

一、申論題（五十分）

假設現在你要經營一個藝術節，請依管理的基本概念設計組織架構，並且說明工作分配及其內容。

二、個案分析（五十分）

An Arts Institution's Management Overhaul

WASHINGTON—The John F. Kennedy Center for the Performing Arts here is trying to raise its standards of performance, from backstage to the boardroom.

After a yearlong review, the center is making changes in its fund raising and marketing department, as well as in other administrative offices, to bring the performance of its management team into line with the quality of its presentations on stage—and to erase a persistent multimillion-dollar deficit.

While many non-profit engage in strategic planning to improve their operations, the Kennedy Center's effort is unusual because of the depth of financial analysis it entailed and because it is based largely in techniques used by for-profit business.

The review prompted numerous changes in various departments and has led to more cooperation between divisions to make the center more efficient as a whole....

James D. Wolfensohn, the respected New York investment banker who took over as the Kennedy Center's chairman and chief executive officer 18 months ago, has restructured the senior management team at the institution, delegating day-to-day control to a new official, the chief operating officer.

Many of the changes at the Kennedy Center were suggested by Cannon Devane Associates, a management-consulting firm in Washington. The management-review process began over a year ago, in June, when Mr. Wolfensohn, who works part-time as chairman, accepted an offer from Martin Cannon, the president of the firm, who volunteered to sort out the center's management systems on a pro bono basis. The two men had worked together as advisers in the sale of a major hotel chain.

In analyzing the center's management, says Mr. Cannon, he found that many of the same questions facing for-profit business companies applied to non-profit organizations.

"The reassuring message is that there are capabilities that have been largely devoted to the management of the for-profit business sector that are very relevant to the center's business operation," says Mr. Cannon. "And they should not feel embarrassed to call upon those capabilities. Successful business does it all the time...."

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【The Process】

After several months of analyzing the center's finance and management practices, [Mr. Cannon] says, the management study revealed numerous untapped sources of revenue, including greater potential income from the box office and private fun-raising efforts.

The consultants then began gathering information, including financial data from all the center's departments, data about competing local performing-arts institutions, and demographic information about the Washington metropolitan area. Some of the findings demonstrated that the Kennedy Center had some serious troubles:

- During the late 1980's, more than a third of the center's subscribers had failed to renew their subscriptions, and single-ticket sales had fallen sharply....
- Private donations...remained virtually flat from 1985 to 1990, while the costs of raising funds jumped from 13 percent to 18 percent of contributions.

In addition to the vast array of facts and figures, the consultants solicited the opinions of any staff member who wanted to be interviewed. Given the understanding that all interviews would be confidential, over 100 members of the 186-member staff agreed to talk to the consultants....

Taking all the evidence together, Mr. Cannon presented two scenarios. In one, the center could continue business as usual, increasing its annual operating deficit from \$3.9 million in 1990 to \$6.3 million in 1993. In the other, Mr. Cannon showed how, by cutting costs and increasing revenues, the center could actually realize a \$9.2 million surplus by 1993.

Cannon Devane projected that, among other things, administrative overhead costs and production costs could be trimmed by about \$1.3 million, in part by establishing a single procedure for negotiating contracts that would cover the Kennedy Center employees and outside producers alike....

【Implementation】

Despite the importance of a healthy balance sheet, most people at the Kennedy Center said they believed that financial considerations must be tailored to the center's mission statement, and not the reverse. So, before committing to the new regime, senior staff members created a new "vision" statement for the center. The statement says the center will "embody, stimulate and transmit the values of freedom, creativity, expression, and joy inherent in the performing arts" and it will present high-quality, diverse performance and try to attract a wide audience.

Once the new mission statement was adopted, each department began drawing up new plans, setting goals and priorities consistent with the statement. Those plans are still under review by the new chief operating officer, Lawrence J. Wilker, former

president and chief operating officer of the Playhouse Square Foundation in Cleveland. Even though Mr. Wilker hasn't made the final decisions about the changes that will be made, some new programs and policies have already begun....

New Fund-Raising Efforts Begun

Special festivals The center sponsored a "Texas Festival," which was the first Kennedy Center festival to focus on the arts of a single state. The event, which included performances by the Houston Ballet, the Texas Boys Choir, and the Dallas Symphony Orchestra, as well as a popular music program known as the Roadhouse Café, helped raise \$2.4 million in contributions from corporations, foundations, and individuals, which more than paid for the additional costs associated with the festival.

New policy for board members The Center's Board of Trustees agreed to form a fund-raising committee and approved a resolution suggesting, but not requiring, that all trustees either give, or obtain from others, commitments each year to give \$100,000, payable over three years.

Giving clubs Two new giving clubs for donors have been set up: the "100 Club," for companies that give at least \$100,000 over three years, and "The Trustees' Circle," for individual donors who do the same. The club has attracted 61 members so far.

The center's marketing department has adopted new policies and programs designed to attract new subscribers and, in some cases, to assist fundraisers. For example, last season the marketing department designed a deeply discounted subscription package—three concerts at half price—at the request of the development department....

Another of the management review's finding involved the high cost of attracting new subscribers....The expense of promoting the institution to new customers prompted the management consultants to suggest that subscribing should be made easier, and that complaints be dealt with long before a customer became disillusioned.

A Window Into What Didn't Work

In response, the center has made numerous changes to make it easier for subscribers to exchange tickets and make sure that patrons will have no difficulty finding their way to the six different theaters in the complex or getting something to eat in a hurry before performances.

Still, it's difficult for the administrative staff, most of whom work during the day, to know what's happening in the evening, when most of the center's performances take place.

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“We’d get in the office, and the first phone call at 10 o’clock was from an irate patron, and that was your window into the what didn’t work the night before,” says Geraldine Ottremba, director of government relations.

“The obvious solution is to train people to solve problems as they happen.”

In addition, she says, when customers now call to complain, the call is not passed around, “in what we affectionately called ‘Kennedy Center roulette.’” Instead, all complaints are now routed to a central customer-service office. “Now you have a fairly accurate picture of what your complaint level is, and you have people who are trained to make reparations, whose goal is to recover that patron immediately, and not let them of the phone until they are satisfied....”

SOURCE: Vince Stehle, “An Arts Institution’s Management Overhaul,” *Chronicle of Philanthropy*, September 24, 1991. Reprinted with permission.

Questions

Summarize the main changes made in the Kennedy Center’s management structure, as noted in the article. (請以中文回答)

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下列試題共有 A、B、C 三類，請任選一類作答，不得跨類選題作答。

作答時必須註明選擇那一類，如 (A)、(B)、或 (C)。

(A)

一、解釋名詞：請以相關劇作為例，說明下列專有名詞。(25%)

1. 第四面牆 (the fourth wall)
2. 荒謬劇場 (theatre of the absurd)
3. 問題劇 (the problem play)
4. 合唱隊 (the chorus)
5. 戲劇性反諷 (dramatic irony)

二、申論 (75%)

1. 由於地緣關係，東西方戲劇基本上屬於不同傳承，但西方劇場偶有受到東方戲劇的實例，而國內劇場更常受到西方戲劇影響；如德國劇作家布雷希特 (Bertolt Brecht) 的史詩劇場 (the epic theatre) 靈感源自中國平劇，而賴聲川的舞台劇處處可見西洋前衛劇場的影響。試以此二例或其他實例兩種，說明東西劇場的互動情形。
2. 戲劇作品中，不乏改寫經典之作；如《羅善侃與季思坦已死》(*Rosencrantz and Guildenstern Are Dead*) 改寫自《哈姆雷特》(*Hamlet*)。但劇作家在改寫之際，也同時反應其所處的文化情境以及其所關切的議題。試以實例闡述經典劇作以及其改寫作品間的互涉關係。
3. 音樂、戲劇、和舞蹈通常是表演藝術（展演藝術）的三大領域，試舉一例闡述此經典作品之內容，及如何結合上述三大類之各種特色和相互關係成爲不朽的藝術創作。

(B)

一、解釋名詞 (25%)

1. The Renaissance
2. Verismo opera
3. Gesamtkunstwerke
4. Expressionism
5. Muisca reservata

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二、申論 (75%)

1. 十九世紀至二十世紀初，法國音樂學派產生重大變革，作曲家結合畫家、文學家創作時代先驅的經典作品，稱為印象樂派，試舉例討論代表作曲家之創作語法、如何結合音樂、文學、及繪畫而創出不朽作品。
2. 十八世紀義大利發展之喜歌劇，人物結構受藝術喜劇(*commedia dell'arte*)的影響，試比較西方喜歌劇與台灣歌仔戲，相同、異之處。
3. 音樂、戲劇、和舞蹈通常是表演藝術(展演藝術)的三大領域，試舉一例闡述此經典作品之內容，及如何結合上述三大類之各種特色和相互關係成爲不朽的藝術創作。

(C)

一、解釋名詞 (25%)

1. Menuet (小步舞曲)
2. Classical ballet (古典舞劇)
3. Marie Anne de Cupis de Camargo (康馬爾格)
4. Ballet d'action (動作化舞劇)
5. Masque (假面舞劇)

二、申論 (75%)

1. 試述浪漫派舞劇的特色及其代表舞者的風格。
2. 柴可夫斯基和史特拉汶斯基同爲俄國重要舞劇作曲家，同樣有三部經典作品，試比較他們作品之相同、異處。
3. 音樂、戲劇、和舞蹈通常是表演藝術(展演藝術)的三大領域，試舉一例闡述此經典作品之內容，及如何結合上述三大類之各種特色和相互關係成爲不朽的藝術創作。