

Management and the Arts 6e

Chapter Two – Arts Managers and Management Practices + Appendix 2.1

Management and the Arts 6e,
Wm. J. Byrnes, 2022 (C)

Management and the Arts 6e

Chapter Two Overview – Arts Managers and the Practice of Management + Appendix 2.1 – Management Timeline and Pioneers

Part 1 – Arts Historical Perspective

- Ancient Times
- Middle Ages to Renaissance
- 17th to 19th Centuries
- Recent History
- Role of Arts Managers

Part 2 – Profile of the Arts Manager

- Studies: DiMaggio, Rich & Martin, Cuyler, and others
- Arts Managers Managing

Part 2 – Profile of the Arts Manager Cont'd.

- Henry Mintzberg on Managing
- Being and Effective Arts Manager

Appendix 2.1 – Mgt Timeline & Pioneers

- Pre-Industrial Revolution
- Early Pioneers
- Scientific Mgt
- Administrative Mgt
- Human Relations Mgt
- Systems Theory
- Contingency Theory
- Organizational Development
- Learning Organizations
- Other Perspectives on Management History

Management and the Arts 6e

Chapter Two – Arts Managers and the Practice of Management

Learning Outcomes: Be able to:

- Identify how arts managers and management processes have been part of the history of the performing and visual arts
 - Summarize changes in the arts manager's profile over the last 30 years
 - Summarize the roles and functions of arts managers
 - Identify the key contributors who pioneered the development of management and theories
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Part 1 – Historical Perspectives on the Role of Arts Managers

Ancient Times and the Management of Events, Festivals, Rites, and Rituals

- As communities grew thousands of years ago [festivals, rites, rituals](#) and celebrations required planning and organizing under direction of religious leaders
- [The Greeks](#) began staging play festivals in the 5th century BCE and later, under the direction the *archon eponymous*, playwrights functioned much as artistic directors
- [Romans staged theater](#) and other performance events as early as 250 BCE. Managers (Domini) functioned as producers. More than 100 days a year were devoted to staging events and festivals which required using many of same management skills we use today.
- The ecosystem that made the festivals and other events possible collapsed as Rome's influence slowly diminished after 400 CE.
- There is evidence China, Japan and India also produced events that required coordination and planning dating back before the Greeks and Romans. (Brockett, Hildy) (Kassing) (Patterson, Donahue)

Management and the Arts 6e

Chapter Two – Arts Managers and the Practice of Management

Part 1 – Historical Perspectives on the Role of Arts Managers

- The Tang period in China (618 to 907 CE) was noted for the founding a school to train singers and dancers. During the Song Dynasty (900-1299 CE) there was extensive performance activity including a theatre district with 50 venues in central China. (Patterson, Donahue)
- [Noh drama](#) performances began in the late 1300s CE which incorporated music, dance and acting. (Patterson, Donahue)

Middle Ages to the Renaissance – Opportunities for people to function as a manager

- Catholic Church from 1000 to 1400 CE became the produce of [liturgical drama](#). Outdoor pageants and festivals also expanded. The management of church events, which were often elaborate, required using budgeting, scheduling, and the coordination of personnel. (Brockett, Hildy)
- By the 14th Century trade guilds took over more of these programs. [Pageant Masters](#) helped coordinate complex events with special effects, costumes, and props. There were records discovered of admission charges at municipal sponsored programs in Reims France in 1490. (Brockett, Hildy)
- The Renaissance (1400-1600 CE) saw the [beginnings of opera](#), [ballet](#) and a revival of Greek theatre. Various production specialists functioned in roles similar to arts and stage managers during this period. (Brockett, Hildy)
- The *impresario* became a term associated with a person leading and managing opera in early 1600s. They were responsible for hiring singers and the production staff and workers needed to stage increasing complex opera performances. (Abbate, Parker)

Management and the Arts 6e

Chapter Two – Arts Managers and the Practice of Management

Part 1 – Historical Perspectives on the Role of Arts Managers

Middle Ages to the Renaissance Cont'd.

- [Philip Henslowe](#) was first “manager” of the Lord Chamberlain’s Men in 1603, an acting troupe under the patronage of King James. (Patterson, Donahue)
- Court dance evolved into the art form of ballet by 1661. [Jean Baptiste Lully](#) was appointed by Louis XIV to direct the Royale Academies of Dance and Music. (Kassing)
- One of the earliest museums for the public benefit was in the Ashmolean Museum at the University of Oxford in 1683. (Kotler)
- Mid-1500s, performances in China were held in what was known as [Kunqu Opera](#) style and toured around the country with the sponsorship of “religious and government officials” and [Kabuki theatre](#) began being performed in 1603 in Japan. (Patterson, Donahue)

Seventeenth through Nineteenth Centuries

Roles for people doing the functions of management continue to expand

- In Europe theatre, opera, and ballet companies were organized in state-run and supported facilities where performers received salaries and even pensions.
- In London in 1576 the first permanent public theatre opened. France founded the first national theatre in the 1680s and Germany established its first in 1767 and which became the foundation for a national network of subsidized arts institutions.
- Orchestras developed beyond their connection to opera in the early 1700s. In the late 1680 and early 1700s concerts were performed in various cities in Europe and Great Britain and .
- Museums as public spaces began to evolve in the 18th and early 19th centuries in cities and states in Europe and the US. (Brockett, Hildy) (Patterson, Donahue)

Management and the Arts 6e

Chapter Two – Arts Managers and the Practice of Management

Part 1 – Historical Perspectives on the Role of Arts Managers

Seventeenth through Nineteenth Centuries

- *The Syndicate* was a monopoly of producers who controlled what was available for viewing in theatrical venues around the US in the late 19th century. [The Shubert Brothers](#) controlled many of the theatres in the US at the end of the 19th century up to the 1950s. (Baumol, Bowen)
- James Smithson bequest is the source to fund the [Smithsonian](#) museum and as museums expanded in countries so did the management structure to operate them. (Kotler)

Twentieth and Twenty-First Century

- **Theater** - [Commercial](#) theatre sustains a range of positions from producers to production assistants in the US and [Canada](#). The development of professional regional theatre companies second half of the 20th century created job opportunities in areas such as ticketing, marketing, and fundraising. The Cleveland Playhouse (1916), Goodman Theater (Chicago 1925), Barter Theater (Virginia, 1932), Alley Theater (Houston, 1947), and the Arena Stage (Washington DC 1950) provided opportunities for managers that helped establish what became the [regional theatre ecosystem](#) of today. Karamu House (1915) is the oldest producing African America theater in the US. The Stratford Festival was founded in 1953 and the Manitoba Theatre Centre (1958) was one of the first of the Canadian regional theater movement. Also see the [Theatre History Timeline](#).

Management and the Arts 6e

Chapter Two – Arts Managers and the Practice of Management

Part 1 – Historical Perspectives on the Role of Arts Managers

Twentieth and Twenty-First Century

- **Opera** – Opera was staged in New Orleans as early as 1796 and the first opera company in Toronto, Canada started in 1867. Québec City hosted its first opera in 1783. Opera houses in NYC can be traced back to the 1830s. The 4000-seat Academy of Music opened in NYC in 1854. The Metropolitan Opera was founded in 1883 and other early companies were Chicago (1910), San Francisco (1923). Ford Foundation funding in the 1950s helped opera companies grow regionally. By the early 1970s there were 27 regional opera companies and 150 by 2019. See the [Opera Timeline](#) and [Opera Leadership Training](#).
- **Dance** – Ballet became more popular in the US in the mid-19th century, and the earliest companies were in major metropolitan areas such as the San Francisco Opera Ballet (1933), American Ballet Theatre (NYC, 1939). Immigrants brought ballet to Canada too in the 1800s and the Royal Winnipeg Ballet was founded in 1937 and is the country's oldest continually operating company. Modern dance pioneer Martha Graham founded her company and dance studio in 1926, and other pioneering choreographers included Mary Wigman (in Europe), Doris Humphrey and Charles Weideman (USA), and Lester Horton. After WWII other choreographers founded dance companies such as Merce Cunningham, Jose Limon, Katherine Dunham, Alvin Ailey, and Twyla Tharp. These and other artists often toured the USA and helped build a dance ecology. See The [History of Dance Timeline](#) and [Contemporary-Dance.org](#) for more detailed information.

Management and the Arts 6e

Chapter Two – Arts Managers and the Practice of Management

Part 1 – Historical Perspectives on the Role of Arts Managers

Twentieth and Twenty-First Century – Arts management emerges as a field

Opportunities for Arts Managers in North America

- **Music** - By the late 19th and into the early 20th century symphony orchestras formed in several major cities in the U.S. and dedicated concert halls were erected in communities. Meanwhile, the music industry expanded drawing on the talents of artists in folk music, jazz, bluegrass and various forms of popular music. Radio played a central role in creating an ecosystem of listeners and consumers. Smaller scale touring helped create a whole network of venues around the U.S. Larger scale touring became an industry in and of itself. Social media and streaming services also provide a new set of platforms for the music industry.
- **Visual Arts** – Much like the music world, art museums and galleries expanded with population growth and city and community development. Many of the same philanthropists in the late 19th and early 20th century provided their initial support to found museums across the U.S. Estimates in 2017 were that well over 13,000 art museums were in operation in the U.S. and over 55,000 museums (not all art) worldwide employ tens of thousands of staff.
- **Festivals and More** – Festivals of all sorts flourish around the world and an extensive network of arts presenting organizations in communities and on the campuses of higher education institutions provide opportunities for arts managers and leaders. The arts ecology also includes special event programming and touring exhibits and performing arts groups.

Management and the Arts 6e

Chapter Two – Arts Managers and the Practice of Management

Part 2 – Profile of the Arts Manager

DiMaggio Study - [*Managers of the Arts, 1987*](#)

One of the early surveys (1981) which profiled background, training, salaries, and attitudes of arts managers working in theatre, orchestra, and museum management and community arts associations (CCA). Key findings included:

- Most had studied in an arts discipline or had degrees in humanities areas
- They did not have degrees from arts management programs
- On-the-job training was a common learning method (often 90% plus)
- Women were overrepresented in CCAs and underrepresented in senior leadership roles
- Gender disparities were found in leadership positions which affected compensation levels

Rich and Martin Survey – *Assessing the role of Formal Education in Arts Administration Training, 1997* <https://doi.org/10.1080/10632929809597276>

- Goal was to assess training needs of those in the profession and measure the success of arts admin programs in meeting the needs
- Surveyed 641 small, medium and large performing arts organizations, 310 replied
- Skills needed varied with origination size. Top skills were leadership, team building, fundraising, marketing and audience development, and budgeting.
- Several skills were not ranked highly by arts organizations as best learned in the classroom and included trustee/volunteer relations, leadership, team building, and fundraising
- There was an incongruity between critical skills and how those skills are best learned. For example, marketing and fundraising were thought best learned on the job but organizations also preferred or required formal training in these two area.

Management and the Arts 6e

Chapter Two – Arts Managers and the Practice of Management

Part 2 – Profile of the Arts Manager

Herron, et. al. Study - *The Effect of Gender on the Career Advancement of Arts Managers, 1996*

<https://doi.org/10.1080/10632929809597277> (Surveyed 494 arts managers, 57% responded, (159F, 123M)

- 66 % of upper-level management positions were held by men, 33% by women. In contrast, middle-management was 24% male and 76% female (p. 30).
- Salaries for men averaged \$14,000 more despite women having equal levels of education and experience.
- As predicted, more women received degrees and began assuming more senior leadership positions in arts organizations in the 2000s.

Cuyler’s Studies on Diversity – *An Exploratory Study of Demographic Diversity in the Arts Management Workforce, GIA Reader, Vol. 26, #3 (Fall 2015)*

<https://www.giarts.org/article/exploratory-study-demographic-diversity-arts-management-workforce>

- Survey of performing and visual arts and arts service organizations: 88% had college degrees, 77% female, 78% white and 92% of executive directors/CEOs identified as white.

Americans for the Arts – *Equitable Investment Policies and Practices in the Local Arts Field (*

<https://www.americansforthearts.org/by-program/reports-and-data/legislation-policy/naappd/equitable-investment-policies-and-practices-in-the-local-arts-field>

- Survey of local arts agencies: 91% of staff had college degrees, 82% white, 78% female, and 8% had college degrees in arts management, 48% had degrees in arts-related fields

Management and the Arts 6e

Chapter Two – Arts Managers and the Practice of Management

Part 2 – Profile of the Arts Manager

League of American Orchestras – *Race/Ethnic and Gender Diversity in the Orchestra Field*

<https://americanorchestras.org/racial-ethnic-and-gender-diversity-in-the-orchestra-field/>

- 2016 report: 55.7% of staff were women, and 85.2% of were white.”

Dubois and Lepaux - “[Towards a Sociology of Arts Managers](#),” *Arts and Cultural Management: Sense and Sensibilities in the State of the Field*, edited by Constance Devereaux, 2019. New York: Routledge

- “An outstanding feature of aspiring cultural managers . . . pursuing higher education degrees, is that an exceptional proportion of them are women: 85% among the applicants and 80% among those enrolled in cultural management master’s programs”

Cuyler, Durrer and Nisbett - “[Steadfastly White, Female, Hetero and Able-Bodied: An International Survey on the Motivations and Experiences of Arts Management Graduates](#).” *International Journal of Arts Management*, Vol 22, #3, Spring 2020

- Recent arts management graduates survey respondents (560) from five continents “self-identified primarily as white, female, able-bodied, heterosexual millennials.”

Surveys over the last 30 years have demonstrated that when it comes to staffing, women outnumber men in arts organizations, women predominate in middle and lower-level positions, and they are often paid less than men. There is also a significant lack of ethnic and racial diversity in the arts management workforce.

Management and the Arts 6e

Chapter Two – Arts Managers and the Practice of Management

Part 2 – Profile of the Arts Manager

The Arts Manager Managing – Roles and Functions

- Arts managers expected to have collaboration and interpersonal skills, an affinity for the arts, and the ability to work with artists successfully. [See [Andrew Taylor blog](#) for more functions]
- **Arts managers are still not clearly identified as an employment category in various databases worldwide.** There is a lack of clarity about the role and requirements associated with being an arts manager (or cultural manager, or arts administrator), and the “absence of (a) statistical classification” has led to some confusion about this area of employment (Dubois and Lepaux, 2019, p. 42)
- ‘Arts or culture manager are connected to workgroups, departments, or functional areas in the organization (e.g., artistic direction, fundraising, marketing, patron services, etc.) but they are seldom identified as “arts managers.”
- Arts organizations are staffed with people who see themselves as artists first and who also are managers.
- Staff may or may not be artists, but see themselves primarily as managers (e.g., marketing director, ticket services manager), have an affinity to the arts, and who might have a college degree in a specialization (e.g., music, dance, theatre, visual arts) or not.
- Some have had no connection to the arts and see themselves as managers who work in the arts.

Management and the Arts 6e

Chapter Two – Arts Managers and the Practice of Management

Part 2 – Profile of the Arts Manager

The Arts Manager Managing – Roles and Functions

Arts management is a dynamic process and practice requiring someone to be part artist, analyst, and problem solver, depending on their role in the organization. Arts managers use what Mintzberg calls the *art*, *science*, and *craft* of managing.

Mintzberg on Managing

[Henry Mintzberg](#): The job of managing goes on at an “unrelenting pace” and it is characterized by “brevity, variety, and discontinuity” and is “strongly oriented to action” (*Mintzberg on Management*, 1989, p. 10) He states that “managing is neither a science nor a profession; it is a practice, learned primarily through experience, and rooted in context.” The practice of management uses **science** (analysis and systematic evidence), **art** (vision and creative insights), and **craft** (experience and practical learning). (Mintzberg, *Managing* 2011, p. 9).

Arts Managers and Leaders

Those in leadership positions practice the art, science and craft of managing to advocate for the arts, change societies, and foster creativity. Tenacity is required if systems that have perpetuated exclusionary and discriminatory beliefs, policies, practices, and behavior are to be changed.

Outcomes

Artists and arts managers seeking to create cultural organizations connected to and serving their communities recognize that meaningful engagement can be practiced through the creative and collaborative processes inherent in various forms of art.

Management and the Arts 6e

Chapter Two – Arts Managers and the Practice of Management

APPENDIX 2.1 – Management Timeline & Pioneers

Management Before Industrialization (5,000 BCE to 1600 CE)

Early civilizations grew and evolved by employing elements of we now recognize as the management functions of planning, organizing, leading, and controlling. In varying parts of the world countries or city-states undertook projects using management functions and to wage wars, build temples, monuments, and to develop and evolve city-states.

Increased Global Trade and Early Industrialization (1100 CE to 1700 CE)

Trade promoted the exchange of ideas and fostered new processes, perspectives and approaches to problem-solving. In Europe, the Renaissance (1300-1500 CE), the Reformation (1500-1600 CE), the evolving political philosophy underpinning the Enlightenment (1700-1800 CE), exploration and colonization, and the rise of Capitalism (1700 CE) contributed to changing frameworks that altered practices and processes of doing business.

Industrial Revolution (1760-1870 CE)

Significant changes in the management of the workplace and business include:

1. Mechanization of work
2. Centralization of production
3. Creation of the labor class
4. Creation of the job of manager

Management and the Arts 6e

Chapter Two – Arts Managers and the Practice of Management

Appendix 2.1 – Management Timeline & Pioneers

Early Pioneers of Management Thinking (Daniel Wren, *History of Management Thought*, 5th ed.)

- [Robert Owen](#) (1771–1858) operated and supervised a cotton mill in the UK, tried to improve overall working conditions and changed the equipment to reduce the hazards to workers
- [Charles Babbage](#) (1792–1871) established early profit-sharing scheme through salary systems that reflected the mutual interest labor and management in the UK
- [Daniel Craig McCallum](#) (1815–1878) Manager for the Erie Railroad in the US, is credited with creating a formal organization chart (shaped like a tree)
- [Henry Varnum Poor](#) (1812–1905), the *American Railroad Journal* editor, wrote extensively about organizational management, including devising reporting systems and costs and revenue tracking processes

Scientific Management (Morgen Witzel, *A History of Management Thought*, 2nd. Ed. 2017)

- [Frederick W. Taylor](#) (1856–1915) - His pioneering work in *task analysis* created processes used today by companies around the world. Engaged in efficiency studies to improve worker productivity.
- [Henry Gantt](#) (1861-1919) created what is now commonly called the “Gantt Chart.” His early work visualizing workflow allowed managers to integrate timing of human and material resources needed to complete a project.
- [Frank Gilbreth](#) (1868-1924) and [Lillian Gilbreth](#) (1878-1972) - Gilbreth (1878-1972) - Frank pioneered motion studies of laborers, predating studies in ergonomics. Lillian wrote the *Psychology of Management* (1914), which was a comprehensive study of scientific management.

Management and the Arts 6e

Chapter Two – Arts Managers and the Practice of Management

Appendix 2.1 – Management Timeline & Pioneers

Administrative Management

- **Henri Fayol** (1841–1925), [Fayol's Fourteen Principles](#) helped form the first comprehensive approach to management theory (e.g., division of labor, unity of command, unity of directions, chain of command, etc.) (Witzel, 2017)
- **Chester Barnard** (1886–1961) wrote [The Functions of the Executive](#) in 1938, which included the idea of acceptance theory of authority. Acceptance theory postulates that authority is derived from the acceptance of authority by the people who are managed (Barnard, 1938).

Human Relations Management

Early approaches to the study of management did not include enough focus on workplace social and psychological environments. Researchers began to apply principles and concepts from the then new field of industrial psychology to understand workers better and make organizations and people more productive.

- **Mary Parker Follett** (1868–1933) argued for a workplace in which management shared power with employees and developed the concept of *integrative unity* to describe how organizations could better reach their goals by coordinating group activities, (i.e., teamwork) (Bartol and Martin 1998).
- **Abraham Maslow's** (1908-1970) 1943 paper, "A Theory of Human Motivation," included the concept of human beings having a hierarchy of needs. People have various needs (from lowest to highest): *physiological, safety, belongingness, esteem, and self-actualization*. The goal is for a person to become self-actualized so they could lead a full and productive life (Witzel, 2012).

Management and the Arts 6e

Chapter Two – Arts Managers and the Practice of Management

Appendix 2.1 – Management Timeline & Pioneers

Human Relations Management

- [Douglas McGregor](#) (1906-1964) - Managers develop self-fulfilling prophecies about how people work, affecting their interactions with employees. Theory X managers assume that (1) people generally dislike work and avoid it when possible; (2) they must be coerced, controlled, and threatened with punishment to get them to work; and (3) they want to be directed and avoid taking responsibility. Theory Y managers assume the opposite. See [The Human Side of Enterprise](#).

Contemporary Perspectives

Systems Theory

- Open System Theory posits that organizations are influenced by multiple external and internal environments, impacting how it gathers inputs and transforms them into outputs in the form of goods or services.

Contingency Theory

- This theory assumes that no one best way works in all circumstances facing an organization. Situational characteristics (i.e., contingencies) help determine how the organization should best address the challenges it faces.

Organization Development & Learning Organizations Theories

- Organization Development (OD, Organizational Behavior (OB), and systems theory inform how organizations function and become learning organizations. [Peter Senge's](#) 1990 book *The Fifth Discipline* offered a road map for how these theories could be applied to create learning organizations.

Management and the Arts 6e

Chapter Two – Arts Managers and the Practice of Management

Appendix 2.1 – Management Timeline & Pioneers

Other Perspectives on the Management History

Cummings, Bridgman, Hassard and Rowlinson's (210&) [A New History of Management](#) makes “the case for seeing management arising not with neo-liberal or laissez faire economics, industrialization and increasing order and control, ... but social and moral liberalism and the decline of slavery: a factor that conventional management theories are curiously silent about” (Cummings, et.al, p. 313).

Prieto and Simone T.A. Phipps, [African American Management History](#) (2019) – “African American Management thought embraced the philosophy of cooperation as a means to accomplish the goals of the organization to the benefit of the employees, customers, and the community. This concept of cooperation was grounded in term “Ubuntu,” a Southern African word which can mean “I am, because we are” (p. 10).

[Charles Clinton Spaulding](#) (1874-1952) known as the *Father of African American Management Thought*, published an article in 1927, identified “the eight ‘fundamental necessities’ in business administration (management)” that also stressed cooperation and teamwork (p. 83). Spaulding’s article predated Chester Barnard’s *Functions of the Executive* book by 11 years.

Management and the Arts 6e

What's Ahead . . .

Chapter 3 – Adaptive Arts Organizations

Learning Outcomes

3.1: Understand how to develop a system for gathering relevant information needed to help plan and operate an arts organization

3.2: Become adept at identifying and analyzing external environments that are relevant to arts organizations

3.3: Apply research techniques in support of planning and organizational development