

Revisiting the Management of Small Performing Arts Organizations - Case Studies from Global Asian Cities

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ABSTRACT

There are several ways to defining small performing arts organizations. Some performing arts organizations produce smaller scale productions, with intention to create intimacy between the performances and the audience. In other cases, being ‘small’ could also have a direct linkage to a modest amount of revenue received, either funding from governmental agencies and/or sponsorships from corporate companies/ private foundations. Some performing arts organizations began with a ‘small’ size, with intentions to grow bigger. Other organizations may choose ‘small’ as their philosophy, with no intention of scaling. This paper seeks to offer an overview to what exactly defines performing arts organizations as ‘small’. It also offers some possible strategies for small performing organizations to better sustain. More so, the paper reflects and questions on whether the dichotomy between big and small is merely a construction of ‘organizations’? In this late capitalist society, are ‘organizations’ still necessary? How can performing arts evolve in this late capitalist society? Case studies from three Asian worlding cities, namely, Hong Kong, Singapore, and Taipei, will be discussed.

Keywords: Small Performing Arts Organizations; Big versus Small; Global Asian Cities; Performing Arts Management