

The Training for the Art Administrators In Order To Manage Systemic Change in Ministry Of Education Benghazi Libya

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Abstract : This report has explored the extent to which current training in arts administration is suited to meet changing demands in the cultural sector in Libya and has aimed to develop both a theoretical construct and an educational model to enhance cultural policymakers' and arts administrators' capacities to manage systemic change. Recognizing that environmental change in the cultural sector will be an ongoing phenomenon, and that the nature, pace, and scope of change will differ dramatically from community to community. The report has concluded that the change management capacities identified as necessary to meet changing demands, and training options available to current and future leaders in arts administration. In each representative case study, evidence is provided of disconnect between new demands in the cultural sector and the current focus of arts administration training. This gap would suggest that new competencies and skills may be required to manage change taking place in the cultural sector. It is particularly instructive to examine the major issues and trends affecting each Libya's cultural sector. At precisely the time that African nations such a Libya sand Egypt are looking to standard models to deal with privatization and the rise of market criteria in their economies, Libyan are increasingly focusing on the public value and community-building role of the cultural sector. Hence, while European nations are trying to develop the "private" side of the arts and culture sector, after the recent crisis Libyan are trying to develop the "public" side. Further, while Libya cultural policymakers and arts administrators are attempting to adopt and adapt world standard marketing and fundraising tools to support their work in their changing arts funding system, Libya are finding that an unsustainable arts funding system is forcing new approaches and increased collaboration among cultural organizations.

Keywords: Libya, Art administration, Cultural, Economic Systemic Change, Ministry Of Education Introduction.

I. INTRODUCTION

There is a growing perception in the administrations professional arts that training needs to be adjusted to changing conditions in the education sector. Broadly defined, the education sector may be viewed as "a large heterogeneous set of national and organizations engaged in the managing, controlling, monitoring education system of a country. The sector's scope is broadening from a concern with education arts to a more inclusive interest in culture and a shift in the cultural policy system is resulting from a growing awareness that national and international policy constraints, incentives, and assistance strongly affect the administration of arts organizations. As such, the cultural sector's spheres of activity are expanding from a focus on the organizational sphere to also include a focus on national and international policy, National Foundation for Technical & Vocational Education Secretariat of education. The changes in economic assumptions and resources are causing a shift in the arts funding system. New funding models reflect changes in the mix of public vs. private and earned vs. contributed income. Despite the demands of these systemic changes, however, current arts administration education, evident in curricular content of member programs of the Association of Arts Administration Educators (AAAE) and Ministry of Education Benghazi Training Centers. It seems to still focus on (1) the domestic environment; (2) the fine arts sector; (3) organizational administration; and (4) outdated arts funding models which need to retools to match with global body.

Many countries in Europe have adopted arts administration which combine artistic ability with a dual talent in management or business to promote their national and international interest, this will be highly important if adopted by Ministry of Education in Benghazi which will improve understanding of the industry creating workable idea and allow government in one part to gauge the national economic. Arts administration programs prepare people not only to manage art museums, art shows, and arts organizations

But also for the people who want to learn the principles of management, staffing, and fundraising. They also learn how to promote artists and art events. Many successful arts administrators combine their artistic ability with a dual talent in management or business. Studio and performing art skills can improve your understanding of the industry for which they work. But not all arts administrators are artists. However, they do usually have a deep appreciation for the fine arts. The arts administration is a profession where they take courses in the history and development of different art forms, such as dance and music. They can learn about pressing issues affecting the arts community. They also study principles related to business administration and

community development. They might learn to write grant proposals and raise funds for a nonprofit organization. Networking and social leadership are important. For this reason, they also study effective communication principles. To some the training system Libya as a country need to wake up for the global challenge, so a great deal of knowledge about the Arts Administration is highly important for Libya that I think this thesis will be a great body of knowledge to the Libyan society or north Africa in general because Arts Administration prepares leaders who can adapt to the rapidly changing demands of the field. The art administration program promotes a thorough understanding of the arts and the ideas and forces affecting them, as well as the development of keen management, marketing, and financial skills. Through consideration of conceptual and practical issues, administrators are prepared for the increasingly specialized opportunities in this important and exciting field. The contemporary arts management is based on the mediation of internal artistic expression with the external public". While the function of mediating between artists and the public has existed for over 2,000 years, the rise of arts management as a specialized field of study and a profession began in the second half of the twentieth century, primarily in North America and Europe. The proliferation and growth of professional arts organizations and public art agencies over the past 35 years created a significant demand for effective management. Arts management came to be generally understood as the management of professional nonprofit or public arts and culture organizations. In more recent years, however, arts managers have come to be employed by a wide range of non-profit and for-profit organizations in music, theater, opera, dance, museums, literature, and arts/humanities councils, presenting organizations, service organizations, theme parks, broadcast media, the film industry and the recording industry.

II. RESEARCH METHODOLOGY

This report solely depends on previous study and the interaction of systemic changes and local contexts may require certain functions (capacities) and skills that are particular to the specific national and local environment. Therefore, the ways in which arts administration training is optimal may vary significantly depending on the context. In my report, we endeavor to assess the extent to which training options meet the requirements of arts administrators in Libya. We have looked for evidence most in electronic articles and as mentioned earlier the report is based on existing Libya reports and international article under the Conventional training and on experience gained training and program process over the past decade. On training arts administrators to manage systemic change in ministry of education Benghazi Libya and unfortunately due to lack of enough standalone study conducted in the very specific field in Libya. I strive to infer some of the idea from international articles and make Meta-analysis and since meta-analysis systematic method that takes data from a number of independent studies and integrates those using observable methods. Evidence of change in the arts system may be found in the field through examination of issue areas that affect all segments of the cultural sector, through new forms of partnerships among various arts disciplines, through programmatic decisions that reflect an emphasis on creativity, and through an increased sector-wide focus on broadly defined cultural industries It also involves specific data analysis techniques or methods the researcher intends to use. This report adopted the review and discussion research method since though the focus was on only Libyan art administrative policies, data was collected from related articles in field. Qualitative techniques were adopted for the study. The qualitative technique involved further theoretical understanding of different findings. The qualitative technique involved a both empirical and theoretical approach where data were collected through this with a fraction of the

Articles which directly dealt with the particle subject. The time associated with this report and the capable of generating qualitative data has been quite feasible. For the purpose of this study I solely explored the international articles for references.

Arts Management needs unique skills in arts-oriented report. I use different skills to gather and analyze data in a number of areas. Gaining the information on written article is quite challenging however, theoretical procedures interspersed with some empirical procedures were used to analyze the data collected for this report. Content discussion approach was used to analyze the empirical data obtained.

III. RESULT AND DISCUSSIONS

The ways in which arts administrators are responding to changing systemic demands by exercising some change management capacities in Ministry of Education Benghazi Libya. Through the Ministry of Education a considerable effort have been made for THE ARTS administrators are responding to changing systemic demands, especially, the budget is considered according to the criteria which will support arts administrators, such as the institution's population, current infrastructure, needed construction and facilities. Students' fees are very small. Students pay only registration fees at the beginning of the academic year or semester. Other limited financial resources are generated through grants, investments and services provided to the public. The Libyan University witnessed fundamental changes in the early 1970s with the establishment of faculties of medicine, Arabic & Islamic studies, petroleum engineering and mineralogy in Tripoli and Benghazi.

Furthermore, the Libyan University was divided into two separate universities: the University of Tripoli, (located in Tripoli) and the University of Benghazi, (located in Benghazi). More universities were established in different parts of the country in order to meet the increasing social and economic demands and changes, which the country was undergoing and to adapt to the rise in the number of students at university level. In 1999, there were 14 universities with a total of 90 faculties. In addition by 1998/99, 51 higher technical and vocational institutes were established. Another important this is by seeing how female student are being encouraged and this proof can be seen below

The examination of the sustainable mix of public comparing with Private and earned comparing with for contributing in arts administration education, as cultural administration leaders in the future might be increasingly required to function effectively in organization. in 2012 the Libyan Ministry of Education, supported by UNICEF with the technical assistance of the NGO ACTED, conducted an assessment of all Libyan schools enabling the collection of comprehensive baseline data on the status of the education sector in Libya following the 2011 uprising. The assessment covered all Libyan schools (4,800 in total) through a comprehensive survey that consisted of 63 items covering 5 dimensions (school information, student and teacher information, WASH facilities, education facilities and materials, protection issues).The assessment applies the geographical visualization of relevant indicators in order to clearly determine the disadvantaged areas for the different dimensions of analysis. In order to identify the areas with more needs in the different dimensions of analysis a multiple indicators ranking system has been used.

Apart from what was discussed above, the most import aspect of private and not private industries is the Development of skills of employees and training and Development helps in increasing the job knowledge and skills of employees at each level. It helps to expand the horizons of human intellect and an overall personality of the employees and productivity - Training and Development helps in increasing the productivity of the employees that helps the organization further to achieve its long-term goal where Libya economic will be greatly improved and more importantly this directly or in directly can promoted through arts administration program but the program have not yet received recon ignition except Europe, so currently the major problem to this program is the lack of awareness and this thing can be solve. A well-meaning program can be developed and enhance various national development sector. The following will great help if implemented correctly, the ministry should intensity diversification of training options in arts administration in Libya, the ministry should categorized the training options in terms of instructors, programs, and participants, The ministry should change its current approach and create potential cooperation between the academy and the profession in developing diverse training options. The ministry hence forth should also form mutual relationship between formal Education professional development and on-the-job training options in arts administration to be developed As A photo below 2

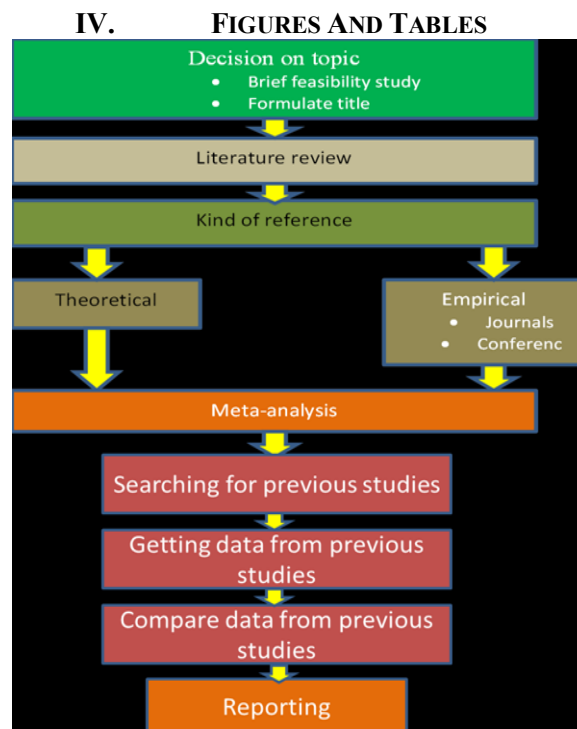


Fig 3.1. Showing the flow chart of the methodology

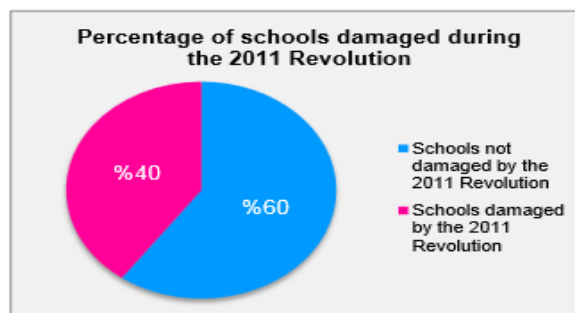


Fig.2. School damage from 2011 Revolution

Source: UNICEF (2012)

V. CONCLUSION

Libya cultural policymakers and arts administrators are attempting to adopt and adapt world standard marketing and fundraising tools to support their work in their changing arts funding system, Libya are finding that an unsustainable arts funding system is forcing new approaches and increased collaboration among cultural organizations. The importance of collaboration among diverse members of the arts and culture sector appears to be driving the development of a more inclusive and broader concept of culture in Libyan society is necessary. This trend is not as evident in African nations, where the legacy and national significance of the high arts sector (i.e., elitism, and a distinct high-low arts dichotomy) may make development of a broad cultural sector more challenging. A final broad comparative issue is that the role of the arts and culture sector in representing cultural identity appears to be much more important to Libya compare other nations in region due the recent crisis.

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