



报道 | 张鹤杨
zhanghy@spoh.com.sg

管人管钱管艺术 艺管不易

本地剧团十指帮自去年9月起，总经理一职由前艺术总监陈丽诗代理。她坦言为剧团聘到合适的总经理并不容易，过去几年也曾有过几任，但都没能长久。她理想中的总经理人选应该有三到五年领导团队的经验，熟悉本地艺术政策生态，能够在艺术家、赞助商、相关机构之间起到协调作用，并对剧团发展有战略性的眼光和理想。

许多本地中小表演艺术团体在多年耕耘的积累下，艺术风格和水准都趋于成熟。然而在表演舞台上精进的背后，以及艺术团专业化的进程中，不少中小团体都面临管理人才匮乏的困境。

虽然本地从大专到硕士都有

专业化的进程中，本地一些中小艺术团却感“分身乏术”，面临管理人才匮乏的困境。管理与艺术发展同样渴求专才，艺术管理更需综合素质高，内政“外交”通达的人才。艺团领军者求贤若渴，艺管领域则不断寻求贤良方。

不同程度的艺术管理课程，但具有专业管理经验并熟悉本地艺术生态的高级管理人才依然供不应求。受访学者也对本地艺管领域的未来可持续性持不同观点。



陈丽诗坦言，中小艺团能提供的薪水和要求的高素质有差距。（十指帮提供）

身兼多职是常态

“总经理顾名思义就是什么都要管，管人、管钱、管事。但拥有这样能力的人才各行各业都需要，作为一个小众艺术团体，我们能提供的薪酬很难有竞争力。”陈丽诗说。“目前十指帮有六名全职成员，大多都是舞台上的演艺人员兼任宣传、行政等杂务。但艺术和管理各自都是十分专业，需要大量时间精力投入的全职工作。”

本地华乐团内乐团艺管公司总经理吴欣慈对十指帮的处境非常



Artwalk是由拉萨尔艺术学院艺术管理专业学生策划，面向公众的多元艺术项目，也是新加坡艺术周的节目之一。（拉萨尔艺术学院提供）

6 中小团体的运作就像一个创业公司，身兼多职是常态。但乐团如今已经公司化，就需要专业化的制度，引进专业的管理理念。更何況艺术团平日申请政府拨款、组织筹款，每一分钱都要有所交代。

如果说公司治理是任何一位管理者必须具备的基本素养，艺术管理者还要懂八面玲珑的社交技巧。吴欣慈也希望找到一位助理总经理，配合她处理乐团的内政和“外交”。对外要有交际能力处理与各方利益相关者的关系，日

常联络维系感情。对内还要掌握艺术家的语言，对艺术有相当的理解，才能让团队力往一处使。

然而管理的专业性和艺术的主观性，有一定程度上的天然冲突。吴欣慈说：“商业机构的管理目标很明确，就是创造利润。但艺术的价值却不能直接用金钱衡量。除了艺术高度，还有社区影响等等考量，艺术管理需要非常综合性的素质。”

本地艺管人才培养现状

尽管本地不乏艺术管理课程，但如此全面的人才还是不可求。吴欣慈指出，很多人是出于对艺术本身的热爱。“他们可能对策划一场音乐会以及背后的制作充满热忱，但是让他们去做财务报表，或人力资源这类工作，则未必有兴趣。”

吴欣慈毕业于新加坡管理大学商科专业，也是新加坡乐团的创始人。早在大学期间她就开始熟悉乐团的运作，毕业后任职于艺委会，对组织管理和文化政策积累多年经验。2019年，她和几位新加坡乐团的校友借乐团成立10周年的契机，发起“郭勇德艺术管理奖学金”，颁发给有志于从事艺术管理的新大在读学生。

（文转第6版）

（文接封面）

在新大，艺术与文化管理是作为第二专业，开放给所有对艺管有兴趣的本科学士在读。目前在读心理学专业大二的林浩欣因为参加大学的广播与娱乐社和放克舞蹈团而对表演艺术产生兴趣，选修艺管第二专业并成功申请郭勇德艺术奖学金。

林浩欣说：“2023年我作为实习生参加了2023新加坡华夏艺术节，与实践接触，42间剧团中心团体合作，从中发现自己对于戏剧艺术更有兴趣。毕业后，我也认真考虑申请艺管领域的工作。”

课程负责人，贺淑芬助理教授介绍该专业从2012年开始设立，每年约有40名生报读。虽然毕业后从事艺管工作的人数并不高，但新大毕业的艺管人才却在业内表现出超过平均值的“持久性”。

起薪低不是最大问题

为了了解艺管行业的可持续性，贺淑芬在2020年至2022年之间广泛收集行业数据，调查研究了本地艺管工作者的职场现状。关于陈丽诗提到“薪酬不够竞争力”的观点，贺淑芬说：“很不幸，这是行业现实。不过在经济上有所牺牲，但真心热爱艺术工作的人，也会从中获得满足感和成就感。”

筹款是艺术管理者的必修课，图为十指帮于2023年11月举办的筹款晚宴。（十指帮提供）

艺管精髓 来自实践

出于艺术管理和社区工作在行业性质和技能上的相似性，贺淑芬以社工行业为参照对比，发现艺管行业平均薪资少20%至25%，而且大多艺术团没有年终奖福利。“起薪低不是最大问题，入行五年才是转行的高峰期。”贺淑芬说：“大多数年轻人面临结婚、买房和生育等现实压力，如果看不到上升空间，就会离开。”不过她指出，艺术团普遍意识到这个问题，近年来越来越多，包括发第13个月工资等福利。

对于想要学习或从事艺术管理的年轻人，贺淑芬的忠告是：仅仅热爱是不够的，热情会熄灭。这份工作还需要专业技能、协作的能力和应变的品质。“如果你想从事艺术管理，先拿出一段时间，半年也好，三个月也好，到艺术团去实践体会，确认这是你真正想要的生活。”

贺淑芬认为，艺术管理的精髓来自实践课程，很多经验并非

书本和在教室中能教的。未来艺管行业会有更多需求，艺管专业也会有更多毕业生，但两者之间并不一定满足彼此的供需关系。艺管文凭也并非成为优秀管理者的必要条件。

不以二分法教学

今年即将开课的新加坡大学设有艺术管理荣誉学士学位课程，该课程此前由拉萨尔艺术学院与伦敦创意产业学校主任甘德博士（Dr Jonathan Gander）说，管理作为一门经验学科，是否可以作为一个专业在课堂教授，是学界长久以来的争论。因为管理科学，还有艺术本都在不断变化，而专业意味着知识的固化。不过他认为，财务、人力等基础管理概念是不变且相通的。

甘德介绍，艺管学士课程为三年制，第一年的课程包括财务报表、行销等管理概念；第二年则



新大艺管专业学生在疫情期间为华族戏曲做档案工作。（新加坡管理大学提供）

深入艺术管理的特殊语境；学生须在最后一年以独立研究的形式，从本地艺管的现实案例出发，解决问题或对商业模式提出创新。

甘德说：“我不会以管理者或艺术家的二分法教育学生成为所谓专业的管理人才，我的教学理念是，任何在创意产业工作的人，都要以创意思维为导向，去

创造艺术或解决问题。”被问及艺管行业“较低薪酬”的观点，是否会让学生提前做好准备，甘德说：“相反，我会让他们提高自己的期待，勇于梦想，不要给自己设限。”他指出艺管生的就业前景其实很多元，除了任职文化机构，越来越多的毕业生选择自我创业。

“互联网和数码科技日新月异的发展，降低了创业的门槛，这是一个创意经济的时代。”

领导者应有坚定的信念

曾担任新加坡艺术艺术总监长达10年的吴青丽是本地资深艺术领导者，她指出管理层面的业务能力可以从实践中学习。她自己从历史专业毕业后在当时的文化和后来的艺委会任职，从小项目开始，到领导全国音乐节和国际艺术节，是一个积累的过程。

但是作为艺术领导者，更重要的是要有坚定的信念和勇于试错的态度。吴青丽说：“艺管工作向来走在时代和思想的前沿，要有胆识去尝试新的方法；有好

奇心并敢于提出问题，对新的艺术发展和趋势等持开放态度；要关心社会上发生的事情，还要有良好的社交能力，能在地和圈层上建立友谊、伙伴关系和有效的人脉资源。还有克服困难的决心与‘厚脸皮’。”

吴青丽曾经常参加各地的表演艺术行业会议（performing arts market），也在她任内，新加坡首次作为东道主承办国际表演艺术协会（ISPA）的会议，并主办了首届亚洲艺术会议（Asian Arts Market）。她说：“作为艺术领导者，我的工作态度是永远思考哪里可以做得更好，有什么是本地还欠缺的，需要改变什么，会有什么困难。想清楚之后，便开始行动。”

2月2日（星期五）傍晚6时，拉萨尔艺术学院将邀请来自澳大利亚墨尔本大学的学者和本地艺管专业讲师和毕业生代表同台，以“揭秘艺术管理这一职业”为主题展开研讨讨论。该活动也面向公众免费开放，详情可上网官网lasalle.edu.sg了解详情。



拉萨尔艺术学院艺管生在策展人的指导下参观新加坡国家美术馆。（拉萨尔艺术学院提供）

Managing art is no easy feat

By Zhang Heyang

Since September last year, former artistic director Myra Loke has been acting as the general manager of the local puppet theatre company, The Finger Players. She admits that it is not easy to hire the right general manager for the theatre company. There have been several appointments in the past few years but none of them lasted long. Her ideal general manager candidate should have three to five years of experience in leading a team, be familiar with the local arts policy and ecosystem, be able to play a coordinating role between artists, sponsors and related institutions as well as have a strategic view and vision for the development of the theatre company.

Many small and medium-sized local performing arts groups have matured in their artistic styles and standards through years of arduous work. However, behind this improvement of performance on stage and the process of professionalisation of arts groups, many small and medium-sized groups are experiencing management talent shortage.

In the process of professionalisation, some small and medium-sized local arts groups feel that they are “incapable of playing many roles” and face the predicament of a lack of management talents. Management needs talents just like artistic development does, and arts management needs talents with strong holistic capabilities and good understanding of both internal affairs and “diplomacy”. Leaders of art groups are thirsty for talents, and the field of art education is constantly looking for ways to nurture talents.

Although there are arts management courses at various levels from diploma up to master's degree locally, senior management talents with professional management experience and familiarity with the local arts ecosystem are still in short supply. The experts interviewed also have varying views on the future sustainability of the local arts management field.

Wearing multiple hats is the norm

“As the term suggests, a general manager has to manage everything, including people, money and operations. However, talents with such abilities are needed in all sectors and professions. As a niche art group, the salary we can provide is hardly competitive,” Myra Loke said. “There are currently six full-time members in The Finger Players, and most of them are stage performers who also do publicity, administration and other chores. However, art and management are both full-time jobs that are highly professional and require a lot of time and energy.”

Elvia Goh, general manager of the local Chinese chamber orchestra Ding Yi Music Company, understands the situation of The Finger Players very well. Ding Yi Music Company currently has seven full-time administrative staff but some also have to handle financial, personnel, production and publicity affairs at the same time. Elvia Goh said: “Small and medium-sized arts groups operate like start-up companies, and it is common to wear multiple hats. But now that orchestras have become corporatised, they need a professional system and the introduction of professional management concepts. Not to mention that arts groups usually apply for

government funding and raise funds from organisations, so every penny must be accounted for.”

With the continuous economic development, arts and culture have become an indispensable part of social life. According to the 2022 Arts Census released by the National Arts Council in September 2023, nearly 60% of the public attended offline arts activities that year, and more than 30% of the public took part in art activities in person.

If corporate governance is the basic competence of any manager, arts managers also need sophisticated social skills. Elvia Goh also hopes to find an assistant general manager to cooperate with her in handling the orchestra's internal affairs and “diplomacy”; they must have the communication skills to handle relationships with all external stakeholders and maintain daily contact to build relationships; they must also master the artist's language, as only with a good understanding of art can one make the team work in harmony. However, to a certain extent there is a natural tension between the professionalism of management and the subjectivity of art. Elvia Goh said: “The management goal of commercial organisations is very clear, which is to create profit. However, the value of arts cannot be directly measured by money. In addition to artistic achievement, there are also considerations such as impact on communities. Arts management requires very comprehensive capabilities.”

Status of local arts management talent training

Although there is no shortage of arts management courses locally, such all-rounder talents are still hard to come by. Elvia Goh pointed out that many people choose the arts management major and enter the arts industry out of love for the arts itself. “They may be passionate about planning a concert and the production behind it, but they may not be interested in doing financial reporting or human resources work.”

Elvia Goh graduated from Singapore Management University with a major in business, and she is also the founding leader of the SMU Chinese Orchestra. She became familiar with the operation of an orchestra as early as when she was still in university. After graduation, she worked in the National Arts Council and accumulated years of experience in organisational management and cultural policy. In 2019, she and several alumni of the SMU Chinese Orchestra took the opportunity at the 10th anniversary of the founding of the orchestra to launch the “Guo Yongde Arts Management Scholarship”, which is awarded to current SMU students who are interested in pursuing arts management.

The essence of arts management comes from practice

At SMU, arts and cultural management is open as a second major to all undergraduate students who are interested in arts management. Lin Jiexin, currently a senior majoring in psychology, became interested in performing arts because she participated in the university's broadcasting and entertainment club and funk dance group. She took the second major in arts management and successfully applied for the Guo Yongde Arts Management Scholarship.

Lin Jiexin said: “In 2023, I participated in the Singapore Night Festival 2023 as an intern, collaborating with groups such as The Theatre Practice and Centre 42, and found out that I

was more interested in drama. I am about to graduate, and I am also seriously considering applying for jobs in the arts management field.”

Course leader, Assistant Professor Hoe Su Fern, explained that this major was established in 2012, and about 40 students apply for it every year. Although the proportion of students who work in arts management after graduation is not high, arts management talents who graduated from SMU have shown above-average “durability” in the industry.

Low starting salary is not the biggest problem

To understand the sustainability of the arts management industry, Hoe Su Fern collected extensive industry data from 2020 to 2022 and investigated the current workplace situation of local arts management workers. Regarding Myra Loke’s observation that “salary is not competitive enough”, Hoe Su Fern said: “Unfortunately, this is the reality of the industry. Although there are financial sacrifices, those who truly love working in the arts will also gain satisfaction and a sense of achievement from it.”

As the nature and skills of the arts management and community work sectors are quite similar, Hoe Su Fern used social work as a reference and found that the average salary in arts management was 20% to 25% lower, and most arts groups did not have year-end bonus benefits. “Low starting salary is not the biggest problem. Five years after entering the industry is the peak period for changing careers,” Hoe Su Fern said. “Most young people face real pressures such as getting married, buying a flat and having children. If they don't see room for advancement, they will leave.” However, she pointed out that arts groups are generally aware of this problem and have made salary adjustments in recent years, including the payment of 13th month salary and other benefits.

For young people who want to study or engage in arts management, Hoe Su Fern’s advice is that passion alone is not enough—it may be extinguished. The job also requires professional skills, the ability to collaborate and adapt. “If you want to work in arts management, go and experience how an arts group operates first for a period of time, such as half a year or three months so as to ascertain if that is the life you really want.”

Hoe Su Fern believes that the essence of arts management comes from the accumulation of practical experience, much of which cannot be taught in books or in classrooms. In the future, there will be more demand in the arts management industry, and there will be more arts management graduates, but the supply and demand relationship between the two may not necessarily satisfy each other. A diploma in arts management is not a necessary requirement to become a good manager.

Teaching without dichotomy

The University of the Arts Singapore, which is about to start classes this year, offers a Bachelor of Arts Management Honours programme. Prior to the 2024 intake, this programme at LASALLE College of the Arts was validated by Goldsmiths College in London. Dr Jonathan Gander, Head of the School of Creative Industries at LASALLE, said that whether management as an empirical subject can be taught in the classroom as a major has been a long-standing debate in the academic community. This is because management science as well as the arts

itself are constantly evolving, while professionalisation means the canonisation of knowledge. However, he believes that basic management concepts such as finance and human resources remain unchanged and universally applicable.

Gander shared that the bachelor's degree programme in arts management takes three years. The first year's courses include management concepts such as finance and marketing, while the second year looks more in-depth at the special context of arts management. In the final year, students must conduct independent research and solve problems or propose business model innovations based on real-life cases of local arts management.

Gander said: "I do not educate students to become so-called professional management talents based on the dichotomy of managers or artists. My teaching philosophy is that anyone working in the creative industries must be guided by creative thinking to create arts or solve problems."

When asked whether the arts management industry has "lower salaries" and whether he would prepare students mentally for it, Gander said: "On the contrary, I would ask them to raise their expectations of themselves, dare to dream and not set limits for themselves." He pointed out that the employment prospects of arts management students are actually diverse. In addition to working in cultural institutions, more and more graduates are choosing to start their own businesses. "The rapid development of the internet and digital technology has lowered the threshold for starting a business. This is an era of creative economy."

Leaders should have firm beliefs

Wu Qingli, a senior local arts leader who has served as the art director of the Singapore Arts Festival for 10 years, pointed out that business capabilities at the management level can be learned from practice. After graduating with a major in history, she worked in the then Ministry of Culture and later the National Arts Council. Starting from small projects to eventually leading national music competitions and international art festivals, it was an accumulative process.

However, to become an arts leader, it is more important to have a firm belief and an attitude of embracing trial and error. Wu Qingli said: "Arts work has always been at the forefront of the times and ideas. You must have the courage to try new methods; be curious and dare to ask questions, be open to new artistic developments and trends and care about what is happening in society. One must also have good interpersonal skills, the ability to build friendships, partnerships and effective network resources locally and internationally as well as the determination and be thick-skinned to overcome difficulties."

Wu Qingli often participated in performing arts markets in various places. It was also during her tenure that Singapore hosted for the first time the International Society for the Performing Arts (ISPA) conference and held the first Asian Arts Market. She said: "As an arts leader, my working attitude is to always think about what can be done better, what is lacking locally, what needs to be changed and what difficulties there will be. After thinking it through, start taking action."

At 6pm on February 2 (Friday), LASALLE College of the Arts will invite scholars from the University of Melbourne, Australia, to share the stage with lecturers and graduate representatives of the school's arts management programmes for a roundtable discussion with

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the theme of “Demystifying arts management as a profession”. This event is also free and open to the public. For details, please visit the official website of the college at lasalle.edu.sg.