

Management and the Arts 6e

Chapter Twelve – Managing and the Arts

Management and the Arts 6e

Chapter Twelve – Managing and the Arts

The Multifunctional Manager: Three Styles

- Analytical Managers: Changing the Culture
- Systems Managers: Structure and Control
- Adaptive Managers

Management Models

- Process Management Model
- Human Relations Model
- Open System Model
- The Contingency System: An Integrated Approach

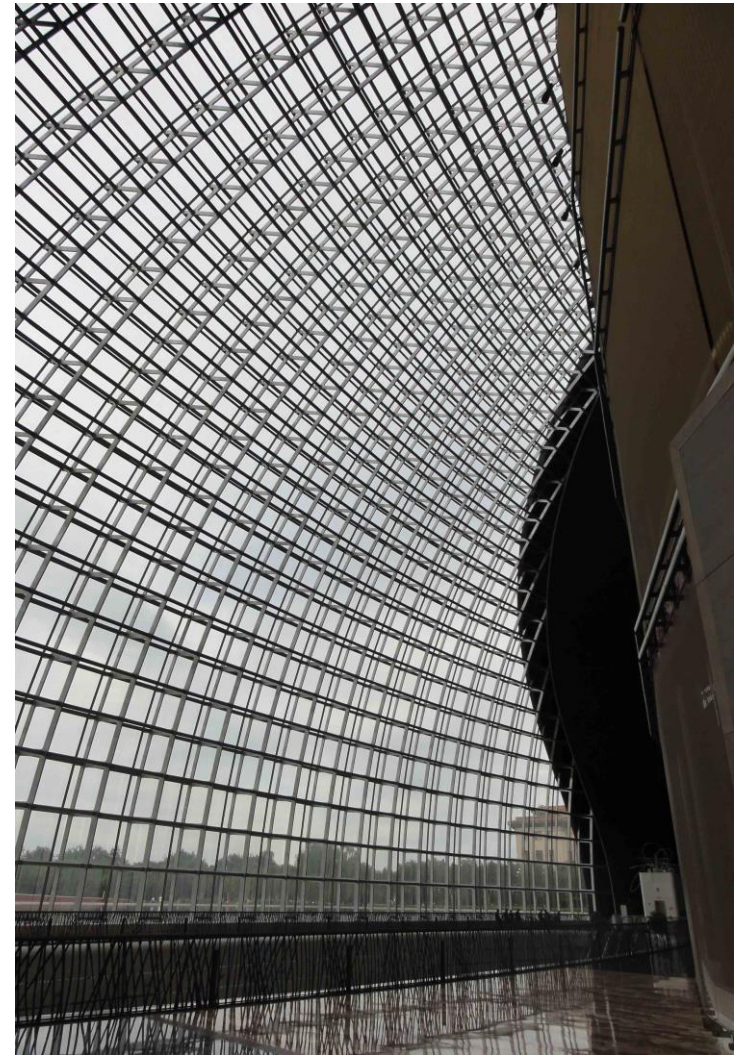
Review of Management Functions

- Planning and Programming
- Adaptive Organizations and Organizing
- Leading and Personnel Management
- Financial Management and Organizational Development

Management Strategies Going Forward

- Mental Models
- Conundrums of Managing
- The Overextended Arts Workplace
- Toxic Co-workers or Bosses

Appendix 12.1 Charting an Arts Management Career



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Management and the Arts 6e

Chapter Twelve – Managing and the Arts

Learning Outcomes

12.1: Be able to formulate a mix of management styles to run an arts organization successfully

12.2: Be able to summarize the key features of the process, HR, and the open system model

12.3 Be able to explain how the four functions of management can be adapted and expanded upon to operate an arts organization

12.4: Be able to provide examples of how mental models and the conundrum of managing impact an arts manager

Appendix 12.1 Charting an Arts Management Career

Things to consider as you go about establishing and nurturing a career in arts management

- Employment prospects
- Compensation
- Career goals



Management and the Arts 6e

Chapter Twelve – Managing and the Arts

The Multifunctional Manager: Three Styles

A manager's *management style* combines what they say, their behavior, and how their followers perceive them. A management style can result from a manager taking components from a variety of leadership styles such as *visionary, servant, transformational, transactional, situational, directive, adaptive, supportive, and authentic*. (See Ch. 7)

Analytical Managers: Changing the Organization and its Culture (See Fig. 12.1)

An *analytical style* of management includes using data, analysis, and decision-making to identify what needs to be done to accelerate change where it is needed most in the organization. (See Box 4.8 Sample Decision Making and Planning Process). Asking questions and seeking solutions to what is not working and why are critical components of this management style. One of the most prominent challenges managers face is the lack of time to work on what's important when urgent day-to-day problems keep coming up.

Systems Managers: Structure and Control

The system management style uses analytical tools, organizational development techniques, and control processes to align objectives and goals better achieve outcomes. The open system model (Fig. 5.1) is used along with control and feedback processes (Fig. 9.1) to assess how well the organization functions.

A systems manager assesses how well subsystems within the organization are working. For example, how well are the inputs, processes, and outputs subsystems in ticketing, marketing, and fundraising working? An arts organization might be using ticketing and fundraising software systems that are not compatible with each other. Steps can be taken to rectify this problem so that the organization operates more effectively.

Management and the Arts 6e

Chapter Twelve – Managing and the Arts

The Multifunctional Manager: Three Styles

Adaptive Management Style

Adaptive managers approach their organizations like a living organism that grows and evolves in ways that can be constructive or disruptive. This management style starts by assessing whether the problems are technical, adaptive, or both (Box 7.2 Adaptive Leadership). Technical problems might result from policies and procedures that conflict with current practices. Adapter problems center around changes that need to be made which will impact people and workgroups and how they interact and behave inside an organization. This management style is most successful when the leader consults with and listens to those stakeholders or most passionate about their part in the operation. Empowering people to take responsibility for problem-solving can help build a more resilient organization.

Management Models (Fig. 12.2)

As a reminder, a *model* is a representation of a system. Figure 12.1 show us one approach to integrating three different models: process, open system, and human relations.

Process Management Model

An arts organization's financial and production processes can benefit from applying quantitative measures and statistical analysis. A few examples include:

- Can the processes associated with constructing, storing, or rigging scenery be adjusted to result in better efficiencies or cost savings?
- Can adjustments be made in the yearly operational schedule or in rehearsal and performance schedules to achieve efficiencies
- Are the procedures for processing ticket orders and donations done quickly and accurately with as few steps as possible?

Management and the Arts 6e

Chapter Twelve – Managing and the Arts

Management Models

Human Relations Model

Because the “product” of a performing arts organization is people’s work, there is a natural fit between human resource management and arts organizations. Valuing and recognizing job performance is a central practice in the human relations model. Positive perceptions among the employees that they’re being treated equitably and fairly will help the organization operate more effectively. Clear performance standards and an ongoing assessment are critical. Lastly, this model depends on managers developing effective communication systems among the staff, artists, and board members.

Open System Model

This model enables an organization to develop its capacity to adjust to changing circumstances. Input constantly flows from clients, audiences, donors, members, staff, and the community. At a macro level, information from external environments (economic, political, legal, cultural, social, demographic, technological, and educational) informs and influences planning, decision-making, and operations. For example, in response to the pandemic, arts organizations used technology to reach more people, increase awareness of their work, and expand their audience base.

The Contingency System: An Integrated Approach

Figures 12.1 and 12.2 illustrate how managers and leaders in the arts will be effective if they use a responsive contingency approach that integrates these styles and models. Because an arts organization operates in a social and cultural environment, there is a need to be responsive to change and to be a change maker. The essence of a contingency approach is that there is no one best way to operate and lead organizations.

Management and the Arts 6e

Chapter Twelve – Managing and the Arts

Review of Management Functions

Table 1.3 illustrates many processes and operational elements embedded within the management functions of *planning, organizing, leading, and controlling*.

- **Planning and Programming** – Planning requires a critical self-examination, research, and creatively merging organizational aspirations into a strategic framework to achieve operational and programming goals. The plan tells the story of how opportunities will be created for artists to express themselves and engage the community. Creating multi-years programming plans can help marketing and fundraising design campaigns more effectively reach diverse stakeholders. Long-term thinking and having “What if” discussions among the board, artists, staff, and community members can help the organization develop new ideas and directions. Programming is the vehicle to inclusively and equitably engage with community members on a mutually beneficial journey that speaks to what it is to be human.
- **Adaptive Organizations and Organizing** - Chapter 3 examined how arts organizations constantly adapt to changing environments, and Chapter 5 outlined how arts organizations organize and align their mission with their values and vision. The staff, leadership, and board need to be aware of the organization’s arc of development and where it is in its life cycle to guide organizational development and growth. New ways of organizing should be explored because the power, authority, and control mindset that governs the arts workplace impedes its evolution. The impact of the pandemic, racism, a legal system, and social injustices (e.g., living wages, inflation, sexism, healthcare inequities, LGBTQ+ rights, attacks on Asian Americans and Pacific Islanders) have opened the door for cultural organizations to be more responsive to the communities they serve.

Management and the Arts 6e

Chapter Twelve – Managing and the Arts

Review of Management Functions

- **Leading and Personnel Management** - As we have seen when studying leadership, there are multiple definitions of leadership. Those in leadership roles or managers have different responsibilities and expectations to meet. It is also the case that some people are more effective than others at leading and managing. The impact of this variation can have a profound effect on the workplace culture and the organization's success in fulfilling its mission. Leading and managing a diverse workforce, for example, requires thinking holistically and empathetically about what it's like to work in their organization. In addition, arts managers and leaders face enormous pressures to produce quality programming with limited resources.
- **Board of Directors** – The chair of the board of directors is also responsible for ensuring the organization's governance system is operating effectively. Optimally, the board is diverse and inclusive and includes dedicated community members passionate about the arts organization's work. Working with the leadership team, they help advocate for and secure funds through personal philanthropy and leverage their network for friends and colleagues to secure contributions
- **Financial Management and Organizational Development** - Financial planning and control are core functions in an arts organization. The management team's time can be spent monitoring and managing the finances at the expense of other strategic initiatives. Assuming an arts organization can survive the often-rocky financial early days, the pathway to stability is steep. Arts organizations that are heavily dependent on admissions and ticket sales face higher risks regarding programming choices. A loyal donor base contributing to the organization can provide stability, allowing the organization to take more risks and experiment.

Management and the Arts 6e

Chapter Twelve – Managing and the Arts

Management Strategies Going Forward

After reviewing the management functions, styles, and models, there is still uncertainty when leading an arts organization using a contingency framework. Disruptive patterns emerge in organizations over time, and responses can be crafted to meet these challenges. Mistakes will be made, decisions will turn out to be wrong, and that's normal. Being mindful of our mental models and the management conundrums can help arts managers meet the needs of their organization.

Mental Models

Mental models are the beliefs, ideas, images, and descriptions that we consciously or unconsciously form from our experiences and, when formed, guide our thoughts and actions within narrow channels. Adaptive systems, the arts ecosystem, scenario development, correlation versus causation, and leadership theories are mental models. Mental models are also integral to the performing arts and museum management. Mental models are associated with each art form and the processes used to connect to the public. *Cognitive bias* differs from mental models because they are distortions of how things work and are often based on stereotypes that are not true.

Conundrums of Managing & Other Workplace Challenges - Conundrums are often paradoxical, insoluble, or complex problems or a dilemma. Here are a few common management conundrums.

- *The Predicament of Planning* – How to plan, strategize, just think, let alone think ahead in such a hectic job?
- *The Enigma of Order* – How to bring order to the work of others when managing itself is so disorderly?
- *The Mysteries of Measuring* – How do you manage it when you can't rely on measuring it?
- *The Clutch of Confidence* – How to maintain a sufficient confidence level without crossing over into arrogance?

(Mintzberg, H, *Managing*, 2011, p. 159 - Emphasis in original)

Awareness of these and the other conundrums is a good starting point in trying to resolve them.

Management and the Arts 6e

Chapter Twelve – Managing and the Arts

Other Workplace Challenges

Work-Life Balance

Arts organizations often count on a group of extraordinary people willing to spend countless doing anything and everything. Of course, this means staff risk burning out because of work-life imbalances, especially in smaller organizations. Creating a multi-year staffing plan, along with cost projections to aid in budgeting, is helpful for an organization as it moves through its development cycles. Arriving at the right mix of full-time, part-time, and contingent staff may take some time, but it is an investment that's well worth it.

Toxic Coworkers or Bosses

An organization may also go off course and let a toxic work environment develop. The cause of this problem is usually a manager, leader, or worker who is not suited for the job. These individuals may have a range of character flaws, including excessive defensiveness, aggressiveness, and verbal abusiveness, or they are passive and disengaged. Followers can become enablers of these bad managers, further increasing a negative feedback loop. If no other pathways within the organization exist to communicate to other managers about the problems of a toxic supervisor, then the employee may have no choice but to seek employment elsewhere.

The range of toxic coworker behaviors can be boundless. Toxic negativity or positivity, gossiping, endless talkers, whiners, untrustworthy, and work credit stealers are just a few of the many toxic behaviors in the workplace. If, after attempts to better understand what is driving the negative behaviors of a coworker and trying to create a working relationship with them fail, then one option may be to limit contact with them. If all else fails, finding a less toxic workplace is an option.

Management and the Arts 6e

Chapter Twelve – Managing and the Arts

Conclusion

Integrating management styles, models, and practices require managers to know their strengths and weaknesses. Undertaking a personal inventory helps a manager see more clearly what they do well and identify the areas for improvement. Trusting oneself and being open to input from peers and co-workers can pay big dividends. Treating people respectfully and recognizing their contribution to the organization are critical factors in creating an inclusive and positive workplace.

Appendix 12.1 Charting an Arts Management Career

The [Learning Links for Chapter 12](#) on the companion website include tools for charting a career in arts management. There are links to and examples of various resumes, how to write engaging cover letters, interview techniques, other job-seeking strategies, and suggestions for creating a personal website. Internships can often lead to employment; therefore, they can be helpful early career opportunities for a future arts manager.

The appendix to Chapter 12 includes topics including employment prospects, where jobs are and might be, compensation issues, cost of living and salaries, job posting websites, and developing career goals.

Management and the Arts 6e

For more resources for Chapter 12 go to
www.managementandthearts.com