

Section 1

Fundamentals of Copyright Law
Works protected by copyright
Ownership and Duration of Copyright
Rights of Copyright and their infringement
Acts permitted without infringing copyright
Remedies for infringement
Moral Rights
Licences for Theatrical Productions
Agreements for Broadcasting and Filming Copyright Works
The Adaptation of Existing Literary and Dramatic Works
Composers and Music Publishing Agreements
The Public Performance and Broadcasting of Musical works
The Recording and Reproduction of Musical works
The Reproduction and Public Performance of Sound recordings.

Section 2

Licensing of places of entertainment.
Theatres, Cinemas and film Exhibitions, Video recordings for sale to the public
Agreements for Theatres Hire of Premises
Agents and Personal Representation

Note – it is intended that all seminars will initially provide sufficient teaching material for a minimum 15 hours of teaching – the equivalent of a five-week course taught for three hours each week. This can then be developed by the Vietnamese partners to create a longer course as required. The specific courses on curriculum design will look at how course material can be developed from these seminars.

Festival Management (December 2003)

Developing a performing arts festival – relating to themes or development of cities, towns or specific cultural locations.

*This seminar/ course could be either a full week or half a week, with the other half of the week devoted to **programming** as the two areas share common themes. As both of these areas in turn also relate strongly to audience development it might be useful for many of the same people to attend all three areas. The work relating to festivals will cover principals that relate to festivals in cities/regions in conjunction with historic sites of on a particular theme. The emphasis will be on the performing arts, however it will include areas that support the main ideology of a festival such as exhibitions and education programmes. Before this seminar it will be necessary to clarify the main areas of work as to cover all areas will take longer than a week. Again as before participants for this seminar would benefit from the main sessions on Marketing, Sponsorship and Funding as these areas contain basic principals that can be equally applied to different art forms and venues as well as festivals.*

Section 1

Festival Programming – identifying and responding to a need

Defining the type of festival – aims objectives. Themed, venue-based, touring.

Identifying the potential audience

Developing the programme. (Over a particular number of years – considering the future programme)

Commissioning work

Funding – budgeting

Sponsorship

Partnerships

International partnerships

Marketing

Education.

Tourism – developing cultural locations, heritage and performance

The approach for venue based or touring companies is very different from that of festivals although the areas considered are roughly the same.

Section 2

Venue based programming – and Touring companies

Identifying the potential audience

Developing the programme. (Over a particular number of years – considering the future programme)

Commissioning work

Funding – budgeting

Sponsorship

Partnerships

International partnerships

Marketing

Education.

Note – it is intended that all seminars will initially provide sufficient teaching material for a minimum 15 hours of teaching – the equivalent of a five-week course taught for three hours each week. This can then be developed by the Vietnamese partners to create a longer course as required. The specific courses on curriculum design will look at how course material can be developed from these seminars.

Teaching Methodologies and Learning Strategies (December 2003)

This seminar developed directly out of the curriculum design seminars at the request of participants, It was designed in partnership with the new programme team in HCU and was created to work on specific areas of concern such as admission processes, classroom delivery, quality assurance and restructuring learning to be more student-centred.

Teaching and Learning Seminar: Delivering the Curriculum in the Higher Education Context. Taught by John Ginman, Chair of Learning and Teaching and Senior Tutor in Drama at Goldsmiths College University of London, and Gerald Lidstone, Goldsmiths University of London.

This seminar will develop the work of earlier seminars in curriculum design to examine ways in which that curriculum can be delivered in a higher education context. It will be based on the principle that clear, rigorous definition of aims and objectives is a pre – requisite for the purposeful deployment of varied modes of classroom delivery and of assessment. It will also examine ways in which course evaluation and programme monitoring can enable us to appraise the student experience and to maintain the curriculum in a continuing state of development and enhancement. At every stage participants will be encouraged to relate the content of the seminar to specific issues they are dealing with in their institutions. The intention throughout will be to ensure that participants perceive that thinking about the curriculum is a creative enterprise, even when the focus of activity is the conceiving of documents.

Strategic Fundraising (April 2004)

NB This seminar was outside of the original project brief – additional funding was sought by the Ministry of Culture and Information to enable this seminar to take place.

Visiting Arts has been asked to make recommendations to the Ministry of Culture and Information regarding a seminar on Developing the Fundraising Capacity of Ministry of Culture and Information Staff, to be organised as a supplement to the project Curriculum Development in the Management of Arts and Culture in Viet Nam in a Market Economy Context.

The following proposal is based upon an oral brief provided by Ministry staff to Gerald Lidstone and Tim Doling during the Visiting Professor seminar on Cultural Policy.

Rationale of the seminar

The need for the seminar stems from the launch of *doi moi* ('renovation') at the 6th Congress of the Vietnamese Communist Party in December 1986, when the Vietnamese government initiated a bold and decisive new policy of social, economic and political reform aimed at transforming the old command economy into a market-based one. Leading figures in the arts community were at the forefront of the national renovation movement for several years prior to 1986, but ironically the movement which they helped to found demanded a new economic realism which called into question the whole issue of state subsidy for culture in times of financial stringency.

Accordingly during the past decade the drive towards the implementation of a market economy has had far-reaching consequences for the Vietnamese cultural sector. Salaries and retainers for key staff of state cultural agencies have remained, but hitherto generous operating budgets have been slashed and in some cases abolished altogether in favour of self-financing. Faced with diminishing funds, many government-subsidised cultural organisations have been obliged to reduce their personnel and overheads in order to cut costs. Some performing groups have opted for commercialisation of their activities in order to attract greater box office support, whilst others have been obliged to cease their operations altogether.

In some areas of the arts *doi moi* has opened up lucrative new avenues of opportunity, enabling entrepreneurs to open commercial art galleries and offering wider publishing opportunities to creative writers. But it is generally accepted that subsidy-reliant art forms such as the performing arts have suffered greatly in its wake, for want of the necessary skills to adapt successfully to the new economic environment.

The seminar will aim to assist a range of Ministry of Culture and Information departments and agencies to develop a strategy for increasing their income by harnessing their own resources.

Proposed seminar participants

The proposed participants for the seminar will be drawn from all sectors of the Ministry of Culture and Information.

A maximum of 100 people will attend the seminar and these will be split into the four groups listed below, with a maximum of 25 people for each group. This will ensure that the seminar is cost-efficient and groups will be manageable.

1 Ministry departments

Department of Performing Arts
Department of Cinema
Department of Cultural Heritage
Department of Journalism
Department of Personnel Organisation
Department of Planning and Finance
Department of Libraries
Department of International Relations
Ministry Office
Ministry Inspectorate
(100% state funded)

2 Schools and institutes

Schools colleges and universities:
Culture and Information Managers School
Dong Nai College of Decorative Arts
Ha Noi Academy of Stage and Cinema
Ha Noi Circus School
Ha Noi Conservatory of Music
Ha Noi Culture University
Ha Noi University of Fine Arts
HCMC College of Culture
HCMC Conservatory of Music
HCMC College of Stage and Cinema
HCMC School of Dance
HCMC School of Printing
Viet Bac School of Arts and Culture

Viet Nam College of Dance
(state funded but can retain 100% of student admission fees)

Research institutes:

Viet Nam Institute for Culture and Information
(state funded but can raise funds by doing commissioned research)

3 Performing arts

Modern and contemporary groups:

Viet Bac Song Dance and Music Company
Viet Nam Circus Federation
Viet Nam Drama Theatre
Viet Nam National Symphony Orchestra
Viet Nam Opera-Ballet Company
Youth Theatre
(retain 50% of their earned incomes and submit the other 50% to the state)

Traditional groups:

National Cai Luong Company
National Cheo Company
National Puppet Company
National Tuong Company
(receive 100% funding from the state and can keep all earned income)

Venue:

Ha Noi Opera House
(earns income from rentals but submits 100% of income to state)

Promotional agency:

Viet Nam Performing Arts Agency
(charges fees to international arts groups performing in Viet Nam but submits 100% of income to state)

4 Libraries/museums/newspapers and magazines

Libraries:

National Library

Museums:

Museum of Fine Arts
Museum of History
Museum of Revolution
Museum of the Cultures of Viet Nam's Ethnic Groups, Thai Nguyen
Viet Nam Culture and Art Exhibition Centre
(100% state funded)

Newspapers and magazines:

Culture Newspaper
Arts and Culture Magazine
Panorama Magazine
(submit 100% of income from sales to state)

Seminar speakers

A seminar of 100 people will require the involvement of four Professors who will co-ordinate and lead a seminar on each of their specialist sectors. Visiting Arts suggests that the Professors are drawn from the UK and Australia, in order that participants can gain an understanding of different approaches to strategic fundraising within two countries whose systems have elements in common with Viet Nam. This will also consolidate what was learned during the study tours in the UK and Australia as part of the *Arts Management Curriculum Development Project*. One of the Professors will be Gerald Lidstone, who will also co-ordinate the seminar (see below); other suggested names are David Fischel (Australia) and Gerri Morris (UK).

The Ministry will be requested to identify four Vietnamese partners (preferably individuals who have already studied arts management overseas under the auspices of the Arts Management Curriculum Development Project) who are familiar with the activities of the various Ministry sectors and can provide detailed advice to the Professors and act as sector facilitator/rapporteur.

The Ministry will also be requested to identify a suitable keynote speaker who can give an opening speech on Day 1.

As noted above, the seminar will be supervised by Gerald Lidstone, MA Course Director at Goldsmith's College, University of London. He will guide the Professors on the structure and content of their seminars, ensuring that there is an element of continuity with the international aspects of the *Arts Management Curriculum Development Project* and that material taught is applicable to the Vietnamese context.

The Professors will be clearly briefed in advance of the seminar on the particular cultural and economic context in Viet Nam. ***NB: in order to do so the Ministry will need to provide to Visiting Arts, as previously promised, a full and clear statement of the proposed changes to the funding system which have prompted the organisation of this seminar.***

Structure of the seminar

The initial request was for a three- to four-week event covering each of the sectors in turn. However, it was suggested that this might be problematic for the following reasons:

- (i) it would require a substantial budget to run a seminar for this length of time, and it was unlikely that seminar speakers or seminar leaders would be able to commit for such an extended period;
- (ii) a certain proportion of the content for each sector would be the same and could therefore be delivered together more economically;
- (iii) it would be beneficial for different sectors to be in a forum together where they could see cross-sector potential;
- (iv) a more intensively focused seminar would enable participants to benefit from contributions by speakers from other sectors.

Instead Visiting Arts proposes to organise a week-long intensive seminar incorporating both an over-arching forum for all sectors and specialist sessions for each sector:

- (i) A *two-day forum* involving all sectors, which identifies the key issues and provides some overarching proposals for discussion;
- (ii) This would be followed by a *two and a half-day session specific to each sector* which would demonstrate, in a very practical way, how to prepare a business strategy. This will also explore the potential for both using the organisation's existing resources in relation to an emerging market economy. ***NB: It is understood that however enterprising an organisation is it is unlikely to be able to survive without some, and in some cases substantial state support. Therefore a major part of that business strategy may be concerned with showing in a planned and considered way how the organisation intends to develop with state funding over the next three or five years.***
- (iii) The last half-day would be a *plenary session* re-looking at the concerns of the seminar in the light of the approaches learned in the seminars.

Although the seminar will cover different sectors, a common approach to business planning will be adopted for each sector. Considerable care will be need with this to provide a process-driven model appropriate for Viet Nam.

Basic outline of the seminar

Structure

The first two days will be general for all delegates and will concentrate on the larger issues. The next three days will be specific to different groups – and will be more concerned with practical strategies.

Visiting Arts responsibilities

Visiting Arts will be responsible for

- developing the content of and delivering the seminar in accordance with the requirements of the Ministry of Culture and Information;
- selecting and briefing the Professors;
- organising the Professors' travel to and from Viet Nam, devising their contracts and disbursing their fees, following receipt of Ministry funds to cover these costs.

Ministry of Culture and Information responsibilities

The Ministry of Culture and Information will be responsible for

- providing Visiting Arts well in advance of the seminar with a full and clear statement of the proposed changes to the funding system which have prompted the organisation of this seminar, in order that Visiting Arts can brief the Professors accordingly;
- ensuring that suitable delegates are invited from the various sectors listed above;

- undertaking the translation of all documentation connected with the seminar and providing at least four excellent simultaneous translators for the event itself;
- identifying four Vietnamese partners (preferably individuals who have already studied arts management overseas under the auspices of the Arts Management Curriculum Development Project) who are familiar with the activities of the various Ministry sectors and can provide detailed advice to the Professors and act as sector facilitator/rapporteur;
- identifying a suitable keynote speaker who can give an opening speech on Day 1;
- organising and paying for Professor accommodation, per diems and internal travel and for organising and paying for seminar facilities, including room hire/refreshments and translators
- transferring payment to Visiting Arts to cover the cost of the Professors' fees and travel/ from Viet Nam and Visiting Arts' time in organising the seminar, in accordance with the attached budget.

Plan of action

The seminar is scheduled to take place from **19-23 April 2004**.

Written confirmation by the Ministry that it intends to proceed with this seminar must be received by Visiting Arts as soon as possible in order that Visiting Arts and Gerald Lidstone have sufficient time in which to compile and have translated the seminar documentation, and to organise the Professors' travel arrangements.

Performing Arts Management: Introduction to Strategic Marketing and Audience Development - this seminar was specifically re-designed for 'in service' training (April 2004)

Building larger and more diverse audiences for the arts is the concern of arts managers world wide. Whether the object is to increase income, maximise market opportunities, enrich attenders' enjoyment or embrace wider, more diverse audiences. Audience development strategies can offer much need solutions.

The potential is there – many more people express an interest in attending the arts than actually go.

However, developing new audiences demands time and resources. Poorly managed strategies can be wasteful, tokenistic, unproductive or can result in very short – term gains which are not sustained.

This seminar explores:

- Which audience development strategies produce results?
- Which provide sustainable growth
- Which approach is appropriate for which markets

- Can audience development combat social exclusion
- What is the relationship between marketing, education and audience development
- What are the connections between audience development, tourism, economic regeneration
- What part does the product play in audience development

Answers to these and many other questions will emerge through a wide range of case studies, presentations, discussions and group work throughout a 4- or 5-day programme. By taking a broad overview – looking at audience development in relation to a number of other areas such as Sponsorship, Education, Disability, Social Exclusion and Regeneration a variety of approaches can be explored – but within developing a strategic framework.

However this seminar concentrates on providing practical tools and processes that can be directly applied to the situation in a particular country. Though project work on real situations in the country delegates will be able to relate their valuable local experience to the challenges of audience development. By focusing the seminar on real projects within a country it will be relevant to arts managers and those working in arts marketing at all levels of experience.

Throughout the seminar participants will have the opportunity to meet the directors informally and be able to network and share experiences with others working in a similar or related area to their own.

It must be understood by all participants that this type of seminar is process based, it requires active participation. Through a range of presentations, group exercises and case studies participants will be able to develop a marketing strategy for their organisation. Each day new topics are introduced and participants develop their own projects towards their own presentation on the last day. This means that full attendance is required.

Group Projects

Each of the delegates will be asked to come to the seminar with a project that relates to their own work, company, or venue. A project outline of one to two pages should be provided before the start of the seminar. The seminar directors will choose a number of these projects for small groups of delegates to work on throughout the seminar. It is intended that the delegates will work practically throughout the week on applying the knowledge provided in the presentations to real situations in their countries. Project outlines should give a brief outline of the current situation/ problem and the potential resources available to work with. Projects will be chosen to provide a diversity of working groups and experiences for all delegates.

Those delegates not directly from an arts organisation and therefore without a specific project will be assigned to a suitable group to enable them to fully participate

Arts Education (August 2004)

This seminar/course will look at Education programmes related to performing arts, both building based touring and festivals. It will be essential that there is participation in this session from The Ministry of Culture and Information, The Ministry of Education, teachers and directors of galleries, performance (theatre, dance, music) and heritage organisations, as well as the education institutions that are partners in the project.

Section 1

This session will look at the development of education programmes as a way for a company or arts organisation to be able to fulfil its aims

- a) In terms of reaching a wider audience
- b) in being able to target a specific audience – such as a youth audience for traditional arts forms.
- c) in being able to build a new audience for the future
- d) in being able to access funds for areas of education or youth work.

Section 2

Looking at existing types and techniques of education programmes in other countries.

In galleries

In performing arts companies particularly touring companies.

In heritage sites/museums

In festivals

Section 3

Looking at how arts education programmes could be used in the Vietnamese context. How artists/performers/museum staff could be trained in this work. How the necessary liaison between ministries and arts organisations could be achieved.

Looking at how existing structures within Cultural Villages maybe used or extended to embrace arts education work

Looking at how arts education work may be used to provide information on specific social issues.

Note as this is a new area of work it maybe necessary to consider a separate session on this subject outside of the visiting professor programme that looks specifically at the practice of education work rather than curriculum design.

Note – it is intended that all seminars will initially provide sufficient teaching material for a minimum 15 hours of teaching – the equivalent of a five-week course taught for three hours each week. This can then be developed by the Vietnamese partners to create a longer course as required. The specific courses on curriculum design will look at how course material can be developed from these seminars.

APPENDIX O: Seminar Schedules

Note: The complete schedule for Curriculum Design is given as an example of a typical seminar format. All other schedules have been summarised to emphasise the content of each seminar.

As the overall aim of the project related to issues of Learning and Teaching – exactly how each seminar was structured to achieve specific learning outcomes was important. The form of delivery was also key in providing examples of good practice

1 June 2001 Curriculum Design – Gerald Lidstone (Goldsmiths College, University of London, UK)

Planning, course structures, co-ordination across institutions and practitioners

It is intended that this seminar in curriculum design should work in a different way to the other Visiting Professor sessions. Most of the other Visiting Professor seminars will be based on a series of presentations. This seminar will seek to develop the process and approach to curriculum design, after some initial presentations, primarily through working sessions with the partner institutions. This will give the institutions time to work through possibilities for new curricula and courses in a practical way, with advice and support. However, in keeping with the overall ethos of this part of the programme, the partner institutions will be expected to develop the curriculum planning into the Vietnamese context in a practical way. It is intended that at the end of this session (and the first marketing seminar) that the partner institutions will have developed an initial framework for courses that can be evolved over the next four years.

Day 1

9:00	Introduction to the Seminar Introduction of seminar presenter Gerald Lidstone
9:15	Introduction of the Participants
9:45	Outline of the three sections of this seminar Part 1 - The purpose of the Visiting Professor Programme and how it is intended to be used to develop teaching material for the new curricula. Part 2 - Part two will concentrate on how to develop course material from good practice already undertaken in Viet Nam and how best to present it as learning materials. Part 3 - Will be concerned with curriculum design. (See notes)
10:30	Coffee
11:00	Curriculum design Recap from previous seminar of the types, levels, and combinations of courses.
12:00	Recap from previous seminar, How to design a course

- 1:00 Lunch
- 2:30 Working sessions
To answer the following points
- Who are the courses for? (Target population)
 - The curriculum context
 - How does this course or part-course fit into the larger picture
 - To what extent are courses developmental and to what extent in units
 - Where does it fit in a sequence: what came before? What comes after?
 - Are the courses undergraduate, postgraduate, or in-service training?
 - Is it foundational i.e. a prerequisite for subsequent work? Or stand-alone?
 - Who else is involved? Who has overall responsibility? What arrangements for collaboration have been set up?
- 3:30 Tea
- 3:45 Subject groups, performing arts, visual arts,
Objectives and outcomes: Determine, what will the students be able to do after the course that they could not do before the course? I.e. What *Performance*? But also: Under what *conditions*? To what *standard*?
- 5:00 Finish

Day 2

- 9:00 Recap on working group from day 1
- 9:30 Working session (maybe in groups)
The Institutional context - What are the conditions and constraints?
Minimum and maximum student numbers
Teaching hours – what is the custom
Total study hours available, weekly/ over the course (contact plus private study)
Total tutor teaching time available, weekly/over the course (contact plus assessment)
How much is contact time, how much is individual study
What number of courses can make up a module / degree.
Who will teach - academics, practitioners?
Physical requirements
Classes have to be
 - No longer than...
 - No shorter than...
 - At least every ...
 - No more frequent than...
 - Classes have to be in particular locations with particular facilities
 Students have to have certain equipment (eg modem, books)
Academic requirements
What are the prerequisites? In order to follow this course students have to be able to...

- 10:30 Coffee
- 11:00 Working Session
Content - the overview
Depending on structure of the curricula – What do students need to know?
Of all the things that an arts administration student
a) Should know about this subject and
b) Be able to do with respect to this subject, which of them are
i) essential
ii) desirable
iii) expendable
- 12:00 Divide into groups related to institution, to consider the specific content of courses
Other groups to work through course proforma. For single course
- Group 1
Gerald Lidstone + Translator to move between groups
- 1:00 Lunch
- 2:00 Divide into groups related to institution, to consider the specific content of courses. Other groups to work through course proforma. For single course
- Group 2
- 3:00 Divide into groups related to institution, to consider the specific content of courses. Other groups to work through course proforma. For single course
- Group 3
- 4:00 **Developing Material from the Visiting Professor Programme**
Using the marketing material to be used in the next week as a starting point. (It would be useful for participants to have seen the marketing document)

Day 3

- 9:00 **Curriculum development for each institution**
The overall plan designing the course tree/ diagram
- 9.30 Group 1
- 10:30 Coffee
- 11:30 Group 2
- 1:00 Lunch

2:00 Group 3

3:00 Tea

5:00 Finish

Day 4

9:00 Response and Evaluation of the process of developing teaching material
Working session
Feedback
Positive points
Problems with the process
Proposed solutions

10:00 Putting the marketing content into a course framework
How would you do it?
How can the material be adapted into the Vietnamese context?
What are the best teaching methods?

12:00 Work through the plan.

12:30 Assessment

1:00 Lunch

2:30 Case study visit and developing course material from the Vietnamese context

Day 5

9:00 Action points
The schedule – The next curriculum design session
The next visiting professors
Incorporating the input of returning Interns, Fellows and MA students
How should this be done?
What is the process in validating a new curriculum?
Identifying personnel for particular responsibility for the curriculum design in institutions
Timetable for course design

Notes

- Before the seminar starts it should be understood by the participants that they will be expected to contribute practically to the seminar, particularly the working sessions.
- It is intended that this first design session will enable participants to be able to do three things:
 - i) to start designing curricula for arts management courses at different levels and for different institutions.
 - ii) To start to be able to adapt case study material from international examples and those from Viet Nam and to develop them as teaching materials.

- iii) To be able to take teaching materials from the visiting professor programmes and adapt it as teaching materials for courses.
- Each of the institutions concerned will need someone to take notes and write up the results of the working sessions.
 - Each institution will need to identify who is going to be responsible for developing the curriculum and keeping notes on progress

Strategic Marketing – Gerri Morris (June 2001)

Day 1

Opening Ceremony - Introduction of Visiting Professor Gerri Morris - Introduction of the Participants - Introduction to the Seminar - Introduction to arts marketing - Ice-breaker – what does marketing mean to you?

Definitions of marketing – presentation - The relationship between marketing and management – presentation - The role of marketing in meeting corporate objectives – presentation and discussion on their objectives - What does marketing help you achieve – brainstorm - The nature of arts marketing – exercise – exploring differences between arts marketing and commercial marketing - The evolution of arts marketing in the UK

The principles of marketing – presentation – short introduction to each aspect - Project mission and aims - Analyse the situation and resources - Set objectives - Identify target market - Match the medium and message to the target market - Develop the action plan – Implementation - Monitor and evaluate results - Contingency planning - Discuss group projects

Day 2

Analysing the situation - Mission and aims - Group work - Market and marketing analysis – what do we mean by market - Product analysis – what do we mean by product - Group work - SWOT analysis - Conclusions and implications - Problem diagnosis - Group work

Day 3

Setting Marketing Objectives - SMART objectives - What can marketing help us to do - Identifying target segments - Segmentation and targeting - What do arts attenders need and want - How to identify and reach your market - Developing marketing strategies - What are the options - What are the implications - Group work

Day 4

Managing the marketing mix – meeting customer needs - Group work - Developing communications strategies - The right medium and the right message - Effective communications - Group work

Day 5

Pulling the plan together and making it work - Group work - Monitoring and evaluation - Group work and presentations - Closing speeches and evaluation

Fundraising Seminar - Philip Spedding (April 2002)

Day 1

Arts Organisations Introduction - History of Arts Fundraising in the UK – Broad concepts of sponsorship – matters regarding Vietnamese business – Development of fundraising in the UK – Attitudes of the government – Attitudes of leading cultural people – Effects on staffing Fundraising vs Public income levels - Group Work – What are the dangers of sponsorship – Tax / Legal issues – Moral issues – Analysing Income sources – Why do arts organisations need money – How do they get that money - Exploring the similarities and differences between Earned Income, Donations, Sponsorship, Patronage – Exploring why people give – Definitions of income sources - Further issues around fundraising – Cultural issues – Resource issues - Group Work – Developing a mission statement

Day 2

FOUNDATIONS - Group Work – Identifying the hurdles to engaging the whole organisation into fundraising mode - What is a foundation– Which international Foundations are interested in Vietnamese Culture – How to research Foundations – Which International Foundations are interested in Viet Nam – What a Foundation is looking for - How to write a Foundation application Group Work – Writing an application – Feedback on Group work

Day 3

Individuals and Companies - Why do rich people give money? – A brief introduction to Individual Giving US experience – UK experience – Legal Issues – Cultural Issues - Why do companies give money? – US Experience – UK Experience – Legal Issues – Cultural Issues – Marketing & Sponsorship – Group Work – Thinking like a company - Feedback from Group Work - What can arts organisations offer businesses – What is available for sponsorship – Cost of providing such benefits – Pricing - Group Work – Preparing a benefits strategy

Day 4

STRATEGY- How to approach a company – Research – Writing – Meeting – Contracts - Looking after your income sources – Supporter relationships – Building the supporter income – Time frame – Developing a strategy - Developing a Fundraising strategy –

Review of key steps – Review of realistic time frame - Group Work – Developing your own strategy – Group Work – Presentations of strategy

Heritage Management 1 - Michael Hitchcock (September 2002)

Day 1

Opening ceremony – Introduction of Visiting Professor Michael Hitchcock – Introduction of participants – Introduction to Seminar - Terms and definitions – What does heritage management mean to you? - Strategic management – Different definitions – Why useful in heritage management - Curators as managers – Origins of museum and heritage professionals – Definition of roles and responsibilities - Strategic analysis of Vietnamese curatorial case study – Discuss group projects

Day 2

The growing importance of heritage – Listing procedures – Critical traditions - World heritage sites –The UNESCO convention –Inscription procedures –World heritage sites in crisis – Emergence of other listing procedures - Open air village museums –The Skansen movement –Asia – Pacific region –Criticisms of Skansen - Group work – Strategic analysis of Pacific – Asia open air village museums

Day 3

Strategic conservation management –Issues and concepts – Conservation protection - Interpretation & management of tourism – Group work on approaches to interpretation – Site visits in Hanoi to critique and suggest improvements – Feedback from morning visits - Education and outreach – Different approaches– Solutions - Cultural audit and mapping - Different approaches – Documentation – Group work – devising a checklist

Day 4

Cultural tourism – Growing importance – Links between heritage and the arts and creative industries – Heritage and entrepreneurs – What makes a Vietnamese cultural sector entrepreneur? – Influencing tourist behaviour – Involving local communities & their knowledge - Heritage and handicrafts – Definitions of souvenirs – Quality maintenance – Illegal antiques trade – Group exercise -everybody must bring a souvenir value added and the souvenir - Heritage futures – Definitions of futures –Brain storming – Viet Nam's heritage futures – the next five years? - Closing ceremony

Curriculum Design II - Gerald Lidstone (November 2002)

Day 1

Recap on the design process for curriculum design - A definition of the difference between teaching and learning – recap presentation on the design process – reference made to objectives and outcomes, methods of teaching and assessment - Presentation of a programme design – Presentation on a course design for an Introduction to Audience Development, an Introduction to Fundraising and Cultural Policy and Practice.

–Specific examination of the objectives and out comes of a new programme of study, and how these can be achieved through the study of a series of courses/modules - Partners to identify the stage they are at after two years of the project. Report back on the process gone through. Partners to identify key areas for discussion - Partners to identify the next stages and the resources required to achieve this – from Viet Nam – from Visiting Arts - Partners to report on how the material from the seminars to date has been incorporated into the design of new curricula.

Day 2

Teaching and Learning - Course planning – within a programme - Developing Aims – Learning outcomes – Structure –Methodology – types of teaching – Lecture – Seminar – Interactive Workshop –Project work – Assessment – Resources required - Session on interactive and participatory teaching – what is learnt by different methods - Sessions on Undertaking a case study as a teaching tool - Presentation of Marketing case study as a teaching example and Sponsorship Case Study – Discussion of the uses of this type of case study – learning outcomes - Developing a case study

Day 3

Case Study field trips

Day 4

Case Study - Work on the findings to develop the methodology appropriate to creating a case study for the visits on day 3 - Develop different types of visitor questionnaires – Develop different types of focus group questions - Teaching forms – The short case study as a teaching aid – structure, provision of information –How to structure discussion –Quality Assurance

Day 5

Problem solving - Consultancy provided by GL on the specific challenges identified by each partner – Individual times to be arranged

Strategic Marketing – Gerri Morris (April 2003)

Repeated Seminar from June 2001

Visual Arts Management – Prof Sandra Lang (September 2003)

Day 1

Introductions - Goals for the Week - The Art Gallery - Is it art or is it business - The Art Object - Discuss the art object and its relation to the artist, the curator, the collector, the critic, the art advisor, and the gallerist/dealer - The Structure of Markets: Primary/secondary/other - What makes an artwork valuable? - The importance of knowing and understanding what you are selling - The gallerist as educator/salesperson - Identifying where your organisation is in the market - Brand identity in the art gallery

business - Creating a mission statement for your organisation - Group Discussion - The Business Plan - Why do you need a business plan? - Elements of a business plan - Assign groups to develop preliminary business plan for presentation on Day Four

Day 2

Starting your art gallery - Structuring your business, investors vs loans - Developing a successful stable of artists, finding artists - Location, space and personnel needs - Pricing and discounting, consignments, Installing the exhibition; group shows vs. solo exhibitions, Contracts with artists: short-term and long-term, legal issues. Presentation and Salesmanship - Group Discussion of The New Yorker article - How to find and cultivate clients - Discussing your target client's needs, learning to listen - What makes a good presentation? The fine line between selling and overselling - Art fairs, advertising and editorial articles - Using the web in your gallery - Raising the profile of your organisation: collaborations/networking/ professional associations - Participants will make a presentation of a given artwork they are offering/exhibiting in their gallery/organisation - Feedback on Presentation Packages - Discuss sample public relations plan

Day 3

Non-commercial galleries: The Museum - The role of the museum and the structure of the museum organisation. Professional practices and ethical issues - Discussion of the reading and its relation to organisations in Viet Nam. Discuss differences between the business plan and the prospectus. Non-commercial galleries/presenting organisations: The Alternative Space - Several non-profit exhibition venues will be presented with a view to demonstrating how non-commercial organisations have greater freedom to exhibit certain types of artwork, to work with communities and municipalities, to promote artists and to foster a greater understanding of the arts. The importance of arts education/advocacy in museums/commercial venues - As a development of audience-As an influence on exhibitions - the balance between the curator and the educator - As an outreach tool to schools - As an advocacy and fundraising tool

Day 4

Public Art and Public Commissions - Percent for Art Programmes - Metropolitan Transit Authority Arts Programme - The Commissioning Process: Who Pays? Who Wins? - Discussion of "Public Art" article - The corporation and the arts - Why do corporations collect? - The role of the corporate art advisor/curator - Corporate art commissions and collections - Corporate art awards - The museum/corporate hybrid - Group presentations of preliminary business plans - Group presentations

Cultural Policy – Rod Fisher (October 2003)

Day 1

Introduction to the seminar objectives and participants - What do we mean by cultural policy? - Why do governments need cultural policies? - Government interventions in support of culture - What to look for in cultural policies - Macro and other factors driving cultural policy change - The changing international landscape of cultural policies - Towards a convergence of cultural policy solutions? - Introduction to group work and

identification of project teams - Group work and feedback - Key policy issue 1: The inter-governmental agenda - UNESCO and the Stockholm Action Plan – policies for culture or for development

Day 2

Key policy issue 2: Some strategic dilemmas facing cultural policy makers - Mini policy exercise - Cultural policies in action: Case study (1) France – ‘La grande vision’? - Cultural policies in action: Case study (2) The Nordic welfare approach of Sweden and Finland - Group work and feedback - Key policy issue 3: International cultural co-operation and exchange

Day 3

Key policy issue 4: Structures for cultural policy implementation - Mini policy exercise - Cultural policies in action: Case study (3) Canada - Cultural policies in action: Case study (4) South East and East Asia – looking at Singapore, China (Hong Kong), Thailand and the Philippines) - Group work feedback- Key policy issue 5: The need to set arts and cultural policies in broader policy frameworks

Day 4

Key policy issue 6: Targets for cultural policy delivery and tools for evaluation - Mini policy exercise - Cultural policies in action: Case study (5) The Netherlands – the best of all policy worlds - Cultural policies in action: Case study (6) The Regional dimension (including Catalonia and Quebec) - Group work and feedback - What have we learnt?

Copyright and Performing Rights - Robyn Ayres (November 2003)

Day 1

Introductions - Course Outline- Course Aims - Session 1: Overview of Intellectual Property- History and nature of copyright and performers rights - Session 2: International framework for Intellectual property rights – Copyright issues arising for participants and discussion of projects for group work.

Day 2

Session 3: Copyright - Requirements – Material protected – Owner of copyright Exclusive rights – Duration – Exceptions – Infringement – Remedies - Group Work – Identify copyright issues relevant to projects - Session 4: Performers rights - Session 5: Moral Rights

Day 3

Session 6 : Introduction to Contracts - Session 7: Licensing and collecting agencies
Session 8: Other Arts Law Issues - Trade Marks - Confidential Information

Day 4

Group Presentations

Festival Management - Helen Marriage (December 2003)

Day 1

Introductions and aims for the week - What do you understand by the term 'arts festival'? - Definitions – What is an arts festival? - How is it distinct from a season or annual programme? - What makes it special? - What can it deliver that other arts programmes cannot? - The Building Blocks - Every festival has certain elements in common. These are: Audience - Education/outreach projects – Finance Marketing – Planning – Production – Programming – Research – Sales - Staff and staff resources - A discussion of mission, aims and objectives leading to a Workplan - SWOT analysis – how do festivals work best and how can pitfalls be avoided? - Discuss group projects - Identify project groups and begin to discuss the work ahead - Group SWOT analyses – feedback from each group - Festival programming - What do we need to know before we can begin to programme a festival? - Research – where to go and what to look for – Planning - Contacts and the powers of persuasion - Basic programming structure

Day 2

The 3 P's – Programming – Planning – Production - Making choices and identifying the consequences of those choices: the inter – relationship of artist product to technical resources, availability of venues, audiences and staff - The public face – Creating a market – understanding the context in which your festival exists - Creating relationships – the artistic event and how you explain it - Creating an audience – developing interest in your public for the events you are producing - Creating an impact – press, media coverage, notoriety - Group work – discuss the inter – relationship of programming, planning, production and profile in the context of your project - Constraints - What are the factors that will prevent you achieving your objectives? How can they be overcome? - Marketing – the relationship of the message to the product - Selling the idea - Marketing schedule - Audience development - Selling the tickets - The bottom line – creating a balanced budget and Workplan with timeline objectives

Day 3

Financing your festival - multiple sources of finance - State funding – how to get it – local, regional, national - Private funding – sponsorship – what does a sponsor want in return? - Individual – giving – how to persuade your supporters to help you - Earned income – ticket sales, ancillary trading - International interest – grants, governmental help - Help in kind – what your friends can do for you (and what you can give them in return) - Group work - Education projects and their relationship to your programme – Lead times Association with other agencies - Process versus product - Working with young people - Training opportunities - Audiences of the future - Staff and staff resources - The dynamics of a festival - Working with paid staff and volunteers - Working with artists - Group work

Day 4

Current successful models of arts festivals- Group work - Group presentations

Teaching Methodologies and Learning Strategies - John Ginman (December 2003)

Day 1

Introduction to the seminar - Introduction of the participants: specific interests and expectations - Outline of the four sections of the seminar: Aims and objectives - Learning: Modes of teaching delivery - Learning: Modes of assessment and feedback - Quality enhancement: evaluation and monitoring - The Programme Specification Model - Aims and objectives - Education as change: why? and for whom?- Theories and practices- The student experience - Learning outcomes- Varieties of learning - Group exercise - Definition of varied kinds of learning required by specific circumstances - Defining outcomes: vocabulary - The academic context: (i) the Research dimension; (ii) Descriptors and levels of study - Adaptation of vocabulary to specific circumstances - Practical exercise: Defining learning outcomes - Back to the beginning- Skills, competencies, knowledge required/desirable at the outset - Diagnostic approaches - Group exercise - Creating learning outcomes for programmes and/or courses

Day 2

Learning: modes of teaching delivery - Aims, objectives and delivery - Classroom - organisation and atmosphere - The lecture/seminar: planning a session - Group exercise: Creating a lesson plan for a lecture/seminar - Modes of delivery and their uses – Lecture – Seminar - Supervised projects: practical and written - Placements with tutorial support - Games/Role – play/Workshops - Practical exercise: Tutorial guidance to placement student - Practical exercise: Role – play - Course overview: diverse approaches to delivery - Learning outcomes and their achievement - Projects and group – work - Group exercise: Creating a course learning scheme using diverse modes of delivery

Day 3

Learning: modes of assessment and feedback - Writing assessment criteria - Learning outcomes and assessment criteria - Clarity and transparency - Practical exercise: Defining the assessment task so that criteria are explicit - Modes of assessment: Formal written examinations (seen and unseen) - Oral presentations - Independent supervised projects - Practical exercise: Assessing oral presentations - Marking schemes: Levels and descriptors - Conventions of marking - Conventions of presentation of work - Acceptable and unacceptable work - What is excellence? Is perfection possible? - Group exercise: Defining the borderlines, categorising levels of achievement - Feedback to students on assessed coursework – Transparency - Forms: oral (formal and informal)/written - Diagnostic, formative and summative modes - Feedback as teaching and learning - Positivity/negativity - Design of feedback documents - Group exercise: Writing feedback

Day 4

Quality assurance - QA: objectives and structures - Course evaluation and programme monitoring: Design of course evaluation and programme monitoring documents - Resource issues - Processing student response - Action for quality enhancement - Group exercise: Response to critical student comment - The Programme Specification - Structure and content - Evaluation of effective delivery- Final group exercise: Working as a team to create the programme specification.

Strategic Planning for Ministry Organisations - Jennifer Radbourne, Gerald Lidstone, David Fishel, Baey Yam Keng (April 2004)

Day 1

Introduction and VA introduction and outline for the Week - Keynote Speech 1 Ministry of Culture and Information – Vice Minister - Keynote Speech 2 Changing economic situation, need for new strategies and for organisations to take responsibility for themselves, transparency, - sponsorship is not the answer but only part of the equation - also introducing service agreements - Introduction of the Team

Day 2

Introduction - Keynote Speech 1 - Creative Industries Chaired Discussion Groups - Realizing potential for Creative Industries within their sector, what are the possibilities - The Singapore Experience - Chaired Discussion - Realizing potential within the Asian context - Keynote Speech 3 - Introduction to Business Planning - short, medium, long-term - The Process – model

Workshop 1: Libraries, Museums, Newspapers and Magazines Group

Schedule for 21, 22 and morning of the 23 April
Trainer: Gerri Morris from Morris McIntyre
Schedule for rest of week as follows:

Day 3

Introduction - Discussion: What are museums and galleries for? - Presentation: How the Museum and Gallery sector in the UK has developed in line with Government policies and declining public subsidy - Business: What are the changes affecting the future of Viet Nam's Museums and Galleries? Why do people visit museums? What needs do museums meet? Who do museums serve? Who could museums serve? The Mission Statement – What do we do, who do we do it for, how do we do it, why do we do it? - The Vision - The Vision and Mission Statement Exercise – PESST and SWOT Analysis

Day 4

Vision for the future – setting new goals/objectives - What do we want to achieve? - Objectives exercise - Feedback on objectives - Strategies – how are we going to achieve the objectives? - Product development- Market development - Income

Development - Product development strategy exercise - Feedback and discussion on product development strategies - Market development strategy exercise - Feedback and discussion on market development - Income generation – what are the options

Day 5

Recap – Strategies and income generation - Income generation strategies - Feedback and discussion on income generation strategies - Prioritising, co-ordinating and putting a time-scale to the plan - Building the plan exercise - Financial Planning – relating finance to Mission, Strategies, Objectives and timescale - Action Plan - Action Plan exercise - Adoption, implementation, review – Plenary

Workshop 2: Schools and Institutes Group

Schedule for 21, 22 and morning of the 23 April

Trainer: Associate Professor Jennifer Radbourne, Director of Hong Kong Business Program, Faculty of Business Queensland University of Technology

Schedule for rest of week as follows:

Day 3

Introduction - The planning process - sector - Institution. Review External Environment - Sector analysis - Reasons for change - What will planning achieve - Steps in process - Begin SWOT - Institutional purpose - Values- Vision - Stakeholder analysis - Goals - Strategic Objectives - Relate to Environmental analysis- SWOT

Day 4

Review previous Day – Confirm Vision, Goals, Strategic Objectives- Performance measurement - The Strategic Business Plan - Putting it together for the sector - The Strategic Business Plan for each Institution - Peer review to test ideas

Day 5

Review previous day – Fundraising ideas- Brainstorming in groups - Criteria for evaluation - Evaluating ideas - Ranking and selecting - Risk analysis against strategic plan - Presentations of plans for development – Plenary –End

Workshop 3: Performing Arts Group

Schedule for 21, 22 and morning of the 23 April

Trainer: David Fishel, Positive Solutions

Schedule for rest of week as follows:

Day 3

Introductions, overview of the three days, expectations - Why bother planning - Secure commitment to the planning process - Reprise of steps in the process: Q and A - Plan the plan - Strategic, business, operation planning - Confirm the mission and the vision - Undertake external analysis and identify opportunities and threats - Terrapin case study - Undertake external analysis and identify opportunities and threats - Undertake

internal analysis and identify strengths and weaknesses - Envision the future – what are the principal developments we want to occur.

Day 4

Review of previous day; Q and A - Aims/goals and strategies - Initial financial plan - Reality check - Income generation

Day 5

Review of previous day - Action programmes/tasks - Performance measures, key results areas - Risk assessment - Implementation and review - Organisational development - Surgery session - Plenary

Workshop 4: Ministry Group

Schedule for 21, 22 and morning of the 23 April
Trainer: Gerald Lidstone, Goldsmith's College
Schedule for rest of week as follows:

Day 3

Introduction to the 3 day training - The Planning process – defining what this means for Ministries - The funding, evaluation processes and the internal planning process - Managing Change - with stakeholders - Secure Commitment to the planning process - Plan the Plan - Resolve planning roles in different ministry departments - Mission and Vision for the Ministry - Mission and Vision for the companies they fund - Relating Arts company missions to a National Plan, where are the gaps, where is the potential - Potential new stakeholders - Communicating with Stakeholders - Writing the Mission - Writing the Vision - Writing Exercise - Evaluating the Mission - Evaluating the Vision - Establishing Criteria using forms - Review of recent results – For an Arts Organisation - Review of recent results – For a Ministry - The Tools PESTT and SWOT - Using the Tools in a practical exercise - Feedback on exercise

Day 4

Recap from previous day - Vision the Future - Vision for the Ministry - Vision for the companies they fund - Strategy options for Ministries - Strategy options for Companies - Financial planning - Ministries, Companies - Relating the financial to the Mission, Vision, Strategies - Evaluating financial planning - Income generation in Ministries and Arts Organisations – Definitions – Potential - Income Generation - possible strategies

Day 5

Recap from previous day - Income Generation – possible strategies- Action Programme for Ministries and Arts Organisations - Evaluating

Basic Marketing - Gerry Morris (April 2004)

Day 1

Introductions and aims for the week - What does marketing mean to you - Definitions – what is marketing? - How do we market the arts? - What are the needs and wants that the arts can meet? - What can marketing help us to achieve? - Juggling multiple objectives - The evolution of Arts Marketing from Product focus to Audience focus

The Tarantino Effect - Finding a starting point - Organisation, mission, aims and objectives – Missions - SWOT analysis - The Marketing Audit – Discuss group projects – Identify project groups - Group SWOT Analysis - Group SWOT Analysis feed back

Marketing information – what do we need to know before we can start to develop a marketing plan? Market Research – Principles-Types of Market Research and what they are used for -Basic Guidelines to developing market research plan

Day 2

Markets and segmentation - What do we mean by the market? - Approaches to segmentation –Targeting - Group work: discuss segmentation - What do we mean by the Product - Features and benefits - The Marketing Mix - Relating the Marketing Mix to the needs of the market - Setting Marketing Objectives – SMART objectives

Day 3

Education programmes and strategies – the relationship to audience development - Group work - Finding the right strategy - Strategic Options - Audience development - Product development - Strategic planning - Planning campaigns - Communications objectives- The communication toolbox - Function and effectiveness of different communication tools - Group work - Finish

Day 4

Audience development strategies current practice -Group work -Group Presentations - Group Presentations

Developing Study Material for a Course – Gerald Lidstone (August 2004)

Day 1

Recap on programme specification model - Recap on course design – A course within a programme - Recap on learning outcomes - Define learning outcomes for a particular course e.g. Marketing/Audience Development - Consider resources - Learning and teaching methods, and strategies to support these outcomes - Developing a variety of modes of presentation [Marketing -features and benefits or Brand Awareness] - Course structure and requirements - Marking criteria - Methods for evaluating and improving the quality of teaching and learning - Support for learning - Context – developing a relationship of the course to others content and timing

Day 2

Developing teaching material from books - Developing Case Studies - Developing Individual Practical projects - Developing Group Projects - Individual Research - Partnerships for learning – professional partners - Working within the Vietnamese educational context - Opportunities and Threats

Arts Education - Brian Roberts (August 2004)

Day 1

Introductions to the seminar leaders, to the participants, to the programme – 'What is Theatre Education?' – brainstorm in small breakout groups – group work feedback - 'Where has Theatre Education come from?' – background to Theatre Education– case study on GYPT – Greenwich and Lewisham Young People's Theatre - Understanding the differences between 'drama' and 'theatre' - Definitions of Theatre work with and for young people: Theatre in Education (TiE), Drama in Education (DiE), Young People's Theatre (YPT) - Presentation of video examples of work with, for and by young people – discussion of examples - Introduction of the group projects on Macbeth for the final day.

Day 2

Introduction to the day - Learning through Theatre – Learning about Theatre – Drama and Theatre – Workshop or Rehearsal - Practical Techniques – Drama and theatre – positive and negative points – practical examples - Identifying Techniques – deconstructing video examples - Creative Thinking – practical group work exercise – group work feedback

Day 3

Introduction - How Can Theatre Education be Developed? – Curriculum Development Citizenship Education, Personal, Social, Health Education (PSHE), audience development, publications and education packs, practical workshops and participation - National Gallery Education Case Study - NACCCE, All Our Futures, 1999/2000 - Unifying Artistic and Education Policies – examples of education/ artistic policies. The Education Pack – its purpose and function – models of good practice – marketing

Day 4

Introduction to the day - Planning and Running a Workshop – aims and purpose – material factors – structure – timing - Reminder of group project - Work in groups on projects - Presentation of group project work using Macbeth as the text, to present: ideas which could be developed in the education pack and the structure of a workshop which develops one of those ideas – Feedback - Review – What have we learnt?- Closing speeches

APPENDIX P: Areas Identified in the First Curriculum Design Seminar for Future Discussion and Inclusion in Subsequent Seminars

At the end of the seminar, in addition to producing models for future curricula, the group had also discussed in some detail the following key issues:

- 1 Entrance Qualifications
 - Entrance examinations
 - Large numbers applying – so a mechanism of selection is required
 - Concern with previous areas studied at undergraduate level
 - Interviews
 - Open access
 - Paying for private courses

- 2 Content
 - Balance of teaching of management in relation to the subject area of the art
 - Study of the social and political context
 - Study of international arts/policy/context
 - Study of the history of arts; Vietnamese/World

- 3 Standards
 - Relates to entrance qualifications
 - Who validates the course
 - To maintain standards courses are required at a range of levels to suite the abilities of a range of students
 - Modes of assessment relevant to the art form

- 4 Art Form-Specific Courses?
 - Is the course for one arts area or more – Performing Arts, Music, Visual Arts?
 - Are there advantages in being art form specific?

APPENDIX Q: Summary of Participants' Comments from the Visiting Professor Seminars

1 Overall comments organisational issues

- Almost all participants think that it is best to hold a seminar for 5-7 days. Occasionally they think 7-10 days is best. One or two think more than 10 days is best.
- Almost all think that the contents and the structure of the seminars are good/suitable.
- Almost all think that the documentations provided to them are good/suitable. Some suggest that more documents be provided for reference and for them not to have to take so many notes.
- Organisational work is thought to be good for all the seminars.

2 Specific evaluation of the seminars' contents

The evaluation sheet is designed with three questions concerning the contents of the seminars, and following is the summary of the answers:

Curriculum Design 1 (June 2001)

Content which is not covered but should be included
<ul style="list-style-type: none">- Management styles- Techniques to write a curriculum- Examples of curricula on arts management of a specific arts form- Principles of placing subjects of a curriculum in a good order to ensure effectiveness
Content covered which could be left out
None
The most useful content covered in the seminars
<ul style="list-style-type: none">- Practicum of developing a specific curriculum.- Curriculum design methods- Theatre education as a tool for audience development- Designing a module
Most useful lessons/skills learnt from the seminar
<ul style="list-style-type: none">- Students' self-learning should be included in designing a curriculum- Teaching methods need to be renewed to motivate students' activeness- A curriculum should be economically relevant- How to conduct a class session- The connection with arts orgs in training- Marketing mix should be conducted immediately for the survival of traditional arts forms- Student-centred/active learning- Learning by doing
Other comments
<ul style="list-style-type: none">- More practicum- Combination of two seminars all together is too much for learners

Strategic Marketing 1 (June 2001)

Content which is not covered but should be included
<ul style="list-style-type: none">- How to raise fund for cultural and arts activities- Application of arts marketing into different arts forms/contexts in Viet Nam- Arts management in some theatres in the UK or US
Content covered which could be left out
None
Most useful content learnt from the seminar
<ul style="list-style-type: none">- New knowledge- Professors' teaching methods- Scientific and effective way of working/scheduling- Arts marketing is different from commercial marketing- Marketing is a management process- Exchange of marketing experience with peer organisations and from UK- Brand/logo building
Most useful lessons/skills learnt from the seminar
<ul style="list-style-type: none">- Arts marketing helps effective management of an organisation- Market-led is better than product-led- Arts marketing should be systematic and should be conducted for all performance activities- Creative application of arts marketing when there is not supportive mechanism in place- Group discussion and listening to other groups is an effective way of learning- Better skills to anticipate and approach marketing information
Other comments
<ul style="list-style-type: none">- Passion, creative and scientific way of working are needed- Heads of arts orgs should attend this seminar because without their understanding and support it would not work- I hope theatres will apply and use knowledge from this seminar- There should be follow-up seminars every year or two so that participants can be updated with new information and can share their experience

Sponsorship and fundraising (April 2002)

Content which is not covered but should be included
<ul style="list-style-type: none">- State policies for sponsors/funders- Some Vietnamese experience in fundraising particularly by MOCI- Examples that are nearer to Vietnamese context- More examples from the UK and other countries- Discussion on how to realise fundraising and sponsorship within a Vietnamese legal framework- Methods to approach foreign sponsors/funders- Actual work of a fundraising dept. in an arts org

Content which is not covered but should be included
<ul style="list-style-type: none"> - International legal frameworks that work for fundraising/sponsorship - How to change funders' awareness of the importance to fund the arts - Vietnamese situation and solutions
Content covered which could be left out
None
The most useful content covered in the seminar
<ul style="list-style-type: none"> - Steps in a fundraising plan - International experience in fundraising - Skills to write a proposal for funding - Why companies sponsor (benefits that they get) - Pricing our proposal - Preparing resources for fundraising - Mission statements - Aims/objectives
Most useful lessons/skills learnt from the seminar
<ul style="list-style-type: none"> - Teaching methods - Awareness on fundraising and its importance - Steps to sell and fundraise - Self-evaluation of organisation - Analyse and choose funders - Mutual beneficial relation between arts and business - International priority for community arts - Awareness change about state subsidy vs self-reliance/fundraising - The collaboration between fundraisers and artists in vital for fundraising Friends schemes
Other comments
<ul style="list-style-type: none"> - The content is detailed and relevant - I hope to attend more seminars on related topics - I will pass the knowledge I learn here to my colleagues more practicum is needed - MOCI should invite Arts and Business as consultant for the establishment of a cultural fund for Viet Nam - Great potential for fundraising in Viet Nam - Addresses of cultural funders/sponsors

Heritage Management (September 2002)

Content which is not covered but should be included
<ul style="list-style-type: none"> - More questions for discussion after each lesson/ lecture - Study trip to Yen Tu - Intangible heritage - Sociological survey on the needs of customers - Field trips to museums and heritage sites - Listing/ insurance process for a heritage

Content which is not covered but should be included
<ul style="list-style-type: none"> - Time for Q&A and discussion after each session - Finance and ways to generate incomes from tourists for heritage sites - Vestige restoration and conservation - Vietnamese situation and solutions - Museum studies and/or cultural tourism - Private museums - UNESCO and other international orgs' perspectives, principles and methods of heritage management. - Incomes and expenditures
Content covered which could be left out
None
The most useful content covered in the seminar
<ul style="list-style-type: none"> - Curators as managers - Heritage significance - Authenticity of outdoor heritage sites/ museums - Cultural tourism - Ways to prevent and get rid of heritage violations - Group discussion and field trip - Strategic management.
Most useful lessons/skills learnt from the seminar
<ul style="list-style-type: none"> - Economic strategic management into heritage management - True interpretations in museums and heritage sites - How to treat heritage sites - Cultural mapping
Other comments
<ul style="list-style-type: none"> - More documents - Documents need to be more specific and detailed with examples - Class management - New knowledge and discussion help me a lot in my current research work - It is too cold in the classroom - I want a follow-up seminar on this topic

Strategic Marketing 2 (April 2003)

Content which is not covered but should be included
<ul style="list-style-type: none"> - Arts marketing in relation to gallery management. - Case studies and discussion - More examples from theatres and samples of posters, postcards, etc) - Fundraising methods - Vietnamese examples - Experience sharing from 1-2 arts organisations concerning success and failures in arts marketing. - Video visual aids showing examples - Arts marketing in Vietnamese context

Content which is not covered but should be included
<ul style="list-style-type: none"> - Economic and cultural environments for marketing - Marketing culture/ behaviours - Business admin in arts organisations, ads and sponsorships - Incomes, funding - Students' practicum to analyse success and failure in Marketing - The flexibility of marketing - Markets and marketing in rural areas - Comparison between Europe, US and Asia to seek new markets - Field trips to arts orgs who are good at marketing
Content covered which could be left out
<ul style="list-style-type: none"> - History of arts marketing in the UK is a bit too long recap of each session
The most useful content covered in the seminar
<ul style="list-style-type: none"> - Market and market segments - Arts education programmes - The relation between arts education and audience development - Examples of success from international theatres - 7 factors and marketing mix - Market research, market segments and development
Most useful lessons/skills learnt from the seminar
<ul style="list-style-type: none"> - SWOT analysis - Smart aims and objectives - Fundraising - New ways to sell tickets and approach new audience - Marketing methods and impacts - Marketing staff building - Brand building - Marketing tools
Other comments
<ul style="list-style-type: none"> - I gained better knowledge on market and marketing especially applicable for rural areas. - I will suggest to the provincial authority a theatre education in school programme - A follow-up seminar on ads and fundraising - More seminars like this - Marketing should be included in curricula of arts and culture training institutions - Step-by-step marketing is better than an over-ambitious one - Confident to continue with what has been done and start new things in marketing

Visual Arts Management (September 2003)

Content which is not covered but should be included
<ul style="list-style-type: none"> - More interactivity between trainers and trainees (more dialogue and interactive exercises) - Gallery management curricula in the US - Quality of a professional gallery/ museum - Fundraising - Galleries in the US right on the first day

Content which is not covered but should be included
<ul style="list-style-type: none"> - Arts education in museums and commercial galleries - Planning and management of public arts (monuments and outdoor murals) - International regulations on gallery management - More on museum collection restoration and conservation
Content covered which could be left out
<ul style="list-style-type: none"> - Commercial galleries/arts - None. All are good
The most useful content covered in the seminar
<ul style="list-style-type: none"> - Artist promotion - The importance of arts education - Public arts - The role of curators - Unit 3 and 4 - Arts commissioning - Difficult collaboration between artists and architects - Not for profit galleries - Museum management - Fundraising for a project - Starting an arts gallery - The relation between a gallery and other arts orgs business plan
Most useful lessons/skills learnt from the seminar
<ul style="list-style-type: none"> - The role of museums and galleries - Feasible ways to attract people to a museum/ gallery - Arts markets - Unified legal system - Moral issues - Mixed methods to raise aesthetic and educational levels of the people - Better perspective on the role of urban planning for visual arts - The role and relation between artists, curators, collectors, museums, galleries and brokers - Brand name - Visual arts is for all, not only artists - Social big shots as members of the Board can be advantageous in raising funds for an arts organisation
Other comments
<ul style="list-style-type: none"> - Seminars like this one should be organised for the Ministry's Department of Fine Arts. - Regular seminars on this topic - Lesson plan/ structure together with reading materials - Better and more attractive visual illustrations - More seminars like this to learn from international developments - Visual artists should be invited to attend this seminar - Good translation should be recorded to re-develop into reading materials - The lecturer should be briefed about the situation in Viet Nam before the seminar (as of organisational mechanism, institutions and regulations, and established relations)

Copyright and Performing Rights (November 2003)

Content which is not covered but should be included

- Ways of collecting and distributing fees conducted by societies
- Law enforcement relating copyrights in some countries
- Journalism copyrights insurance and dispute settlement
- Vietnamese regulations: how to deal with insufficiency?
- Conflict between copyrights and product brand names, solutions
- Copyrights insurance for Vietnamese works overseas, examples.
- How to deal with the copying of these works by overseas Vietnamese w/o seeking permission from authors
- Copyright law enforcement and penalties in Australia
- Famous court cases relating copyrights for reference
- Good practice of copyright enforcement in some other countries
- More details of the articles and provisions of the copyright law. New factors like the internet, visual-audio recording, criteria to protect the origin of the work
- Rights of recorders and broadcasters
- Contract to ensure copyrights, especially when there is international factors involved
- More discussion

Content covered which could be left out

- Insurance
- Discussion sessions
- Brand names

The most useful content covered in the seminar

- Contracts
- Comparison between Vietnamese regulations with international agreements
- Rights and of performers
- Moral rights
- The advantage of film rating

Most useful lessons/skills learnt from the seminar

- Written contracts should be encouraged
- International frameworks
- The need to sign international agreements and to change local legislation
- The analysis of case studies is good
- Berne, Trips

Other comments

- This seminar is very necessary for cultural and arts management
- The seminar is well-prepared by the lecturer
- Good translation
- Viet Nam should have a similar org as the Australian Arts Law Centre
- Documents in English should be provided

Festival Management (December 2003)

Content which is not covered but should be included
<ul style="list-style-type: none">- Scriptwriting for a festival- Festival direction and production- New interesting ideas with suitable forms of realisation- Festival of big and small scales relevant to the situation in Viet Nam- Artistic direction of big international arts festivals (according to European and American models)- Marketing for a festival- More practice on writing grant proposals/ fundraising- Practical survey before organising a festival- More time for exercises- How to attract people to a festival- Analysis of success and failures of some particular festivals- more practicum and visual aid
Content covered which could be left out
None
The most useful content covered in the seminar
<ul style="list-style-type: none">- All, especially fundraising- Group project on organising a festival- Festival initial planning that is detailed, scientific and feasible- SWOT analysis- Financing- Arts education- Festival models- Planning diagram- Approaching funders- The content of a grant proposal
Most useful lessons/skills learnt from the seminar
<ul style="list-style-type: none">- Ways to work with staff and volunteers- New knowledge and lessons that I can apply to my work- Easy-to-understand lectures that deal with participants concerns.- Good summary of scientific theories on festival management
Other comments
<ul style="list-style-type: none">- Time can be lengthened so that we can learn more- No mobile phones in class- Punctuality- Some learners are not learning seriously- The seminar is very attractive but maybe it is more suitable for arts managers than artistic directors and choreographers- I want more documents and better analysis of existing models of festivals- A follow-up seminar on this topic

Teaching Methodologies and Learning Strategies (December 2003)

Content which is not covered but should be included
<ul style="list-style-type: none">- What are the specific methods of student-centred learning in a lecture, practice and discussion session?- Assessment and feedback for each subject- Learning and teaching using modern technology.- Cultural policies of some countries- More examples of other programme/disciplines- More vocabulary to describe learning outcomes- Arts management curricula and materials from UK, France, US and Germany- Skills to design a lesson plan (e.g. for a lecture)- More examples of using case studies, role plays, qualitative and quantitative methods
Content covered which could be left out
<ul style="list-style-type: none">- Less lectures and more discussions/group work
The most useful content covered in the seminar
<ul style="list-style-type: none">- Learning assessment- Student-centred learning- Quality assurance, programme monitoring and subject evaluation- Teaching forms- Class organisation and atmosphere creation
Most useful lessons/skills learnt from the seminar
<ul style="list-style-type: none">- Lesson planning- Writing an overall objective of a subject- The discussion of student-centred learning- Group work
Other comments
<ul style="list-style-type: none">- More documents- Manage time- Maintain the seminar at least once a year- The seminar should be re-organised to ensure the equal level of experience/ quality of participants- This seminar is very applicable in real teaching and learning

Strategic Planning for Ministry Organisations (April 2004)

Content which is not covered but should be included
<ul style="list-style-type: none">- After-class activities to enhance the interactivity among participants- International quantitative examples- Good practice from Asian arts organisations. What should Vietnamese arts orgs do to ensure sustainable development in the direction set by the Party and the State?- Deeper knowledge on library area.- More discussion and consultancy to help Viet Nam apply the new knowledge in the near future

Content which is not covered but should be included
<ul style="list-style-type: none"> - Marketing for museums - Developing a grant proposal - Contents that are more relevant to Viet Nam arts orgs
Content covered which could be left out
<ul style="list-style-type: none"> - Keynote speech from Singapore - International policies and regulations that are not suitable thus not applicable in Viet Nam
The most useful content covered in the seminar
<ul style="list-style-type: none"> - Our vision in developing plans for the future - Better awareness of vision, strategic planning, and information on various areas of culture and arts - Short term, mid term and long term planning - Fundraising strategies - Internal and external that help/ hinder
Most useful lessons/skills learnt from the seminar
<ul style="list-style-type: none"> - Creative industries - Curricula for arts universities and colleges in Viet Nam - Finance management at organisational level - David Fisher's strategic planning for an organisation - Transparency - Fundraising is not the answer but a part of the function
Other comments
<ul style="list-style-type: none"> - Good documents and class structure - Some words used may not be suitable in Vietnamese - Regular seminars on this topic

3 Special evaluation sheet for curriculum design 2 - for the purpose of the project, evaluation sheet for curriculum design 2 was developed with another format:

i) What do you think about the development of an arts management curriculum in Viet Nam in a market economy?

- it is necessary because arts and culture have to survive in a market economy. Arts organisation are conducting marketing, fundraising, and audience development, if any, in a spontaneous and unsystematic way without a scientific conceptual basis and specific objectives and strategies.
- curricula are necessary for BA, MA and re-training programmes.
- we should seek curricula from the UK and some other countries for reference.
- potential groups should be identified for the development of the curriculum.
- investments should be made for the design group, including sending them to internships and studies both locally and abroad to learn the methods of designing.
- there needs to be integration between the different levels of training, ie, BA, MA and PhD to avoid wasting resources and to ensure training functions.
- the success of this process can only be guaranteed by the support from the MOCI, i.e., the Training Department, who validates the curriculum once it is designed.
- in designing the curriculum, it should be first focus on short-term piloting training of maximum 3 months. For this reason, it is advisable to gather those who have

participated in the visiting professor seminars to design a framework and write lessons for some subjects and pilot them. They can teach the subject together with foreign professors.

ii) What are your opinions of the Visiting Professor seminars?

- They are very useful and they combine well theory and practice through case studies and group work.
- The contents become more and more in-depth, which is very helpful for capacity enhancement
- Participants have understood the objectives of the seminars more clearly.
- The visiting professors are open and enthusiastic, and they have interesting and specific way of teaching
- The contents have incorporated examples from Viet Nam.
- Participants not only gain new knowledge and information, but also methods of teaching, research conducting, curriculum designing, information collecting, and so on.

APPENDIX R: Arts Management Books and Reports Purchased for the Research Centre

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- Culture and City – ten ways to make a difference
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- Culture as Commodity, the economics of the arts and the built heritage in the UK. Casey, Bernard, Rachel Dunlop, Sarah Selwood.1996. Policy Studies Institute
- Cultural diversity action plan
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- Culture, Technology & Creativity in the Late Twentieth Century, Hayward, Philip (ed.) (1990): Arts Council of England
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- Designing Galleries: The Complete Guide to Developing and Designing Spaces and Services for Temporary Exhibitions, Sixsmith, Mike (1999): Arts Council of England
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- Fundraising on the Internet, Lake, Howard (1996) Aurelian, London.
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- Handbook of Good Practice: Employing Disabled People, Delin, Annie (2000): Arts Council of England
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- Marketing for Non-profit Organisations, Rados, David (1996): Auburn House Publishing
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- Open Studios – a gem worth polishing
- Partnerships for Learning, Arts Council Education & Employment Dept. (1999): Arts Council of England
- Paying Attention: A Guide to Customer Care in the Arts, Arts Council of England (1995): Arts Council of England
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- Profitable partnerships: a report on business investment in the community: case studies from three British cities, Christie, Ian (1991): Policy Studies Institute, London
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- Relationships between commercial and subsidised theatre
- Releasing potential: creativity and change
- Running a Workshop : basic business for craftspeople, Price, Barclay (1997): The Crafts Council
- Starting Drama Teaching, Fleming, M (1994): Fulton
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- Understanding Voluntary Organisations, Handy, Charles (1988): Penguin
- The UK Cultural Sector profile and policy issues. Selwood, Sarah (2001): PSI

- Young People, Creativity and New Technologies: The Challenge of Digital Arts, Sefton-Green, Julian (ed.) (1999): Routledge
- We did stir things up: the role of artists in sites for learning
- Whose heritage? The impact of cultural diversity on Britain's living heritage

APPENDIX S: Arts Management Research and Documentation Fund

Background

Although arts management in Viet Nam is still at an early stage of development, the past few years have nonetheless witnessed some important developments in the field of arts education, audience development, sponsorship seeking, copyright protection, curatorial skills and presentation and interpretation of heritage.

Whilst a major focus of the project 'Curriculum Development in Arts and Culture Management in Viet Nam within a Market Economy Context' is the process of learning from overseas models, it is equally important that there is full understanding of what works and what does not work in Viet Nam in terms of arts management, and why.

Above all, an Arts Management curriculum for Viet Nam must be firmly grounded in the Vietnamese arts management situation to ensure its relevance for future Vietnamese arts managers.

Proposed areas of research and documentation

Some on which research and documentation projects might be based include the following:

Ministry of Culture and Information/Provincial Services of Culture and Information

Development of traditional arts training in schools around the country

Viet Nam Ethnic Minority Culture Association

Ethnic minority arts development in Sa Pa region

Viet Nam Writers' Association/National Copyright Office

Intellectual property and copyright issues

Tran Huu Trang Cai luong Company

Audience development, community arts and arts education programmes

Blue Space Contemporary Art Centre Contemporary Art Centre

Curatorship in contemporary gallery management, community outreach programmes

Thai Duong Theatrical Company

Viet Nam Symphony Orchestra

Ha Noi Drama Company

Small Stage Theatre Company

Thang Long Water Puppet Company

National Puppet Company

Nguyen Hien Dinh Tuong Company

Viet Nam Opera Ballet Company

IDECAF Theatre

Audience development, sponsorship seeking

Viet Nam Drama Company

Box office experiment, audience development, community arts development

Ha Noi Old Quarter Management Board**Viet Nam Ethnology Museum**

Interpretation and presentation of heritage, building audiences through outreach, marketing, friends of museum programme

Hue Historic Monuments Centre**Hoi An Historic Monuments Centre**

Conservation management, interpretation and presentation of heritage, cultural tourism initiatives

Since the above list is not considered to be exhaustive the Working Group will consider other proposals put forward by the project partners.

Criteria for funding

The Arts Management Research and Documentation Fund will be a competitive fund managed by the Project Working Group. Each of the project partners will be able to apply for research grants of up to a maximum of \$5,000.

In order to qualify for funds, each partner organisation would be required to submit a detailed research proposal to the Working Group outlining the standards which would be applied in terms of:

Research design

How the project partners would approach research problems, the organisation of the research and which different disciplines would be involved.

Research methods

A combination of methods may be necessary to collect the necessary information and data. Here the project partners would explain which methods utilised and how, eg:

Historical research (which libraries, sources would be used? What type of data would be collected? etc)

Primary data

- quantitative data (what types, from what sources, how would it be collected?)
- qualitative data (what types, from what sources, how would it be collected?)

In the case of arts management, research will often comprise collection of primary data from arts and heritage institutions in different centres, as listed above. Additional secondary sources such as records of box office income or other historical data relating to each organisation consulted may be utilised where appropriate.

Data analysis techniques

Here the project partners would explain how the data would be analysed, how they would intend to put together qualitative and quantitative data. Data from different sources may not all be of equal quality or depth, so the partner organisations would need a plan for how to use different methods to take account of this. If statistical analysis would be carried out, they should mention what tests will be performed.

By way of example, research into audience development activities would involve both in-depth analysis of any innovative programming and education policies introduced by an organisation and detailed research into the effects of those policies on attendance or participation, as reflected in box office and related figures.

Form and dissemination of report

How would the study be reported? Would it only be in written form? Would it include photographic or video documentation? Approximately how long would the report be? Would there be additional articles from the research published in other journals? How would the report be disseminated? Who would be the audience? How many copies would be produced? Would different audiences receive different versions of the report?

As a general rule information researched on the basis of successful applications for funding would need to be submitted in report form to the Working Group, circulated to all project partners and made available for consultation at the Project Resource Centre. Thereafter it would be published in *Arts and Culture Magazine*.

Team members

Here the partner organisation applying for funds should list each of the team members who would work on the study, what their academic disciplines are and where they are employed. Who would the team leader be and how would the tasks be divided?

Timetable

Each of the proposed activities of the research project would be mentioned and the time of starting and finishing each would need to be specified.

Detailed budget

The budget should be detailed, and at a minimum, should include the following major headings:

- Travelling expenses (air, road)
- Accommodation expenses
- Living expenses (per diems)
- Collection of materials
- Field research costs
- Data analysis
- Report writing
- Printing and circulation of reports
- Publication of reports

Other expenses

Each of these major headings should be further broken down according to unit costs. For example, for living expenses on trips outside Ha Noi, the number of people times the number of days times the per diem should be indicated.

Grant required to set up the Fund

A grant of \$25,000 is requested from the Ford Foundation to establish the Arts Management Research and Documentation Fund. This figure has been reached by calculating the estimated cost of six research trips outside Ha Noi, each of one month's duration, conducted by a team of two researchers, plus the cost of extensive research within the Ha Noi area:

Research trip outside Ha Noi		
Return airfares \$150 x 2	300	
Road transportation	200	
Accommodation 30 nights @ \$30 x 2	1,800	
Per diems 30 days @ \$25 x 2	<u>1,500</u>	
	3,800 x 6	22,800
Research in Ha Noi		
Road transportation		250
Other expenses		200
Report writing		500
Printing and circulation of reports \$25 x 10		250
Publication of reports		
(contribution to cost of printing Culture and Arts magazine)		500
Other expenses		<u>500</u>
TOTAL		25,000

APPENDIX T: Selected Bibliography Referred to in Kathy Durkin's Paper

Hall, E.T. (1976) 'Beyond Culture', New York: Doubleday

Hall, E.T. & Hall, M.R. (1990) Understanding Cultural Differences: Germans, French and Americans, Yarmouth, ME: Intercultural Press

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Hofstede, G. (1980) Culture's consequences: International Differences in Work related Values. Beverley Hills, CA: Sage

Paul, R. (1994) 'Teaching Critical Thinking in the Strong Sense' in K.S. Walters (ed.) Re-Thinking Reason: New Perspectives in Critical Thinking. Albany, New York: Suny Press

Ting-Toomey, S. (1985) 'Toward a Theory of Conflict and Culture' in W.B. Gudykunst, L.P. Stewart, S. Ting-Toomey (eds.) Communication, Culture and Organisational Processes. Beverley Hills, London: Sage. P. 71-85

Ting-Toomey, S. (1999) Communicating Across Cultures, New York: Guildford Press

Young, L.W.L. (1994) Crosstalk and culture in Sino-American Communication. Cambridge, UK: Cambridge University Press

APPENDIX U: VICAS Proposal

Institute of Culture and Media Studies (VICAS) PhD Training Programme in Arts and Culture Management

1 Background

Issues for VICAS:

- VICAS bears the responsibility for PhD training course in arts and culture management (the course's Training Code number is 62317301 allocated by the Ministry of Training and Education)
- Some staff have completed Master Courses in Arts and Culture Management overseas
- In Viet Nam, Arts and Culture Management curriculum has not been established properly according to the international academic standard.

General issues:

- Until now, there is only a course of Government Administration in Viet Nam, Arts and Culture Management as a science discipline which meets new demands in organising and developing cultural productions in a market economy has not been established yet.
- There is lack of consistent sequence and continuity of knowledge through Bachelor Course to Master Course and PhD training course.
- Lack of lecturers, curricula and programmes for Arts and Culture Management

2 Theoretical background

- Arts and Culture Management as a science for developing cultural productions is considered relatively new theory in Viet Nam
- Arts and Culture Management in combination with other disciplines such as Sociology, Anthropology, Cultural Studies can help to formulate theoretical background and methodology for cultural research in Vietnam.

3 Aims and objectives of the programme

Aims: Improve research ability in the field of arts management (including theoretical research and applied research)

Objectives:

- Improve background knowledge and skills in arts and culture management (supplementary knowledge)
- Provide advanced knowledge in arts and culture management
- Building independent research ability: creative and critical thinking in research. After completing the course, students can implement, develop and assess research projects

4 Structure of the programme:

- Potential candidates include Bachelors or Masters graduates. Masters Graduates are required to complete a 3 year course in Arts and Culture Management, and Bachelors graduates a 5 year course in which during the first two years they study a Masters course in another training institution.

4.1 Transferring knowledge:

- General Knowledge for management science: Management Theories, Strategic Management, Human Resource Management, Finance Management, Leadership, Group Dynamics and Group Management, Risk Management
- Cultural Theories
- Cultural Management: Marketing, Arts Administration,

4.2 Advanced knowledge:

- Marketing (Advanced)
- Fundraising and Sponsorship (Advanced)
- Arts Administration (Advanced)
- Environment of the Arts (Advanced)

4.3 Research Methodology and Techniques:

- Social Research Methodology (Advanced);
 - + Anthropological- Sociological Approach
 - + Multi-disciplinary approach
 - + Gender approach
- Research Methodology
 - + Survey
 - + Case studies
 - + Secondary analysis
 - + SPSS processing
 - + Skills for making References, Literature Review, how to quote in research
 - + Writing Proposal (develop ideas and methodology)
 - + Presentation skills (written and spoken presentation).
- Developing Skills in Project Implementation and Evaluation;

5 Subjects

5.1 Transferring knowledge:

Includes 8 subjects:

1. Contemporary Management Theories
2. Strategic Management (Theories on Strategy; Strategic Planning and Implementation, Evaluation of Strategies).
3. Organisational Management (Human Resource Management, Finance Management, Leadership, Group Management, Risk Management ...).
4. Cultural Theories and Knowledge

5. Basic Marketing.
6. Basic Fundraising/Sponsorship.
7. Laws of the Arts
8. Arts Administration (Basic)

5.2 Advanced subjects

Includes 9 subjects:

1. Cultural Policy;
2. Mass Media and the Arts
3. Arts and Community Development;
4. Advanced Marketing;
5. Advanced Fundraising/Sponsorship;
6. Advanced Arts Administration;
7. Heritage Management.
8. Performing Arts Management.
9. Visual Arts Management.

5.3 Research Methodology

Includes 3 subjects:

1. Methodologies in Social Sciences.
2. Project Management.
3. Research Methods

6 Subject distribution:

Master of Arts Management (two years course)

Bachelor of Arts Management (five year course)

20 subjects + 1 thesis

Number	Year 1	Year 2	Year3	Year 4	Year 5
1					
2					
3					
4					
5					
6					
7					
8					

APPENDIX V: Biographies of Visiting Professors

Robin AYRES is the Executive Director of the Arts Law Centre of Australia (Arts Law), a position she commenced in September 2002. She has a BA LLB from the University of NSW. Her work at Arts Law involves extensive teaching responsibilities throughout Australia on arts law issues, from the provision of a Masters subject on Law and the Arts at the University of Technology Sydney to delivering to Aboriginal elders in remote desert communities.

Robyn is committed to achieving a fair go for artists and has spent most of her legal career working to achieve social justice for different groups in the community. Prior to moving to Sydney to take up her current position Robyn ran a community legal centre in Western Australia dedicated to mental health consumers (1998-2002).

Robyn has also worked extensively with the Aboriginal community in Australia, as a human rights lawyer with the Aboriginal Legal Service of WA (1993-1998) and as a principal legal officer with the Royal Commission into Aboriginal Deaths in Custody (1988-1990). As a result Robyn saw the need to establish a service for Indigenous artists in Australia given the importance of the arts and culture to Aboriginal peoples in establishing a firmer economic base.

Robyn had extensive involvement in the arts community of Western Australia and was on the Board of the Artists Foundation of Western Australia for four years before taking up the position at Arts Law.

BAEY Yam Keng is Director, Creative Industries Singapore at the Ministry of Information, Communications and the Arts. Creative Industries Singapore is spearheading the Creative Industries Development Strategy, with the vision of doubling the contribution of Creative Industries, which broadly include arts, design and media, to Singapore's GDP from 3% to 6% in 2012. He is concurrently Director of Planning at the National Arts Council, Singapore. His responsibilities include incentive management and international relations.

Yam Keng spent the major part of his career at the Singapore Economic Development Board (EDB), the national investment promotion agency. He has been involved in various aspects of economic development, including corporate planning and industry development. In the latter portfolio, he was specifically looking at the Broadcast and Production sector and set up the Script to Screen fund to encourage television production activities in Singapore. The fund led to the subsequent EDB's multi-million dollar content development funds with Discovery and National Geographic Channel. His last appointment at EDB was Director (London) when he was in charge of the Media and Digital Entertainment sector and the Benelux (Belgium, Netherlands and Luxembourg) catchment.

Yam Keng is also the Founding President of local theatre company the ETCeteras, and has produced various theatre productions, including *Want United People* (Singapore Arts Festival 1998) and *Madam What's Next* (Singapore Chinese Cultural Festival 2000).

David FISHEL is co-Director of Positive Solutions, having co-founded the Practice in 1990. He had previously managed arts organisations from small-scale touring theatre companies to Battersea Arts Centre, London, and the Liverpool Playhouse (UK). He has been a board member of several cultural organisations and is currently Chair of Rock n Roll Circus.

For Positive Solutions David has led many consulting projects during the last 12 years, including strategic planning for existing cultural organisations, feasibility studies for new arts facilities, and research projects to inform government cultural policy.

He has undertaken business planning and organisational development for the Royal National Theatre, the British Film Institute, Brisbane Powerhouse, Bangarra Dance Theatre, Company B Belvoir Street, Viscopy, Object, Casula Powerhouse, and for theatres, museums and galleries in Australia and the UK. He has facilitated planning sessions for arts organisations ranging from major national institutions to local and community-based companies.

David is author of *The Book of the Board*, a book for the board members of non-profit organisations, published by Federation Press in Australia, and of *Boards that Work* by the Directory of Social Change in the UK. He has written a handbook on Arts Sponsorship, contributed the introductory section to an Arts Council (of England) manual on Customer Care, and assisted with drafting a guide to Arts-Business Partnerships for the Australia Business Arts Foundation.

David has delivered training programs for arts managers in the UK, Italy, India, Taiwan and Australia.

Rod FISHER is Director of International Intelligence on Culture (formerly The International Arts Bureau), an independent consultancy, research, training and information company, which he created in 1994. Among other things, he is Honorary Senior Research Fellow at City University, London, Co-Director of the UK National Committee of the European Cultural Foundation, a member of the International Academic Senate of the Balkan Media Academy, a Fellow of the Institute of Leisure and Amenity Management and a member of the Council of the British Centre of the International Theatre Institute. Rod co-founded the CIRCLE (Cultural Information and Research Centres Liaison in Europe) network and was its Chairman from 1985-1994.

Before establishing the Bureau, Rod spent 18 years at the Arts Council of Great Britain, latterly as International Affairs Manager. Prior to this he worked for nine years for local government authorities in London where he was responsible for arts and leisure programmes, festivals and cultural and recreation facilities.

Rod chaired the European Task Force which produced *In from the Margins*, a major report on culture and development for the Council of Europe (1994/96), as well as chairing the group which evaluated cultural policy in Finland. Currently he is evaluating the role of the Arts Council of Finland for the Finnish Government. He has conducted research, lectured and/or delivered conference papers in Australia, Austria, Belgium, Canada, China (Hong Kong), Denmark, Finland, France, Greece, Hungary, Ireland, Italy, Japan, Poland, Portugal, Russia, Singapore, Spain, Sweden, Switzerland, Taiwan, Thailand and the USA, as well as the UK. He has written extensively on comparative

cultural policies, the European institutions, international funding, arts networking and cultural co-operation, cultural expenditure and employment trends as well as co-writing/editing the first *Performing Arts Yearbook for Europe* (1991) and the first survey of arts management training in Europe - *Professional Managers for the Arts and Culture?* (1992).

John GINMAN is Director of the MA Writing for Performance programme at Goldsmiths. He also teaches courses in Acting: Work on Dramatic Text, Devising and Directing and New Performance Writing. He is the Drama Department's Senior Tutor, and Chairs the Department's Teaching and Learning Group. He is currently External Examiner on the BA Drama and Theatre Arts programme at Royal Holloway College, University of London and on the BA European Theatre at Rose Bruford College.

He has been working professionally in the UK theatre as a director and writer for 25 years, including periods as Associate Director at the Belgrade Theatre, Coventry and the Nuffield Theatre, Southampton, as Director of Theatre at South Hill Park Arts Centre, and as Artistic Director at the Swan Theatre, Worcester and at Contact Theatre, Manchester. During the 1990s he wrote and directed extensively for the Midlands Arts Centre in Birmingham. He specialises in the direction of Shakespeare, the mainstream European repertoire (including Brecht, Moliere, and Wedekind), large-scale community projects, and work for children and young people, in addition to developing plays by new writers. In collaboration with the composer Colin Riley, he has also directed and written the *libretti* for three operas, including *Noir* (Purcell Room, 1995), *Gulliver* (Malvern, 1995) and *Science Fictions* (CD release and the Drill Hall, London, 1998). He is in increasing demand as a Dramaturg as well as Director, Teacher and Writer.

John taught Drama at Brunel University (formerly Brunel University College) for 12 years from 1989 to 2001, including six years as Head of Performing Arts where he oversaw programmes in Drama, Film and Television, and Music, as well as the work of the Rambert School. He has also led workshops at the Actors' Centre, London and directed in drama schools and in colleges, including Central School of Speech and Drama, Rose Bruford College and King Alfred's College, Winchester.

Professor Michael HITCHCOCK is Director of the International Institute for Culture, Tourism and Development and is a former Chair of the Association of Southeast Asian Studies, UK and currently a board member of EUROSEAS. He was previously Senior Lecturer in Development Sociology at the University of Hull, and before that Assistant Keeper at the Horniman Museum. He wrote his doctoral thesis at the Pitt Rivers Museum at the University of Oxford (DPhil 1983) and conducted fieldwork in eastern Indonesia between 1980 and 1982. Professor Hitchcock maintains an active programme of research in Southeast Asia, his latest visit being in September 2004. He has held grants from the ESRC, British Academy, DfID, European Union, and Nuffield Foundation. As a cultural commentator and Southeast Asia analyst, Professor Hitchcock has made over 350 media appearances and has been interviewed on CNN, News at 10, Newsnight, BBC World Service Television, BBC Radio Woman's Hour, Radio 5, BBC Wales, Channel 4 and Sky. He has published numerous articles and has written and edited 11 books, including the bestselling *Indonesian Textiles* (1991); his latest book (ed With D. Harrison) is *The Politics of World Heritage* (2005).

Professor Sandra LANG is a faculty member in the Department of Art and Art Professions, Steinhardt School of Education, New York University, where she is also Director of the Visual Arts Administration M.A. Program. She has extensive experience in both non-profit and for-profit visual arts organisations. She was formerly Administrative Director, Art Advisory Service, the Museum of Modern Art; Executive Director, Independent Curators International; and Executive Director, the International Fine Print Dealers Association. She is an advisor to corporations and non-profit organisations on administrative, programmatic and fundraising issues, including strategic plans, policy and procedures, exhibition development and tours, acquisitions and commissions of art, feasibility studies, communications programs, budgeting and contracts. She holds a BA in French and Art History from Middlebury College, Vermont, and a Masters in Business from Columbia University.

Gerald LIDSTONE BA MA ATC Dr.h.c FRGS is the founder and director of the postgraduate Arts Administration and Cultural Policy course at Goldsmiths College University of London, where he is currently Head of the Drama Department.

He originally trained as a theatre designer and has designed and toured productions extensively in Eastern Europe and the USA. For the British Council and other agencies he has also taught Arts Administration and training courses including Arts Marketing, Fundraising and Strategic Planning in many parts of the world, including Russia, East Jerusalem, Korea, Philippines, Cyprus, Slovakia, Indonesia, Bulgaria, Belgium, France, Hong Kong, Viet Nam and India. He was also the director of a four-year British Know-How Fund (Foreign Office) project establishing Arts Management education in Slovakia. This was also concerned with establishing quality assurance mechanisms for learning and teaching in higher education in Slovakia in relation to EU entry. An outcome of this was the publication of the first book on arts management in Slovak. The first graduates from this new Arts Management degree are now working professionally. Gerald is currently working on behalf of the Ministry of Culture and Information in Viet Nam establishing Arts Management training programmes at Hanoi University of Culture. He is co-author of a recently published needs evaluation of *Arts Management in Vietnam* and contributed to the recent ippr publication *For Art's Sake? Society and the Arts in the 21st Century*. He has also recently undertaken an evaluation of the National Endowment for Science, Technology and the Arts Graduate Pioneer Programme in the UK. He is a fellow of the Royal Geographical Society. In 2002 Gerald was awarded an honorary doctorate by Vysoka Skola Muzickych Umeni v Bratislave in Slovakia

Helen MARRIAGE has spent her working life creating and producing new work. Her company, Artichoke, co-produced on a live event with Artangel in Imber on Salisbury Plain, later shown on BBC TV. In 2002 she was a producer on the Queen's Golden Jubilee events in the Mall, working with long-time collaborator Hilary Westlake.

Helen was director of the Salisbury Festival from 1993 to 2000. She programmed and managed seven festivals that enjoyed a rise in audiences of 800% and a growing international reputation. During 2001 she worked as acting Head of Combined Arts for London Arts. Previously, she created the first Arts and Events programme at the Canary Wharf development between 1990 and 1992. She worked as Associate Director of the LIFT Festivals in 1985, 1987 and 1989.

She began her professional working life at ArtsAdmin, a cluster management organisation providing administration and management services for *avant garde* and experimental artists.

She is Chair of ISAN and works for a number of organisations as development director, producer and Board Member. She has recently raised the capital sum needed for the redevelopment of Artsadmin's Toynbee Studios.

Artichoke is currently working on a large-scale outdoor event with French company Royal de Luxe, planned for central London in 2005.

Gerri MORRIS DipM, BA, MBA is a Director of Morris Hargreaves McIntyre, the UK's pre-eminent Arts Management and Research Consultancy. Morris Hargreaves McIntyre has numerous clients across the UK including Tate Modern and Tate Britain, the National Portrait Gallery, National Maritime Museum, Imperial War Museum, Royal Liverpool Philharmonic Orchestra, Arts Council England, Arts Council Scotland and the National Galleries of Scotland. Their services include strategic and marketing planning, market research, audience and organisational development and brand analysis and development. The company works in all art forms and has a reputation for innovative market research and lateral thinking which has informed a good deal of current practice in the field of audience development in the arts. Gerri has a particular specialism in the contemporary art sector.

Gerri has been working in the arts sector for 25 years, initially in the theatre sector where she was Director of Marketing for the Royal Exchange Theatre. She then worked in the funding sector for North West Arts Board and operated as an independent consultant for 10 years before establishing Morris Hargreaves McIntyre with Joanna Hargreaves and Andrew McIntyre four years ago.

Gerri holds a marketing diploma and MBA. She has written or contributed to numerous publications and has just published a unique study on the contemporary art market in the UK, commissioned by Arts Council England. She is a regular speaker at conferences and undertakes training programmes throughout the UK and worldwide including Viet Nam, Korea, Hong Kong, the Philippines and Kazakhstan.

Dr Jennifer RADBOURNE is an Associate Professor in the Faculty of Business at the Queensland University of Technology (QUT) in Australia. Her teaching and research interests are in arts management, arts marketing, fundraising and philanthropy. Jennifer has published widely in the field of arts management and arts marketing and has made an international contribution to research in arts funding models, productivity benchmarks in the arts, and cultural sustainability. Jennifer consults to the cultural industries and has developed business and marketing plans for arts organisations and business development models for the creative industries. She has served on many arts boards over 25 years, including the Queensland Arts Council, the Australian Institute of Arts Management, the Australasian Performing Arts Centres Association and the International Association for the Management of Arts and Culture. Her publications include *Arts Management – a Practical Guide* and *Innovative Arts Marketing*. Jennifer is currently working in Hong Kong for QUT.

Brian ROBERTS CertEd, BA, MA, ILT, FRSA was Head of the Drama Department at Goldsmiths College University of London until 2004. In over 20 years teaching Drama in Higher Education Brian Roberts has worked across many areas of practice from costume design to directing. As an actor he has been a part of New Cross Theatre and Magna Carta Theatre companies. For NXT he played the role of Hugh in Brian Friel's *Translations* and for Magna Carta he performed three different roles in *A Chekhov Quartet*, including two premier adaptations from Chekhov short stories. The production played at the New End Theatre in Hampstead and at the Chekhov Festival in Yalta and at the Gitis Theatre in Moscow. His undergraduate teaching has included courses on Modern and Contemporary Theatre; Modernisms and Postmodernity and Theatre and Sexual Politics, as well as applied courses on Theatre in Education and Theatre Production.

At postgraduate level Brian is Director of an MA in Theatre Education which arose out of the internationally-recognised PGCE course he co-ordinated and taught within the Department of Drama until 1992. He has taught courses at Amsterdam University, the Academy of Music and Drama in Bratislava, Slovakia and Melbourne University. He is a Fellow of the Royal Society of Arts, a full member of the Institute of Learning and Teaching and has served on a number of university committees, including Equal Opportunities, Mental Health Working Party, Student Support Network and Widening Participation .

Philip SPEDDING is the Head of A&B World and the Maecenas Initiative. After gaining a Bachelor of Commerce degree from the University of British Columbia, Canada, Philip returned to England to work in the arts. His fundraising experience includes work at the Almeida Theatre, an off-West End theatre in North London where he focused on Individual Giving, Galas and Foundations for productions whose casts included Kevin Spacey, Diana Rigg, Alan Bates, Juliette Binoche and Ralph Fiennes amongst others. He then went on to set up a fundraising department at the Young Vic Theatre. Originally created by Laurence Olivier, the Young Vic works with younger artists to create theatre for younger audiences. Philip focused on raising government grants and community fundraising initiatives. He joined Arts & Business, initially as the Arts Advisor in the London region. He now heads up Programme Development, establishing new ways in which business and individuals can profitably work in partnership with the arts both in the UK and abroad. He has lectured internationally on developing arts/business partnerships, in countries as wide ranging as Norway, Italy, Albania, Russia, Viet Nam, and Taiwan.

APPENDIX W: Summary of Programme Costs

MA/ INTERNS	TYPE	YEAR	NAME	TOTAL USD
			Nguyen Tri	
Summer 00		zero	Nguyen	N/A
Sept 01-Dec 01	Intern	one	Truong Nhuan	7,850
Sept 01-Dec 01	Intern	one	Le Thi Hoai Phuong	7,850
Sept 01- Sept 02	MA	one	Bui Hoai Son	27,190
Sept 01- Sept 02	MA	one	Nguyen Van Tinh	37,129
Sept 02-Dec 02	Intern	two	Le Thi Minh Ly Nguyen	14,081.35
Aug-Dec 03	Intern	two- three	Thi Anh Quyen	16,686.59
Aug-Dec 03	Fellow	two- three	Luong Hong Quang Pham	17,786.58
Aug 03- Aug 04	MA	four	Bich Huyen Do Thi	42,992.08
Sep 02- Jun 04	MA	four	Thanh Thuy	91,024.00
5 Total Interns				\$64,254.52
Total MA				\$198,335
Total Interns and MA				\$262,590

SEMINAR	YEAR	Speaker/s	Total
Curriculum Design I/ Marketing I	zero	Gerald Lidstone and Gerri Morris	9,943
Fundraising and Sponsorship	one	Philip Spedding	4,775
Heritage	one	Michael Hitchcock	5,067.3
Curriculum Design II	two	Gerald Lidstone	5,309.61
Marketing II & HCU Consultancy	two	Gerald Lidstone	4,323.43
Marketing II	two	Gerald Lidstone and Gerri Morris	7,096.79
Gallery Management/ Visual Arts	three	Sandra Lang	5,300
Cultural Policy	four	Rod Fisher	5280.7
Copyright and Performing Arts	four	Robyn Ayres	5,000
Festival Management	four	Helen Marriage	5,366
Teaching Methodologies and Learning Strategies	four	John Ginman	5,716.43

Strategic Fundraising	four	Baey Yam Keng, Jennifer Radbourne, Gerald Lidstone, David Fishel	24,450
Basic Marketing	four	Gerri Morris	3,360.24
Developing Study Materials	Extra	Gerald Lidstone	<i>See below</i>
Final Curriculum Design	Extra	Gerald Lidstone	<i>See below</i>
Arts Education	Extra	Brian Roberts	13,369
			Total All August Seminars
Total			\$90,988.5

STUDY TOUR	YEAR	Details	Total USD
Nov 00	zero	UK	23,522.00
Oct 01	one	US	32,736.00
Oct 02	two	Australia	Funds covered by separate Ford Foundation Grant
Mar-Apr 03	three	UK	33,186
TOTAL STUDY TOUR SPENDING IN USD			\$89,444

Books

First Shipment	\$ 1,710.84
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