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Title of the Paper:

Art of effective Arts Management: Lessons from Classical Indian Dancing festivals

Theme:

Project management leadership -> Leveraging India's skilled population

Keywords:

Creativity, Arts, Lean, Health checks

Abstract:

Indian Classical Arts have existed and have been presented to Global audiences since centuries, but there's hardly been any scientific inquiry & endeavor towards managing, executing and presenting such creative outcomes effectively while adhering to modern management principles/frameworks.

The art of successfully managing creative endeavors in projectized manner aren't mentioned very often in the modern management curriculum both at the university & industry levels and most of the literature are from commercial or engineering environments. At the same time, the stiff competition and ever shrinking funding opportunities, makes an evident need for effective project management in creative and artistic projects (drama, dance & art festivals, and other performances).

Thus the focus of this paper is on project management in creative projects. Four successful dancing festivals involving India's Most Reputed & Leading Artistes were executed by applying the standard PMI framework with the goal of learning from them and

Several of the lessons are applicable to project management in general as well.

The research question that guided this application was:

- 1) "What do project managers need to know in order to successfully manage creative projects?" A secondary question is
- 2) "What can the project management field in general learn from managers in creative projects?"

The paper is meant to add knowledge to the professional project manager's repertoire from such leanings.

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TOC format

Introduction

Industry: Arts and entertainment

Services Provided: Indian Classical Art Events

Company: Public Charitable Art Trust.

Challenge: The organization realized that a plan needed to be put into place to improve efficiencies and effectiveness of its organized events and further its complete projects faster. Rather than leap right into executing process improvement, or technological initiatives, the organizations leadership made the decision to use **project management best practices** to achieve their goal.

Solution: The company wanted to treat project management as an **operational strategy** to show to the entire Arts fraternity that the practices it effective management of Classical indian events is possible using the modern management principles and methodology. With a strong senior management commitment for this initiative, members of the organizing committee adopted the standard PMI - Project management principles and frameworks and began executing them with a continuous involvement with the arts fraternity.

Main body of the paper

Should include headings, sub-headings, illustrations (to demonstrate results).

More than 60% of the paper should be main body.

It should include:

- Examples, case studies

ಲಾಸ್ಯ ಸಂಧ್ಯದಲ್ಲಿ
'ನೀನಾ ಪ್ರಸಾದ್'

ಶ್ರೀ ನೃತ್ಯಪಟು ಡಾ. ನೀನಾ ಪ್ರಸಾದ್
ಅವರು ನ. 18ರಂದು ಸೇವಾ
ಸದನದ ಸಭಾಂಗಣದಲ್ಲಿ 'ಮೋಹಿನಿ ಯಾತ್ರಾ'
ನೃತ್ಯ ಪ್ರದರ್ಶನ ನೀಡಲಿದ್ದಾರೆ.

ಗ್ರಾಮ್ಸ್ಕಿ ಘಂಡೇಷನ್ ಮತ್ತು ಆರ್ಟ್ ಟ್ರಸ್ಟ್
ಆಯೋಜಿಸಿರುವ 'ಲಾಸ್ಯ ಸಂಧ್ಯಾ' ನೃತ್ಯ
ಕಾರ್ಯಕ್ರಮದಲ್ಲಿ ಮೋಹಿನಿಯಾಟ್ರಾ ನ ವಿಭಿನ್ನ
ನೃತ್ಯ ಪ್ರಕಾರಗಳನ್ನು ಮಾಡಲಿದ್ದು, ಪ್ರಸಾದ್ ಮತ್ತು ಅವರ ವಿದ್ಯಾರ್ಥಿಗಳು ಒಂದೇ
ವೇದಿಕೆಯಲ್ಲಿ ಹೆಚ್ಚು ಹಾಕುವುದರ ಮೂಲಕ ನೃತ್ಯ ಪ್ರಿಯರನ್ನು ರಂಜಿಸಲಿದ್ದಾರೆ.

ಕಾರ್ಯಕ್ರಮದ ಮತ್ತೊಂದು ಆಕರ್ಷಣೆ ಎಂದರೆ ನೀನಾ ಪ್ರಸಾದ್ ಅವರು ವಿಕಾಂಗಿಯಾಗಿ
ಕಾರ್ಯಕ್ರಮ ನಡೆಸಿಕೊಡುತ್ತಿರುವುದು. ಹೃದಯ ಸುಮಾರು ಅರ್ಧ ಗಂಟೆಗೂ ಹೆಚ್ಚು ಏಕ
ವಕ್ತೃ ನೃತ್ಯ ಪ್ರದರ್ಶನವನ್ನು ನೀಡಲಿದ್ದಾರೆ. ತಿರುವನಂತಮರದ ಭರತಾಂಜಲಿ ಅಕಾಡೆಮಿ
ಆಫ್ ಇಂಡಿಯನ್ ಡಾನ್ಸ್‌ನ ನಿರ್ದೇಶಕಿ ಡಾ. ನೀನಾ ಪ್ರಸಾದ್ ತನ್ನದೇ ವಿಶೇಷ ನೃತ್ಯ
ಸಂಯೋಜನೆಯಿಂದ ರಾಷ್ಟ್ರ ಮತ್ತು ಅಂತರರಾಷ್ಟ್ರೀಯ ಮಟ್ಟದಲ್ಲಿ ಹೆಸರು ಮಾಡಿದ್ದಾರೆ.

ಸಮಯ: ಸಂಜೆ 6.20ಕ್ಕೆ

express.com

LASYA SANDHYA

Gramsci Foundation presents 'LASYA SANDHYA' - Mohiniyattam Performance by Dr Neena Prasad.

Where: Seva Sadan Auditorium, Mallewshwaram

When: November 18, 6:30 pm to 8:30 pm

ಸಂಯುಕ್ತ ಕರ್ನಾಟಕ Tue, 15 November 2016 epaper.samyukthakarnataka.com

INDIAN EXPRESS Tue, 15 November 2016 epaper.newindianexpress.com

Lasya Sandhya- Event

Finding beauty in subtlety

Parwati Dutta, who is a practitioner of both Kathak and Odissi, refuses to use her art for worldly meanings. She moved away from Delhi to the arid regions of Aurangabad, to work for the Mahagami Gurukul

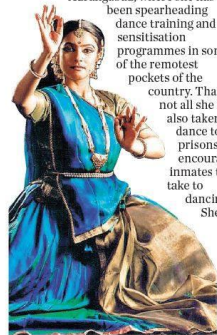
where I have come to ignite young minds. It is a process-oriented and not a result-oriented workshop. This is my way of sharing my years of research and study with younger dancers. Majorly workshops are shallow. I don't believe in the rat race, even when it comes to having a number of students. Instead, I left it -- moved out of Delhi where I was thriving to

Learning two dance forms is like learning two languages. When you know your mother tongue and learn a new language, you rediscover your own language

SHILPA SEBASTIAN R.

Trained in Kathak and Odissi by doyens like Pt. Birju Maharaj, Kelucharan Mohapatra and Madhavi Mudgal, Parwati Dutta has carved a niche for herself in the world of classical dance. Her passion for Kathak, especially Dhrupad, has led her to dig deep into the history of this form, which she now shares with young, budding dancers.

This versatile dancer, was in Bengaluru for a five-day workshop for senior dancers. She talks to Friday Review about her passion for the form, especially Dhrupad. Parwati has also been instrumental in setting up Mahagami Gurukul, in Aurangabad, where she has been spearheading dance training and sensitisation programmes in some of the remotest pockets of the country. That is not all she has also taken dance to prisons, to encourage inmates to take to dancing. She



started learning when she was a teen and Parwati goes back in time to share her journey through dance.

Excerpts:
You have learnt Odissi and Kathak, did the two styles not clash with each other? They are so different in style....

Odissi has always been my search. I find Kathak and Odissi very similar, especially the that I do -- the *thhat, uthaan*, the pure dance and the *dhrupad* -- are all so lyrical. It is we have who have changed Kathak to become a rhythmically charged form. But I feel the soul of Kathak is still lyrical. It is like the Khadi fabric, subtle and beautiful. Learning two dance forms is like learning two languages. When you know your mother tongue and learn a new language, you rediscover your own language. The same way Odissi has helped me analyse Kathak better. I find myself more educated as I can pinpoint subtle movements in the body.

What do you feel about such workshops, which teach not just the dance form but also its rich history? Should there be more such as holistic efforts?

They are not done these days. This is my first trip to Bengaluru,



Aurangabad to work with Mahagami. Tell us more about Mahagami.

I was there from the time of its inception. It's been 20 years since it started. I feel I was destined to go there and work with the marginalised people. It was a random decision. It was a stretch of a barren land. I was discouraged when I was invited to teach there. But I took it up as a challenge.

It was the beginning of a new story in my life and for many others. Now it has grown. The saplings that were planted by me are now part of a lush green campus. Over the years I have trained over 2,000 dancers. Aurangabad was not ready for Mahagami. So I had to counsel the parents and help them understand the nuances and the rich history of Kathak.

What do you mean when you say a dancer has to have the responsibility towards the form?

To realise that the dance has to nurture you and your individualistic expressions. But the responsibility has to pass on to the next generation in all your honesty.

When you buy a car, you plant a tree. These are rules you have to set for yourself. We still have to consult experts, learn from them and pass on the rich heritage for generations to come.

Kathak Workshop- Event

Music and dance reviews

Colourful Krishnanjali

"Krishnanjali" – a tribute to Lord Krishna through dance was presented by the Gramsci Foundation, under the leadership of Anand Srivastava, a visual artiste and promoter of arts.

Dancers from different parts of India – Mumbai, Chennai, Delhi apart from Bengaluru – presented dances in different styles. Bharathanatya, Mohiniyatta, Kuchipudi and Odissi – brought a variety and colour to



Sweta Prachande

the festival.

Krishna is the most colourful incarnation of Lord Vishnu. From centuries Krishna's divinity has been expressed through music, dance, painting, folk and poetry by innumerable artistes. Some of them were brought on the dance stage now, successfully. Sweta Prachande, a disciple of Priyadarshini Govind, opened her Bharatanatya recital with a Mallari in the raga Gambheera Nata. To make little Krishna sleep, mother Yashoda narrates episodes

from Ramayana, Krishna's favourite bedtime story. Here, the dancer used verses from "Krishna Karnamruta." Dramatising a few episodes like Seethapaharana, Maya Mriga, young Sweta with her charming Abhinaya performed impactfully "Kalinga Narthana" also.

Saji Menon (Mumbai), student of Dr Kanak Rele, with the customary costume of Mohiniyatta, chose Jayadeva's Astapadi. Radha urges the sakhi to bring Krishna in the astapadi "Sakhi He." In the next item, Lord Krishna redeems Kumbha of the suffering and bondage of Kamsa and Saji's Abhinaya was also good.

T Reddy Lakshmi, from Delhi (Kuchipudi), chose a devotional of Swati Tirunal in which Dyutha, Vastrapaharana, were enacted in the "Sanchari". In the Taranga naturally she danced on the brass plate with a variety of foot work. But the background vocal was poor and the sound of percussion was louder than vocal and the recording quality was also bad, robbing all her efforts.

Again, Astapadi "Geeta Govinda" was the choice of Madhulita Mohapatra for her Odissi recital. Radha's search for her beloved on the banks of River Yamuna was enacted. In the next song, "Bajuchhi Sahi Bajare," Meghna Das also joined Madhulita. In the Oriya song, the sakhi tells that the love of Radha and Krishna has become the talk of the town and their love affair is being trumpeted in the streets. Both the dancers performed with ease and good expression.

Ubhayker Sangeet Utsav

Smriti Nandan daughter of (Late) Lalitha Ubhayker is conducting young musicians festival regularly for the last 28 years.



Swyamduti Majumdar

Young vocalists and instrumentalists of Hindustani music, students of great Gurus, participate in the Devnandan Ubhayker Yuva Sangeet Utsav, every year. This year, flute, dhrupad and percussion ensemble, apart from vocal concerts, were held last week at the Canara Union Hall.

Opening concert of the Utsav was a percussion ensemble – solo tabala by eight students – all below 16 years. They are all students of Pandith Samar Saha and was conducted by Bivas Sanghai and it is their first performance outside Kolkata. They performed with abandon and their career is worth watching.

It was followed by a vocal concert by Swyamduti Majumdar of Bengal. She has been trained in the Kasur Patiala gharana and is a recipient of scholarship and is also a playback singer. In the current concert, the time-tested raga Purya Dhanashri received appealing airing. Starting slowly, she reached the thara stayee gradually, stage by stage. Touching the pivotal swaras gently, she tried her best to bring out "raga bhava".

With her good voice, the next composition "Yadpiya Ki Aaye" was also delightful. It was pleasing though not outstanding and Swyamduti Majumdar can reach great heights with some more training and experi-

ence. Sumit Naik on tabala and Madhusoodan Bhat on harmonium – accompanied her.

Devotional music

One of well-known musician Dr Vidyabhushana gave an exclusive concert of Haridasa compositions, last week.

It was part of the Silver Jubilee celebrations of RT Nagar Cultural Association, held in collaboration with Sri Vinayaka Temple, RT Nagar. Dr Vidyabhushana presented devaranamas of different Haridasas and was accompanied by J K Sridhar on violin, B S Purushotham on mridanga and Prasanna Kumar on morching.

The pada, "Kondadalallave" gave him a bright start. "Kanninola Noda Hariya" has a meaningful lyric and "Istudina Ea Vaikunta" is a popular devo-



Dr Vidyabhushana

tional of Kanakadasa. He elaborated Mohana raga for "Pore Emma Swamy" neatly and presented with nerval (Maara Janaka Ninna) and swara prasthara. He sang a number of Ugabhogas which were well received. It was very apt and enhanced the impact of the Devaranamas. A large gathering enjoyed Vidyabhushana's music, which he sang melodiously and with good feeling.

Mysore V Subramanya

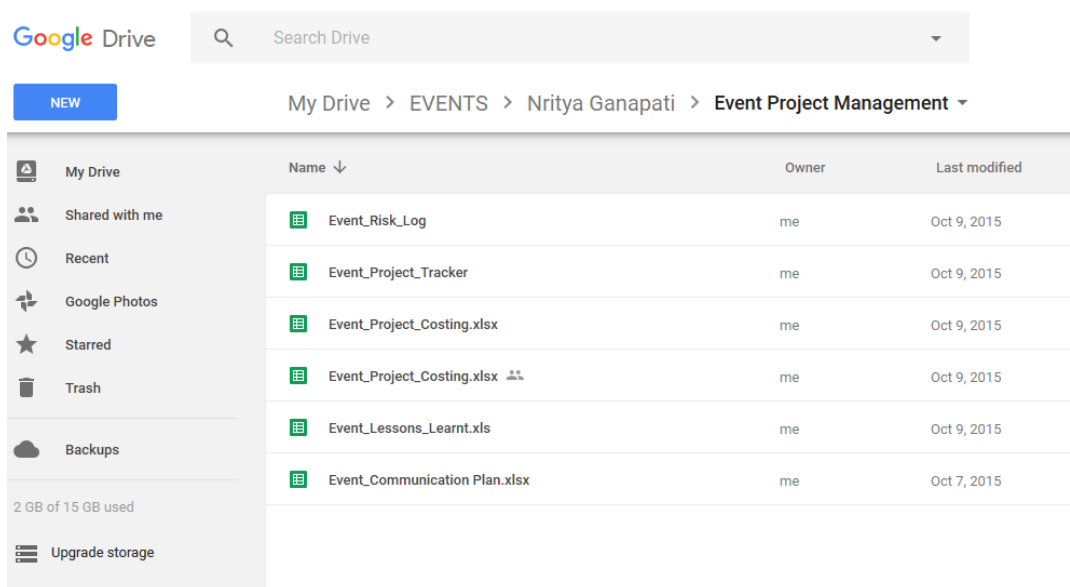
Bengaluru

Krishnanjali- Event

- Methodology/process followed

The adaption of **Lean Project Management** which is focused towards effective Arts management by eliminating wastes, which is primarily focused towards reducing the cost of event project management itself. The lean project management here focusses on using the PMI tools in a cost effective manner which can also be **easily understood** by the **artists and other stakeholders**.

- The tight cost of the Dance events makes it difficult to use expensive standard IT project management suites as **Microsoft Project (MS Project)**. Hence to overcome the same **freely** available **Google spreadsheets** and project management templates were used to overcome this constraint.
- The proper project execution and governance in **adherence** to the standard PMI framework can be **successfully** accomplished while using the freely available templates and spreadsheet tools for project management.
- The status sheets and graphs can be *easily shared (using free tools like Google Drive)* **with the artist/creative fraternity** for a **quick** common understanding who may are generally **NOT** very well conversant Art management intricacies.



PROJECT TRACKER									
Project Name:	Dr. Kanak Rele - Workshop								
National Center:	Seva Sadan, Malleshwaram								
Project Manager Name:	Anand Srivastava								
Project Description:	Workshop - Ashtanayika								
Ashtanayika - Workshop									
Components/Task	Phase	Status	Date Start	Expected Date complete	Date Comp	Owner	Difficulty	Notes	
FIRST GOAL 1 – Event Initiation – (Initiation Stage)									
Blocking of the Auditorium	Initiation	Open	1/29/2016	1/29/2016	1/29/2016	Sponsor	High	Template and notify	
Payment for the Auditorium	Initiation	Open	1/29/2016	1/29/2016	1/29/2016	Sponsor	High	Template and notify	
Confirming the Event Write-Up (Press/Media)	Initiation	Open	9/29/2015	9/31/2015	10/10/2015	Organizer	High	Template and notify	
Confirming the Artiste and the Performance Pieces	Initiation	Open	9/29/2015	9/31/2015	10/10/2015	Sponsor/ Organizer	High	Template and notify	
Confirming the Anchor	Initiation	Open	9/29/2015	9/31/2015	10/10/2015	Organizer	High	Template and notify	
Confirming the Press representatives	Initiation	Open	9/29/2015	9/31/2015	10/10/2015	Organizer	High	Template and notify	
Confirming the Guests/Gurus/Dignitaries	Initiation	Open	9/29/2015	9/31/2015	10/10/2015	Organizer	High	Template and notify	
Confirming the Volunteers	Initiation	Open	9/29/2015	9/31/2015	10/10/2015	Organizer	High	Template and notify	
Confirming the Photographer & Videographer	Initiation	Open	9/29/2015	9/31/2015	10/10/2015	Organizer	High	Template and notify	
Confirming the Sound & Lightning personnel	Initiation	Open	9/29/2015	9/31/2015	10/10/2015	Organizer	High	Template and notify	
Confirming the Sound & Lightning personnel	Initiation	Open	9/29/2015	9/31/2015	10/10/2015	Organizer	High	Template and notify	
Confirming the Hotel Bookings	Initiation	Open	9/29/2015	9/31/2015	10/10/2015	Organizer	High	Template and notify	

Google Project Management - Suite

- Critical success factor

For each of the events the following Success criteria were laid out:

Critical Success Factors	Target
Number of Donors	2 yearly donors
Audience size	min. 80% of auditorium capacity
Volunteers	2 active volunteers (min.)
Artist Satisfaction	95% Extremely Satisfied
Budget overshoot	5% of variance
Artist Recommendations	90% of all the engagements
Positive Press Media Review	90% of all the events

- Quantified benefits to business

The vision was laid after the unimpactful first event organized by the Art foundation towards adoption of modern management practices towards effective management and to demonstrate improvement and set the course for the next several years. It was determined that the organization had made such significant strides in the area of effective arts management while adhering to project management that their overall maturity rating had increased by 40%, exceeding the desired level detailed in the initial improvement plan.

Of all areas assessed, the ones with most notable improvements in execution over the due course of time were:

:: *Scope Management* – 90%

:: *Professional Development* – 73%

:: *Management Oversight* – 67%

By performing the re-assessment after every event, the company was able to document their improvement and justify the value project management has brought to their organization. For example, now that its new project management process is in place, the organization is able to ensure that its limited resources are allocated to the highest-value projects – the ones that best align with the organization's overall objectives.

The company continues to invest in improvements and has made efforts to further enhance its project management practices to allow for more agile practices when appropriate. A more robust database housing project workbooks is underway with a focus on periodic lessons learned workshops to proactively share knowledge.

- Lessons learnt

Though the lessons learnt are prepared for each of the events separately towards continuous improvement practices; some of the broader lessoning keeping into consideration the fundamental questions we sought to answer in the beginning are listed below respectively:

- 1) "What do project managers need to know in order to successfully manage creative projects?"

Proper stakeholder management is **critical to the success**. The artists are psychologically a different personality type. Engaging them is not easy! One has to be really sensitive towards their requirements

- 2) "What can the project management field in general learn from managers in creative projects?"

- The adaption of Lean Project Management which is focused towards effective Arts management by eliminating wastes, which is primarily focused towards reducing the cost of event project management itself. The lean project management here focusses on using the PMI tools in a cost effective manner which can also be easily understood by the artists and other stakeholders.
- The adapting Agile principles of continuous stakeholder involvement from the very beginning with respect to their reviews and requirements assessments which can be termed as **health checks**

There are misconceptions about project **health checks**. Some of these are:

- The person driving doing the health checks and driving project management does not understand the creative culture & mindset which is mostly ad-hoc, thus wasting time.
- The health check is too costly for the value we will get by performing it.
- The health check ties up artists and resources which distracts them from their creative focus.
- By the time we get the results from the health check, it is either too late to make changes or the nature of the project/art event may have changed.

Conclusions:

The future of **effective** Indian Classical Arts management may very well rest in the hands of the with project managers or arts administrators who have proper project management skills. These project managers will custom-design project management methodologies for each art-form be it Classical Indian dancing or a visual arts exhibition etc. and *possibly* for each artist/client of the associated art-form. But the key is not just to develop project management skills and its usage but also to develop a modern and scientific outlook towards bringing in Modern Management principles and practices towards Arts management that go well beyond the current PMBOK® Guide and demonstrate a **passion** to make things happen in spite of all odds. Given the **results** originating from the executing the Classical Indian Dance events, the future of arts management management looks quite good, but it will be a challenge in **making a connect** with the Art fraternity towards making them realize its importance and efficacy.

References:

- [1] Amy Wallace and Edwin Catmull, Creativity, Inc.: Overcoming the Unseen Forces That Stand in the Way of True Inspiration, Bantam Press, 2014
- [2] Steven Pressfield, The War of Art., Warner Books, 2002
- [3] Richard Florida & Jim Goodnight, "Managing for Creativity", Harvard Business Review - <https://hbr.org/2005/07/managing-for-creativity>