

The Winston Churchill Memorial Trust of Australia

Report by Nicole Canham, 2008 Churchill Fellow

To study the positive impact of the arts
in diverse communities

I understand that the Churchill Trust may publish this Report, either in hard copy or on the internet or both, and consent to such publication.

I indemnify the Churchill Trust against any loss, costs or damages it may suffer arising out of any claim or proceedings made against the Trust in respect of or arising out of the publication of any Report submitted to the Trust and which the Trust places on a website for access over the internet.

I also warrant that my Final Report is original and does not infringe the copyright of any person, or contain anything which is, or the incorporation of which into the Final Report is, actionable for defamation, a breach of any privacy law or obligation, breach of confidence, contempt of court, passing-off or contravention of any other private right or of any law.

Signed:

Dated:

Index

- 1 Executive Summary
- 2 Introduction

Main body

- 3 Inspiring pathways of leadership: Characteristic qualities and features of individuals and organisations making a positive impact on their community through their arts activities
- 3 **Chapter 1:** Distinctive organisational structures
- 5 **Chapter 2:** Structures for artistic practice
- 8 **Chapter 3:** Creating new forms of dialogue
- 11 **Chapter 4:** Organisations with a great understanding of their place and role in their local community and beyond
- 15 **Chapter 5:** An open-minded attitude towards identified and potential audiences and stakeholders
- 17 **Chapter 6:** Facilitating, stimulating and providing opportunities for interaction, creation and education

Conclusions

- 20 How might we learn from this in order to make the Australian arts sector (in particular fine/classical music) more vibrant?
- 20 **Chapter 7:** A national conversation about the place of the arts in Australian life
- 21 **Chapter 8:** The undervaluing of creativity
- 22 **Chapter 9:** Making half the argument
- 26 **Chapter 10:** We need to have answers
- 26 **Chapter 11:** Leadership and vision is required to ensure that the essence of what we are trying to do is not distorted in its transition to form
- 27 **Chapter 12:** A more 'Australian' arts sector
- 32 **Chapter 13:** We avoid having hard conversations

Recommendations

- 35 How can we make the arts part of the daily life of more Australians?

Appendix

- i – viii Programme: list of organisations and people visited/interviewed

Executive Summary

Name: Nicole Canham

Telephone: +61 417 232 463

Email: nicole@nicolecanham.com | www.nicolecanham.com

Project description: to investigate the positive impact of the arts in diverse communities, visiting France, Belgium, the UK, the USA, Canada and Mexico. Phone interviews conducted with artists and organisations in Venezuela.

Highlights: Of 122 interviews there was not a single organisation or person I visited which did not impact significantly on my research. The opportunity to interview a number of people working for a single organisation, which was the case with the Kennedy Center for the Performing Arts, the Wolf Trap Foundation, Brooklyn Academy of Music and Soundstreams, gave me an illuminating insight into cohesive team work and leadership in action. The Tanglewood and Cervantino Festivals were wonderful bookends to my time in North America. Other highlights included a stacks tour of the Harry Ransom Center at the University of Texas, Austin viewing manuscripts by Debussy and Marlon Brando's address book, a guided tour of Cirque du Soleil headquarters in Montreal, meeting the clarinet class at the University of North Texas and visiting the workshop/studio of the extraordinary Ariel Guzik in Mexico City whose musical instruments are magical, ethereal creations.

Major lessons and conclusions:

Great leadership is essential for successful artists and organisations. The people I met were well informed, sensitive and interested in the views of others, appreciated the power of the arts to move people and had a clear understanding of how they were able to make a positive contribution to their community through their work. Many of the people I met were visionary in their outlook and activities, reflecting not only a respect and understanding for tradition and world's best practice, but also a considered view of how their activities might impact people coming into contact with them now and in the future.

In any community, collaboration, good relationships and effective partnerships are essential to creating a positive impact with respect to the arts.

The more aware we are of our place in local, national and international contexts, the better able we are to create meaningful arts experiences for everyone involved.

Conclusions

In Australia, we would benefit from having more focussed discussions across different levels of our sector and across art forms. Our focus now is too often biased and narrow.

We should be well informed about best practice overseas but exercise sensitivity and good judgement when implementing or transplanting these practices here.

We should be shaping the future of our arts sector by utilising the most recognisable qualities of our national identity in our working methods as well as in our art practice. We should be building an audience for unique artistic expressions of the Australian perspective.

We need to address issues of imagination and creativity, issues that are not discussed enough. We need to work to resolve how we might address these issues effectively through what we do on every level of arts activity. Australians in general do not seem to recognise and value imagination and creativity in themselves, let alone in others.

We need to remember that even if our art form has its basis in tradition and history, we should be creating arts experiences that are just as firmly connected to the present and to contemporary culture.

Through my work as a performing artist, teacher and director of arts events and festivals, I propose to disseminate and implement the findings in this report. I also intend to create and moderate an on-line conversation that stimulates discussion about the value and place of creativity in Australian life and how it might become part of our national identity, occupying a central place in our daily life.

Introduction

An observation, a worry and a wish

Prior to undertaking my Churchill Fellowship, I was working as a creator/performer, university lecturer, artistic director/producer/promoter, in cultural policy/funding. I also found myself attending a lot of shows as a member of varied audiences. Increasingly, as I had to think and respond in very different ways, (depending on which 'hat' I was wearing at any given time), I observed that there didn't seem to be much conversation going on across the different roles and levels of the arts sector. It felt as though we were not working together. I was also concerned about where the place of creativity and imagination was in this mix; they often seemed absent in many of these different environments. In undertaking a Churchill Fellowship, I was hoping to discover new ways to bring the arts to the centre of life for many more Australians.

I wanted to look at the positive impact of different players in the arts sector in diverse communities - artists, venues including performing arts centres and national institutions, festivals, membership organisations, people working in training, education and outreach, funding bodies and arts marketing. I talked with many people who create and present the arts in different environments in Belgium, France, the UK, the USA, Canada, Mexico and Venezuela. From these conversations, I wanted to understand some key issues:

What are the characteristic qualities and features of individuals and organisations making a positive impact in their community through their arts activities?

How might we learn from this in order to make the Australian arts (in particular the fine/classical music) sector more vibrant?

How can we make the arts part of the daily life of more Australians?

Definitions: For the purposes of this report, I offer the following definitions of key terms.

The **arts sector** comprises people and organisations who work on some aspect of the creation and delivery of art to an audience or public.

Community is the group of people who are connected to an artist or to an organisation/venue/festival largely because of geography and/or common interests. Thus, a "community" is the potential audience and/or stakeholders that are in the immediate vicinity of where the activity takes place.

Audience is the group of people interested in the arts and who attend performances in many different venues.

Scope: Naturally, as my specialist training is in performing and programming classical/fine music, with a strong interest in new music and contemporary arts practice, many of the organisations and people I spoke with have a similar musical connection or background.

Methodology: Everyone I interviewed was sent a short standard text about the nature of my project and a sentence or two about why I wanted to interview each person. The interviews did not have a set format and I did not ask everyone the same questions. At each interview, I re-presented the outline of the project, and asked the interviewee to talk with me about their work and how they approached it. This often generated questions specific to that particular discussion. The interviews ranged in length from 30 minutes to 4 hours. The average interview length was around 90 minutes.

Acknowledgements: My sincere thanks to the Winston Churchill Memorial Trust for this extraordinary opportunity. Thanks also to everyone who agreed to be interviewed and whose time and generosity form the basis of the findings of this report. Special thanks to Sophie Pieret and Olivier, Robin and Flore Vierlinck, Noemi Bel, Paul Harvey, Bob Johnson, Billy, Virginia Keeley & family and Pam and Greg Whellum.

Main Body

I was drawn to the organisations and artists I visited for several reasons. Some were places and people whose work I was already familiar with, and inspired by. Others were recommended to me by colleagues here in Australia. Almost every interviewee gave me recommendations of others who I might be interested in talking to. From a modest initial short list came 122 interviews. The programme of interviews listed in the appendix should read as a network of people who are connected by their ability to inspire others.

▪ **What are the characteristic qualities and features of individuals and organisations making a positive impact on their community through their arts activities?**

Many of the successful organisations and artists I visited shared some key characteristics.

1. The organisations often had **distinctive organisational** structures.
2. The artists had defined **structures for their practice**, a clear understanding of where their work had originated and how it was reflected in their creative output.
3. Many were very interested in **creating new forms of dialogue**.
4. They had **a very clear sense of the place and role of their organisation and activities** in their local community and beyond.
5. They were **open-minded in their attitude towards their identified and potential audiences and stakeholders**.
6. They viewed their role as **facilitating, stimulating and providing opportunities** for others.

The organisations and artists featured in the case studies are able to effectively translate the essence of their mission into forms that are instantly recognisable and in harmony with that mission. This is true visionary thinking, expressed as a combination of understanding, an appreciation and awareness of context and open-mindedness.

Chapter 1. Distinctive organisational structures

Two organisations effectively illustrate in different ways the potential of distinctive, well conceived and executed organisational structures. In many ways, BBC Radio 3 and the BBC Proms personify the old-fashioned 'patron of the arts' model which continues to adapt itself to contemporary life. On the other hand, Parc la Villette, in Paris, is an example of another approach: capturing a philosophy based in architecture which is strongly connected to the feeling and purpose of its locale and having it live across an entire space and a suite of activities. Both are examples of organisations with broad objectives and a diverse suite of resources employed in the realisation of their clearly defined missions.

CASE STUDY 1: BBC

Andrew Kurowski, Editor New & Specialist Music, BBC Radio 3

Roger Wright, Controller, BBC Radio 3 and Director, BBC Proms

A modern day patron of the arts

Music in the BBC is set up to facilitate access and enable it to reach people at multiple entry-points. The BBC have orchestras and choirs at their disposal, (there are five BBC Orchestras and the BBC Singers) they have the means and mechanism of broadcasting concerts, they have a mission that

incorporates a role of 'patron' in terms of funding commissioned works, they have a structure through which they can provide experiences to a range of audiences in a variety of formats and media, and they have an annual festival known universally as The Proms.

"The BBC is more old-fashioned in the sense of being the 'patron' – in terms of the approach to commissioning new works. We commission for specific things and events. There are no application forms or application process as such. In the role of the cultural patron we are responsible to both lead and to reflect, to reflect the nation to itself and the world to the nation" Andrew Kurowski
Editor New & Specialist Music, BBC Radio 3

The Proms are a wonderful example of a concept that is as relevant today as it was when they began 114 years ago under Sir Henry Woods in 1895: *"The amazing thing is that the core values haven't really changed – they are about accessibility and quality together, trying to reach as broad an audience for classical music as possible through price point and atmosphere"* Roger Wright, Controller, BBC Radio 3 and Director, BBC Proms

This broad overview also gives rise to a very open-minded perspective on the role of the BBC as a leader. *"We should be challenging and stimulating debate about presentation of concerts, on stage presenters, three -part concerts...it is the Proms' responsibility, when programming generally is getting narrower, to keep the repertoire broad and to offer an understanding of the whole musical landscape."* Wright, op.cit, above

New initiatives, like PromsPlus, create context for the music and the way in which it is presented. This new initiative is a series of free events which include feature introductions by conductors, composers and artists in conversation, films, composer portraits, a literary festival and events designed for family audiences.

CASE Study 2: Parc la Villette, Paris

Jacques Martial, President, Parc la Villette

The **Parc de la Villette** is a 55 hectare park in Paris, located in the 19th arrondissement. It is the largest fully landscaped park in the city, designed by French architect Bernard Tschumi and completed in 1982 as part of the urban redevelopment of an area which had previously been the site of the Parisian abattoirs and meat market. In addition to large green spaces, playgrounds, sculptures and 35 architectural follies, it houses facilities dedicated to science and music, including the Cité de la Musique and the Cité des Sciences.

'vivre ensemble'

Part of the mission of the President of Parc la Villette, Jacques Marital, is to make the Parc come alive and to make art present but not invasive.

"There is a permanent balancing act between participating or not participating for audiences and knowing that they have a choice. Not imposing, just proposing." Jacques Martial, President, Parc la Villette.

The activities that occur in the Parc are diverse, reflecting the different venues on the site. These house a broad range of activity from new commissions and programs for children and families at the Cité de la Musique, the Cité des Sciences is a very popular tourist attraction, Zénith features mostly rock and pop music programming. Venues including Cabaret Sauvage and Les Grands Halles explore diverse themes, including circus and cabaret arts, street theatre, evolving forms of expression like rap and hip-hop, the relationship between traditional and contemporary arts, dialogue between different cultures and critical social issues such as tolerance, war and the environment. Other distinctive elements of the site are the musical instrument museum, housed at

the Cité de la Musique, and a public media library. Soon to be added to this mix will be a large concert hall, the Philharmonie, due for completion in 2013.

What is interesting and unusual about the Parc is the way in which the philosophy of its physical design and layout influences programming.

“The Parc is a work of art, designed around very specific philosophical views. It is deliberately spacious. There are many sculptures, but not big, famous sculptures that are designed to make you feel inferior or small – quite the opposite. The idea was to create a big open space that people could use in their own ways.” Jacques Martial, President, op. cit.

What Martial observes is that, as a consequence, many people feel free to use the space in myriads of ways. The Parc offers a very democratic cultural experience in this sense: audiences can attend concerts or kick around a soccer ball. In their own ways, people can enjoy the dual function of the Parc being a place not only for the enjoyment and celebration of art and science, but also a communal space in which people can simply ‘*vivre ensemble*’.

“Theatres create a moment where people can share an experience of vivre ensemble, of sharing emotion and complicity with the artist. The idea is about doing something together, having something to think about in common.” Martial, op.cit.

It is interesting to observe the way the Parc interacts with the rest of its immediate environment. The way venues like the nearby Salle Pleyel and the Cité de la Musique are programmed differs greatly, although they share the same director. Salle Pleyel’s program is developed on an artist first, program second basis and is commercially (and celebrity) driven in that sense, featuring programs by well-known artists. At Cité de la Musique, we find the reverse; program first and artist second in that the international profile of the performer does not come before the program concept, allowing for a different kind of exploration through their series.

This inspires an attitude to programming and developing audiences, in which the paramount goal is to bring people together for a wide range of shared experiences, to generate dialogue and to constantly evolve and experiment with new forms of communication for each presentation.

Summary: These two examples shine light on organisations which are broad ranging and holistic in their approach. At a time when increasing specialisation and narrowing of focus seems universal, the BBC and Parc la Villette demonstrate the benefits and wisdom of working with a big picture approach to the creation, development and dissemination of arts experiences. Critical to the success of this is that these organisations are successfully able to be accountable to a wide range of stakeholders because **they have the necessary tools and resources.**

Chapter 2. Structures for artistic practice

Many of the artists I interviewed viewed their often broad-ranging and diverse creative activities from interesting and intriguing standpoints. For many all their activity stemmed from a core belief or idea. For others, a gradual process of discovery led to their current career direction. The importance of collaboration came up many times. This selection of artist snapshots outlines the recurring themes of my conversations with performers and composers. For more information on each artist please visit their websites directly, details are listed in the Programme of Activity, found in the appendix at the end of this report.

“You don’t choose music, music chooses you.” Central to this is the understanding of what makes you unique: “It is very important to look out for that uniqueness. Not for the sake of it but because that uniqueness will give you a voice and that voice will be heard. You have to use [your] instrument and your music as your voice, like a mirror that sounds.” Ricardo Gallardo, percussionist, Tambuco, Mexico

For performer/composer **Stevie Wishart (violin/hurdygurdy, Belgium)**, composition is the thread that connects everything she does, and within this she then has a great deal of freedom to make all kinds of other connections. “Educated at Cambridge, Oxford & the Guildhall School of Music”, her work “explores medieval & contemporary extremes, using ancient technologies such as the hurdygurdy, as well as electronic and computer music technologies of our own time” www.stevewishart.net. She actively creates different entry points into music by means of genre, gesture, how the music is being made, and through finding ways of linking old and new.

The work of Peter Swinnen (Belgium - cellist, composer, Head of the Brussels Conservatory and President of the International Society of Contemporary Music (ISCM) Flemish Section) can be defined as one and the same thing: sharing music. I asked him how he balanced his creative life as a performer and composer with his administrative roles: *“I got involved in a lot of the organising side of things because I became very sick of people who were not artists speaking on behalf of artists and decided to do something about it.”*

For Peter, the scope of his focus is critical to everything he does.

“When you work with kids, the focus is on the child. When you work as a composer, the focus is on the music. When you work for ISCM, the focus is on the big picture. When you work with students, the focus is on them and their interest. And if everything is working well together, then everything is reinforcing itself. But you need to always be aware which level you are working on.” Peter Swinnen

Sometimes, **Claude Delangle (Saxophonist, Teacher, Conservatoire Nationale Supérieur de Musique et Danse, Paris, France)**, finds that half the battle is accepting that the path to true artistry is not straightforward. *“Performance needs to be about the idea that “anything is possible” We need this when we perform so that every performance is new and alive. We are always trying to play well, to improve, but music is organic, it needs to be flexible, you need to accept what happens. Music does not support being put in a box. I will play, but I don’t know exactly what will happen...We need to recognise that **we** are the music.”* Claude Delangle

The delicately beautiful and unusual instruments of **Ariel Guzik (instrument maker/composer, Mexico)** represent a different kind of challenge for their maker and his recording engineer, **Alejandro Colinas (Mexico)**. Their principal objective is to arrive at the most faithful and pure capturing of the sound of the instruments possible, so that listening to a recording is as close as possible to the experience of actually standing beside the instrument. Each has invested considerable time working together to continually refine the recording process such that it is very difficult to tell the difference between the recording and real thing. In this example, the purity of the approach dictates the pace and outcome of everything.

It was interesting to encounter organisations who worked with a similar view to these artists, using it as the foundation for their operations.

Case Study 3: IRCAM, Paris

In Paris, the *Institut de Recherche et Coordination Acoustique/Musique* assumes a distinctive leadership role for both artists and scientists alike, based on an appreciation for two different creative and intellectual approaches.

Established in 1970, when President Georges Pompidou asked Pierre Boulez to found an institution for the research of music, the creation of IRCAM came out of debate about the future of musical modernism.

“IRCAM, the Institute for Research and Coordination Acoustic/Music, is one of the world’s largest public research centers dedicated to both musical expression and scientific research. IRCAM is a unique location where artistic sensibilities collide with scientific and technological innovation. IRCAM’s three principal activities - creation, research, transmission - are manifest in IRCAM’s

Parisian concert season, in the institute's annual festival, AGORA, and in productions throughout France and abroad. The institute's season is full of unique encounters with composers and artists from the contemporary stage and it supports contemporary composition with a commission policy. Numerous artist-in-residence programs result in the creation of multi-disciplinary projects (music, dance, video, theatre and film)." IRCAM website, www.ircam.fr

Scientific research at IRCAM is critical to its activities, but research informs the creation of new musical works pushing boundaries of technology. Critical to this philosophy are notions that have little or nothing to do with survival by box office revenue.

"The idea at IRCAM is to try to allow known artists to come here and do something different, something they never thought they could do and perhaps start a new path for themselves. It is critical that at IRCAM they are able to take their time. We often say that things are combined, but in fact a lot of these 'melanges' still retain a separateness and there is quite a separate approach from scientific and artistic sides. The idea is to continuously expand the field, both with technology as well as music." Frank Madlener, Directeur, IRCAM.

After almost 40 years, IRCAM still maintains a strong commitment to research and exploration. 60% of researchers at IRCAM are occupied with pure research. The challenge is then how to put their research together with artists in a 'community' setting. For this to be successful artists need time, and also a time line. IRCAM demonstrated the most successful fusion of artistic/scientific practice of any organisation or entity that I visited. What makes their work so important is the underlying commitment to opening up spaces for new ideas and new practice.

"A common problem is that good processes in science are not the same as processes we find in music, or they don't correspond with music and nothing in a university pushes us to make new connections. There are lots of good examples where science and music are working in parallel though, and the challenge is to find a way to bring them together." Madlener, op.cit.

"Making connections is more about bringing together what you do well with things others do well, rather than hybridisation", Madlener maintains.

"IRCAM is not a place for 'hybrid' people, but is rather a meeting place for people to make creative relationships between specific things but not a hybrid of this and that – not patchwork. What is your tool? This question needs to be a critical cornerstone of any artist's work. You master that and then you try to bring it together with others..." Madlener, op.cit.

The notion of a process of discovery resulted for many in very interesting career paths, enabling many of the artists I spoke with to develop their own very clear compass points and career direction. In many ways this flies in the face of the ways in which our professional arts sector functions, largely driven by pre-determined outcomes and productivity.

Todd Reynolds, performer/composer (violin, USA). This is an excerpt from Todd's biography on Wikipedia: *"Todd Reynolds is an American violinist, composer, and conductor well-known for his work with amplified violin and electronics. A student of Jascha Heifetz and former principal of the Rochester Philharmonic Orchestra, Reynolds entered into the contemporary music scene in New York as a member of Bang on a Can and Steve Reich and Musicians. Reynolds co-founded the string quartet Ethel as an attempt to take a classical ensemble format into the technological age by collaborating with a series of avant-garde and experimental composers, musicians, and artists to expand the string quartet repertoire to include electronic and interactive works."* http://en.wikipedia.org/wiki/Todd_Reynolds

The way Todd recounts his career path, right before he is about to give a performance at Monkeytown in Brooklyn on the night that I meet him is as follows: He began his career ear-marked as a concert violinist in the class of Jascha Heifetz. His interest in composition, baroque music and *avant-garde* new music led him

in other directions, however, and when he realised that he was “*spending more time listening to pop and rock rather than Elliot Carter*” he started to improvise and to work with electronics – “*following what was really in [my] heart*” rather than what was expected of him. This approach, passed down through the centuries seemed to make more sense to him. “*In Bach’s time,*” Reynolds maintains, “*you were taught MUSIC – composition, performance, everything.*”

As a student at Eastman School of Music, almost entirely focussing on classical repertoire, **Eleonor Sandresky, composer & choreographic pianist, co-founder MATA Young Composers Now! Festival (USA)**, didn’t encounter much new music. She then moved to New York and through a chance meeting got involved in performing new music, subsequently becoming one of New York’s pre-eminent new music pianists, working with Phillip Glass ensemble, and premiering works by Steve Reich, Don Byron and David Lang among others. This led to a range of new directions and possibilities including gesture and movement in her performance and composition, more recently expanding this to include adding electronic sensors onto her body to trigger other sounds through movement. Today, she is widely known for her work as both as composer and choreographic pianist, combining her love of dance with performance, exploring her interest in the translation of movement to emotion through sound.

For **David Krakauer, performer (clarinet, USA)**, his journey began with a love affair with jazz, moved away from it with his classical training and came full circle with his discovery and love of playing klezmer music. A series of chance encounters and opportunities contributed to all of this, shaping a diverse and successful career. “*Music is a spontaneous act and you have to be lost in it. In Classical music, just by the structure, it is really hard to get that. In Klezmer I don’t think if I play the wrong note it will be a disaster, it is like breathing. Anybody who is seeking that feeling: pursue a form of music that allows you full permission.*” David Krakauer

For others collaboration is the key.

Tim Brady’s, (composer and guitarist) Canada music is “*about awareness and relationships. For musicians to be able to spend 20 minutes working on 3 bars requires an extraordinary level of awareness and this is rare. These are also skills you can bring to anything.*” As a composer and performer he maintains many different kinds of relationships. In an ensemble setting, he finds that “*one person rushes and one is behind and you have to work out how you have this relationship without ego.*” When he composes, he is considering his relationship with the musicians, the orchestra, how much rehearsal time there is, and so on. He is aware he is setting up a several environments where human musicians are going to interact in various ways.

Ana Lara, (composer, artistic director and radio show host & producer, Mexico) “*has always been doing her own work and promoting others*” (Ana Lara), whether it is through her composition, her new music radio program, her work in programming the contemporary music series of the **Cervantino Festival**, (one of the two largest arts festivals in Mexico), and her role as Artistic Director of the festival she founded, the annual **Festival Internacional Musica y Escena** which aims to break down barriers between artistic disciplines. “*We have to work together, especially when there is not much money,*” she says. “*Particularly when producing new works, it is necessary and important that they have a life beyond the first performance. Partnerships with others are important to this idea.*” Ana Lara

Summary: As the snapshots indicate, there are many roads to true artistry. What works for one person, or inspires them may not work for another. However, what is clear is that all of these approaches – a core value or ideal, a pure kind of vision, being opening enough and courageous enough to pursue a path of discovery rather than a well worn road, collaborating with others and achieving our goals in teams - all these attributes are **the artist’s form of accountability**. We’ll come back to this idea in the conclusions.

Chapter 3. New forms of dialogue

Many of the people I interviewed are striving to develop new ways of connecting with each other, manifest in a number of different ways. The Flanders Festivals illustrate how separate events spread across an entire country work together collectively and individually to create new pathways of access into the arts. *Au Cul du Loup* demonstrate it through their approach in their creation of new works. Peter Hatch, **Open Ears Festival of Music and Sound** and Sylvie Teste, **Les Escales Improbables de Montreal**, run two Canadian festivals concerned with new explorations of the presentation of performances in an urban setting. A commitment to exploring these different ways of working, the notion of being fluid, organic and free and offering different modes of access were recurring themes with each of these organisations.

Case Study 4: The Flanders Festivals

Jelle Dierickx, Artistic Coordinator, Flanders Festival Ghent

Patrick De Clerck, Creative Director, Flanders Festival, Brussels

"In it's almost five decades of existence, Flanders Festival has established itself as one of the most prominent cultural events... Between June and December, interested visitors are welcome to over 550 concerts in more than 80 cities and communes. Thanks to competitive admission fees and a host of dynamic events like "Dorp op Stap" (Village Goes Culture), "HouseMusic", "OdeGand", "Living Room Music" in Brussels, or the city musicians' festival in Tongeren, even youngsters feel attracted to this festival. The main ingredients for the European clout of our dear Festivals are first and foremost the clearly-defined themes... Thus, if you can't go to the Festival—just let it come to you!" Flanders Festival website: www.festival-van-vlaanderen.be

The Flanders Festival takes place throughout the Flemish speaking part of Belgium. *Laus-Polyphoniae* takes place in Antwerp each August and is a celebration of 15th and 16th century music. Every second year, the city also hosts a contemporary music festival. Bruges holds an internationally renowned "Musica Antiqua" Competition. The Flanders Festival in Brussels features a diverse range of activities including *KlaraFestival*, Flanders first radio festival. September is the month for activities in Ghent, and the Basilica Flanders Festival is held in Tongeren and the Haspengouw region. Flanders Festival Mechelen, set in Mechelen and surrounding areas throughout Antwerp, provides the setting for a festival on music by little known Flemish composers. Finally, Flanders Festival Flemish-Brabant hosts a series of more than 30 concerts between September and October in the main city of that province, Louvain.

Perhaps the most famous aspect of the Flanders Festival Ghent is its happenings, or *Odegand*. Started in 1972, the **Odegand** is the official opening of the Flanders Festival in Ghent, and is a huge outdoor festival featuring 40 concerts over a whole day. The mix of music is approximately 50/50 world and classical music, with the selling point being the whole event rather than the program of music. Thousands of people attend to take part in the atmosphere and to benefit from a feast of music at a very low price – 20 Euros for the whole day. Jelle Dierickx, Artistic Coordinator, has also been keen to explore other ways of bringing audiences closer to the art and to give the festival a feeling of humanity. This has included many interesting new initiatives and approaches: **Bicycle music** is a route of about 30 kilometres with concert venues and 30 minute performances along the way. **Festivalmade**, the festival of new music within the festival is carefully marketed and promoted, referred to as fun and adventurous rather than using terms that potential audiences might find off-putting. They also play with the concert format, featuring concerts of various lengths which has included a five minute concert, and exploring the idea of how we define new music. Dialogue is also critical with other stakeholders in Ghent, as the Flanders Festival has its place on an annual calendar with three other major festivals during the year. In this way, the Festival maintains a strong commitment to audiences, program and place.

Patrick De Clerck, Creative Director, Flanders Festival Brussels, maintains that challenging an audience is part of respecting your audience. He also feels that one of the biggest challenges faced in his work is that of how to facilitate people discovering music. There are many initiatives in his program that address this, opening up new ways for audiences to experience classical music. The festival opens with concerts in three major train stations featuring artists of international standing. This has ranged from having a Steinway being played in the metro, to string quartets and full symphony orchestra performances. This is serious music in a very urban setting that provokes extremely different reactions from passersby, whilst democratising the concert experience at the same time – if you are in the station when the performance starts then it is yours to enjoy in whatever way you choose. De Clerck also makes an interesting observation about the challenge this shift of performance context provides to musicians too: *“they have to captivate the attention of the audience in a sustained way because the public can walk away at any time”* Patrick De Clerck, Creative Director, Flanders Festival Brussels.

Other new ideas introduced to play with people’s perception of classical music have included **Sporza Musica**, a massive event combining music and movement where two teams of artists have a game of soccer, with DJs playing classical or popular music depending on which team has the ball.

For **Festival on Tour** the mountain goes to Mohammad with music going around in a truck. The mini concert space, complete with Steinway (!) goes on tour during festival time and for one euro people can get in the truck and hear a performance. The **Living Room Music** initiative (featuring contemporary music) is a program that takes place in people’s living rooms. They target a neighbourhood and advertise for people who are interested in hosting a concert. People open their house for 30 minutes, at three different times, for 20 people at a time.

For De Clerck, bringing a younger audience to the festival is critical, and we talked a lot about the ways in which he went about doing this. Marketing was a critical component in this regard, with De Clerck emphasising the need for young people to be able to see themselves and their peers at classical music concerts in order to be motivated to attend. This in turn influenced the selection of the performers, the style and direction of the marketing campaign (Flanders Festival Brussels does a lot of on-line marketing and pod-casting) so that the image of the festival being projected is young, vibrant and attractive.

Both directors successfully work with themes of humanity and challenge to creative imaginative programs that give whole communities new windows into the arts.

Case Study 5: Compagnie Au Cul du Loup, Les Champs Mélisey, France

Dominique Montain, founder & performer

Henri Ogier, founder & creator of les objets sonores

Compagnie Au Cul du Loup was created in 1997 by Dominique Montain and Henri and Quentin Ogier. They combine music, voice, dance and theatre with sounding objects that are incorporated into their performances providing an engaging visual and sonic presence, Au Cul du Loup creates distinctive performances that are imaginative, playful and visually spectacular.

I was interested to discover the process by which Henri and Dominique create their shows using live performers and ‘les objets sonores’. They explained that when they set out to create a show, the imagination and the skills of the people in the team to shape the direction of the narrative. But the process dictated by working with objects has great impact on the finished product.

“Often in theatre as an actor you have an idea and you follow it through. When you work with objects though, it is different. You project your concept onto the object but it does not respond.

You have to work with the object so that what you imagine comes through and brings the object to life, so that it becomes another character in the show.” Dominique Montain, Au Cul du Loup.

This makes for a very free approach in the creation of their work, to approach it as a kind of exchange. This is then followed through in their other activities, teaching and presenting workshops and through trying to bring an interactive culture to their community – characterised by their approach to dialogue, playful experimentation and interaction. The idea that there is no separation between their rural location and their international connections means that they maintain good community relationships and contribute to both a local dialogue about the arts as well as being part of a national and international conversation through their work.

Sometimes the desire to explore new ways of doing things leads to new forms of dialogue between artists and audiences.

Case Study 6: Open Ears Festival of Music and Sound, Kitchener, Canada

Peter Hatch, composer & Music Curator

Open Ears Festival of Music and Sound *“reinvestigates the way people experience sound and music making, from guided soundwalks through to musical performances in concert halls. The gamut in between has included electroacoustics indoors and outdoors, performance art, sound installations, sound poetry, music in alternative venues, conference activity, and interdisciplinary performance. Open Ears crosses stylistic territory and genres like no other - the festival has featured instruments as diverse as the violin, electric guitar, the Theremin and the turntable.”* Open Ears website www.openears.ca

Started by composer Peter Hatch in 1998 out of an idea for a festival that would involve symphony orchestra, DJs, jazz and electro-acoustic music, Open Ears is a celebration of the act of listening. Hatch always felt that new music was completely accessible to anybody if they had open ears. He also wanted to get orchestras and DJs together. Exploring ways of combining music and architecture, and careful choice of language (he deliberately left off the word “new” from new music performances) were a very important part of the ‘waking people up’ process. At the time these concepts were very new; now we see them as the basis for a number of similar festivals around the world.

Case Study 7: Les Escales Improbables de Montreal, Montreal, Canada

Sylvie Teste, Artistic Director, Les Escales Improbables

Founder Sylvie Teste is very interested in the idea of getting art into the community in a different way and not enclosing artists. After six festivals, Les Escales Improbables centres around three key elements:

- The place/space
- The artists in the space
- The public who circulate in the space

Set in the Old Port area of Montreal, this annual outdoor festival held over three days each September aims to find ways to get the three elements to interact with each other, to observe how one has an influence on the other two, and in doing so create another zone of performance which is the emotional response to these three elements in combination. Music, dance, sculpture, painting and multimedia presentations are all part of the experience.

Allowing space for different responses to the work is incorporated into the structure of the festival - the program is not published as a strict schedule, inviting the audience to abandon themselves and their watches for a few hours of creative encounters. The idea is to create a space in which the sense of time can change for the public – although of course behind the scenes the timetable is very precise! They also allow space for very different kinds of audiences, including people who have a particular interest in the performers being presented, through to passersby.

Summary: New forms of dialogue offer new points of connection for artists and audiences. In a world that is rapidly changing, there is a need in the arts for exploration, for joyful experimentation and for finding ways to enable artists and audiences alike the opportunity to develop new forms of engagement that are relevant in a contemporary context.

Chapter 4. Organisations with a great understanding of their place and role in both their local community and beyond.

Many organisations shared this characteristic and it was difficult to choose examples for the case studies listed below. Brooklyn Academy of Music is a performing arts centre that leads by example across every level of their activity. The Luminato and Centro Historico Festivals were created with a very specific brief and function in terms of their relationship to their surrounding community/neighbourhood and their purpose. The social agenda also seemed to play a central role for these and similar organisations.

Case Study 8: Brooklyn Academy of Music

Tammy McGaw, Director of Government and Community Affairs

Lisa Mallory, Vice President of Marketing and Communications

Suzanne Youngerman, Director, Department of Education and Humanities

BAM's mission is to be the preeminent progressive performing and cinema arts centre of the twenty-first century. Established in 1861, it is America's oldest continuously operating arts centre. Their innovative, cutting edge mainstage program of more than 220 performances attracts more than half a million people annually, featuring a range of national- and internationally renowned artists. The BAM centre also houses a cinema, restaurant and bar.

BAM is an excellent example of every level of activity being connected – inside and outside the organisation. A snapshot of three different departments reflects the effectiveness of this approach.

Marketing

"The social agenda and building relationships are critical to the aims of the marketing department", says Vice President of Marketing and Communications, Lisa Mallory. So when it came time to develop new signage for BAM, this thinking was incorporated into their approach. They approached their smaller neighbours and offered to include directions to their studios as well, at BAM's cost. People exiting the subway get a great sense of a very vibrant artistic neighbourhood, and BAM shares the benefits of its size with its local community.

Education and Humanities

BAM's Education program is interesting in that it features the same content as is found on the main stage – it is not typical children's programming. Most of the shows end up being appropriate for high school students and BAM's program is unusual in this regard. They take the time to prepare the classes that come from all over the city. Every school that attends a show receives a visit from a teaching artist from BAM for a pre-show preparation workshop to get the students engaged and involved with quite sophisticated productions in terms of content.

“Part of the ethos is to do challenging work and perhaps create a generation of little challengers. We are trying to offer stimulating cultural experiences to public school kids who don’t have many resources and are very narrow in their experiences. Most kids’ lives are focussed around their own block, and they are not highly mobile. There is not much happening in terms of arts in schools, the kids are mostly African American, they don’t think they are welcome or it is not part of their or their parent’s experience or they don’t have the economic resources.” Suzanne Youngerman, Director, Department of Education and Humanities

BAM is also willing to be responsible for the “little challengers” they create beyond their involvement in BAM programs. They started a college scholarship program three years ago with two prerequisites: applicants have to have done a BAM program and they have to be a theatre or dance major, so there is a clear sense here of taking a longer term approach to supporting the interest in the arts that they may cultivate in some students.

Community Affairs

Tammy McGaw, Director of Government and Community Affairs, sees BAM is in a unique position in their neighbourhood. With public housing alongside multimillion dollar condo developments, and people who have been outpriced out of Manhattan, their neighbourhood is diverse including artists, young people and African Americans. One of the questions she asks in her role is what are we doing to serve our community and how are we being a good neighbour?

This is reflected in a number of ways, from community consultation and planning input for their recent Muslim Voices Festival, through to ensuring that all of their frontline people for that event – ushers, coat checks etc– were also educated in cultural sensitivity with regard to Muslim traditions and values.

“Meaningful engagement comes from the idea of where we fit in someone’s life. It is easy for an institution to be an island, but diverse audiences make a big difference and make for a more dynamic experience. It goes back to the idea of what is in your DNA and the DNA of the organisation. It is important for people to try to bring about change in bigger institutions where you have more impact. It is important for BAM to be part of people’s lives.” Tammy McGaw, Director of Government and Community Affairs

The next two case studies are examples of events created to address specific community needs.

Case Study 9: Luminato Festival, Toronto, Canada

Jessica Dargo Caplan, Associate Director, Education and Outreach

Chris Lorway, Artistic Director

Luminato was founded by two local business people out of two circumstances; greatly reduced tourism as a result of 9/11 and Toronto being named a SARS city, and significant investment in arts infrastructure investment going on at the same time. The plan was to rejuvenate and bring new spaces to light by building the festival around three pillars: diversity, accessibility and collaboration.

After three festivals the program continues to diversify, including music, arts, theatre, food and fashion. Central artistic ideas framed around the three pillars feature in the program and their outreach activities and partnerships. Their activities in the Regent Park community, which is a poor, high needs community home to a lot of new Canadians, are a great example of this. Luminato set up a program of street art working with kids who worked with artists, culminating in an art installation at Regent Park during the festival. Kids were trained as tour guides with the idea that the kids could share *their* perspectives on the art and on the changes happening in the area.

Luminato is supposed to be for the whole community though, and they have a wider city mandate, the challenge of which is to find out how to get people to feel like Toronto is ‘their’ city. Their

partnership with libraries has been very successful in this regard, as has been the idea of the 'walk' community – working with communities and spaces that are within walking distance from the heart of the festival activities.

Case Study 10: Festival de México en el Centro Histórico

Andrés Solano, Director de Operaciones

José Wolffer, Director General

The Festival de México en el Centro Histórico is one of the two biggest in Mexico (with the Cervantino Festival). It was started as part of the rejuvenation of the down town area of Mexico City (much like Luminato) in 1985 designed to bring increased cultural and commercial activity to the Centro Histórico area. The Centro Historico area is home to over 400 important cultural sites and monuments, and the festival program takes advantage of this, presented in its beautiful government buildings, palaces, cloisters and churches.

What began as a non-profit civil organisation with a classical music program has expanded to include a much more contemporary arts focus and a huge youth audience – about 70% of their audience is under the age of 30. This represents a dramatic shift in the demographics of attendees over the past five years. This shift is driving change within the organisation and its approach at every level, from programming and the design of the festival brochure through to funding and sponsorship.

Being a major festival, there is an expectation that it will grow and for an increasingly young audience this has included a new-look brochure and a much more contemporary arts focussed program. Their funding structure (Federal/city government funding makes up half their budget and they raise the rest) and developing program necessitated changes to their approach to revenue-raising. They started a membership program focussed on young people that costs members US\$5, and changed their approach to private sponsorship – the increase in more experimental work needed to be put across in a different way. A younger audience doesn't necessarily imply the same things that it might in Australia in terms of levels of disposable income either: some young people have money to spend, but many do not, and consequently the Festival features many large-scale, free outdoor events in the Zocolo (Mexico City's main square) to cater for all budgets. At the same time they work to bring their middle class audience to newer forms of art.

Summary: Being in harmony with one's key stakeholders and community as illustrated above reveals the way in which arts organisations make significant contributions to their neighbourhood both socially and economically. They also illustrate that **there are many forms of 'viability' that come from arts activity**. Financial viability is one, but there are other ways of measuring viability, too. Being a valued player in your neighbourhood, which BAM prides itself on, ensures it a place in its community that is beyond the bottom line. The rejuvenation of hope found in Luminato's activities in Regent Park or the way in which the Centro Historic Festival has opened a door into a long running event for a much younger audience underline the power of the arts to create *socially* viable, meaningful experiences.

Chapter 5. An open-minded attitude towards identified and potential audiences and stakeholders.

Great examples of creativity in action in the arts sector can be found where organisations have actively sought out ways to remove barriers of access and to challenge prevailing beliefs and stereotypes, not only among the general public and arts audience, but also within the arts community itself.

Case Study 11: Museum of Modern Art, New York, USA

Amir Parsa, Educator, Department of Education, MoMA; Writer; Poet; Cultural Designer.

“Founded in 1929 as an educational institution, The Museum of Modern Art is dedicated to being the foremost museum of modern art in the world...MoMA seeks to create a dialogue between the established and the experimental, the past and the present, in an environment that is responsive to the issues of modern and contemporary art, while being accessible to a public that ranges from scholars to young children.” www.moma.org

MoMA prides itself on taking a unique approach to the development of their public programs. They are aware of the necessity and value of programming for the community, so in the development of their outreach activities, they really examined the philosophy of their programs and who they might be for.

One very important distinction MoMA made in the development of their community programs is that they were not viewed as audience development. The purpose was not to get more people to come, but rather to enable more people to have an experience that would allow them to make connections between the art and their lives. By examining what we understand by education, the community and how they connect, MoMA has created programs that are less about information and more about interaction that allows growth to take place.

The Alzheimer’s Project, along with MoMA’s arts and dementia programs, came out of their interest in ageing and work in the area of health in their public programs. *Meet me at MoMA*, a very popular monthly event for people with dementia and their families and carers is just one example of the activities on offer. What they found in developing their programs is that people with dementia want *meaningful* activities, respect and growth, not just *recreational* activities. MoMA offers a range of on-site and off-site activities, multiple or one time activities, and art-looking or art-making activities. MoMA is now sharing their knowledge so that other museums can create their own dementia programs. <http://www.moma.org/meetme/index>

CASE STUDY 12: Brooklyn Museum

Alisa Martin, Marketing Manager, Brooklyn Museum

“The Brooklyn Museum, housed in a 560,000-square-foot, Beaux-Arts building, is one of the oldest and largest art museums in the country. It’s world-renowned permanent collections range from ancient Egyptian masterpieces to contemporary art, and represent a wide range of cultures. Only a 30-minute subway ride from midtown Manhattan, the Museum is part of a complex of nineteenth-century parks and gardens that also includes Prospect Park, the Brooklyn Botanic Garden, and the Prospect Park Zoo.” www.brooklynmuseum.org

The Brooklyn Museum provides a great case study of an institution modifying their outlook with some interesting results. Although one might assume that their goal is to compete with the museums in Manhattan for the Museum this didn’t seem to make much sense; Manhattan museums are at a distinct advantage in terms of being closer to other tourist attractions and their

levels of funding. A more direct focus on the surrounding community was adopted by the museum and this is reflected in their activities.

First Saturday is an example of their community focus. It is a monthly gallery opening/dance party, free to the public (unless there is a special ticketed exhibition) and it is their way of magnifying the Museum's normal activities. They have extra gallery tours, hands on arts education for children – ways to offer the typical museum experience with much more added, with the aim of encouraging people who would not normally attend to come to the museum. They offer a varied experience – a dance party, exhibitions, films and art – and work to keep the experience fresh. Who comes? The audience is generally younger, and more economically and ethnically diverse. Interestingly, the initial aim of First Saturday was that people coming to that event would see art and come back at other times, or that they would go to the dance party AND see art. This didn't really happen (some people just go to the dance party) and this thinking, which was initially concerned with why the people weren't interested in seeing the art, has evolved into "*it is ok if they don't see art and they only come on First Saturday when it is free. People may like it for economic reasons and this is also ok.*" Alisa Martin, Marketing Manager, Brooklyn Museum.

This shift in thinking then allowed for other developments and innovations to the format, like the inclusion of a bookclub and **First Fans**, a new membership category created to solve two problems:

1. On First Saturday, the original idea had been to sign up new members, but in fact this was very rare;
2. Some people were very engaged with the museum online – all kinds of people who might not physically access the Museum for different reasons.

In looking for ways to further engage these people, they created an online-based membership, First Fans, which costs \$25, and is only related to First Saturday. No paper is involved, only online correspondence, so it is cost effective in that sense and at every First Saturday there is some activity exclusive to First Fans, usually related to a Brooklyn artist or something behind the scenes.

How often do we allow Australian arts audiences to come into the space and simply enjoy it for their own reasons, as with Brooklyn Museum's First Saturday, or are we still concerned with the fact that they should 'learn something' and, preferably, *learn the thing we want them to know*? How committed are we in the field of classical music to doing what we can to find ways to enable a general public audience to shift their perception about what we do so that it might interest them?

CASE STUDY 13: Harry Ransom Center, at the University of Texas, Austin

Richard Workman, Associate Librarian, Harry Ransom Center

"I propose that there be established somewhere in Texas—let's say in the capital city—a center of cultural compass, a research center to be the Bibliothèque Nationale of the only state that started out as an independent nation." Harry Hunt Ransom (1908–1976), founder, in his speech to the Philosophical Society of Texas, December 8, 1956 www.hrc.utexas.edu

How do you capture people's attention with a book, written in a foreign language, on a subject most people know nothing about?

This is one of the challenges for the Harry Ransom Center, a collecting institution with a magnificent catalogue of one million rare books, 36 million leaves of manuscripts, 5 million photographs and 100,000 works of art. As a state institution they are required to provide access to their collection to anyone who can provide a photo ID and is willing to sign a form. However, this seemingly easy access to all manner of extraordinary items ranging from the Watergate papers to Marlon Brando's address book was not always so open to the public. This changed when current director Thomas F. Staley was appointed in 1988 and wanted to serve the broader community, in

addition to the scholarly community. Changes to the Center included renovations that opened up an imposing, fortress-like facade, including new gallery spaces for exhibitions. With a much more welcoming approach came the development of outreach programs and a department of staff - marketing, public affairs and development – to service these.

“Through its programs and exhibitions, the Center attempts to attract more scholars, students, and general patrons to the Center to study and enjoy “the works of the imagination,” as Staley puts it, of the great artists of the world.” www.hrc.utexas.edu

Today, after 20 years of steady transformation this includes a strong online component too, including their blog, *Cultural Compass*, a presence on twitter and exhibitions that have interactive components.

Summary: Whose art is it anyway?

These case studies remind us that we do the art and the artist and the audience a disservice when we appropriate it for our own ends. Many of the organisations I visited had developed effective ways of combining an openness of approach with a high level of scholarly and artistic integrity.

In an Australia where we might be committed to wider public access to and enjoyment of the arts we need to accept that most people we encounter may well not have the same level of knowledge or expertise as us. Most of us would probably agree on this point. We are perhaps less committed to the idea, however, that regardless of their level of education or knowledge of the arts, other people have no less right than we do to engage with a piece of music or a work of art. Since we are the guardians of our artistic traditions, it is our responsibility to *share* the work with others in a committed and generous way.

Ricardo Gallardo, Tambuco Percussion Ensemble, Mexico:

*“There is an understanding that pleases the intellect but it doesn’t please the real you. I don’t want people to **understand** me, I want to **move** them.”*

Chapter 6. Facilitating, stimulating and providing opportunities for interaction, creation and education.

Asking the question, “What is needed?” can sometimes be perceived as a threat to the creation of art and the integrity of the finished product. But it can equally provide a great opportunity to explore new ways of creating more meaningful encounters for presenters, artists and audiences alike.

Case Study 14: Harbourfront Centre, Toronto

Melanie Fernandez, Director, Community and Educational Programs

Tina Rasmussen, Director, Performing Arts

“Harbourfront Centre is an innovative, non-profit cultural organization which provides internationally renowned programming in the arts, culture, education and recreation, all within a collection of distinctive venues in the heart of Toronto’s downtown waterfront. Diversity has always been at the heart of Harbourfront Centre. In the lakeside places and spaces it encompasses. In the multitude of cultures and backgrounds it celebrates. In the eclectic programming, engagement and entertainment it provides. And in the broad range of people it attracts.” Harbourfront Centre website, www.harbourfrontcentre.com

At Harbourfront Centre, Toronto, a community engagement philosophy has been part of senior management thinking for several years so everyone understands the idea of the importance of the

one to one relationship, and the idea that this is a reciprocal relationship. This thinking reflects a big shift that has occurred over the past 8 years in the organisation which came about through the tension between their community engagement and enrichment objectives and their artistic/international performing arts programming.

For Tina Rasmussen, Director, Performing Arts, resolving this tension is part of her role
“We are in a crisis of audience development, in that we have not been including new Torontonians, so we have been looking at how to involve artists more in developing audiences. At Harbourfront the challenge is to find out how to enrich audiences through artists.”

Focus is important at Harbourfront Centre. They are an arts centre that creates individually textured, authentic works in which relationships are paramount. One eye is firmly focussed on the big picture, at the same time as great care and effort is taken to nurture one to one relationships. There is a balance between understanding the role of the arts centre and the responsibility that goes with that in terms of programming for the most multicultural city in the world, together with a strong emphasis on the artist being part of the solution and using the Centre’s resources to make that possible – whether this be through production, or marketing or other kinds of support.

Case Study 15: Clavecin en Concert, Montreal

Luc Beausejour, Artistic Director, Clavecin en Concert, Clavencin player and organist

Luc Beausejour is a performer (clavecin and organ) and artistic director of Clavecin en Concert, an annual season of subscription concerts held in Montreal. The season is in its 16th year, and features music by well known and lesser known composers. He is a great example of an individual artist leading through what they do.

“It is extremely interesting to be a musician and organiser too, because you are accountable to the public when you produce.” Luc Beausejour

His approach to programming acknowledges the reality of the niche market aspect to his area of expertise and addresses this in a very sensitive and practical way which includes a balance between discovery and re-discovery of repertoire.

Within this framework, he really thinks about the audience and what they will enjoy and balances this with repertoire that is really worth the effort to program. What’s more, far from feeling this is a huge artistic compromise, he is very engaged by that way of being.

“There are musicians who are only interested in playing, who don’t have the skills, or the sense, to lead. And then there are others who have this interest. It is a bit utopian to think all the musicians will change their thinking but we must be very aware of what is going on today and be capable of adapting. The greatest quality of the music of the future is to continue to re-present the questions in music and the method of its presentation. We can’t be isolated. When we encounter others we can have an interaction that provokes a reaction that helps us go forward.” Beausejour, op.cit.

Under the heading of facilitating, stimulating and providing opportunities for others we might also examine some powerful examples of the necessity and impact of addressing social borders.

Perhaps the most obvious example of this is Venezuela’s Fundación del Estado para el Sistema Nacional de Orquestas Juveniles e Infantiles de Venezuela (FESNOJIV) often referred to as **El Sistema**. It is *“an organization committed to social development through an innovative and hope-instilling music education program, distinguished by its excellence and for having a positive impact on the communities where it is implemented.”* FESNOJIV website, www.fesnojiv.gob.ve. El Sistema has been the subject of documentaries and PhD Theses, with inspirational stories of youths exchanging guns for clarinets and

consequently having access to a completely different way of approaching life and relating to others through music. For these reasons it is a model of great interest to other communities around the world, and I had the opportunity to speak with several people in France, the USA and the UK who are currently exploring ways or are already bringing the model of El Sistema to their own communities for social change.

There is a wealth of information available on the extraordinary change effected by El Sistema through its own activities both anecdotally and in report form. I want to highlight here, however, the idea that it is not an activity happening in isolation, and that one can observe similar attitudes in the culture of other Venezuelan organisations and artists in terms of being committed to making a difference to their communities through the arts. The Schola Cantorum de Venezuela provides one such example.

Case Study 16: Schola Cantorum de Venezuela

Maria Guinand, Director, Schola Cantorum de Venezuela

The Schola Cantorum de Venezuela is a choral network that has grown in parallel to El Sistema. It was founded in 1967 by Alberto Grau, a Venezuelan composer and conductor, (also a contemporary of Dr Jose Abreu, founder of El Sistema, and both men students of Sojo).

From the being Grau founded choirs in different parts of the community – in Universities and high schools. It was not a government initiative, it was undertaken by musicians so the work of Grau was part of a slowly, horizontally growing movement coming out of the community itself.

Today the Schola Cantorum de Venezuela is a private organisation with several lines of work:

Performance and educational choirs, which includes a strong commitment to the performance of new music;

An international presence - The Vice Presidency of the International Choral Network has been Venezuela for 24 years;

They have also initiated 55 large scale international symphonic choral projects.

The Schola Cantorum de Venezuela is also placing increasing emphasis on children and bringing them into choral singing. Their current project in favellas, *'Built by Singing'*, is based around 18 small centres, with approximately 2000 participants. The program, compared to El Sistema is small, but it is a critical strand in their activities.

The broad scope of their work reflects the way this small organisation is undaunted in taking on the big picture and playing a role in it. They are committed to developing better musicians, conductors and singers alike. They contribute to the development of good programs and opportunities that will nurture this. They also assist in skills development elsewhere, working in other Andean countries including Bolivia.

Summary: These organisations reflect the powerful impact of artists and arts organisations asking the question, “what is needed?” and going about providing it. This can be more challenging than it sounds and not every arts organisation is equally rewarded for the initiative and energy required to pose the question and then undertake to do something about it – in some cases the necessary support and funding only came after years of dedication and effort. In other cases, a significant challenge, such as how to program for the most culturally diverse audience in the world, or ascertaining how we might harness the arts to restore hope and dignity for people living in poverty and other kinds of hardship, has been driving the activities of the organisation. For Australia, the powerful message here is the example of arts organisations and artists who are willing to *actively* take a place in their community, harnessing the arts to create experiences that have a direct relevance to the social context in which they occur. By doing this, they are able to very effectively create programs that have meaning and resonance both locally and globally. This creates an entirely different relationship between art, artists and audiences.

- **How might we learn from this in order to make the Australian arts (in particular fine/classical music) sector more vibrant?**

Conclusions

The way in which we make connections is critical to the success and impact of our activities. In Australia, as in other places, much of this occurs within widely accepted silos of thinking. Here, the most common of these would be to divide our discussions and scope of connection into the silos of our activities which might include:

Our own artform

Our style of activity – experimental, heritage, community, education for example

Our direct peers – such as other artists or other arts administrators or arts marketers

Our own particular leanings e.g., the arts and artists need to function in a more business like way, art for art's sake, we need to focus on advocacy etc.

“Look at the model of Disneyland. Although it is extremely manufactured, there is also an ethos of openness – if a staff member steps over a piece of garbage they are fired immediately. It is really hard to achieve this kind of openness when people are so entrenched in their own world”

Tina Rasmussen, Director, Performing Arts, Harbourfront Centre

Drawing the threads of the discussion of the main body of this report together, what emerges is that perhaps what we need more than anything else in Australia is to make some new connections characterised by more flexible thinking. Cultural policy makers thinking more like artists, artists using methods of working that are successful in large performing arts organisations: in short, to utilise our capacity for creativity to bring about positive change through what we do for our own benefit and the benefit of others.

I offer seven points for Australians working in the arts to consider and discuss further.

1. To change the direction of the national conversation about the arts
2. The place and value of creativity and imagination in Australian society and how this affects our capacity to bring about long term change.
3. The idea that we often only make ‘half the argument’;
4. That we do not have answers when we need them;
5. Leadership and vision is required to ensure that the essence of what we are trying to do is not distorted in its transition to form;
6. We do not harness the best aspects of being Australian in the way in which we approach our work and interactions in the arts sector;
7. We avoid having hard conversations

Chapter 7. A national conversation about the place of the arts in Australian life

Where the arts fit in modern life, and the subsequent real and perceived vibrancy of the fine music sector, all comes back to context. The context that the arts have and the place they have in the lives of artists and arts administrators will not be framed or informed in the same way as it might be for someone who is obsessed with soccer or who is a full time carer for three children under the age of five, for example.

We could have more conversation here about the arts sector, from within and without, about the place that the arts hold in Australian life. But we need to have that conversation in different ways, *across* our sector, rather than simply from within our own circle of contacts or art form. For example: How is this

issued approached in the marketing of theatre? What might classical music performers or presenters learn from this?

Most importantly, we need to ask more frequently and much more widely, “what is needed here?” as per the case studies in Chapter Six. We especially need to ask other Australians what the arts mean to them and how we can connect with them in a much more wholesale way than relying on the Australia Council to do a survey about it every five years from which we can cherry pick our favourite points: we need to become genuinely interested in the place the arts might have in people’s lives.

Chapter 8. The undervaluing of creativity

Underlying every issue that we might identify in terms of how we could improve the fortunes of our sector is one truth that seems to be constantly put to one side or ignored entirely: creativity, or imagination if you would prefer, does not seem to be highly valued in our society. We are happy to develop it in children, put their paintings on the door of the fridge, attend end of year ballet recitals and spend hours waiting patiently at music lessons. Yet as adults, most of us seem resigned to live with a lot less imagination than we might benefit from. There *isn't* a strong sense here that creativity and imagination are necessary life skills, that you require them to succeed or that they make your life better. The working conditions for many in the arts in fact often reflect quite the opposite, and the arts community is often marginalised or maligned for reasons of political expediency or harnessed in order to make a point about something else entirely.

We need to acknowledge the impact of this.

If a person is unaware of or doesn’t appreciate their own creativity, it will be a challenge to get them to value it in somebody else.

We do not offer enough arts encounters for people where they can get in touch with their own creativity.

“Artists need to be challenged to think, why? And what does it mean to anybody else? You need to create a sense of how something will glance off another’s imagination – not just how to get someone to buy a ticket.” Barbara Scales, President, Latitude 45 Arts

Classical music performance is largely geared around an audience coming together to witness the creativity of the composer and the musician who will be interpreting that work on a given day. Is it any wonder that this prospect is not appealing to the busy, time poor 24 year old part time student and shop assistant from Penrith?

“We don’t handle well the WHY part of classical music. IBM went from selling hardware to selling solutions – a brilliant evolution! Maybe the equivalent in classical music is needed – people are always going to want music and we have to find a way to shift our view of what we do. We don’t need to dumb it down and we don’t need to have ‘Celebrate Vienna’ evenings to get people to come. The question is what is the point we are trying to make through the music? What is it that people are going to get from Brahms? Part of our job is to be able to say something.”
Greg Sandow, Composer, writer, critic

The problem with peddling largely spectator driven activities is that it makes spectators of us all. This is perhaps most obvious in our approach to audiences. We talk about audience development as if a very large audience is something that *already exists*, and that we just need to get on their radar. Although ‘audience development’ sounds like an active term to use when describing an approach to audiences, it has the effect of rendering us passive: we actually need to *create* the audience for the arts in Australia. This means talking about **engagement**, rather than **development**, because though the potential audience for

the arts might be huge, attendance will not change whilst we continue to take the same approach to programming and performance, to education and to communicating about what we do.

When we have our conversations we need to start to make new and alternative connections.

What if individual classical music performers demonstrated the same level of ownership over every aspect of their career in the same way that a large performing arts centre or company like Soundstreams or the Kennedy Center do?

What would be the impact of funding bodies putting the art ahead of everything else (including bureaucratic process) in the way that Ariel Guzik approaches his instruments?

How would our whole sector benefit from understanding what makes us unique, as is the case with festivals like Tanglewood?

What would happen if more artists and organisations looked to their local environment and the relationships that they have there to sustain their activities rather than relying on government funding, which is the case with many organisations in America?

What would be possible if cultural policy makers here shifted their focus from pre-determined outcomes and financial sustainability and really acknowledged the other forms of viability and accountability illustrated in the case studies in Chapters 1, 2 and 4?

What would happen if we all considered what was actually needed in our communities and looked for ways to provide it through our work?

The benefits of shifting the focus towards fostering and awakening creativity would result in a lot more freedom for everyone. The arts could become more about the quality and resonance of the ideas being explored and the method of exploration, instead of the current situation where everything that is government funded is so outcome based there is limited space for experimentation, risk-taking and 'blue sky' time, and almost no tolerance of failure. Most importantly, it could bring the potential and the reality of the Australian arts sector closer together. The general view of the arts and low value that we (as a nation) place on endeavours that have their basis in artistic expression, creativity and imagination currently bears little relation to:

our proven ability to train bold, hard working artists of international standing,
our proven ability to create work that is sought after and shown around the world and
our role in a global conversation about art and its value to humans.

Chapter 9. Making half the argument.

With a limited, silo-constrained conversation going on, we have a tendency to work with only half the information that we need and then suffer the consequences. Many of the people I interviewed were skilled at more than one thing, and were very well informed about the arts sector and the challenges being faced, which perhaps contributes to their ability to lead so well; they genuinely understand other points of view critical to the success of their activities and they are thoughtful in their application of this knowledge. This does take place here as well and we have many brilliant, highly educated people working in our arts sector with international reputations. However, we also suffer from not working with all of the information that we need, looking to others for solutions and importing models of working from abroad without going through all the steps needed to ensure that they can and will work effectively in an Australian context.

There are two examples where we see this clearly, through the importing of models of arts practice from abroad in ways that do not work effectively in the Australian context and attempting to 'grow' a culture of philanthropy.

Rejecting the transplant.

Importing the idea of symphony orchestras into Australia has enabled us to develop world class ensembles and needed places for our musicians to work. What also comes with this structure, however, is an ongoing commitment to the patronage of it, in this case, and as was the case in Europe, (through the monarchy first and then the government of the day). Without getting into the history of Australia's symphony orchestras, except to say that there has been much debate and discussion about their viability in relation to the cost of maintaining them, it seems unreasonable to expect that symphony orchestras will be able to function well according to a capitalist business model - when they were imported from a model that is based on patronage. It is a rejection from within of the very essence of the model that we chose to import with the Government, having initially taken on the concept in the role of patron, looking for ways to alter that role if possible after the fact.

This brings us to a discussion of understanding and accepting what cannot ever be copied or replaced. There is much to be gained by looking in a fresh way at what does exist here to see the potential that lies within what we have, rather than what we do not have.

Two festivals offer great examples of this. The Tanglewood Festival is a unique annual classical music festival with many admirers, some of whom have been exploring ways of bringing the model of the festival to Australia without seeming to be fully aware of just what makes this festival so distinctive and why it can't be reproduced anywhere else in the world.

Case study 17: Tanglewood Festival, USA

Anthony Fogg, Artistic Administrator, Boston Symphony Orchestra

Tanglewood is an annual summer fine music festival held in Lenox, about an hour from Boston. It is a picturesque location in the countryside, and the festival is set on a dedicated site that was given to the Boston Symphony Orchestra.

Visionary leadership from the beginning of the festival has shaped its direction. At Tanglewood performance and composition are of equal importance. Education is important too, with the festival nurturing some of the country's finest talent at the point at which they are about to embark on their own professional careers through the Tanglewood Music Centre.

There are traditions and fixtures, like 'Tanglewood time' where everything seems to condense, and the Boston Symphony Orchestra finds itself preparing three programs in a week, instead of the usual one. Classical superstars soprano Dawn Upshaw and cellist YoYo Ma are "*Tanglewood family*", says Tony Fogg, Artistic Administrator, Boston Symphony Orchestra.

It is no wonder that people would want to recreate the atmosphere of fine music in a beautiful, relaxed park-like setting here. But there are many other elements to their formula that are harder to imitate.

The entire Boston Symphony Orchestra is in residence for the summer. This is a considerable investment on behalf of the organisation, but such a part of life that many of the musicians own homes in Lenox and the surrounding area. The program and artistic objectives are very pure – they maintain a strong commitment to the performance of new music, and they stick to classical music with very few exceptions. This is quite a challenge in a climate where "*keeping what they do*

relevant and fighting against a tide of decaying music education” Fogg, op.cit, is a major issue, and where they have other practical realities to face:

“The Tanglewood program has to attract a big audience. The Shed has 5000 seats and we need to program concerts that will attract big audiences. We also still need to appeal to seasoned listeners. We don’t repeat any programs, and we have no subscription base because the logistics of this are too complicated. So we start from zero each year.” Fogg, op.cit. above

The pure formula for Tanglewood clearly works. I shared a lunch table with a couple who had been attending the festival every year for 50 years, and met many others like them. What keeps these people coming back, however, is not just the lovely setting or the summer weather, or even the combination of a certain genre of music in a particular space. It is the *ethos* behind Tanglewood that makes the festival what it is and the traditions that people, performers and audience members alike, have built around it. To simply take the surface elements of what goes on and attempt to replicate them here would never work.

Case Study 18: The Cervantino Festival, Mexico

Ana Lara, Artistic Director, Contemporary Music Program 2007 - 2009

Jaime Márquez, Director de Programación

The **Festival Internacional Cervantino** (International Cervantes Culture Festival) held annually in Guanajuato, Mexico, began with students of the University of Guanajuato presenting the *entremeses* (farces) of Miguel Cervantes in the city's plazas. As these performances grew in popularity and importance, the government took interest. Around this time, Guanajuato was named a UNESCO World Heritage Site, and the city sought to reposition itself as a centre of national and international tourism. The first Festival Internacional Cervantino began in September, 1972. Today the festival is sponsored by the federal government of Mexico, Consejo Nacional para la Cultura y las Artes (the National Council on Culture and the Arts) and the government of the state of Guanajuato.

The **Cervantino Festival** provides a great example of a combination of unique elements that make for the complete experience it provides. Guanajuato is a very beautiful city, so the backdrop to performances in every possible space from small squares to churches and tiny hole-in-the-wall gallery spaces is stunning. Most of the performance venues, threaded throughout the city centre, can be easily reached on foot, so one has the sense that the festival is woven into the life of the city. The program features an outstanding line up of international performers over two weeks and three weekends each October.

In keeping with the organic, student devised beginnings, the Cervantino Festival has also become a meeting place for thousands of young people who get together for something like the equivalent of Australia’s Schoolies Week (an annual end of year gathering of young people on Queensland’s Gold Coast where the objective is to party). In the midst of this world class arts program is a very festive atmosphere being generated for reasons not always directly related to the art on offer, but nonetheless contributing significantly to the buzz around it.

Where we can make mistakes importing other models and ways of doing things is in viewing isolated elements of what makes something successful and looking at the way it resonates with something that we see here. We need to look at it the other way round – a unique bringing together of environment and people and programming that really works. How this might be of inspiration to us is the way in which it helps us to focus on what is distinctively Australian, offering the opportunity to use *that* as the basis for generating new ideas and programs that are all about *Australian* places and the *Australian* perspective.

Growing a culture of philanthropy in a culture of making half the argument

In visiting countries where the arts are subsidised by the government, and where they are largely supported by private donations and sponsorship, it is clear there is a tension between the two approaches, and that this is particularly so in countries where there is an expectation placed on organisations traditionally funded by governments to shift their focus more towards philanthropy as a means of making their activities more sustainable.

On the one hand, this seems quite logical and has the potential to be freeing for the arts sector.

“In the USA in the 1920s, government made it beneficial to give to the arts. So the arts consequently don’t have to look to the government to set the agenda. Artists should set the agenda, and they get to do that here in the US. It is definitely healthier to be independent of government in terms of funding.

There is also a better understanding here of what things cost, given the arts relies on public support: they are constantly talking to their constituents as they are always asking them for money. In this way the audience understands what it costs to create the work.” Tony Fogg, Artistic Administrator, Boston Symphony Orchestra.

On the other hand, we need to ask why there is not more philanthropy in Australia.

Firstly, it is simply not in our nature.

Secondly, changes to our taxation laws that might make this kind of giving attractive are relatively new.

As such, it is unrealistic, though it may be highly desirable, to expect that we will ever be able to generate the kind of culture of philanthropy that is demonstrated in the USA, given the way our society is constructed, the way our tax laws are structured and our history of government funding. On a more practical level, we also need to consider our population and level of individual wealth relative to the USA. We might look enviously to them, and bring here with some effect techniques that work in that environment. Indeed, we should continue to do this. But we have to acknowledge (artists and cultural policy makers alike) that we will not in our lifetime see an increase in our population from 20 to 300 million people and the exponential increase in available funds for giving to the arts as a consequence. Going back to the earlier discussion of Australian symphony orchestras, we might note that symphony orchestras in America are able to survive with very little or no government funding. True enough, but two things contribute to why this works. Firstly, they have retained the model of patronage, because donations and endowments and fundraising are a huge part of many orchestras’ life blood, Boston Symphony Orchestra being an excellent example of this. Secondly, and perhaps most importantly, funding for the arts in America has always been provided for the most part by US private citizens.

We can learn a lot by taking into consideration the make-up of American society and one aspect of their national identity, which is the fertile ground for the idea being transplanted here.

Justin Macdonnell, Executive Director ANZARTS INSTITUTE sums it up as follows:

“There is a degree of generosity in the US that is extraordinary. People doing things for each other in a way that we can’t imagine in Australia, or Britain, for that matter. It is instilled in people from childhood – the giving mentality is not about tax laws, it is about religion, formed young through participation in church.”

These examples of the ways in which we often partially reject the models of things we would hope to transplant in Australia can be quite a distraction for the arts sector. We seem to spend a lot of our time finding elaborate ways to justify our place and position in society, working with models of operation that were not created with our society in mind. They do not necessarily work as well here as they do in their original environment, for the obvious reason that we have removed the concept from its context and failed to adequately tailor it to our own. Our long history of doing this as a nation can be seen in almost every

garden of the longest established suburbs in our cities; a nostalgia for England reflected in every rose bush, oak and privet. It is interesting and worrying to observe that it took us more than 200 years to consider that plants more suited to the climate of Australia, rather than Europe, might in fact be a better option here.

A consequence of this kind of mentality in our general culture is that the half the argument idea is not only endemic in our own sector, it also present in the conversations that we have with a broader public. The arts seem to particularly suffer when we encounter 'half the argument' makers in the broadcast and print media.

"Do we need public sculpture or more hospital beds? Why do I as a tax payer have to contribute to symphony orchestra funding when I will never go and have no interest in classical music?" These kinds of questions are frequently raised in the media, and particularly in talk back radio discussion in Canberra these kinds of conversations generate a great deal of debate. Where, however, is the united arts sector with eloquent answers when we really need them?

Chapter 10. We need to have answers.

Clearly there is a false logic in pitting the intrinsic value of the arts against the necessity for health care. Yet we seem unable as a sector to make a case to the general public about the value of this without feeling compelled to break down our discussion into topics like "listening to Mozart makes you better at maths". This may well be true, but it also gets quickly into the territory of co-relational over causational argument and away from the basics: the arts are important to human beings and they have been part of life for a very long time and there are a thousand examples in our everyday life to demonstrate it.

Perhaps an explanation of why we don't seem to have the answers when we need them lies in the direction of our vision. In our desire to preserve artistic traditions of the past in classical music in particular, we can forget to keep the dialogue connected to the present because we are occupied with looking backwards or looking at the bottom line instead of looking both backwards *and* forwards simultaneously. And then it becomes a matter of 'how are we looking at what we do?' We become obsessed with the art as an object or product and often ignore the art itself and the quality of the 'user journey'. We would be wise to observe this shift and adjust our approach accordingly.

"There are new parameters evolving to assess the arts and these are going to include people and transformation. Arts administrators are so tired and burnt out, they are the last group that gets to appreciate the art, yet we need to get the art in front and drive everything through the art – this really makes a big difference. Executive Directors these days are mostly fundraisers and the requirement to be political, sexy networkers can be very hard." Donna Walker-Kuhne, President, Walker Communications Group

Any adjustment of approach needs to come from every level of the arts sector. Artists need to adapt their approach to find ways to connect differently with audiences as discussed in Chapter 6. Equally, funders and other stakeholders invested in the arts need to work to find a new system of measuring the impact of the arts that gets away from science and numbers, as discussed in Chapter 2- artistic methods of being accountable. Without expecting everyone to start believing in Santa Claus, we must surely be able to find a way where emotional impact, meaningful engagement and well being can be considered important enough that they might be incorporated into new standards of measurement. The best answer that we can immediately come up with as a sector would be to simply create great art, and through the way we make connections, to bring as many people as possible into contact with it.

Chapter 11. Leadership and vision is required to ensure that the essence of what we are trying to do is not distorted in its transition to form;

There is a great deal of high quality and imaginative work that goes on in Australia and we have many, many dedicated and hard working arts professionals at every level of the sector. Which is why it is all the more frustrating, knowing the kinds of resources we have access to, both in intellectual and in concrete terms, to see so many examples of unreached potential in our sector. Part of this goes back to leadership and visionary thinking of a very particular nature.

In interviewing a number of staff members from the same organisations it was clear that in order for arts organisations to make significant impact in their local communities, as well as on a national and international level there were two kinds of leadership and vision going on. **Soundstreams**, Canada, **The Kennedy Center for the Performing Arts**, Washington D.C, USA, the **Wolf Trap Foundation**, Washington D.C, USA and the **Brooklyn Academy of Music**, New York, USA each shared some very specific characteristics.

1. Everyone who I interviewed at each of these organisations whilst working in different roles said much the same things about their organisation from a very clear perspective of what their role in that activity was. Each person also had a very clear idea of exactly how that individual role was reflected in the way that they approached all the organisation's other stakeholders, be it audiences, funders, donors or sponsors.
2. In every case, the leadership from the top of the organisation filtered through their organisation in quite a particular way. Understanding the vision of their organisation and their role in realising this, each individual functions as a leader in their own right, displaying a high degree of commitment and ownership with regard to the opportunity they have to make a difference.

Is this attitude widespread in the Australian arts sector, and if not, why not? When we do not have a logical, well functioning transition from concept through all the actions required to bring it into existence, as we might with the transition of an idea through to a realised performance, a consequence is that people who we might be hoping to connect with have difficulty relating to us. What might we do about this? One thought might be to examine some prevailing notions about Australian society, and to look at where we are placed within it.

Chapter 12. A more 'Australian' arts sector

I have briefly touched on the influence that one aspect of the American national identity has on the philanthropic culture that sustains their arts sector. What aspects then, of *our* national identity might impact what we do here, and what might we harness for the benefit of our sector?

As a nation we strongly identify with the notion of things functioning in a very democratic, egalitarian kind of way. We are, quite rightly, proud of this. We also often falsely confuse this with equality, and the idea that one's success in work and life (however you choose to define it) has to do with merit.

*“By analogy, a **meritocracy** is like a fairly contested race in which all competitors start together and run over the same track, with victory and the spoils going to the swiftest. The Australian situation, in contrast, more closely resembles the case where a few competitors start one metre from the finishing line, a few more fifty metres back up the track, a larger group are further back hammering in their starting blocks, others are still changing in a crowded dressing room, while the remainder are at home under the impression that the race starts tomorrow...In a meritocracy only those with the appropriate mixture of natural ability and hard work will rise to the top and stay there...”*

*The principle of **equality of opportunity** does not, as is often implied, promise an equal opportunity for all to win the race, merely to start together. Of what possible use is this guarantee to a middle-aged heart patient with weak ankles lining up next to the current Olympic champion? The cruel joke practised on that mass of humanity by being granted the opportunity to lose ingloriously to the able few is heightened when it is realised that the rules of the race, as well as its prizes, are determined by the ruling elite". Berry (1987), Inequality, Selected Readings in Australian Society pp120-121*

Within the arts community, we continue to use practices and models of both education and business that create significant barriers of access to the arts for both artists and audiences. Clearly there are difficulties in attempting to apply concepts of equality and merit when it comes to both the arts and Australian society in general; inequality is alive and well, and there are many who would argue that it is necessary. Our challenge lies in the fact that there are many Australians who believe that our society *is* founded on the concept of equal opportunity for everyone and that one *does* succeed or not in life based on the merit of one's deeds and actions. It is not a very big step then, for the average Australian to perhaps conclude that the difficulties we face in the arts are generated from within our sector and that our place on the edge of daily life is somehow deserved.

Rather than feeling we are victims of the 'tall poppy syndrome', however, or lamenting the national love affair with sport, perhaps we could harness some other cherished Australian characteristics and use them to our benefit. Why? It makes sense. These are values that underpin an 'Australian' approach to life, and they are our access point to the general public for whom the arts are largely not even on the radar. If we feel set apart from this mainstream it comes as much from situations of our own making as it does from the response of our fellow citizens. If we were willing and able to build a structure that had at its heart a way of working that connected with the core of some mainstream values, and added to it everything else that the arts sector is able to provide, including flexibility, imagination, risk taking, discussion, pushing boundaries and inspiration what might be possible?

Some qualities we could consider working with are our sense of fairness, our capacity for hard work and our generosity in adversity.

A sense of fairness

One area where a sense of fairness might be applied is in the training of music students at a tertiary level.

"Because we value what we do we presume that everyone else values it in the same way. Younger generations do not have the same sense of entitlement because the same opportunities no longer exist and therefore they will come up with some very different solutions." Micheline Roi, composer, Editor, Musicworks Magazine

Young artists today face significantly different challenges and have different needs than they did 20 years ago, but most conservatorium training still doesn't adequately reflect this shift. Traditionally, students have been trained in a highly specialised way, prepared for a handful of possible jobs – in classical music this might be soloist, orchestral musician or teacher – graduating with some technical skills in playing an instrument but very few of the other technical skills that you need to attempt to enter the professional arena.

"Musicians have to wear a lot of different hats and be the ultimate business people. Today we are really on our own. The clear paths aren't as clear. The tools of creation have been democratised to a degree that creates a cognitive dissonance for trained artists. We have this culture of taking photos, making your own music – everyone creating. So supply has increased but demand has not. This is an enormous cultural shift which raises the question of what is the meaning of art. What is the difference between art and creativity? Look at the way recorded music has changed in meaning. Anyone can create dance tracks and it has altered the perceived value of art. What does

that mean for people trying to make a living in music?" Peter Spellman, Director, Career Development Center, Berklee College

Young musicians often have an extremely limited understanding of the context within which they have been studying and how they might reconcile this with that 'other' but no less critical context – the context of contemporary Australia where it will be impossible for most musicians to make a living from their art practice. We need to equip students with some ways of seeing how they might interact with their community, how they might create an audience of their own age for their work and how they might create a place and a life for themselves using any and all means possible.

"In general, Americans are a very 'can-do' and individualistic people. Because of our limited public funding system, musicians wanting to create festivals or take on any other entrepreneurial venture here have to learn to raise funds and manage projects on their own. Our system of non-profit funding encourages this entrepreneurial approach, so the history of our funding process and our nationalistic 'traits' are closely linked.

However, in the usual music school curriculum we don't have much time or space for self-reflection – for students to consider why they are making music, who they are as individuals, who they are trying to please, and what entrepreneurial projects they may dream of. We need to encourage more teachers to help students explore the realities of the music profession without quashing their ambitions. There's an important developmental process of self-discovery, in which students can find out how they want to contribute to the world. Our challenge as educators is to help motivate and prepare people to realize their own individual dreams."

Angela Beeching, Director, Career Development Center, New England Conservatory

It makes no sense to only half develop the talent that we train: we only end up letting them down, along with the audience and the art form. Certainly in the field of fine music, we need to focus on training artists as leaders rather than simply instrumentalists – performers who know their instrument and also have something to say, and preferably more than one way of saying it.

Case Study 19: Arts Entrepreneurship Education

Gary Beckman Visiting Assistant Professor, Carolina Institute for Leadership and Engagement in Music School of Music, University of South Carolina, Founder, Arts Entrepreneurship Educator's Network

"We need to think of ourselves not just as arts entrepreneurship teachers but people trying to change thought." Gary Beckman

Gary Beckman aims to inspire in his students an understanding of and interest in the historical context around music and where they are placed within it. He also explores with them the idea of viewing their work and their approach to it as a process of identifying and marketing any other kind of widget – except that this is an aesthetic widget, and one that we have feelings about.

He stresses the need to understand that in the United States they have a history of commercialism and capitalism. Culture has been imported, so training artists to be passive *"foot-soldiers of Beethoven"* Beckman, op.cit, is at odds with a society that in many ways expects them to be leaders in order to survive.

The capacity for hard work & generosity in adversity

Under the heading of the capacity for hard work we might observe that Australians traditionally rise to the occasion in difficult circumstances. We need only to look at our history of involvement in the World Wars, and the way we remember ANZAC Day as a day that defined our national character because of the heroism and mateship displayed by Australia soldiers at Gallipoli (even though the battle was a spectacular failure). We might also note that in times of difficulty, artists are usually the first people to step forward to offer their services and to help out in some way.

So why don't we always extend this kind of generosity, bravery, mateship and 'getting on with the job' to each other in our daily work? And then taking this a step further - to be more generous, imaginative and practical with our artistry in terms of seeing how we could connect with other people in our environment who might have no concept of what we do.

"The place of the museum is to help peoples reclaim and restore their profile and generate understanding and breakdown stereotypes, often in very human ways. How we translate personal opportunities and experiences into art works is always a challenge. The Museum makes a point to share from the point of view of the native voice— so artists are invited to come here in a spirit that is very collaborative." Vincent Scott, Cultural Arts Program Specialist, National Museum for the American Indian

It might benefit our sector to be conscious of what kind of hard work it is that we are *seen* doing. Perhaps our perceived lack of connection with the general public might come from a lot of hard work going on behind closed doors. We might consider creating new windows into the traditions of our art practice. There are so many ways in which this can be approached. The Smithsonian Folklife Festival, ETHEL String Quartet and the Canadian Music Centre represent three very different possibilities.

1. We can simply show others the process of how we do what we do.

Case Study 20: Smithsonian Folklife Festival

Jim Deutsch, Program Curator

The Smithsonian Folklife Festival is very much about cultural democracy. It is an annual 2 week summer festival, free to the public, voted the top tourist event in the USA, held annually in Washington D.C. The festival places emphasis on the bearers of tradition and traditional artistic practices. Curators work to identify masters of traditions from around the world in order to bring them to the festival. The Curator for the 2009 Wales program, for example, lived in Wales for 3 months, travelling around to find people working with slate.

The idea is to bring a range of artisans to Washington and then encourage 'cultural conversations'. They create areas that look like traditional workplaces – e.g. a slate workshop, and have informative signage. They have regular demonstrations so that visitors can learn about the traditions of the artisan. The main objective is to get people to better understand the cultures that are being highlighted and to appreciate similarities and differences and the notion of cultural identity. The people they bring are also charismatic – great ambassadors and explainers – and their curatorial approach is both scholarly and thoroughly modern at the same time.

2. We can be active in finding ways to engage an audience. If our community is in need of something that I as an artist can provide, what is my responsibility to find a way to deliver it?

Case Study 21: ETHEL

Cornelius 'Neil' Dufallo, violin

Ralph Farris, viola

Dorothy Lawson, cello

Mary Rowell, violin

“Acclaimed as America’s premier postclassical string quartet, ETHEL boldly infuses contemporary concert music with fierce intensity, questioning the boundaries between performer and audience, tradition and technology. ETHEL performs adventurous music of the past four decades, with emphasis on works composed since 1995. Their repertoire includes compositions by quartet members, as well as works by such luminaries as Julia Wolfe, Phil Kline, David Lang, John Zorn, Steve Reich, John King, JacobTV, David Lang, Scott Johnson, Don Byron, Marcelo Zarvos, Evan Ziporyn, and Mary Ellen Childs.” www.ethelcentral.com

For the members of ETHEL, what looks like a string quartet but has the attitude of a band is a metaphor for how they see themselves as musicians. They find great engagement with people through their music which is about sharing, listening and connection rather than labels.

This interest to communicating with a wide range of people has led them down many roads. An ongoing project is their Native American Collaboration in association with the Grand Canyon Music Festival, working with young Navaho composers. The development of this relationship over time has taught them as much as they might have imparted in terms of gaining trust and understanding subtle cultural differences.

“We are very interested in the big picture idea. So much bigger than just flying in for some workshops and flying out – that is not all there is to it.” Ralph Farris

“We have lived through the time of the collapse of the professional models of being an artist and the global financial crisis has created uncertainty. We try as musicians and presenters to be very much in the present. Being part of communities is a really important thing to do.” Dorothy Lawson

3. We can provide what artists need to create and disseminate their work. Service and membership organisations are critical in this role because they are able to provide much-needed infrastructure that individuals and small ensembles and organisations are unable to fund and/or generate themselves. Understanding just what kind of infrastructure is needed is a more cloudy issue. Rapid changes in technology and the recording industry have radically changed the future of the music industry in ways we are still trying to measure, for example. The approach of the Canadian Music Centre is practical and entrepreneurial, turning potentially devastating changes in their community into opportunities to lead in a proactive way.

Case Study 22: The Canadian Music Centre

Elisabeth Bihl, Executive Director

Jason van Eyk, Ontario Regional Director

“The Canadian Music Centre holds Canada’s largest collection of Canadian concert music. The CMC exists to promote the works of its Associate Composers in Canada and around the world. The Centre makes available on loan over 20,000 scores and/or works of Canadian contemporary music composers through its lending library. The CMC sells more than 1200 CD titles featuring music of its Associate Composers and other Canadian independent recording producers. The Centre also offers an on-demand printing and binding service, music repertoire consultations, and is easily accessible through five regional centres across Canada, as well as through its website. The CMC also engages in a number of National outreach projects, is digitizing all its scores and works, conducts research, and administers several Awards.” Canadian Music Centre website, www.musiccentre.ca

Elisabeth Bihl set out to make the Canadian Music Centre an industry hub for composers on a number of levels.

“The challenge for composers is that they always rely on other people to perform their work, and so you need to have performers continue the work in that sense. Therefore you need to support both: the music, and then a well-marketed performer who is the one who will be sharing the music in performance. Future leaders need to have an understanding of both product AND the importance of good marketing.” Elisabeth Bihl, Executive Director

In looking at the kind of structures composers would need, CMC set about addressing critical issues affecting composers. Through observing and understanding that it was common but crazy that composers could spend six months writing a work just to have it performed once, a massive electronic system was put in place to support the idea of creating structure to document and extend the life of works. Through anticipating what conductors or people planning to program Canadian new music might need they upload and digitise one minute of sound and score so that programmers can make informed choices.

In a way it is a logical step in taking on the role of continuing the nurturing of the fine and new music scene in the wake of significant changes in programming at the Canadian Broadcasting Corporation, who for more than 20 years provided a huge amount of financial and broadcast support to the new music scene. With much less of this happening now, the CMC is building the structure required to ensure that composers will be able to connect with audiences, whether new music is a priority for the CBC or not.

Chapter 13. We avoid having hard conversations

The impact of the global financial crisis was a recurring theme throughout my travels. After 9/11, 20% of US not-for-profit arts organisations went out of business, so there was a keen awareness of how devastating changes to the financial market can be, and many organisations are suffering after a year of upheaval brought on by the recent crisis. This is particularly the case with organisations relying on endowment funding, and organisations on programs where the profit (or loss) from interest on endowments is distributed over a three year period. It means that organisations will be feeling the impact of the crisis for several years to come. In Canada, changes to the Canadian Broadcasting Corporation’s focus in relation to new music as outlined above were devastating for many in that sector.

The hardest conversation to have perhaps is measuring the impact of what we choose to invest in today, and out of that, how best to approach what we are able to do with the time and the resources that we have. In 100 years time will any Australian music lover know any of our names? Most likely not, but they may remember our contribution through the structures that we build – not just physical, but structures of people and attitudes too. In this way our actions now may resonate through the years.

“The biggest challenge is that the artist and the community are not separate. From the arts organisation, artist, community and bureaucratic perspective the biggest challenge is the complexity of the funding process. The degree of detail being demanded together with an inability to create a common window for people and wasting money managing it all rather than looking at what artists and people need. Policy conversation needs to be about this. Different government agencies funding single organisations – the administrative infrastructure and cost of this are unbearable.” Marie Moliner, Regional Executive Director Canadian Heritage

In Australia, government subsidy of the arts is a fact of life. It is on many levels a good thing, but it also creates as much weakness as it provides support. We see this in the low level of personal engagement and responsibility for arts advocacy on the part of the individual here, and in the great divide between the work that we are so passionate about and the general public who do not understand and have difficulty relating to what we do.

The reality is that investment in the arts is and always will be perceived as being highly speculative within our current system of evaluation of the arts. This is the case whether the arts are funded by governments or philanthropists. The point of the arts is not only to produce something beautiful or profound or entertaining; it centres around the intrinsic value of being able to pose questions and *imagine* answers or solutions rather than everything in life boiling down to something that can be measured in a scientific sense. How then do we best manage this kind of investment to the satisfaction of so many different stakeholders and how do we decide what to do?

Case Study 23: Arts Council of England

Susanna Eastburn, Director, Music Strategy

The Arts Council of England is a government funded body established in 1994, dedicated to the promotion of the performing, visual and literary arts in England. The Arts Council also distributes National Lottery funding. A series of reviews and restructures have led to numerous changes at the Arts Council of England, the most recent of these occurring in 2009 when the government asked the organisation to reduce its administrative costs by 15%. Along with other savings, this restructure enabled £6.5 million to be found to go back into investment in arts activity.

Part of this significant internal restructure included 20% of their staff being made redundant. Critical to the agenda of this restructure have been some other key priorities including looking at longer term strategies for cultural policy development, and the goal to increase public enthusiasm for the government funding and subsidy of the arts.

Planning for the period 2011 – 2020 is a complex task, with one of the key questions being what to do to bring about a long term shift in audience participation as well as understanding exactly what they are trying to achieve in terms of trying to develop arts organisations that can sustain themselves.

There is a tension and balance between priorities and outcomes. For the Arts Council of England, however, the solution lies in incorporating flexibility and fluidity of approach into their long range planning by identifying key areas where they would like to make a difference and then establishing key priorities that will help navigate and track change as it occurs.

Central to this is their key mission, *Great art for everyone*, the idea of developing 3 to 5 key actions they can undertake to make a difference, and identifying how they will know they are on track to making that difference.

A more flexible intellectual paradigm and structure seems to be just what is needed when we look at issues like access for audiences, and also access to funding for artists.

Case Study 24: Ontario Arts Council

Bushra Junaid, Outreach and Development Manager

Sarah Roque, Aboriginal Arts Officer

Kathryn Townshend, Director of Research, Policy and Evaluation

“The Ontario Arts Council (OAC) is guided by the far-seeing mandate it was given in 1963 – to foster the creation and production of art for the benefit of all Ontarians. OAC offers more than fifty funding programs for Ontario-based artists and arts organizations, with funds from the Ontario government. Grants provide assistance for a specific activity, support for a period of time, or for ongoing operations. OAC also offers awards, prizes and scholarships from private funds managed by the Ontario Arts Foundation” OAC website, www.art.on.ca

The Ontario Arts Council is committed to being responsive to their community, whether this entails having a conversation about intergenerational engagement, giving funding information sessions with facilitation in Spanish or creating a flexible set of funding requirements that allow for the special needs of particular artistic communities.

“Ideally we try to respond to what is happening out there. Grants managers stay on the ground and in contact with the community. OAC for the last 3 years has received major increases in funding so for the last few years, it has been easier to make decisions and explore new priorities and to remain committed to being responsive. You can be responsive in your mix of programs and also in your whole organisational approach.” Kathryn Townshend, Director of Research, Policy and Evaluation.

This is evident in the way the organisation develops new programs and assessment processes, reviewing who is applying, what they are applying for and trying to maintain a structure that is open to what is coming in. It also takes into account the kinds of issues that we might easily ignore – that to support a wide and thriving range of projects, the process needs to be open to as many people as possible, and a wide range of artists need to be able to see themselves in the process. This has included experimenting with an oral interview process for aboriginal artists who for many reasons don’t tend to like filling out forms, even though they might have great artistic ideas. Beyond its granting process, OAC also looks for new partnerships and other ways to support unique and innovative initiatives that don’t fit within the funding program.

Of course this kind of thinking doesn’t only work well when we apply it to funding structures and cultural policy making. It can also be applied to who we select to be our arts leaders, and why.

“There is this challenge of people coming into a role for 4 or 5 years, wanted to make a splash and doing/starting things that are discontinuous. Sometimes the splash drowns the organisation, sometimes these people are not always interested in building infrastructure. How to build an organisation? Plain and simple: there is a sequence to building things, things that move slowly and quickly. When you are building a foundation for a house, for example, it is not beautiful, but it is necessary.” Lydia Kontos, Executive Director Kaufman Center

Our current national mentality which undervalues the arts comes from a foundation that is not doing what the arts sector needs it to do, relegating the arts to some kind of ‘fringe’ or niche activity rather than something we’ve all been engaged in for thousands of years. It makes artists and others working in the sector guarded and territorial or simply exhausted. This attitude also disconnects us with others, distracts us from the business at hand and doesn’t reflect how fortunate we actually are. What we need is just the opposite of that.

Living in a largely peaceful, prosperous and well resourced country, we can and should be making investments that reflect that the majority of Australians are living well above the first level of Maslow’s Hierarchy of Needs which is focussed on the physiological: breathing, food, water, sex, sleep, homeostasis, excretion. Investment in the arts is a positive, aspirational investment in the possibility reflected at the top of that same hierarchy which has to do with self-actualisation or achieving individual potential, and has as its attributes morality, creativity, spontaneity, problem solving, lack of prejudice, and acceptance of facts. Maslow, 1943, Wikipedia for table of hierarchy: www.en.wikipedia.org/wiki/Maslow's_hierarchy_of_need

▪ How can we make the arts part of the daily life of more Australians?

Recommendations:

Consider the language we use

Take successful techniques and apply them across the whole sector with creativity

Explore new frameworks for measuring and talking about the value of the arts

Think of our work in a contemporary context, regardless of its historical focus

A solution...

Amir Parsa, MoMA, New York, expressed an interesting view about the language we use when we talk about what we do:

“We label ourselves based on existing functionalities and it directs our behaviour and others’ view of what we do. If you rename something, people start acting differently.”

Taking this idea of using different language to alter the direction of the established behaviours might look like this in Australia: one way to find new energy and processes to address the challenges we face as a sector would simply be to get out of a discussion or debate that centres around ‘**why?**’ and focus the discussion more on ‘**how?**’.

Rather than getting into why the arts are important as compared to education or health, we need some great, ready answers that address **how** the arts impact people’s lives. When our audiences are not at the level that we would hope, we should be asking ‘**how** can I make a better connection with the people who might be interested in this work?’ We need to stop asking ‘**why** are the arts considered to be less important than sport in Australia?’ and move straight to ‘here’s **how** the arts impact your life’. Most importantly, we need to move away from ‘**why** do we need to change our behaviour/dumb down what we do/adapt so that other people can be part of it’ to a much more effective conversation about ‘**how** can we create work that is meaningful on a number of levels? Here’s **how** you can make the connection between the music of Radiohead and Xenakis’, for example.

It is about extending an invitation. *We don’t have to educate people* about the arts so much as we need to *invite* them to experience it for themselves and give them a range of experiences that will facilitate their appreciation of it in their own way, at their own pace. Though the case studies employed often reflect the work being undertaken in large institutions, what would happen here if that style of thinking, i.e. the notion of extending an invitation to everyone that we work with in what we do - was embraced by the small to medium sector or every individual artist?

“One of the problems with arts supported by government is that the art represents the government needs. If you provide to a public who are buying the tickets then you have to be interested in those people. It’s about caring. Interaction has to make sense from both sides – and this works with artists from other cultures too. You have to have that need to share.” Dorothy Lawson, cellist, ETHEL

With regard to classical music, we could better understand that in a climate of government subsidy we are always working to an agenda that is not entirely of our own making, and acknowledge the impact this can have. It can be a breeding ground for feelings of entitlement, which keep us in the bad habit of shifting our focus away from ensuring that what we do can be of relevance to others (because we’re too busy concentrating on what we think we’re ‘owed’ or worth). Tailoring what we do to fit a bureaucratic process can also easily become a distraction. I’m not arguing that artists shouldn’t have to understand this process, (although it would be a great start if we were a lot more honest with aspiring and emerging artists about what the skills required to survive actually are). It would be helpful for us all, though, if artists could invite and challenge each other to develop quality work with artistic integrity that prided itself on its ability to connect with others. I’m not convinced that in classical music performance and presentation in Australia

this is necessarily widely viewed as the objective. We're often more focussed on simply getting the next gig, trying to work out how to get a grant to fund the next project, or keeping the performance at the level of 'object to be viewed and experienced at a distance', rather than being true to the interactive, social and/or popular culture experience that much of our beloved classical repertoire was in its original context. It would also be helpful if cultural policy, especially in the area of music, more directly encouraged, acknowledged and rewarded vision and innovation in the presentation of heritage art forms like classical music.

How do we apply successful techniques in our sector?

The basis for wanting to bring any other model and transplant it here comes from a place of wanting to make things better, to have a more vibrant arts sector. The solutions we arrive at, however, need to be firmly based on what is happening in our community right now. It begins with conversation and is followed through with hard work. So the hard work that we would need to do would include talking and listening to each other, and *listening* to anyone else we can strike up a conversation with to start to find out what Australians want from art. What do they value? What does art mean to them? If it doesn't mean anything, what could change their mind? What do they define as art? We are then free to apply techniques from anywhere we can find them with a firm understanding of what we are dealing with here. This is quite different from looking around, feeling things are missing and attempting to recreate something we've seen somewhere else.

Explore new frameworks for measuring and talking about the value of the arts

Developing new definitions of accountability and viability would be helpful in terms of measuring the value and essential place of the arts in life. We can do this by acknowledging that artists and arts organisations are able to very effectively develop their own guidelines for both accountability and viability that funding bodies and sponsors might learn from (Chapters 1,2, and 4). Similarly, artists need to accept that a bureaucratic 'transparency of process' when applied to their work - creating a painting in a vacant shop window, for example, for passersby to see - might do more for their artform than a gallery full of paintings created in isolation.

We have the opportunity to develop new intellectual and creative infrastructure for artists, arts organisations and audiences with the kind of foundation on which we could build a future where creativity and imagination might be able to figure in many more people's lives. This structure has its basis in being widely informed, responsive and active, rather than being narrow in our focus or hampered by a spectator mentality.

A conversation that takes place in the present time.

"Tradition can easily revert to traditionalism, perhaps less to do with arrogance as much as 'that is the way that we have always done things in the past' ... The world works much differently than the way it is presented in the college environment and in music history and this needs to be balanced between the way your (part in the) tradition connects with the reality of the current climate. The way the individual artist would do things is to think about things so totally differently to the way institutions 'mediate' in the presentation of art. Traditions, habituations, really get in the way of what artists want to do instead of amplifying it"

Ed Harsh, President, Meet the Composer, New York

Heritage arts activities, like standard classical recital performances, need to take into account that though the content of what they do might be looking backward, this is not a reason to not be absolutely focussed and centred on the time and place in which the activity occurs: *the present day*. In this case, an

understanding of context is a kind of vision that takes into account several things at the same time, namely, an informed appreciation of;

where things have come from,
an excellent understanding of who we are communicating to today,
and the best means that we might use to do this.

“We are all half barbarians and half artists. Art is a way to better handle life. We need to wake up the barbarian side of ourselves to the artist within. It is a way to understand the true meaning of life, to reveal who we are and to make the next step in humanity.” Andrés Solano, Director de Operaciones, Festival de Mexico en el Centro Historico

What makes the arts work for me as an individual and as a performer, programmer and audience member is the way in which human expression inspires me emotionally – whether it be relaxing or challenging or confronting or anything in between. It can be an entirely personal and idiosyncratic kind of relationship. What makes the arts work in our society is slightly different to that: from the initial inspiration that comes from the art, we then need to go out and enlist others to work or collaborate with us in some way such that the end product and experience is a shared endeavour from start to finish. It is the quality of this attitude to sharing, to including and creating experiences with others, that is at the heart of the health or dis-ease of our arts sector. It is also perhaps the most valuable thing that the arts have to offer a world which is becoming increasingly polarised and individualistic because, just like sport, arts experiences bring people together. We are coming to the end of the time where the artwork can or should be viewed and valued as an object that exists in isolation. We need both the viewer and the viewed for the arts equation to work, in the same way that a violin will not play itself. Great art will always be able to be appreciated in twin contexts: for its own sake, and for what it inspires in others.

In Australia it often seems as though there are many players in the arts sector who are so focussed on the basics of survival that they are unable to really concentrate on listening to what our community and neighbours want and need, what we as artists need to do and how that might all resonate within a unique, Australian context and set of values. We too easily lose contact with the magic part of the arts formula - other people - or want the responsibility of developing relationships to be taken up by somebody else without accepting that the bottom line is we will have the most vibrant, relevant arts sector we are collectively capable of creating.

“Culture is the vehicle for realising what you don’t know.” Barbara Scales, President, Latitude 45 Arts, Montreal

If we want the arts to prosper and flourish in Australian life, it will be necessary to stop being afraid of admitting that we do not know it all. We need to understand and accept this at every level of the process of creating, delivering, funding and experiencing the arts in Australia. The arts are a place where we are allowed to pose questions, to invent the answers and to dream up visions that are not of this world. By its very nature, it is not a place where anyone should ever be required to have all the answers or to know the outcome of everything in advance.

Just because we can’t predict the end result doesn’t mean we can’t set out in the spirit with which we’d like to finish...and the first thing to do to that end would be to focus on generating good will for what we are trying to do. There is something about being genuinely funny that requires one to be present in the moment, and fully part of a conversation. The best kind of humour picks up on what someone has said, gives it a playful spin and sends it back for a response which we hope might come in the form of a laugh. We need to develop a notion of vision, leadership and action based on dialogue and shared values - and also that quality which underpins what makes humour work: a way of interacting, of doing business, of training artists, of creating, performing, presenting and experiencing the arts that everyone involved in the process feels good about.

	Name	Position	Organisation	Country	Website	Reference
1	Stevie Wishart	Performer (violin, hurdygurdy) Composer		Belgium	www.steviewishart.net	Chapter 2, p.5
2	Peter Swinnen	President	International Society for Contemporary Music, Flemish Section Brussels Conservatory	Belgium	www.iscm-vlaanderen.be	Chapter 2, p.5
3	Gretchen Amussen	Head Cellist & Composer Deputy Director of External Affairs and Communication	CNSMD de Paris	France	www.cnsmdp.fr	
4	Claude Delangle	Saxophonist, Lecturer	CNSMD de Paris	France	www.sax-delangle.com	Chapter 2, p.6
5	Emmanuel Hondre	Director of Production	Cite de la Musique	France	www.citedelamusique.fr	Case Study 2, p.4
6	Chahinez Razgallah	Education Concert Coordinator	Cite de la Musique	France	www.citedelamusique.fr	Case Study 2, p.4
7	Jacques Martial	President	Parc la Villette	France	www.villette.com	Case Study 2, p.4
8	Jean-Claude Decalonne	Vice President	Les orchestres a l'école	France	www.orchestre-ecole.com	
9	Jelle Dierickx	Artistic Coordinator	Flanders Festival Gent	Belgium	www.festivalgent.be	Case Study 4, p.8
10	Peter Dejans	Directeur	Orpheus Instituut	Belgium	www.orpheusinstituut.be	
11	Frank Madlener	Artistic Director	IRCAM, Paris	France	www.ircam.fr	Case Study 3, p.6
12	Dominique Montain, Henri Ogier	Compagnie Au Cul du Loup	Les Champs Mélisey	France	www.auculduloup.com	Case Study 5, p.10
13	Patrick De Clerck	Creative Director	Flanders Festival, Brussels	Belgium	www.festivalbrxl.be	Case Study 4, p.8
14	Ingrid Pearson	Deputy Head of Graduate School	Royal College of Music	England	www.rcm.ac.uk	
15	Susanna Eastburn	Director, Music Strategy	Arts Council of England	England	www.artscouncil.org.uk	Case Study 23, p.32
16	Mal Fryer	Associate	Richard Griffiths Architects	England	www.rgarchitects.com	
17	Richard Griffiths	Principal	Richard Griffiths Architects	England	www.rgarchitects.com	
18	Gillian Moore	Head of Contemporary Culture	Southbank Centre, London	England	www.southbankcentre.co.uk	
19	Jude Kelly	Artistic Director	Southbank Centre, London	England	www.southbankcentre.co.uk	

20	Andrew Kurowski	Editor New & Specialist Music, BBC Radio 3	BBC	England	www.bbc.co.uk/radio3 www.bbc.co.uk/proms	Case Study 1, p.3
21	Roger Wright	Controller BBC Radio 3, and Director, BBC Proms	BBC	England	www.bbc.co.uk/radio3 www.bbc.co.uk/proms	Case Study 1, p.3
22	Paul Broadhurst	LSO East London Manager (Education)	London Symphony Orchestra	England	lso.co.uk	
23	Matthew Greenall	Executive Director	Sound and Music	England	www.soundandmusic.org	
24	Susan Sturrock	Director of Communications, Woodhouse Centre	Royal College of Music	England	www.rcm.ac.uk	
25	Anthony Fogg	Artistic Administrator	Boston Symphony Orchestra	USA	www.bso.org	Case Study 17, p.23
26	Peter Spellman	Director, Career Development Center	Berklee College of Music, Boston	USA	www.berklee.edu	Chapter 12, p.28
27	Angela Beeching	Director, Career Development Center	New England Conservatory	USA	www.newenglandconservatory.edu	Chapter 12, p.29
28	Christopher King	Music Referral Service, Career Development Center	New England Conservatory	USA	www.newenglandconservatory.edu	
29	Mark Churchill	Director, El Sistema USA	New England Conservatory	USA	www.newenglandconservatory.edu elsistemausa.org	Chapter 6 p.18
30	Victoria Soames	Clarinetist, Artistic Director, Clarinet Classics	Clarinet Classics	UK	www.clarinetclassics.com	
31	Darrell Ayers	Vice President, Education	Kennedy Center for the Performing Arts	USA	www.kennedy-center.org	Chapter 11, p.27
32	Claudette Donlon	Executive Vice President	Kennedy Center for the Performing Arts	USA	www.kennedy-center.org	Chapter 11, p.27
33	Alicia Adams	Vice President, International Programming	Kennedy Center for the Performing Arts	USA	www.kennedy-center.org	Chapter 11, p.27
34	Tim Prestridge	Manager, Performing Arts For Everyone, Education Department	Kennedy Center for the Performing Arts	USA	www.kennedy-center.org	Chapter 11, p.27
35	Vincent Scott	Cultural Arts Program Specialist	National Museum for the American Indian	USA	www.americanindian.si.edu	Chapter 12, p.30
	Howard Bass	Cultural Arts Manager	National Museum for the American Indian	USA	www.americanindian.si.edu	
36	Rebecca Proch	Manager, Education	Wolf Trap Foundation for the Performing Arts	USA	www.wolftrap.org	Chapter 11, p.27
	Rachel Jones	Assistant Director, Education Outreach	Wolf Trap Foundation for the Performing Arts	USA	www.wolftrap.org	Chapter 11, p.27

	Akua Femi Kouyate	Associate Director, Local Programs	Wolf Trap Foundation for the Performing Arts	USA	www.wolftrap.org	Chapter 11, p.27
37	Jim Deutsch	Program Curator	Smithsonian Folklife Festival	USA	www.folklife.si.edu	Case Study 20, p.30
38	Frank J. Oteri	Composer Advocate, and Founding Editor, NewMusicBox	American Music Center	USA	www.amc.net	
39	Richard Beeson	Author, former Manager and member	New York City Opera	USA	www.richardbeeson.com	
40	Gary Beckman	Visiting Assistant Professor Founder	Carolina Institute for Leadership and Engagement in Music School of Music, University of South Carolina Arts Entrepreneurship Educator's Network	USA	www.ae2n.net	Case Study 19, p.29
41	Susan Dadian	Program Director, CMA Classical/Contemporary	Chamber Music America	USA	www.chamber-music.org	
42	Todd Reynolds	Violinist/composer		USA	www.toddreynolds.net	Chapter 2 p.7
43	Pamela Z	Composer/performer/sound artist/ Extended vocalist		USA	www.pamelaz.com	
44	Luke Dubois	Geek-at-large	Cycling '74	USA	www.cycling74.com	
45	Lisa Moore and Martin Bresnick	Pianist Composer, Professor of Composition	Yale School of Music	USA	www.lisamoore.org www.martinbresnick.com	
46	A. Robert Johnson	Founder and Artistic Director French Horn player	New York Philomusica	USA	www.nyphilomusica.org	
47	Ethel	String Quartet		USA	ww.ethelcentral.com	Case Study 21, p.30
48	Bob McGrath	Artistic Director	Ridge Theater	USA	www.ridgetheater.org	
49	Lydia Kontos	Executive Director	Kaufman Center	USA	www.kaufman-center.org	Chapter 13, p.34
50	Donna Walker-Kuhne	President	Walker International Communications Group	USA	www.walkercommunicationsgroup.com	Chapter 10, p.26
51	Lisa Mallory	Vice President, Marketing and Communications	Brooklyn Academy of Music	USA	www.bam.org	Case Study 8, p.12
52	Suzanne Youngerman	Director, Education and Humanities	Brooklyn Academy of Music	USA	www.bam.org	Case Study 8, p.12
53	Jaime Austria		El Sistema New York City	USA	elsistemanyc.net	

54	John Wion	Former principal flute	New York City Opera	USA	http://johnwion.com	
55	Eleonor Sandresky	Composer & pianist Co-Founder, MATA, Young Composers Now! Festival, New York		USA	www.esandresky.com www.matafestival.org	Chapter 2, p.7
56	Lyn Liston	Director of Marketing, Education, & Outreach	American Composers Orchestra	USA	www.americancomposers.org	
57	Amir Parsa	Writer; Poet; Cultural Designer; Educator, Department of Education	The Museum of Modern Art	USA	www.moma.org	Case Study 11, p.15 Recommendations, p.35
58	Maya Taylor	Associate, Communications and Development	Dumbo Arts Center	USA	www.dumboartscenter.org	
59	Greg Sandow	Composer, critic and consultant on the future of classical music		USA	www.gregsandow.com www.artsjournal.com/sandow	Chapter 8, p.21
60	Pauline Oliveros	Accordionist, composer Distinguished professor of Music Resselaer Polytechnic Institute	Deep Listening Institute Ltd.	USA	http://paulineoliveros.us www.deeplistening.org	
61	David Krakauer	Clarinetist/composer/bandleader		USA	www.davidkrakauer.com	Chapter 2, p.8
62	Monica Ellis	Bassoonist	IMANI Winds	USA	www.imaniwinds.com	
63	Alisa Martin	Marketing Manager	Brooklyn museum	USA	www.brooklynmuseum.org	Case Study 12, p.15
64	Tammy McCaw	Director of Government and Community Affairs	Brooklyn Academy of Music	USA	www.bam.org	Case Study 8, p.12
65	Kay Takeda	Director of Grants and Services	Lower Manhattan Cultural Council	USA	www.lmcc.net	
66	Dianne Debicella	Program Director, Fiscal Sponsorship	Fractured Atlas	USA	www.fracturedatlas.org	
67	Ed Harsh	President	Meet the Composer	USA	www.meetthecomposer.org	Recommendations, p.36
68	Marissa Byers	Clarinetist		USA		
69	Amy Rhodes	Director	The Academy, a Program of Carnegie Hall, The Juilliard School and the Weill Music Institute	USA	www.acjw.org	
70	Barli Nugent	Assistant Dean and Director of Chamber Music	The Juilliard School	USA	www.juilliard.edu	

71	Derek Bermel	Composer/clarinetist		USA	www.derekbermel.com	
72	Tina Rasmussen	Director, Performing Arts	Harbourfront Centre, Toronto	Canada	www.harbourfrontcentre.com	Case Study 14, p.17 Conclusions, p.20
	Melanie Fernandez	Director, Community and Educational Programs	Harbourfront Centre, Toronto	Canada	www.harbourfrontcentre.com	Case Study 14, p.17
73	Chris Lorway	Artistic Director	Luminato Festival	Canada	www.luminato.com	Case Study 9, p.13
	Jessica Dargo Caplan	Associate Director, Education and Outreach	Luminato Festival	Canada	www.luminato.com	Case Study 9, p.13
74	Jason van Eyk	Ontario Regional Director	Canadian Music Centre	Canada	www.musiccentre.ca	Case Study 22, p.31
75	Catherine Skinner	Marketing and PR Manager	Soundstreams	Canada	www.soundstreams.ca	Chapter 11, p.27
76	Lawrence Cherney	Artistic Director	Soundstreams	Canada	www.soundstreams.ca	Chapter 11, p.27
77	Faye Perkins	Development Manager	Soundstreams	Canada	www.soundstreams.ca	Chapter 11, p.27
	Neil Middleton	Development Associate				
78	Allison McColl	Outreach Programs Officer	Soundstreams	Canada	www.soundstreams.ca	Chapter 11, p.27
79	Jennifer Winchester	Director of Operations	Soundstreams	Canada	www.soundstreams.ca	Chapter 11, p.27
80	Darren Copeland	Artistic Director	New Adventures in Sound Art	Canada	www.naisa.ca	
81	Micheline Roi	Composer, Editor	Musicworks	Canada	www.musicworks.ca	Chapter 12, p.28
82	Brainerd Blyden-Taylor	Artistic Director	Nathaniel Dett Chorale	Canada	www.nathanieldettchorale.org	
83	Elisabeth Bihl	Executive Director	Canadian Music Centre	Canada	www.musiccentre.ca	Case Study 22, p.31
84	Marie Moliner	Regional Executive Director	Canadian Heritage	Canada	www.pch.gc.ca	Chapter 13, p.32
85	Sara Roque	Aboriginal Arts Officer	Ontario Arts Council	Canada	www.arts.on.ca	Case Study 24, p.33
	Kathryn Townshend	Director of Research, Policy and Evaluation	Ontario Arts Council	Canada	www.arts.on.ca	Case Study 24, p.33
	Bushra Junaid	Outreach and Development Manager	Ontario Arts Council	Canada	www.arts.on.ca	Case Study 24, p.33
86	Meredith Potter	Freelance General Manager	Meredith Potter Arts Management	Canada	www.meredithpotter.com	
87	La TOHU	Honorine Youmbissi, Relationiste	LA TOHU	Canada	www.tohu.ca	
	Saint-Michel Environmental Complex - CESM	Juliana Costa			http://www.ville.montreal.qc.ca	

88	Barbara Scales	President	Latitude 45 Arts	Canada	www.latitude45arts.com	Chapter 8, p.21 Recommendations p.37
89	Sylvie Teste	V.P., Directrice generale et artistique	Les Escales Improbables (and Temps d'Image at Usine-C)	Canada	www.escalesimprobables.com	Case Study 7, p.11
90	Tim Brady	Composer and guitarist Artistic Director	Bradyworks	Canada	www.timbrady.ca	Chapter 2, p.8
91	Margarita Canales	Social Action Coordinator Global Citizenship Service	Cirque du Soleil	Canada	www.cirquedusoleil.com	
92	Luc Beausejour	Artistic Director clavecin and organist	Clavecin en Concert	Canada	www.clavecinenconcert.org	Case Study 15, p.18
93	Cynthia Patterson Joe Randel	Program Director Director, ArtesAméricas	Texas Performing Arts	USA	www.artesamericas.org www.utpac.org	
94	Robert Normandeau	Professeur agrégé de composition électroacoustique Responsable du programme de composition électroacoustique Adjoint aux relations internationales	Faculté de musique, B-406 Université de Montréal	Canada	http://www.electrocd.com/fr/bio/normandeau_ro/	
95	Professor Donald Grantham	Frank C. Erwin, Jr. Centennial Professor of Music	Butler School of Music University of Texas at Austin	USA	www.donaldgrantham.com	
96	Richard Workman	Associate Librarian	Harry Ransom Center	USA	www.hrc.utexas.edu	Case Study 13, p.16
97	Mary-Ellen Gross	Artistic Director	Palace Theatre, Georgetown, Texas	USA	www.georgetownpalace.com	
98	Professor James Gillespie	Regents Professor of Music Editor, The Clarinet Journal	College of Music University of North Texas	USA	www.music.unt.edu www.clarinet.org	
99	John Scott	Professor of Music	College of Music University of North Texas	USA	www.music.unt.edu	
100	Maria Schleuning	Violinist, Artistic Director	Voices of Change, Dallas	USA	www.voicesofchange.com	
101	René Roquet	Jefe de Departamento Control de Becas	Fondo Nacional para la Cultura y las Artes	Mexico	www.conaculta.gob.mx	
102	Ricardo Gallardo	Percussionist & Artistic Director, Tambuco	Tambuco Percussion Ensemble	Mexico	www.tambuco.org	Chapter 2, p.5 Chapter 5, p.17
103	Bill Bragin	Director, Public Programming	Lincoln Center	USA	www.lincolncenter.org	
104	José Wolffer	Director General	Festival de México en el Centro Histórico	Mexico	www.festival.org.mx	Case Study 10, p.13

105	Andrés Solano	Programming Director	Festival de México en el Centro Histórico	Mexico	www.festival.org.mx	Case Study 10, p.13 Recommendations, p. 37
106	Alejandro Colinas Ariel Guzik Emilio	Sound Engineer Instrument maker	Producciones Alebrije	Mexico	www.produccionesalebrije.com	Chapter 2, p.6
107	Alejandro Escuer	Artistic Director, flautist	ONIX Ensemble	Mexico	www.onixensamble.com	
108	Alexandra Cárdenas	Composer, guitarist		Mexico	www.myspace.com/tiemposdelruido	
109	Cristina King Miranda			Mexico		
110	Arón Bitran	Violinist	Cuarteto Latinoamericano	Mexico	www.cuartetolatinoamericano.com	
111	Ana Lara	Composer, Founder & Artistic Director Programmer, Contemporary Music	Festival Musica y Escena Cervantino Festival	Mexico	www.analara.net www.musicayescena.org www.festivalcervantino.gob.mx	Chapter 2, p.8 Case Study 17, p.22
112	Jaime Marquez	Director de Programación, Guitarist	Cervantino Festival	Mexico	www.festivalcervantino.gob.mx	Case Study 18, p.24
113	Adina Izarra	Composer, Professor of Composition	Simón Bolívar University	Venezuela	http://prof.usb.ve/aizarra/	
114	Maria Guinand	Director	Schola Cantorum de Venezuela	Venezuela	www.fundacionscholacantorum.com	Case Study 16, p.19
115	Don Aitkin, AO	Writer, Historian		Australia		
116	Scott D. Stoner	Chief Programs Officer	Association of Performing Arts Presenters	USA	www.artspresenters.org	
117	Peter Hatch	Composer, Profession of Composition Artistic Director	Wilfrid Laurier University Open Ears Festival of Music and Sound	Canada	http://info.wlu.ca/music/Hatch/index.php www.openears.ca	Case Study 6, p.10
118	Richard Letts	Executive Director	Music Council of Australia	Australia	www.mca.org.au	
119	Justin Macdonnell	Executive Director	ANZARTS Institute	Australia	www.anzarts-institute.com	Chapter 9, p.25
120	Juliet Kiri Palmer	Composer Co-founder, urbanvessel collective			www.musiccentre.ca www.urbanvessel.com	
121	Helen Lancaster	Consultant, Higher Education, Cultural Policy and Leadership		Australia	www.helenlancaster.com	
122	Nicholas Milton	Conductor Chief Conductor and Artistic Director, Canberra Symphony Orchestra		Australia/ Germany	www.cso.org.au	

