



CHAPTER 2

LITERATURE REVIEW

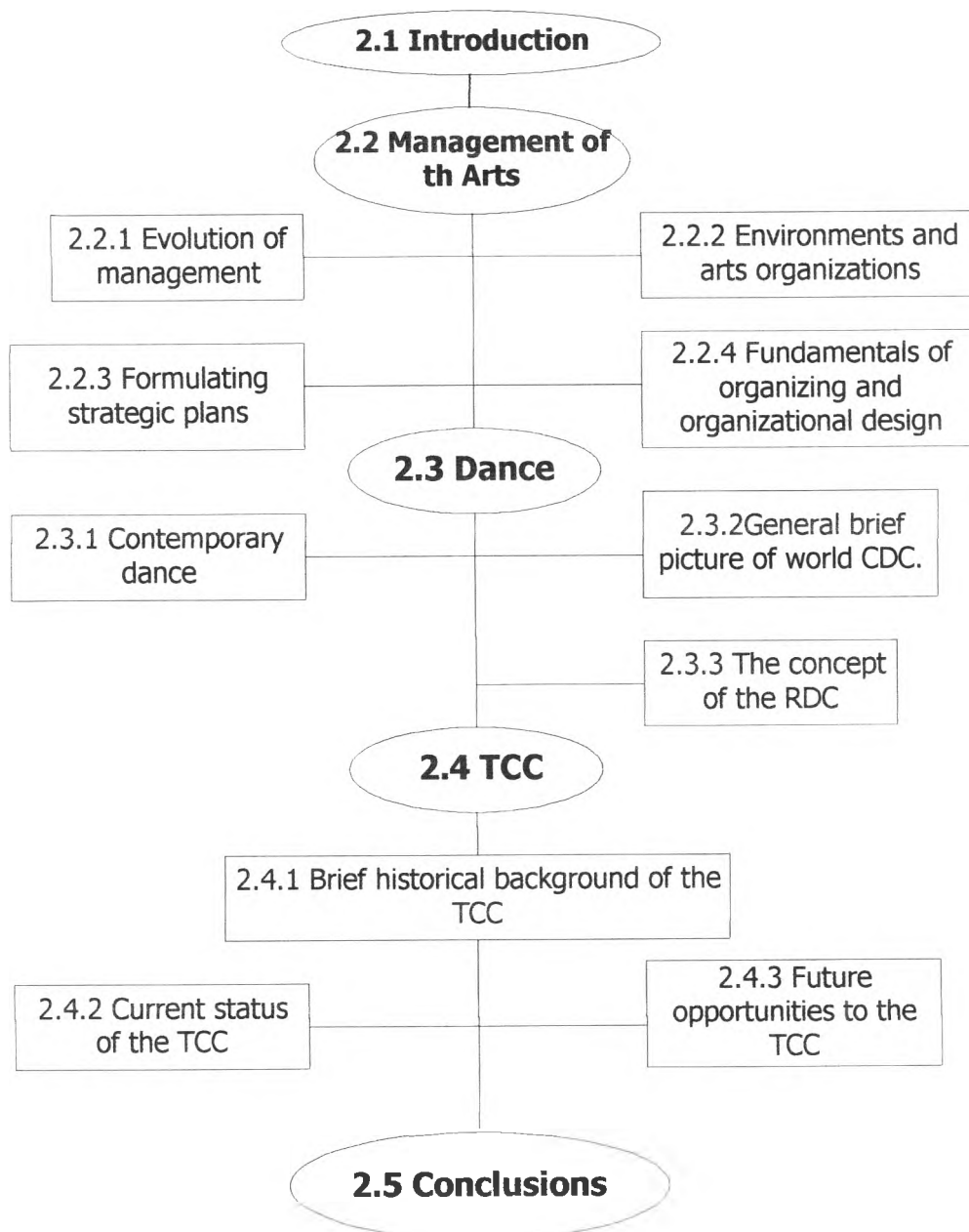
2.1 Introduction

In this chapter the literature related to management in the arts, dance in the field of contemporary dance, and Thailand Cultural Centre are examined. The chapter begins by reviewing management of the arts, in particular the evolution of management, environments and organizations, operations strategy, fundamentals of organizing and organizational design. Then it investigates the concept of contemporary dance, general brief picture of world contemporary dance company (CDC), concept of resident contemporary dance company (RCDC), The brief historical background of the TCC and a current status of the TCC. (see the organization of the chapter shown in Figure 2.1)

2.2 Management of the arts

The process of achieving the organization's goals and objectives requires that the manager actively engage in the process of *organizing*, which has been defined as "dividing work into manageable components." Typical examples of organizing in the arts include a director working with a stage manager to develop a rehearsal schedule for a production and a box office manager designing a staff schedule to cover the upcoming performances.(Byrnes,1999: 5) The follow subsections describe (1) Evaluation of Management, (2) Environments and organizations, (3) Strategic management, (4) Fundamental of organizing and organization design.

Figure 2.1: Organization of Chapter 2



2.2.1 Evolution of management

Management is an integral part of all social systems, from a family to a multinational corporation. Whether the objective is gathering food or taking over another corporation, managers are required to coordinate the interactions of people carrying out designated tasks. (Byrnes,1999: 49) Organizations are rapidly changing; the nature of work itself is changing; the global economy is driven by innovation and technology; even the concept of success, personal and organizational, is evolving. (Schermerhorn and Chappell, 2000: 1)

Preindustrial societies developed laws, rules, myths, and rituals to control and direct people. The Renaissance and the Reformation created many new dynamics in the Western world. The opening of trade, the expansion of city centers, the rise of the middle class, and the major changes in political and social philosophy led to the formation of more sophisticated concepts of managing. (Byrnes ,1999: 49)

The Industrial revolution produced fundamental changes in the nature of work and production, and it transformed Western societies. The mechanization of work in factories created the need for managers to supervise the activities of the factory workers. (Byrnes,1999: 49)

Marketing as a science developed in parallel with improved material well-being in the industrialized world and as a result of the development of trade. (Colbert, 2000: 8) Byrnes, also mention that Frederick Taylor (one founder of modern management,1856-1915) was the first to document techniques for improving work output and streamlining antiquated manufacturing techniques. Scientific research was quickly adopted by the business world. Computer models and simulations now are used regularly to improve productivity and output in factories.

Mixture of the two approaches in planning make sense for most organizations. Byrnes described: Top – down planning simply is a process where the upper level management set the broad objectives and then the middle–and lower–level management work out the detailed plans with in a limited structure. Bottom–up planning begin with lower and middle management setting the objectives; upper management responds with final planning documents that reflect the input. (Byrnes,1999. :79)

Other major management practices focussed on organizational design and optimal ways to structure the operation. The basic principles expressed by Henri Fayol and others about such things as chain of command, lines of authority, and rules and policies in business were thought to be applicable to any organization. (Byrnes,1999. :49)

Another branch of management theory falls under the heading of human relations management, The premise underlying this research is that people want socially satisfying work situations. The Hawthome studies verified that work output increases if employees are given more control over their jobs. Mary Parker Follett's integrative unity, Abraham Maslow's hierarchy of needs, and Douglas Mc Gregor's Theory X and Theory Y articulated many of the complex needs and interrelationships people bring to the workplace. (Byrnes,1999:49,50)

In 1960, McCarthy recognized the elements of the marketing mix into the four Ps we all know: product, price, place, and promotion. (Colbert,2000: 10)

Two conditions must be met if managers are to present the link between company knowledge and company success in a credible light. First, the terms 'knowledge', 'information' and 'learning' must be part of management vocabulary. Second, knowledge management must be effectively presented as a source of growth and profit, and not just as trimming, or as a 'nice-to-have'. Admittedly, pronouncements such as 'We want to be a learning organization!' or 'We believe that knowledge is central to value creation and success!' will not in themselves solve any problems. (Probst, Raub, Romhardt, 2000:46)

According to Kotler, the concept of societal marketing "holds that the organization's task is to determine the needs, wants, and interests of target markets and to deliver the desired satisfactions more effectively and efficiently than competitor in way that preserves or enhances the consumer's and society's well-being." (Colbert, 2000: 11)

Bymes, state that: Contemporary management practices are based on integration models. One model assumes, that organizations are open systems affected by external environments in the process of transforming inputs into outputs. The other

model, the contingency approach, assumes that there is no one best way to operate an organization; managers therefore must be flexible and find the best match between the resources available and the problems to be solved. (Byrnes ,1999:114)

In 1967, for the first time, the question of marketing cultural enterprise was raised by an academic.....All of these organizations are now realizing that they had to compete for both consumer's attention and their own share of national resources. (Colbert, 2000: 11)

In the last 20 years, management experts have found that organizations behave in ways that the theories cannot always explain.....That organizations are social systems, and these social systems are based on shared values, beliefs, myths, rituals, language, and behavioral patterns of the employees. All these factors are carried on from year to year over the life of the organization. A manager may find comfort in the structure, policies and procedures of the company, but in reality, these things are not necessarily why people choose to work in the organization. (Byrnes,1999:114)

2.2.2 Environments and organizations

All organizations in an open system interact with changing environments that shape the transformation and output of the product. The economic, political and legal, cultural and social, demographic, technological, and educational environments interact to form a complex set of conditions that influence how well an organization will be able to meet its objectives. The evaluation of the six environments is a function of information gathered from audiences, other arts groups, board and staff members, the media, professional meetings and associations, and consultants. Managers must assume that the environments are constantly changing and therefore develop a process for continually evaluating input. (Byrnes,1999: 70)

Organizations are open systems that interacted with their environments in the continual process of transformation resource inputs into product outputs in the form of finished goods and/or services. The external environment is a source of both resources and customer feedback, and can have a significant impact on operations and

outcomes. Feedback from the environment tells an organization how well it is meeting the needs of customer and society at large. (Schermerhorn and Chappell, 2000: 3)

Environmental scanning – scanning the internal and external environment of the firm to ensure that its management is fully aware of its strengths and weakness and the opportunities and threats it faces (SWOT analysis).

(Armstrong,2001: 18)

A vision and mission statement for knowledge contains analogous statements about the significance of knowledge and how it should be treated in general. (Probst, Raub, Romhardt, 2000: 48)

The cultural and social environment is a combination of the values and beliefs of the society, as communicated through the family, the educational system, religion, and increasingly, the broadcast media. The changing family profile, increased racial diversification, expanding career and work choices for women, and gender role differences in U.S. society are creating a different profile of the potential audience member. (Byrnes,1999: 70)

2.2.3 Formulating strategic plans

Strategy defines where the organization wants to go to fulfil its purpose and achieve its mission. It provides the framework for guiding choices which determine the organization's nature and direction. These choices relate to the organization's products or services, markets, key capabilities, growth, return on capital and allocation of resources. (Armstrong, 2001:15)

Nevertheless, as general aims, they (Strategic plans) provide a normative direction. Without a direction of this kind, knowledge management is less likely to be implemented successfully at strategic and operational levels. (Probst, Raub, Romhardt, 2000: 46)

The operations strategy of an organization consists of all the long-term decisions, policies and plans made for operations management. It shows the overall direction of operations and gives the context for lower-level decisions.

A strategy is therefore a declaration of intent; it defines what the organization wants to become in the longer term. The overall aim of strategy at corporate level will be to match or fit the organization to its environment in the most advantageous way possible. Strategies form the basis for strategic management and the formulation of strategic plans. (Armstrong, 2001: 15)

It is an important first step in the planning process. Byrnes described: A plan is a statement of means to accomplish results. The entire process of planning should clearly state the organizations objectives and help determine what should be done to achieve those objectives. Short-range plans (under one year), intermediate-range plans (one to four years), and long-range plans (five to ten years) are used to reach the stated objectives. (Byrnes, 1999: 92).

The following Armstrong's formulating strategic plans can be the guideline for strategic management plans.

A systematic approach to formulizing strategic plans consists of the following steps:

1. *Define the organization's mission* - its overall purpose.
2. Set *objectives* - definitions of what the organization must achieve to fulfil its mission.
3. *Conduct environmental scans*-internal appraisals of the strengths and weaknesses of the organization and external appraisals of the opportunities and threats which face it (a SWOT analysis).
4. *Analyze existing strategies* - determining their relevance in the light of the environmental scan. This may include gap analysis to establish the extent to which environmental factors might lead to gaps between what is being achieved and what could be achieved if changes in existing strategies were made. In a corporation with a number of distinct businesses, an analysis of this portfolio of businesses can take place to establish strategies for the future of each business. (see chapter 3)

5. *Define strategic issues* in the light of the environmental scan, the gap analysis and, where appropriate, the portfolio analysis. This may include such questions as the following:

- How are we going to maintain growth in a declining market for our most profitable product?
- In the face of aggressive competition, how are we going to maintain our competitive advantage and market leadership?
- What action are we going to take as a result of the portfolio analysis of our strategic business units?
- To what extent do we need to diversify into new products and markets and in which directions should we go?
- What proportion of our resources should be allocated to research and development?
- What are we going to do about our aging machine tools?
- What can we do about our overheads?
- How are we going to finance our projected growth?
- How are we going to ensure that we have the skilled workforce we need in the future?

6. Develop new or revised strategies and amend objectives in the light of the analysis of strategic issues.

7. Decide on the critical success factors related to the achievement of objectives and the implementation of strategy.

8. Prepare operational, resource and project plans designed to achieve the strategies and meet the critical success factor criteria.

9. Implement the plans.

10. Monitor results against the plans and feed back information which can be used to modify strategies and plans. (Armstrong, 2001:18-19)

In the arts organizations, a mission statement is created to define its reason. All the question that help to set up a mission statement of the organization. The Effective Nonprofit Executive Handbook, an excellent resource book published by the

Public Management Institute of San Francisco provides a checklist to help arts managers organize their thoughts about the mission statement. They suggest that arts groups ask these nine questions:

1. Why do we exist as an organization?
2. What "business" are we in?
3. What is our most important product or service?
4. Who are our clients, volunteers, audiences and donors?
5. Why do they come to us?
6. How have we changed in the past five years?
7. What are our organization's unique strengths and major weaknesses?
8. What philosophical issues are most important to us?
9. What would be lost if we ceased to exist?

(Byrnes, 1999: 83-84)

Byrnes pointed: A further technique in the planning process is to undertake what often is referred to as a SWOT (strengths, weakness, opportunities, and threats) analysis.

Strategic planning is a systematic, analytical approach which reviews the business as a whole in relation to its environment with the object of:

- developing an integrated, coordinated and consistent view of the route the company wishes to follow; and
- facilitating the adaptation of the organization to environmental change.
- The aim of strategic planning is to create a viable link between the organization's objectives and resources and its environmental opportunities.

(Armstrong, 2001: 16)

An arts organization, like any business, must work within changing environments. The term environment is used throughout this text to denote external forces that interact with organizations. We examine six environments: economic, political and legal, cultural and social, demographic, technological, and educational. We assess the impact of each of these environments on arts organizations and, we study how arts organizations interact with these environments based on the information

received from six major sources-audiences, other arts groups, board and staff members, the media, professional meetings and associations, and consultants. (Byrnes,1999: 52)

The key concepts used in strategic management are as follows:

- Distinctive competence - working out what the organization is best at, and what its special or unique capabilities are.
- Focus - identifying and concentrating on the key strategic issues.
- Sustainable competitive advantage- as formulated by Michael Porter this concept states that to achieve competitive advantage firms should create value for their customers, select markets where they can excel and present a moving target to their competitors by continually improving their position. Three of the most important factors are innovation, quality and cost reduction.
- The value chain - this concept, was also formulated by Michael Porter.

(Armstrong, 2001: 16,17)

In marketing processes, marketing research provides answers to the following typical questions put by manufacturers, distributors, wholesalers or retailers:

How many people buy my product?

How much do they buy?

Who are my competitors?

How strong are they?

Are we/they gaining or losing?

What sort of people buy our/their products?

How responsive is my/their brand to promotion?

Has my product any particular strengths or weaknesses in different regions or outlets or for different socio-economic groups?

This information is used to formulate plans and measure performance. (Armstrong, 2001: 37)

The marketing management, the Key marketing elements associated with the concept of marketing mix are:

Target marketing – the process of aiming marketing efforts to meet more precisely the needs and wants of customers.

Segmentation – the breakdown of customers into segments that will respond to more precisely targeted marketing mixes.

Positioning – distinguishing a brand from its competitors so that it becomes the preferred brand in defined market segments.

(Armstrong, 2001: 37)

The very first thing is to create a timeline of tasks to ensure that the concert gets the best possible exposure and the most people to come. You need to begin your marketing campaign at least three to four months prior to the event. (Schlaich & Dupont, 1998: 143)

A full-blown marketing campaign includes a budget for both advertising and publicity. The difference between them is sometimes confusing but, in fact, it is very simple: you pay to buy advertising space; publicity is free. (Schlaich & Dupont, 1998:143)

New dance companies and student groups seldom, if ever, have an advertising budget. Happily, a well-thought-out marketing campaign can still be successful without one. (Schlaich & Dupont, 1998:143)

2.2.4 Fundamentals of organizing and organizational design

Byrnes stated the definition of an organization as a collection of people in a division of labor working together to achieve a common purpose (Byrnes.1999: 98) and set up an Organization structure. The structure of an organization consists of positions and units between which there are relationships involving the exercise of authority and exchange of information. The structure must be appropriate to the organizational purpose and to the situation in which it exists. (Armstrong,2001: 25).The

term organizing-was defined as "a process of dividing work into manageable components and coordinating results to serve a specific purpose." (Byrnes,1999: 98.)

Organization management is the process of developing and operating organizations to ensure that they function effectively (Armstrong,2001: 23).An arts manager's specific purpose is to help an organization and its artists fulfill their mission and attain the articulated goal and objectives (Byrne,1999:xv). General management plans, organizes, directs and controls a number of interrelated operations and supporting services in order to achieve defined objectives (Armstrong,2001:11).

Byrnes pointed the four Benefits of Organizing, no matter what project or production you plan to undertake, four benefits can be derived from organizing:

1. Making clear who is supposed to do what,
2. Establishing who is in charge of whom,
3. Defining the channels of communication,
4. Applying the resources to defined objectives.

(Byrnes,1999: 98.)

The basic approach to organization design is to:

- define what the organization exists to do - its purpose and objectives;
- analyse and identify the activities or tasks required to do it;
- allocate related activities to individual job-holders;
- group related activities carried out by job-holders logically into organizational units;
- provide for the management and coordination of the activities at each level of responsibility; and
- establish reporting and communicating relationships.

(Armstrong,2001:26).

There are 3 basic group related activities in touring dance organization that can be adapted for RCDC at TCC.

Board of Trustees: The board of trustees is responsible for all fiscal and policy decisions affecting the company, and needs to be an integral part of decisionmaking throughout this process. The trustees not only must agree on such matters as funding any deficit created by a tour, but they also must help to determine whether touring, from a broad perspective, is in the best interests of the company and to assess how it will affect the company's activities in its home city.

Artistic Staff: The artistic staff is concerned primarily with how touring affects the artistic product (i.e., does the company have specific work it wants to tour, how long will it take to prepare, is there time for rehearsal in terms of other things the company is doing, etc.). If a company decides to tour, then the artistic personnel proposes what work to present and helps to decide how the repertory or production(s) might be modified to be either more cost-efficient or more easily tourable. The administrative staff and board must also be thoroughly acquainted, from the very start of the tour planning process, with the artistic staff's concept of the possibilities for, and limitations on, the activities the company will be able to provide on tour.

Administrative Staff: The administrative staff concentrates initially on the costs of the proposed tour, the resources necessary to succeed, and the ramifications on other company activities. If the company decides to tour, management must construct a budget for touring the chosen artistic product, and propose where the company will tour and by what method of transportation. Management must also assess the product's salability and the financial and logistical impact of its technical demands because, ultimately, it is responsible for booking and administering the tour properly. (Shagan,1996: 14,16)

2.3 Dance and dance companies

Dance is one of the oldest arts, which developed in prehistoric times as a natural expression of feeling and action. Though dance forms vary tremendously throughout the world, a surprisingly large number of gestures are common to virtually all people. Today Dance can be divided into two basic kinds: that which is designed as a social activity, mainly for the benefit of dancer themselves, and that devised as a form of

entertainment. Dance exists today because of their adaptability, which allows them to change in response to changing artistic tastes, social, political, economic pressures and continue to benefit society. (Steeh, 1982: 8)

2.3.1 Contemporary dance

Contemporary dance is a much newer art form which does' t mean a certain style, just mean a ranging of dance that' s supposed to create to fit in the aim of developing the creative ability and cultural awareness of the nation. Contemporary dance has a flexible quality: Nowadays, both Ballet (a more tradition dance) and Contemporary Dance are served as entertainment that can adapt to benefit in every society and communities around the world. (Long, Richard, A. Dance Writer and Atticus Haygood Professor, emeritus Emory University, Atlanta, USA.)

While ballet was a European art form successfully transplanted, modern dance was essentially invented in the United States by pioneers such as Isadora Duncan, Ruth St. Denis and Ted Shawn, Doris Humphrey, and Martha Graham. Yet despite these now famous few, it cannot be said that modern dance was more than a very small enterprise with a very devoted following before World War II. After the war, however, modern dance also took part in the dance explosion. (Heilbrun and Gray, 2001:34.) Modern dance began in America early in the twentieth century when the precursors of the artists we know today began their own rebellions against both the formality and artifice of ballet and the banality of popular show dancing of the period. (Steeh, 1987: 203.)

In fact Thai dance in the past had contemporary processes of changing and adapting, H.H. Prince Dhanivat Kromamün Bidyalabh Bridhyakorn remarked, dramatics in our country were doubtless inspired by foreign ideals such as the Indian, the Indonesian and the Cambodian. With the lapse of centuries we have evolved our own ideals till they seem far apart from the original sources of inspiration. (Dhanit Yupho, 1963: Back cover)

2.3.2 Contemporary dance companies in the world

At present, many dance companies perform CD as part of their repertoires. Examples of important CDCs are given below. The program of the "Creative Dance Group" covers a wide range of subjects and offers a variety of entertainment which proves interesting not only to the lover of the dance, but to the general public as well. They dance modern, character and folk dances including some of the American Negro of another generation' labour rhythms, spirituals, and genuine African dances, the last giving something of the tribal life and customs of the native Africans and the great abandon with which they dance.

(Long, 1990: 56)

The Royal Ballet-UK. is a resident ballet company at the Royal Opera House, aspired to be at the heart of nation's artistic and cultural Life. Its mission is concerned with the quality, knowledge, conservation, creation for the art works as well as encouraging the artists honour. The strategic aims of the organization are as follows:

- To present opera and ballet of high quality at the highest possible standard of performance;
- To offer a wide range of repertory, including new and lesser-known works as well as the established classics;
- To encourage and promote creativity in composition, production, choreography and design;
- To promote and provide performance opportunities for the development of British orchestral musicians, singers and dancers.

(From Royal Opera House Covent Garden 1993/94 Guide)

Laban Centre. London.UK. is named after Rudolf Laban, the Hungarian dance thinker, dancer, choreographer and teacher who was the founding figure of central European modern dance. The centre has its mission, "Our mission is to provide a vibrant centre of excellence for lifelong learning in dance and dance related activity, serving the

community at a local, national and international level”.

(<http://www.laban.co.uk/about/mission.php3>)

Its mission is concentrated on learning, and creating art work for community in different levels. The dance company is concerned with the linking of the nation and international artists, like Long, Fisher and Miettinen always mentioned about the relationship of RCDC and worldwide.

Laban centre has also established Transitions Dance Company, a resident dance company at Laban centre, to be the UK's foremost professional training company for contemporary dancers. It is the result of a visionary policy which brings together outstanding international choreographers and talented young dancers from around the world. (<http://www.laban.co.uk/transitions/history.php3>).

Alwin Ailey American Dance Theatre-USA. In the field famed for its individualism and rejection of the past, Alvin Ailey's company portrays larger social issues and preserves the modern-dance heritage. Ailey founded his troupe in 1958 to express the black cultural tradition. Ailey's own “Cavarna Magica” (1986) is the latest in a line of crowd pressers that began with his signature work, “Revelations,” a rousing series of dances set to spirituals of a gospel church. Ailey's troupe also is known for reviving the works of Katherine Dunham, the black modern dance pioneer. (Espie. 1988. P.39)

Eurythmy-Stuttgart was found by Rudolf Steiner in 1924. The original concept was for training centre for eurythmy, with could also act as a focal point to meet and encourage a free exchange among all the arts. The Eurithmeum is also the home of the Else Klink Ensemble, a stage company which has been giving public performances for over 50 years and which began to tour on a larger scale in the 1970's. The Else Klink Ensemble is the only eurythmy performing ensemble of its size in Germany and is the most widely traveled. However, their travels outside of Europe is all too influent. (waldorfthai@hotmail.com. 23/11/2001)

Ballet Philippines- The international multi-award winning resident dance company of the Cultural Centre of the Philippines, is the country's Flagship company in ballet and contemporary dance. The company's own contribution to the development and evolution of world dance is its formulation and introduction of the Filipino neo-ethnic style which garners major prizes in international dance festivals and competitions. Presented together with cutting-edge original works created by renowned foreign choreographers, the company presents an image that captures what the Philippines is today-unique and distinctly Filipino, steeped in the knowledge of the past, yet very much modern, forward-looking, and global in orientation.

(<http://www.ballet.com.ph/profile.htm.5/9/2544>)

The Company of Performing Artists(CPA)-Thailand. The theme for its performances will centre on social environmental and humanitarian issues, all vividly expressed through a fusion of ancient and contemporary dance forms including ballet, contemporary dance and Thai classical dance. Drawing on Thai and Oriental mythology for its inspiration, the CPA seeks to create striking and innovative new productions. This cultural blending attempts to make the CPA's performances assessible to both Thai and international audiences. (The company of performing artists' material)

Patravadi Theatre- Bangkok, Thailand. is blending Thai classical, folk techniques and international elements to create new works, as it is described, Patravadi Theatre produces plays in Thai based on poems from the country's own rich literary heritage. Performances meld Thai classical and folk techniques together with international elements to create an entirely new type of contemporary Thai theatre. The handful of other theatres in Bangkok, meanwhile, generally showcase works translated from foreign languages or highly stylized versions of traditional Thai dances and songs. (Patravadi Theatre's material)

The National Dance Theatre Company (NDTC) A Jamaican contemporary dance company that survived for more than 30 year run by Rex Nettleford and all

volunteer dancers on their commitment for nation.

From Long, 2002 article on the National Dance Theatre Company (NDTC)

The problem for the new dance company in 1962 was really, what was national to mean? Was it to be merely the signature of the company, or something more? For Nettleford, there was no doubt that the company should be representative, illustrative, and emblematic of a developing Jamaican identity; that the relationship between the company and the polity should be an organic one. The model of Louise Bennett, protagonist of Jamaican folklore, offered itself as a point of departure, but as Nettleford remarked: "The folklore of Jamaica abounds not so much in movement as in songs and stories. Jamaican creators have therefore plunged adventurously into the creative and the abstract." (*Roots and Rhythms*, p. 32)

Folklore and folklife were to provide a portion of the subject matter of the dance repertory, but the explorations were to reach beyond Jamaica to other themes and to styles of movement such as that codified from Haitian dance by Katherine Dunham and Lavinia Williams, and to the vocabularies of American modern dance in which a number of Company dancers had been trained.

2.3.3 The Concept of a resident dance company (RDC)

Residency is where the company comes to stay in a given place for a while. Many dance companies form residencies when they have their own studio somewhere and they go some place to perform certain number of performances. Sometimes it is a very short one; sometimes it is slightly longer. That are different forms of a resident company. Residency implies a visit, but residence means where they live.

A residency can best be thought of as a stay in one community for more than a single performance. Activities other than performance are often an important part of a residency. At times a group of presenters within the same community or in adjacent areas share a residency. (Shagan, 1996: 14.)

Long-Term residency: A long-term residency is a stay of one or more weeks at one location. Long-term residencies usually involve a considerable amount of performance and nonperformance activities. (Shagan, 1996:14.)

Long also described in his interview, “a *resident dance company as the host.*” In general, ballet company residences are connected with the theatre or an institution. For example resident means you live there. Residence is where you live. The Royal Ballet is a Resident Ballet Company at The Royal Opera House at Covent Garden, or The New York City Ballet is resident at the Lincoln Centre. In one theatre, it is possible to have 2-3 performing arts companies.

A centre can have more than one Resident company. Rod Fisher: Lecturer and Director of Intelligence on Culture, UK, remarked in his interview, “*the Royal Opera House can have an Opera company, a ballet company and a symphony orchestra. This is pretty much a pattern of opera and ballet companies, and the centre can also have more than one dance company: a Classical Dance company, a contemporary dance company CDC, is an example*”.

An example of a CDC is the London Contemporary Dance Theatre. It had a school and a small experimental theatre known as “The Place Theatre” to display experimental pieces and the company performs in a bigger theatre comprised of a larger number of seats, as Robertson & Hutera (1990) mentioned, Now in its third decade, the London Contemporary Dance Theatre..... This was officially designated the Contemporary Dance Trust in 1966, when Howard also established the London Contemporary Dance School, the only European institution authorized to teach the Graham method.

In The USA, there are not very many resident companies which are established at institutions except for the ballet companies. However, there are a few companies which are resident at various schools such as Florida State University, which house ‘The Urban Bush Company’ which has been established at the school. It is an all women company and it uses men for music and so on.

In Thailand, the national Thai classical dance company is a parallel example of the dance company that is based at the National Theatre. Jukka Miettinen: Art and Cultural Writer and Lecturer, Finland pointed out, “*in Bangkok, there is The National Classical Thai Dance Company and there is no reason why Thailand cannot have another resident company. Two people can live in the same house*”.

The resident dance company is the company at home and will invite guests to perform. Rod Fisher: Lecturer and Director of Intelligence on Culture, UK, explained,

“For example in France, there are many resident dance companies. There is so much going on in many smaller towns as well as in Paris which gives opportunity for choreographers to have their own companies. In Germany for example, they turn factories into dance stages, for RCDC’s and organize full time dance companies. They invite guests to perform with the dancers. It turn out to be a very important form of art”.

Miettinen, Jukka: Art and Cultural Writer and Lecturer, Finland, arts festival’s artistic director, lecturer and writer of Classical Dance and Theatre in South- East Asia, in his interview mentioned that:

“The Resident Dance Company means a permanent group which gives opportunities to the resident choreographer to work and create this group in the sense that it’s his own group. That he learns to know the dancers and find it’s own style. In this way, resident can be half a year or one year. But I think in this case it could give a long period for the main choreographer because it takes a long time to shape the ensemble that it’s not only dancers but the ensemble that has to be able to work in one style”.

The resident dance company means that the group invites or whatever body that invites the choreographer and gives him or her a completely free hand to do with the group whatever he likes to do for a certain period. In France, for example, the period was for 3 years. But you can have short term residencies in which to invite foreign choreographers to work half a year to make one product for the longer choreograph may be three months.

The good thing about a resident company, according to Fraser, Sieglinde: dancer and a member of the Else Klink Ensemble at the Eurythmeum in Stuttgart, Germany, is:

“To give a long enough period, the choreographers and the dancers start to learn and find their own expression that is not only the best way for the dancer to learn but also to build up a versatile quality. You can learn different styles not only to imitate the choreographer quickly but it is equally important for both the dancer and choreographer to really find the way to work”.

Leber, Michael. Artistic Director of Else Klink Ensemble, the only eurythmy performing ensemble of its size in Germany, added in his interview at Bangkok Playhouse, Bangkok,

“There are so many ways to work as a choreographer. That is very educational for the dancers that they also learn the way of thinking, finding concepts of the body movements and several of these are not just only imitating. This is extremely important because if they have their own way of thinking they will easily find their own style and later on they can become the choreographer”. From these examples cited above it may be concluded that RCDC has 4 main functions: (1) Performing its repertoires, (2) Teaching dance classes, (3) Outreach projects, (4) Touring to other domestic and international venues.

2.4 Thailand Cultural Centre (TCC)

According to TCC information, TCC is one of the integral divisions of the Office of the National Cultural Commission of Thailand. It was established in 1993 to perform the functions of facilitating and co-ordinating cultural and artistic events, at national, regional and international levels, in line with the national policy formulated by the National Culture Commission. TCC is a national organization for arts and culture. The inauguration of the Thailand Cultural Center is an important aspect of cultural development which has to be undertaken together with economic and social developments.

Activities fall into three main categories: those which are organized by the Thailand Cultural Center, those which are presented jointly with others, and those which are presented by others using the Center as venue. Its principle functions are:

- To serve as a place to provide learning opportunity to general public. Various training courses, lectures, seminars, etc., will be provided for the benefit of attaining cultural knowledge and experience, and their enhancement.
- To serve as a place for cultural and recreational activities. Theatrical performances, concerts, exhibitions of arts and crafts, etc., will be presented. Various sectors of the general public will be encouraged to participate in creative recreational activities at all levels. Traditional, modern and international performances will be presented.
- To serve as a place to provide cultural information. Publications, audio-visual materials, cultural information displays and a counseling service will become available to the general public.

Modern facilities for conferences, meetings, and for cultural exchanges at the local, national, regional and international levels are available at the Thailand Cultural Center. The Thailand Cultural Centre complex consists of one large auditorium, one smaller, two exhibition halls of different sizes of which the larger one contain 5-6 meeting rooms and a library and a restaurant. The TCC is located on Ratchadapisek Road, Huay Kwang, Bangkok.

2.4.1 General background of the TCC

After its inauguration on 11 March 1987, the Centre has fully functioned under The supervision of the Krom Silapakon, Ministry of Education. At present it comes under the Bureau of National Culture of Thailand.

There are three groups of buildings in the compound of the Cultural Centre of Thailand. The main auditorium has 2,000 seats. It is fully equipped with modern electronic equipment, an automated system and sound reflector panels for the concert shell, a computerized modular stage lighting system with pre-programming microprocessor control, simultaneous interpretation equipment for the transmission of four languages to 400 seats and 100 wireless receivers, and projection equipment with wide screens for 16-mm and 35-mm film. Within the main building there are rehearsal rooms, training rooms, a semi-circular rehearsal room for orchestra, seven dressing

rooms of various sizes, a greenroom, a modern cafeteria, offices, and ticketing and sales counters. The dimensions of the main proscenium stage including the apron is 19.5 metres in width, 11 metres in height, 23.5 metres deep (main stage, 16 m; apron stage, 7.5 m). There are three motorized elevators: one for the orchestra pit and two for the main stage.

The second building is a small auditorium with 500 seats, seven dressing rooms, and a roll-back stand in two stages for 140 or 240 seats. The hall is also fully equipped with electronically controlled lighting, computerized sound systems and automated stage equipment. There is an adjoining 1,000-seat outdoor amphitheatre in the rear for open-air performances. A Japanese-style pavilion set in a Japanese garden is situated in front of the hall.

Finally, there are the administration buildings: a library, conference halls, Exhibition halls, classrooms, language laboratories, a creative education centre for children, meeting and lecture rooms, offices, and a videotape library. Attached to this group are a Thai pavilion and an arts and crafts centre.

(Mattani Mojdara Rutnin, 1996: 226-227)

2.4.2 Current status of the TCC

TCC responsibilities can be divided into:

1. Co-ordinating and co-dinating and co-operating with Thai Governmental organizations in the execution of cultural, educational and artistic activities such as theatrical performance, festivals, art exhibition, lectures, conferences, workshops and seminars;

2. Co-operating, facilitating with regional, international governmental organizations such as ASEAN, Unesco and foreign governments for the execution of cultural, educational and artistic activities to celebrate important occasions;

3. Formulating and developing policy and programs to be executed by the TCC such as training, workshops, festivals, lectures, art contests among children and so on; Conducting researches and studies on cultural activities and

problems; Rendering advice and information services for renting of the venues, the Main Hall, Small Hall, meeting room and etc.

4. Housekeeping, maintaining premises equipment and technical systems within the buildings.

Overall management

Manpower Management

In term of manpower management, the total number of Thailand Cultural Centre staff is 62, 48 of them are governmental civil staffs:

1 Director, level 8-9

3 Deputy Directors level 7

10 Heads of the Section level 6

25 Staffs level 2-5

9 Technicians

and 14 employees (long-term and temporary)

5 Cultural Officers

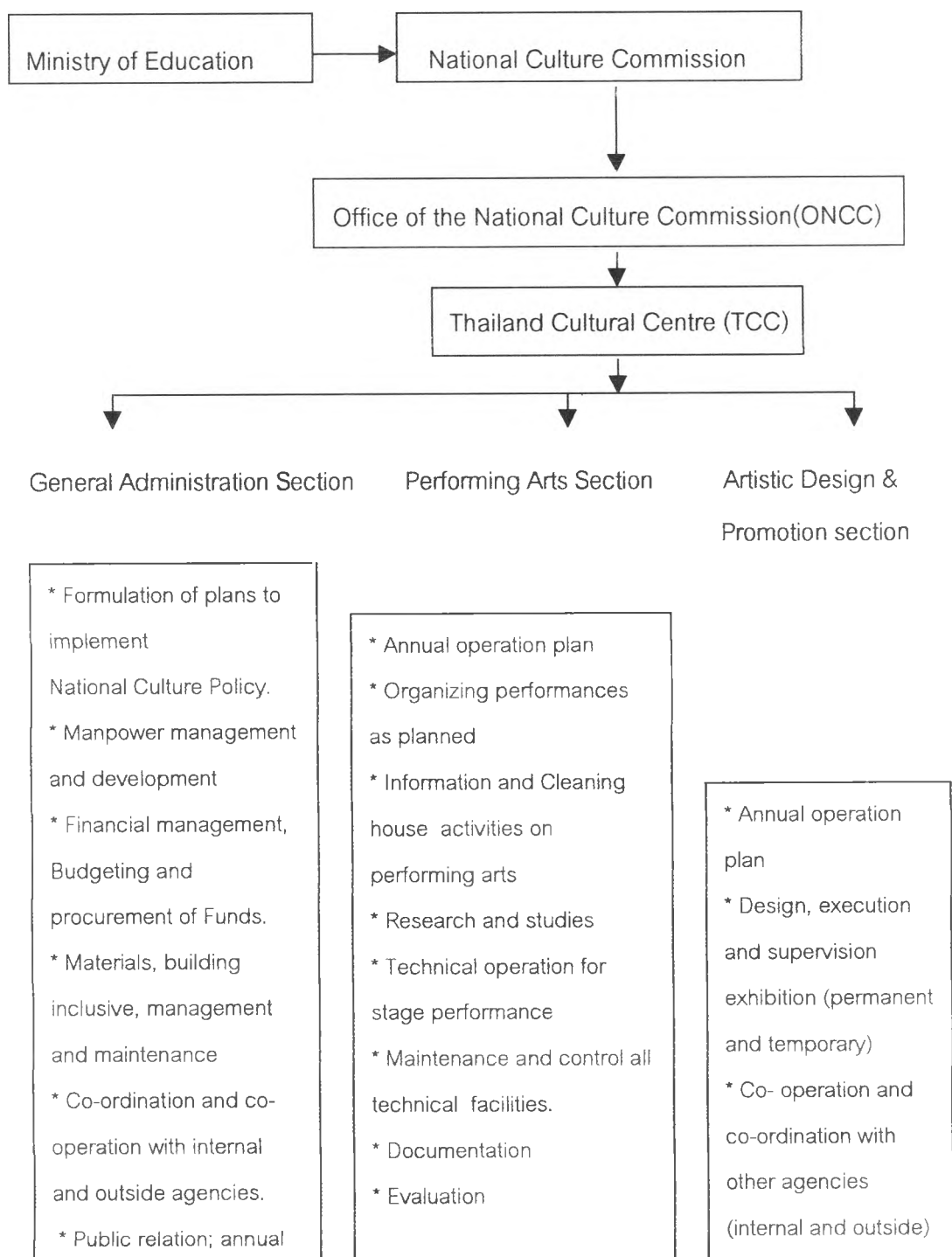
2 Technicians

7 Labors

Routine work such as cleaning, gardening, sewage treatment including telecommunication system are conducted by private sectors.

Realizing the necessity of qualified cultural personnel the Staff Development Project has been implemented annually for further education in all fields related to theatre and arts management, its promotional strategy and education for the public.

Figure 2.2 Thailand Cultural Centre (TCC) ORGANIZATION CHART



Source: From TCC information' s service

Problems from TCC informations

Manpower to handle activities. Staff at all levels needs to be strengthened, in order to effectively execute cultural programs of each fiscal year.

Financial constraint due to economic factors, resulting in reduction of government budget for T.C.C. Non-governmental resources from rental of the premises hardly cover the expenditures.

Audience development – lack of appreciation of traditional performing arts among children and youth;

Roles of performing arts as education and social communication media – for education purposes are not clear.

Public relations

Public relations strategies

Issuing monthly newsletter to member audience of Thailand Cultural Centre, including published media: postcards, brochure and etc.

Free access lowest admission fee for school children and students providing performing arts and theatre information through the Internet at www.thaiculturalcenter.com

Audience development

Thailand Cultural Centre 's target audiences are people of large focusing on children and youth. TCC have to develop different target according to their interest through workshop, seminar and training course, seeking for Thailand Cultural Centre's more network.

Internet information service

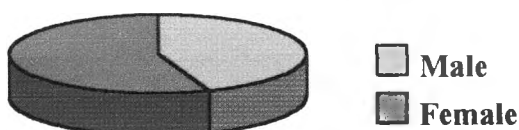
Now, Thailand Cultural Centre established Web site to meet the need cultural information through general public. The TCC provide cultural program such as theatre information, locations, and facilities through Web site <http://www.thaiculturalcenter.com> and have extended link with other cultural WebPages. Internet users can contact

Thailand Cultural Centre directly via Email thaicultural@hotmail.com or post message on web-board in our site.

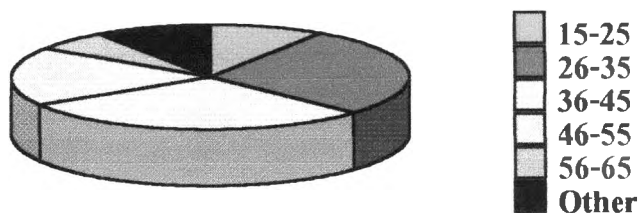
Figure 2.3: TCC Audience diagram

From 2,659 newsletter's members, group of audience can be classified by sex, age and interest as follow:

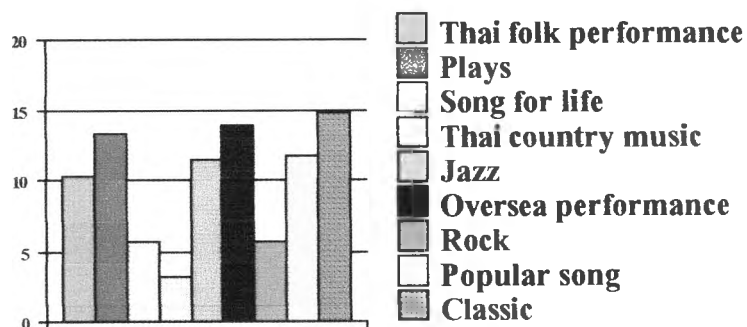
Classified by sex;



Classified by age;



Classified by interest;



Source: From TCC information

Membership

The membership composition of Thailand Cultural Centre is as follows:

Number of members and composition as of March 2001 total number of members: 2,659

Breakdown by sex

Male members	44.49%
Females members	55.50%

Breakdown by age group

15-25 years old	9.67%
26-35 years old	28.00%
36-45 years old	29.59%
46-55 years old	18.36%
56-60 years old	6.12%
Others	9.50%

Breakdown by performance interesting

Thai folk performance	10.32%
Plays	13.29%
Song for life	5.62%
Thai country music	3.19%
Jazz concert	11.45%
Oversea performances	13.90%
Rock concert	5.62%
Popular song	11.75%
Classical concert	14.82%

Advertising activities

- Productions and posting of notice
- Submission of announcement
- Production of advertising materials for performance
- Publication of programs of each production

- Publication of the monthly information schedule for members

Productions and posting of notices

Notices for Thailand Cultural Centre were posted in the various locations: Performing Arts Institute, Faculty, University, Cultural Organization, National Theatre, Private Theatre, Bangkok Metropolitan Tourist Bureau, Café & Restaurant, Embassy, Hotel, Advertising Agency, and also prepare and display posters at the entrance of each hall in the day of performance.

Submission of announcements

Announcements of performance were submitted to magazine & newspaper including *Travel Scene*, *BK Magazine*, *Bangkok Metro Magazine*, *Siamese Magazine*, *Bangkok Post*, *The Nations* etc.

Production of advertising materials for performance

Thailand Cultural Centre produced posters, handbills, postcards, and press releases displaying the name and images of performances.

Publication of programs of each production.

Program of each productions were published distributed free of charge (But only Thailand Cultural Centre productions) publication of the monthly information schedule for members.

2.4.3 Future opportunities of the TCC

The present Secretary-General, the Office of the National cultural Commission (ONCC) talked about the future opportunities of TCC in the performing arts aspect during the in-depth interview on 14 December 2001. He first said the new ministry of cultural will benefit the TCC in the operation system and he plan to establish several items as follow,

- To set up association for TCC junior orchestra and TCC junior chorus.

- To set up Thai music in residency at TCC. TCC will support for the whole

residency include 72 talented artists and apprentices. All who will be involved in this project will gather at TCC for two weeks to prepare to set up a grand national Thai ensemble and give some performances to be presented at the TCC main auditorium and will go on tour in the provinces before they separate.

- To set up a Thai dance group by audition for talented Thai dancers and invite the Thai dance experts all together numbering 40 people. Then they will have rehearsals for 2 weeks and perform the story of Pra Arpaimanee at TCC main auditorium and on tour. They will separate after their performance. Hopefully the group will continue after this period to grow up as a successful Thai dance company in the future.

- To open a short practical course in cultural management and theatre management and cooperate with other universities. TCC will open opportunity for those student to have real experience in theatre.

- To run an initiate cultural tour for some times and let the private tour company to continue but still under the control of TCC.

2.5 Conclusions

This chapter reviews the literature that related to the thesis. The evolution of management open the view of management in the arts with involved the factors of environments and arts organizations. Operational strategies give the visions of how RCDC can establish at TCC. Contemporary dance and general brief picture of world CDC give the views that will help to form strategic management plans and the fundamentals of organizing and organizational design. Brief historical background of the TCC, current status of the TCC and future opportunities to the TCC can guide the feasibility of establishing a resident contemporary dance company at Thailand Cultural Centre.

Next chapter describes thesis methodology based on qualitative research. Data collection comes from interviews, documentation, direct and indirect participant

observations and questionnaires. In addition research design, research problems, research questions, data collection methods and profile of participants are discussed. Data analysis is also explained. Finally, limitation of the research, ethical considerations and conclusions are revealed.