



DEAKIN UNIVERSITY ARTS AND CULTURAL MANAGEMENT PROGRAM

# GRADUATE EMPLOYABILITY RESEARCH PROJECT REPORT

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The authors express their gratitude to the ACM Course Advisory Board and to the many individuals and organisations who participated in this research.



# EXECUTIVE SUMMARY

The Deakin University Arts and Cultural Management (ACM) Graduate Employability Research aimed to examine future skills required in the arts and cultural sector, and perceived skills gaps of recent graduates entering the employment market. Research was conducted between September – December 2016 and involved the telephone survey of 16 peak association at a state and national level, and online survey contributions from 29 arts organisations.

## Key findings:

- Senior arts managers were seen to need business oriented skills (strategic planning, leadership and team management, communication skills, revenue generation) rather than skills that are more closely aligned with creative practice (working with artists/understanding the creative process);
- There was a disconnect between the issues that participants identified as impacting on the arts sector (workforce diversity, health & wellbeing) and the skills they sought when recruiting staff (judgement, decision making, fundraising and collaboration);
- Skills that are likely to encourage or enable change in the operation of arts organisations (supporting diversity, community outreach, creativity, innovation, entrepreneurship) were not seen as important for the arts sector, or valuable attributes for either entry level staff or senior arts managers;
- The skills that are valued by the arts sector (judgement, decision-making, revenue generation, collaboration) suggest a conservative industry culture in which organisational survival and the status quo are priorities;
- Employers emphasised the importance of practical experience for those who want to embark on arts management careers, and highlighted the need for higher education programs to be closely connected to the arts industry.

# ABOUT THE REPORT

The Deakin University Arts and Cultural Management (ACM) Graduate Employability Research Project aimed to examine future skills required in the arts and cultural sector and perceived skills gaps of recent graduates entering the employment market along with attitudes towards Arts and Cultural Management postgraduate course offerings. As part of the Faculty of Business and Law at Deakin University, with strong industry links supported by an active advisory board with widespread representation, the Arts and Cultural Management Program aims to ensure that graduates are entering the market with the most appropriate skills to meet employers' current needs, but also preparing graduates for ever expanding opportunities in the arts and cultural sector.

The Graduate Research Employability Project was undertaken by a team of researchers from Deakin University over a 16-week period that commenced in September 2016. Peak associations and arts organisations from a variety of disciplines and locations were invited to participate, with the knowledge that any information provided would be anonymous.

The research demonstrates that both peak associations and arts organisations are focussed strongly on survival in a challenging environment. Issues of revenue generation, funding and financial management are top of mind for those in the industry. This is subsequently reflected in the skills that respondents valued, which were largely skewed toward a business orientation.

Peak associations also recognised that there was a disconnect between what those in the arts sector saw as important, such as promoting workforce diversity and supporting the health and wellbeing of those working in the industry, and what capacity they had to achieve desired goals in these areas. Peak associations highlighted the strategic need for attention on issues of diversity, for example, but suggested that when decisions were made on the ground, organisations often took approaches that made the most financial sense in the short term.

# ABOUT THE DATA COLLECTION PROCESS

Data collection was undertaken in three phases. Draft surveys were completed and piloted in September 2016. Feedback documented, discussed within the project team and surveys were finalised.

Phase two occurred between November and December 2016. Phone based surveys were conducted with the 16 peak associations across Australia. Calls ranged between 30 and 60 minutes in length and data was input into the online survey tool by the research assistant. Phase three involved arts organisations, as invited by peak associations and project stakeholders, completing an online questionnaire. Data collection concluded in December 2016. Calculating a response rate for the online survey is difficult given the majority of arts organisations were invited by peak associations without the involvement of the project team. Associations were asked to issue an email request to participate to between 5 and 10 of their member organisations. We know from the data received, however, there was more engagement from Victorian based organisations.

Most questions related to a 1-5 scale, where 1 is least important and 5 is most important. Unless otherwise specified data is presented in the form of weighted averages to highlight the areas rated as most significant. Interview subjects could also supplement their answer with commentary that was captured by the research assistant or leave comments in open fields within the online survey.

# PARTICIPANTS

## Peak Organisations

Sixteen peak associations were surveyed between October and December 2016. Associations represented a range of disciplines, stakeholder groups, locations (nationals versus state) and constituencies. Peak association did not complete the demographic section of the survey, as they were providing responses that represented their sector, not their organisation.

## Arts Organisations

The arts and cultural sector is made up of a diverse group of organisations and practitioners, with varying organisational structures, sizes and goals. As the research aimed to gain insight into graduate skills required by a wide variety of arts and cultural organisations, not limiting the responses to larger public institutions, demographic questions were asked to ensure data represented a broad range of organisational types. What follows is an overview of responding arts organisations.

### a. Purpose of participating organisations:

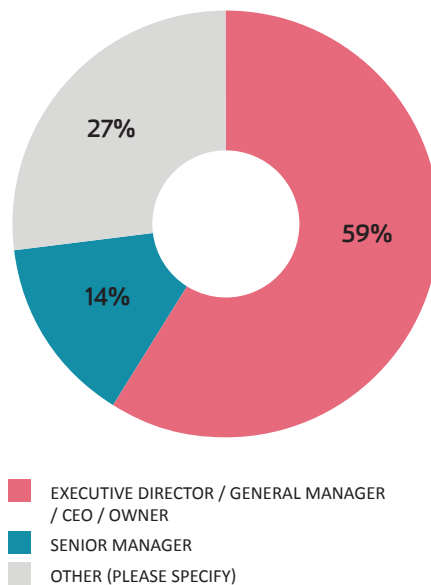
While 38 arts organisations began the survey, only 29 respondents completed all questions. Of these:

- 6 were advocacy or support organisations
- 3 were art spaces
- 2 were primarily training providers
- 2 were community based organisations
- 12 were performing or presenting organisations

There was crossover in responses, some organisations provide space, presentation, advocacy and training. There is increasing fluidity in the services provided by many arts and cultural organisations given the aims of increasing and broadening funding sources and support for the sector.

### b. Organisational role of survey respondents:

Peak associations were asked to invite member arts organisations to participate in the project, approaching the most senior representatives where possible. There was concern that if technical specialists, such as Human Resources or Marketing Managers, responded there could be bias in the data toward particular skillsets. As the surveys were distributed by the peak associations on behalf of the research team, however, there was little control over who undertook the survey. This question shows that 73 per cent of respondents could be categorised as Senior Manager or above with the majority in generalist leadership or management positions.

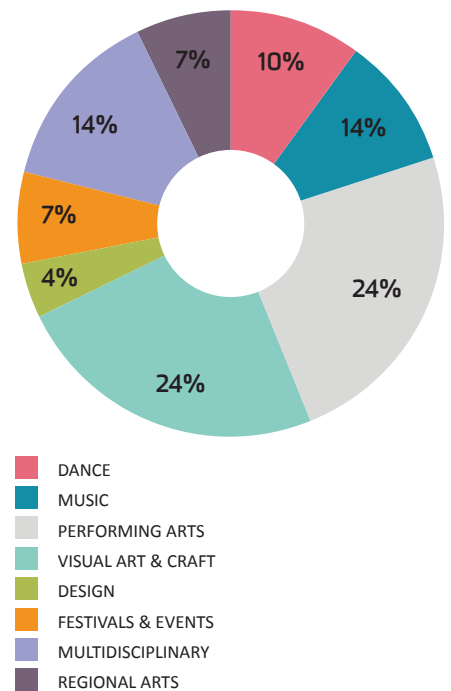


Other included:

- Vice President and publicity liaison
- Curator
- Exhibitions Manager
- Arts & Culture Development Manager
- Management support
- Office coordinator
- Cultural Facilities Coordinator
- Company Manager/Creative Producer

### c. Disciplinary focus of participating organisations:

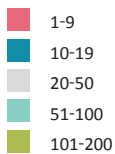
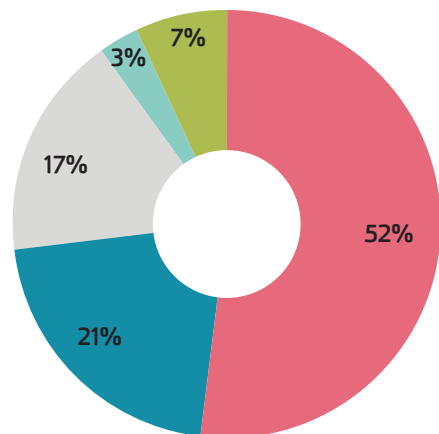
Respondents were largely from the core creative arts with performing arts, dance music, visual arts and craft making up just under 70 per cent of respondents.





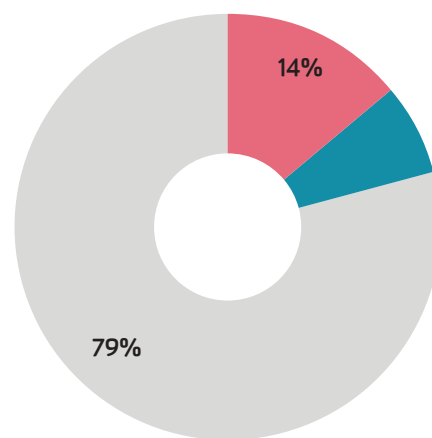
#### d. Number of employees in participating organisations:

The breakdown of organisation by number of employees is fairly representative of the sector. The Creative Industries Innovation Centre<sup>1</sup> reported there were approximately 123,000 creative businesses in Australia in 2011, 98 percent of which employed less than 20 staff. Larger organisations may have more breadth of experience in the recruitment and management of arts and cultural management graduates, but graduates are also increasingly likely to join smaller organisations or to start their own businesses.



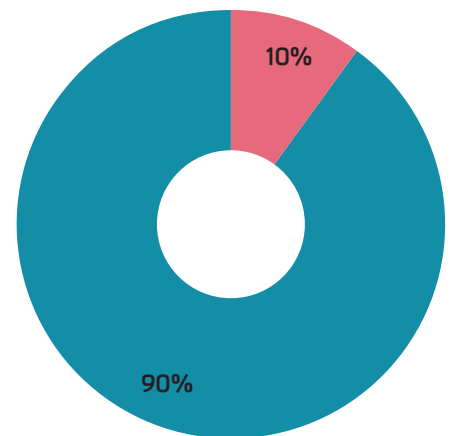
#### e. Location of participating organisations:

Despite sourcing respondents through a variety of state and national peak associations, the majority of survey participants were based in Victoria.



#### f. Focus of community support in participating organisations:

Regional Arts Australia recognise that arts and cultural workers in regional locations have access to resources and work in ways that may differ from their metropolitan counterparts<sup>2</sup>. The research aimed to be inclusive of both metropolitan and regional organisations, recognising that the skills required of arts management graduates in regional locations may not be the same as those working in major centres. It was challenging, however, to gain responses from regional organisations, with the majority of perspectives on regional issues coming through the interviews with peak associations representing regional constituencies.



1 SGS Economics and Planning. (2013). *Valuing Australia's Creative Industries*. Creative Industries Innovation Centre, Sydney  
 2 Regional Arts Australia. (2015). *Regional Arts Impact Australia: That's a Fact!* Retrieved from <http://regionalarts.com.au/publications>:

# RESPONDENTS' ATTITUDES TOWARDS SKILLS AND EDUCATION

This section documents arts organisation and peak association attitudes towards their current employment environment and the subsequent skill needs of graduates entering the market. It is broken into two areas; the skills required of arts management graduates to build successful careers in the Australian arts and cultural sector and industry perceptions of arts management education.

## The arts sector environment and skills required for success

This section explores the arts and cultural environment in which arts organisations and peak associates operate. Respondents then were asked to consider the skills that would contribute to graduate success.

### a. What are the key sector challenges in relation to employment and managing staff that your organisation faces.

Figure 1, below, documents the most important industry issues impacting employment and staff management. According to all participants, those associated with revenue and costs were of most concern. The increasing challenges faced by arts organisations, particularly given changes to federal funding over the past 18-months, have reaffirmed the importance of diverse revenue streams. Wages and salary costs, though recognising that the arts industry does not necessarily pay staff at high levels, are of significant concern for the sector as they make up the bulk of organisational costs.

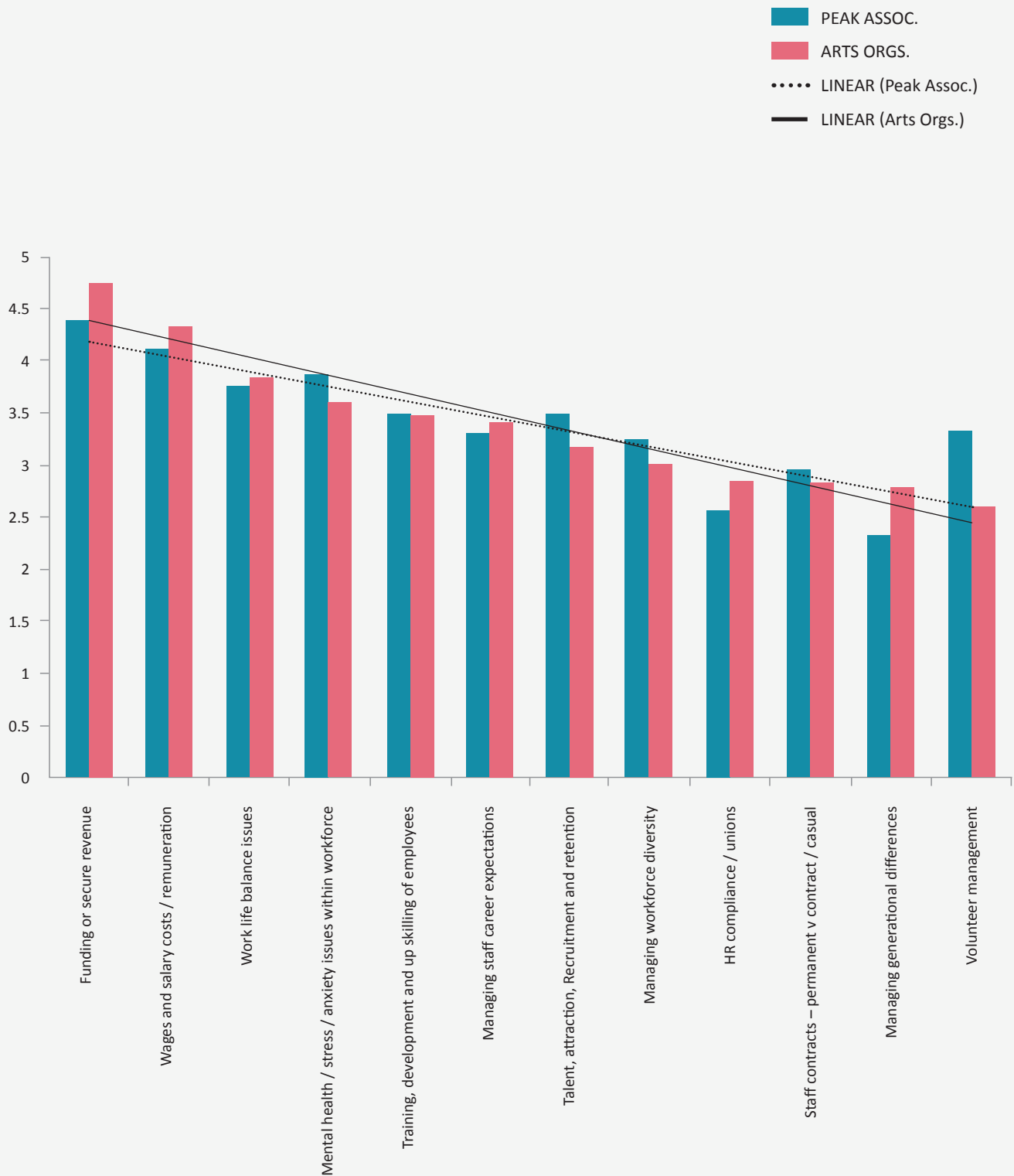
Health and well-being issues made up the second most important grouping. The *Working in the Australian Entertainment Industry Report*<sup>3</sup> launched in October 2016, was top of mind for many interviewees. There was recognition that supporting positive health and well-being for those working in the arts and cultural sector was an increasingly important challenge. Peak associations suggested there has been a longer-term focus on the physical aspects of health and wellbeing in the performing arts sector, given the nature of working in the industry. Service organisations, however, were seen as being less historically focussed on the issue. There is also increasing awareness around the issues of work-life balance, linking to emotional and psychological wellbeing.

Issues generally associated with human resources functions, such as training and recruitment and selection of staff, were considered important, but associations recognised that a) many arts organisations did not struggle to hire arts managers given the demand in the market for opportunities and the supply of qualified graduates and b) that human resources capacity within organisations was often not highly developed.

The issue of diversity, which was recognised by most interview participants as workforce diversity, particularly relating to race, gender and sexuality, highlighted the difference between what associations suggested was 'attitude versus practice.' Interviewees suggested that diversity was a priority for arts organisations in theory, but when operational decisions were made within organisations issues of speed, cost and existing relationships often took precedence.

There were no recognised issues associated with different workforce generations (Gen Y, X etc.) with all associations suggesting it was not an important issue for the arts. Associations also suggested lack of diversity of arts and cultural management graduates contributed to the lack of diverse representation of employees within organisations. In general, the organisational capacity to offer training, flexible work practices, focus on health and wellbeing and increase diversity of staff was often reduced given the focus on organisational survival.

3 van den Eynde, J., Fisher, A., & Sonn, C. (2016). *Working in the Australian Entertainment Industry: Final Report*. Retrieved from <https://www.entertainmentassist.org.au/our-research/>



**FIGURE 1: KEY SECTOR CHALLENGES IN RELATION TO EMPLOYMENT AND MANAGING STAFF (N= 16 PEAKS, 29 ORGS)**



## b. What are the future skills and competencies required by arts managers ensure sustainability and growth:

Future skills and competencies required by art managers is represented in Figure 2. There was a tendency for participants to select all competencies as being important, thus there is little statistical difference in the results. However, judgement and decision-making topped the list for peak associations and revenue generation and collaboration were the most important for organisations. There was strong focus on the more business orientated skills; communication skills, strategic planning and leadership and team management. Unsurprisingly for peak associations advocacy rated highly, but despite the focus on revenue generation in the previous question, revenue generation as a skill was only rated in the middle of the list.

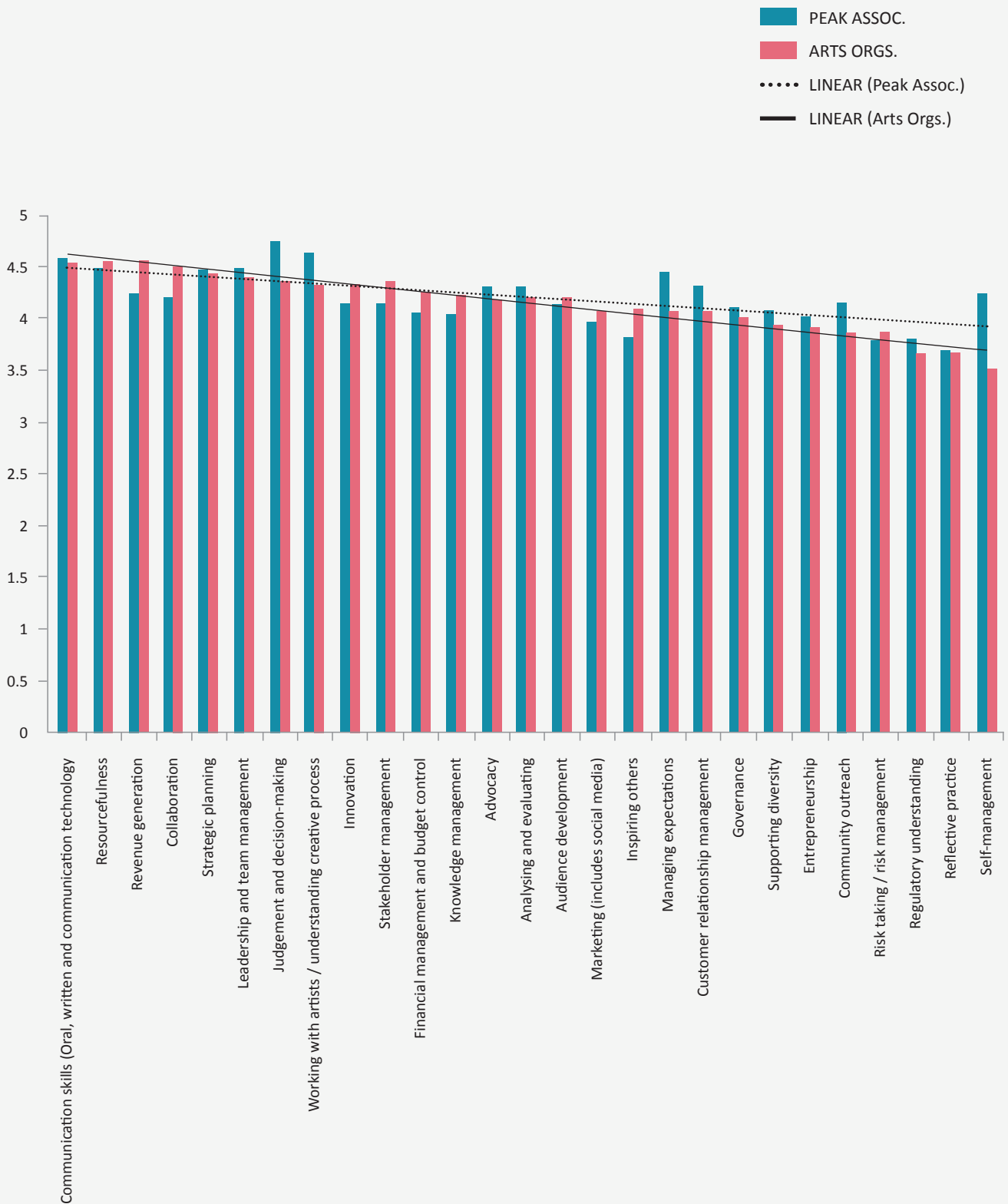
When prompted as to any competencies that were missing from this list, two responses in particular were given; flexibility and understanding the philanthropic environment. The latter was strongly weighted toward those who support largely not-for-profit organisations. Other competencies that associations considered important included:

- Adaptability and understanding change processes,
- Legal issues frameworks, including governance structures,
- Conflict resolution,
- IT systems knowledge
- Networking and relationship building.

Arts organisations, while generally in alignment with the associations, saw skills such as revenue generation, stakeholder management, knowledge management and financial management as being more important, in comparison to the associations. However, they rated careers skills such as self-management and community outreach less important.

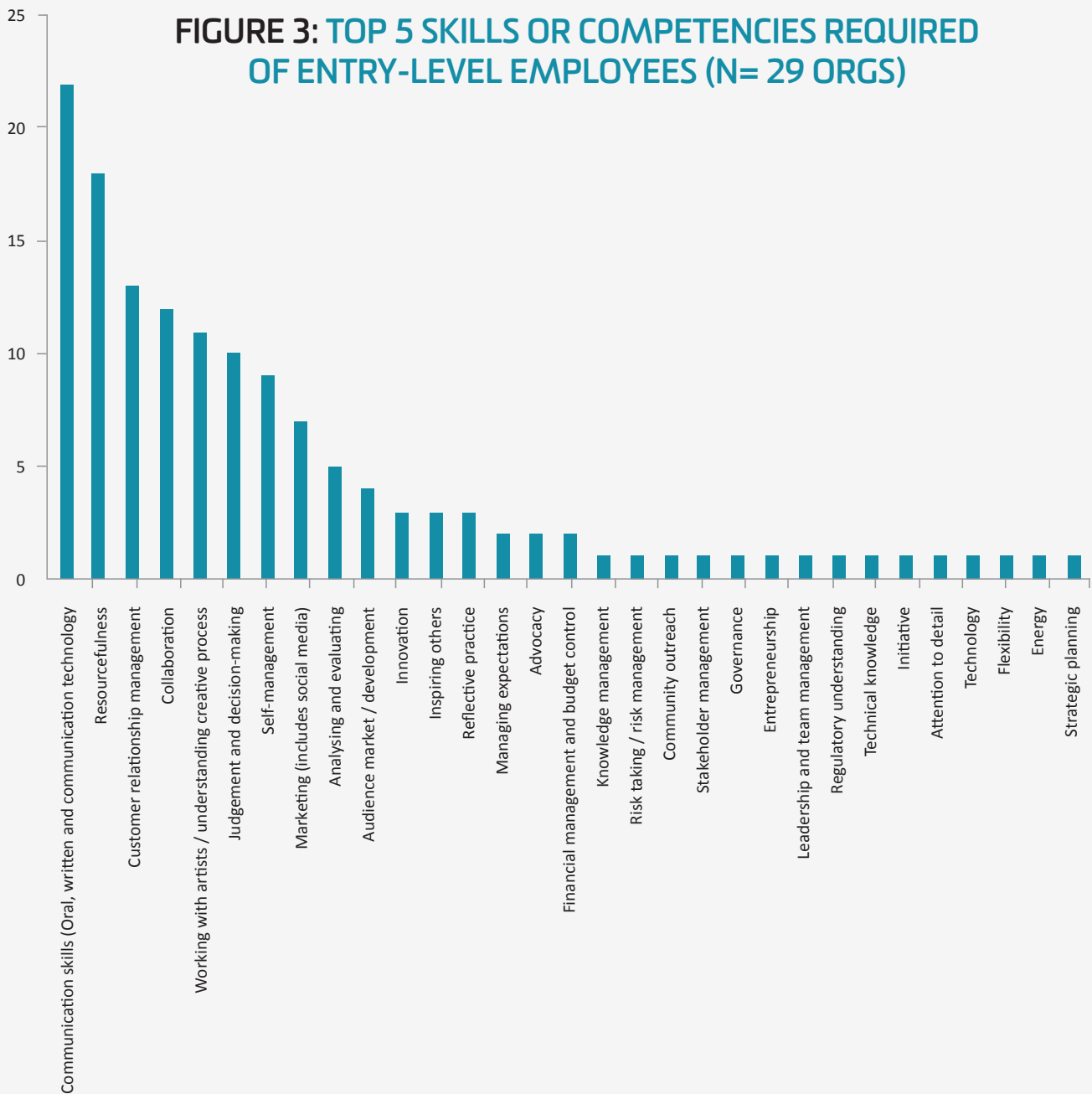
Other skills seen as important, but not included in this list were:

- Grant writing
- Knowledge of non-profits
- Arts sector knowledge
- Fundraising
- Managing change
- Digital skills and technology
- Basic office skills/report writing.



**FIGURE 2: FUTURE SKILLS AND COMPETENCIES REQUIRED BY ARTS MANAGERS(N= 16 PEAKS, 29 ORGS)**

**FIGURE 3: TOP 5 SKILLS OR COMPETENCIES REQUIRED OF ENTRY-LEVEL EMPLOYEES (N= 29 ORGS)**



**c. What are the top 5 skills or competencies required of entry-level employees (arts orgs only):**

Arts organisations were asked an additional question where they were required to prioritise the skills for both entry level and managerial skills. In these questions respondents were asked to write in the top five skills required by each employment group.

Data documented in Figures 3 and 4 represent the number of times a skill was voted in the Top 5 by a participant organisation. Skills with no ratings are removed from the list.

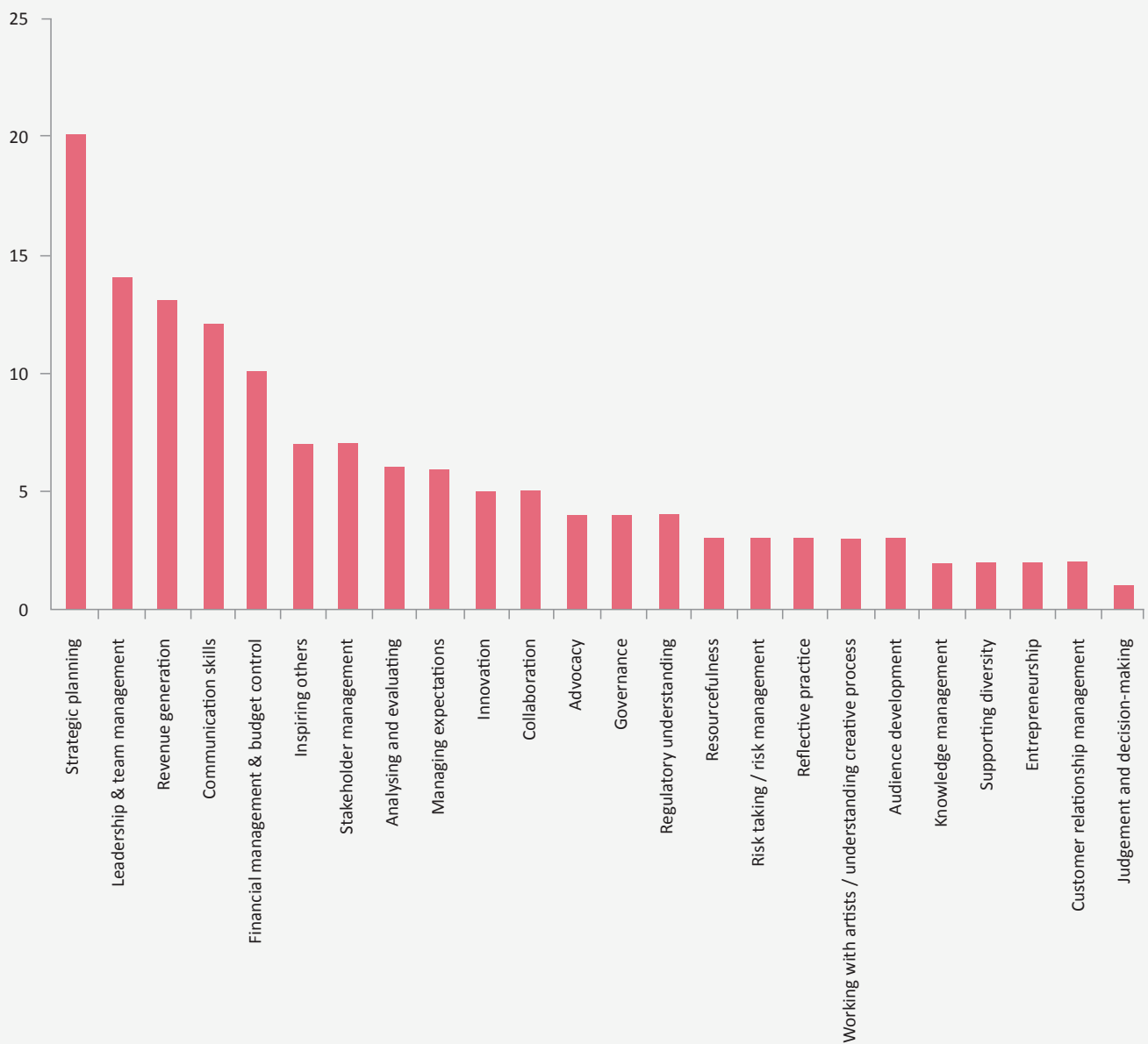
Arts organisations named the following skills in the Top 5 most frequently:

- Communication skills
- Resourcefulness
- Customer relationship skills
- Collaboration
- Working with artists/Understanding the creative process.

More ‘managerial’ skills such as strategic planning, leadership, stakeholder management, knowledge management, governance and regulatory understanding received lower number of votes, with **diversity and revenue generation receiving no votes for entry level employees.** Clearly there is a disconnect between the importance of revenue generation for organisation as a whole, versus the skills seen as important in entry-level employees. This suggests revenue generation is seen a purely a managerial priority.



**FIGURE 4: TOP 5 SKILLS OR COMPETENCIES REQUIRED OF MANAGERIAL EMPLOYEES(N= 29 ORGS)**



**d. What are the top 5 skills or competencies required of managerial employees (arts orgs only):**

There was a broader spread of valued skills in the managerial list, with fewer getting 1 vote. Skills voted in the Top 5 for managerial employees most frequently were:

- Strategic Planning
- Leadership and team management
- Communication skills
- Revenue generation

Those receiving the lowest votes included community outreach, self-management and marketing (which was viewed as a specialist skills as opposed to a general managerial requirement). Judgement and decision making, resourcefulness, knowledge management, risk taking/risk management, reflective practice, supporting diversity, market/audience development and entrepreneurship all received less than 3 or under.

If we compare the weighted average of skills necessary for the industry growth, as shown in Figure 1, and the top 5 skills required by managers and entry level employees, Figures 3 and 4, we can compare the priorities of the groups:

Most important skills for industry*	Most important skills for entry level employees **	Most important skills for Managerial employees **
Resourcefulness	Communication skills	Strategic planning
Collaboration	Resourcefulness	Leadership and team management
Communication skills	Collaboration	Revenue generation
Revenue generation	Customer relationship management	Communication skills
Strategic planning	Working with artists/understanding the creative process	Financial management and budget control

\* Weighted average

\*\* Open list, not ranked

The only skill that features on all lists is **communication skills**. Even though resourcefulness and collaboration rate high as per industry needs, they are not seen as important managerial skills.

Significant absences from the lists, given current arts and creative industries policies, are:

- Supporting diversity
- Community outreach
- Creativity
- Innovation
- Entrepreneurship

### Attitudes toward ACM programs and further education

In addition to questions regarding the skill required of arts management graduates, the research aimed to understand employer perceptions of arts management education. The following questions ask how relevant arts management qualification are to arts organisations when employing staff. It firstly considers the relative importance of postgraduate versus undergraduate qualifications and, secondly, asked respondents to reflect on arts management qualification relative to other qualification and practical experience.

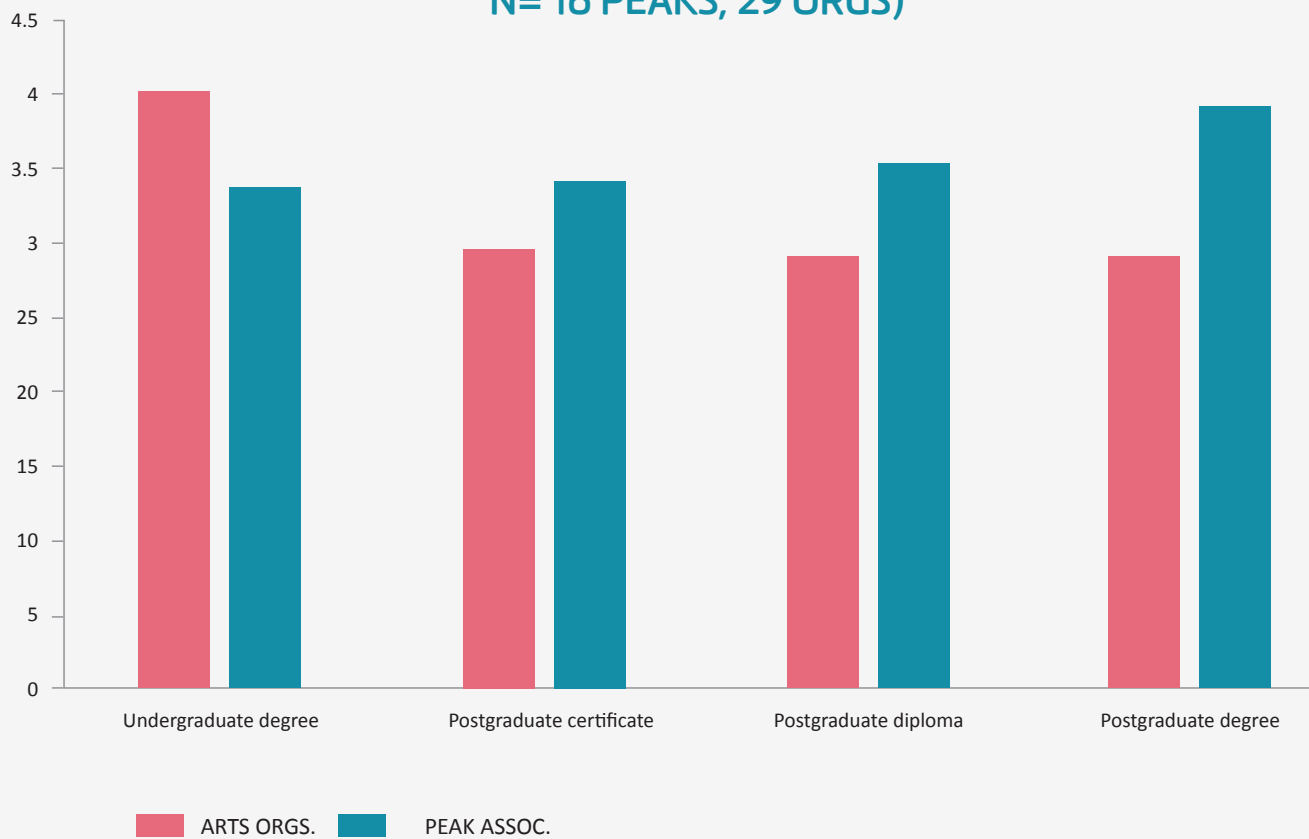
### e. How important are the following for working within the arts and cultural industry:

Peak associations overwhelmingly saw postgraduate arts management qualifications, as shown below in Figure 5, as being most relevant to the sector. Many noted that qualifications were used as a screening tool given the high number of applicants for roles in the sector. Arts organisations rated the importance of arts and cultural management qualifications quite differently. While they saw undergraduate qualification as important to gain a foothold in the sector, they saw postgraduate qualifications as less important to success.

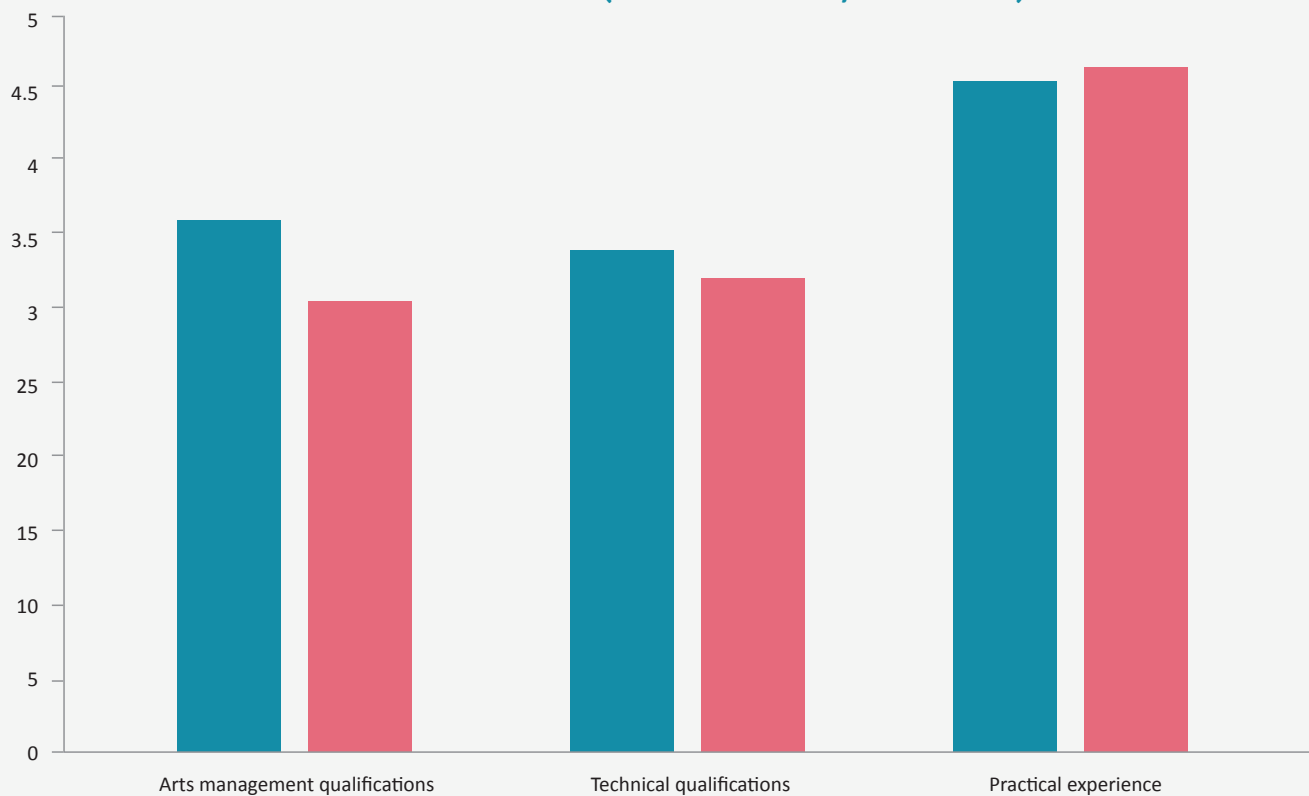
In terms of practical experience and other qualifications, shown in Figure 6, peak associations saw practical experience as the most important factor in securing a role and being successful within an arts management position. Ideally, however, an arts manager has some experience before undertaking postgraduate qualifications, and then builds on both practical and theoretical knowledge.

Arts organisations also saw practical experience as being crucial for success in the arts sector, however they also saw technical experience as being more important than arts management qualifications.

**FIGURE 5: RELATIVE IMPORTANCE OF ACM QUALIFICATIONS  
N= 16 PEAKS, 29 ORGS)**



**FIGURE 6: RELATIVE IMPORTANCE OF QUALIFICATIONS AND EXPERIENCE (N= 16 PEAKS, 29 ORGS)**





## f. What perceived barriers to accessing or participating in arts management courses do you think are the most significant:

The cost of tertiary study from both a financial and time perspective was seen as the most important barrier to entry by the associations and organisations as shown in Figure 7. In general, however, arts organisations rated most barriers lower than associations.

Arts organisations felt the financial burden on potential student, particularly in a low paying industry, was the largest concern and was driving away students who do not have alternate means of support:

*The reality of study while earning an income in the sector is debilitating for many who do not have external support (parents, partner, sponsorship) <sup>4</sup>.*

Others felt that ACM programs were geared towards those with little or no experience in the sector:

*Many of the topics within the study are not relevant to arts workers who have been in the industry for a number of years <sup>5</sup>.*

Discussing the barriers with peak associations in interviews, they largely felt organisations were not supporting their staff in gaining tertiary arts management qualifications, as there was an expectation that candidates would come 'pre-qualified'.

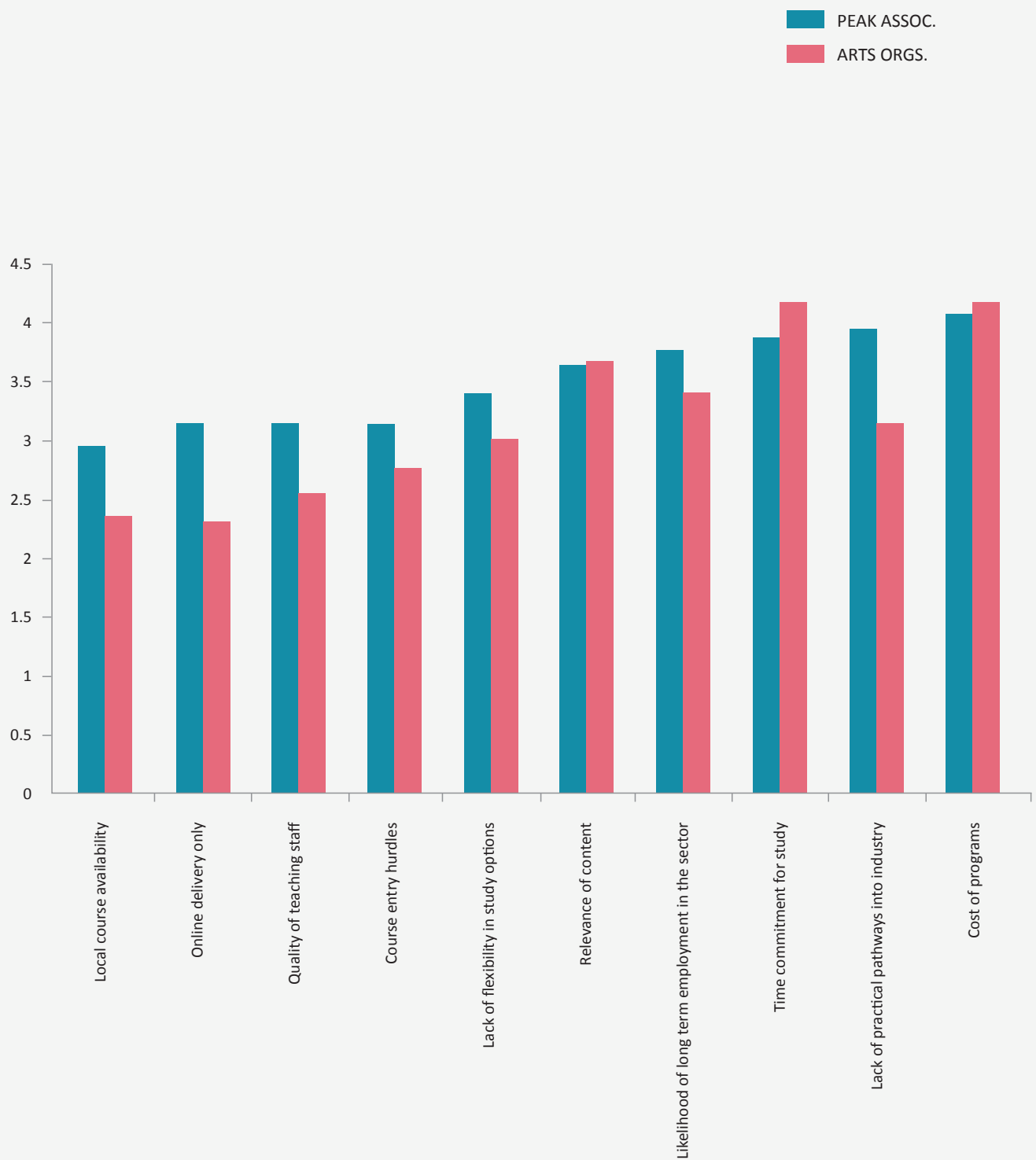
Industry factors are also important when weighing up entry into an arts management program, those with practical pathways into the sector via internships or placement were considered more valuable.

Also of high importance was likelihood of long term employment in the sector, given the sector challenges and the perceived marketability of creative and arts management graduates in the labour market, many associations noted that those who may consider studying arts management were weighing up their long-term employment prospects, and subsequent remuneration, with other industry sectors. There was an expressed concern about loss of long-term talent for the sector.

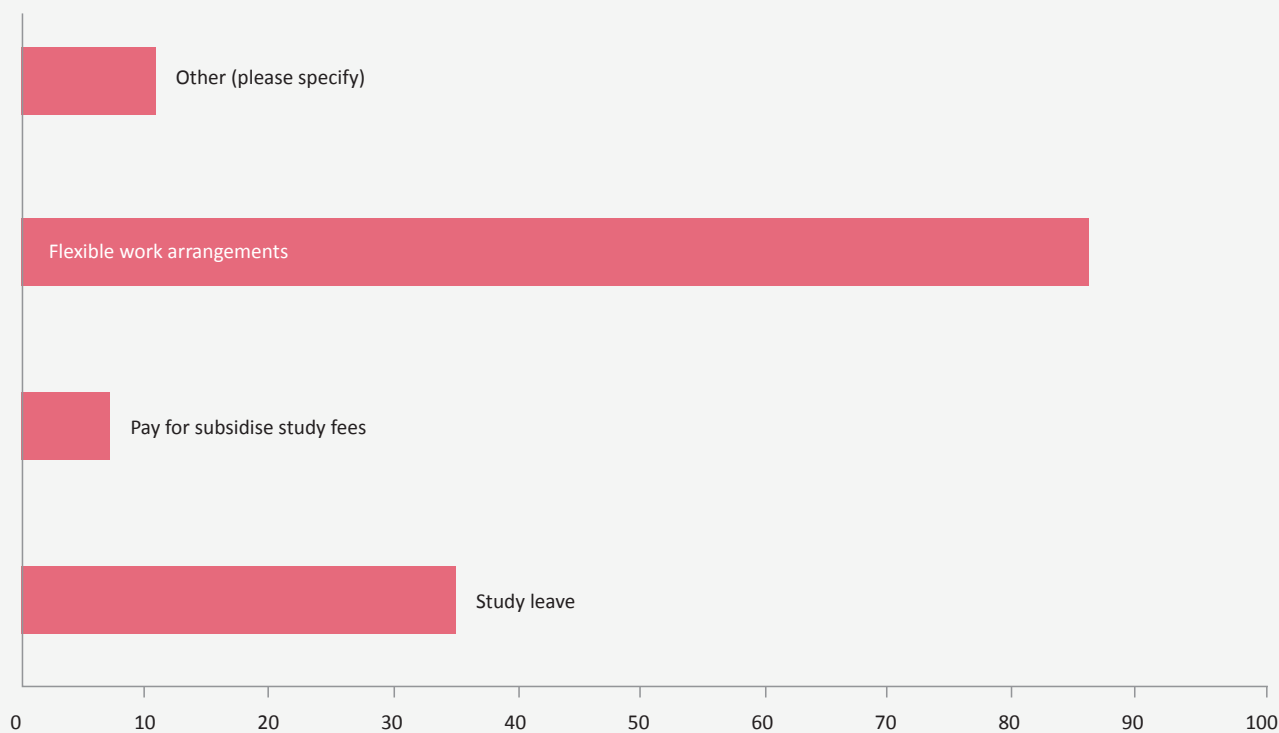
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<sup>4</sup> Arts organisation respondent 16/12/2016

<sup>5</sup> Arts organisation respondent 16/12/2016



**FIGURE 7: BARRIERS TO UNDERTAKING ACM EDUCATION (N= 16 PEAKS, 29 ORGS)**



**FIGURE 8: STUDY SUPPORT PROVIDED BY PARTICIPATING ORGANISATIONS (N= 29 ORGS)**

**g. What support does your organisation offer employees to undertake formal study in arts management (arts orgs only):**

The responses document in Figure 8 above represent a percentage of respondent organisations that offer a particular study support option. Those that selected other suggested they offered study support for education broader than arts and cultural management or that they offered no support because it was, “*Not relevant as staff are highly qualified*”<sup>6</sup>.

The reality for many arts organisations, however, is that there is an inability to provide financial support for staff to undertake further qualification because of lack of financial resources, as indicated in previous sections of the report.

<sup>6</sup> Arts organisation respondent 14/12/2016

## h. Further comments prompted by the survey

Peak associations highlighted the diversity of the sector, particularly in light of the expansion of the sector into a creative industries model, and suggested this impacted the role, content and importance of arts and cultural management courses. There is an increasing fracturing of need in terms of contextual understanding and capability requirements, and many suggested courses devolve into differing streams of content. This also highlighted the importance of language used within the course, that could be summed up as; the arts and cultural management versus creative or cultural industries debate.

There was discussion also around the relative importance of business competencies versus arts specific skills. Most peak associations saw that there was increased corporatisation of the sector and that there was a need for business skills within arts management graduates.

One association suggested there was a “general level of disenchantment”<sup>7</sup> with tertiary education and arts management as it failed to align to the practical realities of the industries. Experience was given much more weighting in hiring decision than any qualification. Attitudes toward tertiary education and graduate skills were influenced, according to some peak associations, by the reduction in TAFE funding that has occurred since 2012 and the cuts to student loan eligibility for a variety of creative courses<sup>8</sup>. There was concern that there may be a drop in quality in educational standards based on the lack of resources and course availability in the sector.

Overwhelmingly the most important recommendation made by **peak associations was the focus on creating stronger links between arts and cultural management programs and the industries in which they support.**

Arts organisations also included a number of final comments. Like the peak associations there were strong feelings about the level of connectedness between educational programs and the sector. The necessity of practical experience, either built into the courses earlier in the programs or gained prior to entry, was seen as something that was lacking.

Some key feedback from arts organisations included:

We have recently had an intern, and it left us feeling concerned about the quality of learning that is taking place at this level of education. Holding a Masters in this and related fields, therefore, doesn't signify to me that a person will necessarily have any form of expertise or applicable skills that are desirable for an employer. The intern displayed little understanding of the sector, in either a theoretical or practical sense, and their verbal and aural communication was lacking. I would suggest that any primarily theoretical course, to be genuinely beneficial to students in regards to future employability, must demand a proactive engagement with the sector, in addition to an engagement with theory, in the form of visiting a diversity of institutions, exhibitions and events throughout; of undertaking internships in the early rather latter stages of the course; and encouraging part-time work in the sector from the outset. Ultimately, the majority of skills that the Deakin course aims to develop - from strategic planning to collaboration - are fostered in a meaningful and nuanced sense, I believe, through direct and invested engagement with specific projects<sup>9</sup>.

People not in the arts think it is a glamorous industry. It isn't. You write documents and ponder over budgets. You deal with crap legacy from years of places being poorly managed. You empty the bins. And mop the floor. For crap money. You need to thrive on the challenge of working out how to turn a pile of shit into gold. You need to love this sector and all the broken fragile souls in it. You need to know how to listen. And problem solve. And be flexible and adaptive. You need to know how to write to a whole range of people. You need to know how to negotiate. The courses feel a bit tick-box and, in my experience, are making assumptions that people have some basic skills that continuously astound me that they don't<sup>10</sup>.

Postgrad degrees are only of value after around 5 years of arts industry experience, not immediately following an undergrad degree. There needs to be an understanding of the practical context of the courses studied<sup>11</sup>.

7 Peak association phone interview 31/10/2017

8 Watts, R. (2016). Student loans cut to creative courses. Retrieved from ArtsHub website: <http://www.artshub.com.au/education/news-article/news/arts-education/richard-watts/student-loans-cut-to-creative-courses-252367>

9 Arts organisation respondent 8/12/2016

10 Arts organisation respondent 20/11/16

11 Arts organisation respondent 22/11/2016

# CONCLUSIONS

The Graduate Employability Research Report is a reflection of the current environment that cultural organisations and arts managers operate in. Respondents to the survey strongly emphasised the challenging political and economic times faced by those in the sector in recent years, which clearly influenced their attitudes towards required graduate skills and arts and cultural management education. It is important to consider, however, if there is a time when those working in the arts were not focussed on survival.

Respondents saw commercially orientated skills, such as revenue generation and financial management, as being crucial to build a successful career. Arts managers of all experience levels were seen to require communication skills, resourcefulness and a skillset that would not be out of place in sectors such as finance or government, reflecting the increased corporatisation of the sector. Certain skills were conspicuous in their absence, respondents valuing creatively orientated skills such as entrepreneurship, community outreach and innovation less than their more financially or business orientated counterparts. This suggests a disconnect between creative industries policy rhetoric, which aims to demonstrate the value the arts and culture sector brings to the broader economy in terms of enhancing creativity, and the skills valued on the ground by hiring organisations.

Another substantial theme of the report was the recognition of the importance of issues such as health and wellbeing for employees and workforce diversity, but the potential inability to make substantial change in these areas due to the focus on financial stability and organisational survival. This is reflected by the failure of respondents to see supporting diversity as a highly important skill for arts managers. This may also be impacted by the relative

lack of emphasis toward human resources issues, with issues such as recruitment, training and career expectation management not recognised as key issues facing the sector.

Finally, attitudes towards arts and cultural management education suggest that the industry strongly values practical skills, which leads to an emphasis on closer ties between industry and education. There are questions around the cost and time commitment required to undertake postgraduate arts management education when the sector is relatively low paying. Overall there is opportunity for educational providers to demonstrate the value that arts and cultural management course offerings bring to the sector.

The Graduate Employability Research Project tells us not only what skills and education are valued by those in the arts and cultural sector at the current time, but highlights the potential challenges the sector may face if future hiring practices neglect issues of creativity, innovation and workforce diversity.



# MASTER OF BUSINESS (ARTS AND CULTURAL MANAGEMENT)

The Master of Business (Arts and Cultural Management) provides arts leaders and managers with a tailored business education emphasising management, marketing and finance skills. These skillsets are vital for the success of arts and cultural organisations as they face the challenges of organisational sustainability, enhancing cultural vitality and building relationships with their audiences.

Study within the course combines both the theory and practice of arts and cultural management, through a combination of reading, research and practical assignments. Students gain exposure to the work of cutting edge practitioners and thinkers, and integrate their work and learning.

## Course overview

The course is led by staff with extensive practical experience in management and leadership in the arts and cultural sectors. This course teaches the theory and practice of arts and cultural management, through a combination of reading, research and practical assignments. As a student you will have the opportunity to engage with a range of industry representatives, gain exposure to the work of cutting edge practitioners and

thinkers, and integrate your work and learning. The course is structured within a business education framework and enhanced through a series of industry specific projects. Through practical experience in leadership, graduates are encouraged to drive innovation in their field.

## Course structure

**Course code:** M785

**Offered at:** Cloud

**Duration:** 1-2 years full-time or part-time equivalent

The Master of Business (Arts and Cultural Management) requires completion of 16 credit points comprising 10 credit points of core units and 6 credit points of elective units.

## Skills and knowledge acquired

As a graduate of the Master of Business (Arts and Cultural Management), you will have unique skills sets enabling you to stand out in a highly competitive arts and cultural sector. You will have the opportunity to incorporate arts management theory and practice from a range of cultural and international contexts in order to contribute to engagement with the profession. Further, you will be able to assess a

broad range of specialised management approaches and their application to arts organisations, while contributing to new discipline knowledge and extending current arts management practice.

## Career opportunities

This program prepares graduates for leadership roles across the range of cultural organisations, including: festivals, mega-events, community events, facilities, publishing houses, music venues, performing arts, visual arts, film and video, radio and television, cultural heritage and museums, and communications technology organisations.

Opportunities also exist within the private leisure, arts management and marketing companies in the following roles:

- Communication officer
- Event coordinator
- Functions coordinator
- Producer
- Client relationship officer
- Venue manager
- Project officer
- Travel coordinator



### Hilary Glow

Associate Professor  
Discipline Leader, Arts and Cultural Management Program

Hilary Glow's research has consistently balanced the interests of the public, the arts and cultural sector, and the academic disciplines around cultural policy, arts management and audience development. With research grants funding from Arts Centre Melbourne and Asia TOPA, DFAT, VicHealth, Creative Victoria, Melbourne Fringe Festival and local government entities, she has produced scholarly articles, policy advice, consultancy reports, and public and academic presentations, as well as providing advice and guidance for policy outcomes.



### Anne Kershaw

Lecturer in Arts and Cultural Management  
Course Director, Arts and Cultural Management Program

Anne Kershaw is a lecturer in Deakin University's Arts and Cultural Management program. She has written a range of arts strategies and arts policies, initiated and managed a number of arts projects, planned and managed arts and cultural facilities, and undertaken a range of community cultural development initiatives within both local and state government. Her arts management experience has involved work with a range of different art forms.



### Dr Amanda Coles

Lecturer in Arts and Cultural Management  
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Amanda Coles is a lecturer in the Master of Arts and Cultural Management in the Faculty of Business and Law program at Deakin University. Amanda's research and scholarly publication record examines workforces, labour markets, collective representation, public policy, gender and inequality in the arts and cultural industries. She is a Co-Researcher with the Interuniversity Research Centre on Globalization and Work (CRIMT) in Canada, and an Affiliate Researcher with the Centre for People, Organisation and Work (CPOW) at RMIT University in Australia.

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