A COMPLETE GUIDE FOR A SUCCESSFUL ARTS MANAGER

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I hereby declare that the work submitted is mine and that where I have made use of another’s work, I have attributed the sources according to the Regulations set in the Student’s Handbook.

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Abstract

This dissertation was written as part of the MA in Art, Law and Economy at the International Hellenic University.

The dissertation explores the necessary steps that an arts manager should follow in order to be successful, forming a complete guide for professionals, future arts administrators and students in this area. Taking into account not only the qualifications required by an arts manager, but the current conditions and trends as well, this paper gathers together all the pieces of the arts management puzzle.

The first chapter introduces the reader to the purpose and the principles of management in general, followed by a thorough description of the available management tools and techniques. The third chapter examines the ideal educational background and the desired skills of an arts manager. The next chapter deals with the challenges of the 21st century, which can be seen either as threats or opportunities for the managers, while the current trends and latest management models are discussed in the fifth chapter. Lastly, the paper concludes by analyzing two prominent cases of successful arts institutions.

Finally, I would like to thank my supervisor, Prof. George Malindretos for his support and guidance and also, the academic staff of the International Hellenic University which fueled me with knowledge, wisdom and valuable advice. In addition, I would like to thank my classmates, owing to the fact that completing this master would have been all the more difficult were it not for their support and friendship.

Keywords: arts manager, cultural management, arts institutions

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Preface

Combining my Business Administration Bachelor, the Art, Law and Economy Master and years of working in an arts center, I realized that following an arts management career was the ideal professional path for me. Since arts management is a young scientific field, bibliography was quite limited. This paper aims at offering an original guide for arts managers, written as a result of six-year studies, diligent research and personal experience.
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Introduction

“Arts Management is the confrontation of two opposing methodologies, one being a field of human creativity that produces something new that did not exist before, the other one diving into the existing work of business practices, in order to improve their efficiency”, as Peter Bendixen states in his book ‘Managing Art’.

It is vital to remember to what art is, when starting to analyze the term ‘arts management’. Art has always been a creative activity based on the human need for expression of ideas, visions, thoughts, convictions, imaginations first born into the individuals’ minds and then, transferred into the physical world. It is true, though, that there is no objective definition of art which could be widely accepted by the society; any work of or any kind of art can be acknowledged as art only if the public opinion has recognized it as so. Marcel Duchamp declared in 1954: “In the last analysis, the artist may shout from all the rooftops that he is a genius: he will have to wait for the verdict of the spectator in order that his declarations take a social value and that, finally, posterity includes him in the primers of Artist History.” In any case, “art really exists only in relation to the audiences and their experience, particularly the performing arts”. The purpose of art is to make an appeal to the emotional world of the human being, to evoke the imagination, to awake his consciousness. Not only does art aim at triggering the human development, but it also plays a crucial role in the societal evolution of the world. Indeed, art is a keystone to society mainly because of its ability to stimulate people through an imaginative process of excitement, both at an emotional and intellectual level.

1 Bendixen, P., (2010) Managing Art: an introduction into principles and conceptions, au: LIT Verlag, United States

2 Duchamp, M., (1957) The Creative Act, speech from the Session on the Creative Act at the Convention of the American Federation of Arts in Houston

Art in times of an economic, social and ethical crisis, such as witnessed in our century, is even more indispensable for society. It is the force that supports vitality, happiness and social coherence, the starting point for open-mindedness and social communication. Numerous examples in history have taught us that art can usually cause great changes in the structure and the values of humanity as well as lead to an ongoing development process. Nevertheless, human creativity has been established as the number one production factor, followed by capital, labor and ground.

On the other half of the term ‘arts management’, the word management seems to be mismatched when placed next to the work ‘art’. It is the contrast between the creative skills and the artistic character of the one word and the technical competences and the rationalist thinking of the other that makes this combination appear unusual. Management basically refers to a set of practices and tools, focused on controlling situations under whatever circumstances in order to maximize the efficiency and minimize the failure risk. This is the reason why management as such cannot be applied to neither arts organizations nor to artists; it should be tailor-made for the specific needs and attributes of the art field.

An arts manager is the administrator of an arts organization or an artist, who supports the artistic concepts but, at the same time, limits the ambitions based on the existing budget. His responsibility essentially concerns managing all the available human and physical resources aiming at cost effectiveness for the organization/artist and value creation for the audience. This is why an arts manager has to take both sides of the art management, as mentioned above, into account so as to achieve profit and sustainability in the constantly changing environment. Being an arts manager is not as appealing and easy as it may seem; it requires thorough knowledge of the administrative, economic and artistic field combined with strong communication and diplomacy skills. Moreover, a fact that makes it even more difficult for an art manager to succeed is that the field of arts management is a relatively recent field of science and still under development as it firstly appeared as a degree in university programs in 1970⁴.

1. INTRODUCTION TO MANAGEMENT

Management deals with the efficient use of the available organization’s resources, in order to achieve its goals through increasing the odds of success and limiting risk. Basic management consists of five main functions: plan, organize, implement, monitor and the feedback mechanism, which communicates the result of monitoring to the re-planning phase. The same management principles apply to arts management as well.

One major challenge for every organization is to be able to adapt rapidly and effectively to the continuous environmental changes. The external environment includes opportunities as well as threats, thus managers should be careful enough to recognize both. Opportunities usually refer to chances for benefit from a situation concerning the market competition, the different needs of people, the legislature, the government, the technological evolution or the scientific progress. Threats cover external factors that are harmful mainly for a vulnerable organization and that cannot be controlled or predicted. This is why the organization can only be well-prepared by limiting its own weaknesses and being adaptable to these new conditions. Such threats may concern new competitors, change in needs or taste, an economic crisis or a change in taxation. If managers fail to deal with threats in an effective way, the organization’s operation may be in jeopardy.

Aiming at continuous improvement, further development and smooth function, an organization has to undergo a self-diagnosis in order to point out its strengths and its weaknesses, apart from the external influences. As internal strengths of an organization, managers refer to characteristics, capabilities, operational aspects and attributes of the organization, tangible or not, that can give the organization the desired competitive advantage. Such examples are a recognizable brand name, committed

employees, economies of scale, strong marketing skills or an advanced research and development department. On the other hand, manager perceive as weaknesses the controllable factors and characteristics that block the growth of the organization and make it disadvantageous, compared to its competitors. For instance, such weaknesses are out-of-date products or services, poor management skills, indifferent or untrained staff, restricted financial resources or weak brand name. After having found the weak points, they should be eliminated or, at least, controlled by managers, so as to improve the organization and secure it from external threats.

The purpose of management lies in monitoring the internal and external environment, leading an organization to success and sustainable growth through a structured plan and various methods. The basic management framework is depicted in Picture 1.

![Strategic Management Framework](https://en.wikipedia.org)

**Picture 1**: Strategic Management Framework (source: [https://en.wikipedia.org](https://en.wikipedia.org))
1.1 CONTINUOUS IMPROVEMENT THROUGH FEEDBACK

Aiming at establishing a reliable ongoing assessment process, an organization should definitely establish a strong feedback mechanism. Feedback is a key-role for a successful organization, since it is the only way to learn about the positive and negative points and act accordingly. The manager of an organization should take into account different sources of information\(^6\) to formulate an objective opinion and enhance a trustworthy evaluation. In addition, there are specialized tools to make this process easier, like the Key Performance Indicators (KPIs) which assist an organization to measure the on-going progress towards set goals.\(^7\)

Naturally, for an arts manager, the first source to seek feedback is the various audiences; customers, members, volunteers or patrons. It is crucial for arts managers to identify several key points, such as audience tastes, the reason why the audience prefers specific arts organization, the pros and cons of this organization according to their point of view. To achieve this, organizations may have on-site questionnaires, online surveys, phone and email contact with audience or discussions with randomly selected groups. Knowing as much as possible about audience perspective may lead to the creation of a long-term healthy and sustainable arts organization.

Another source would possibly be other arts groups and organizations. It is a current trend of our century to build synergic projects as well as share information so they could all benefit.

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\(^7\) Reh, J., (2015) *Key Performance Indicators (KPI)*, retrieved from [http://management.about.com/cs/generalmanagement/a/keyperfindic.htm](http://management.about.com/cs/generalmanagement/a/keyperfindic.htm)
2. ARTS MANAGEMENT TOOLS AND TECHNIQUES

Through years of management practices, there are various standardized tools which could and should be used for every organization, arts organizations included. This chapter analyzes the most popular and efficient existing tools and techniques.

2.1 CUSTOMER RELATIONSHIP MANAGEMENT (CRM)

According to the Bain & Company booklet “Management Tools and Trends of 2015”\(^8\), the number one tool globally is the custom-oriented management approach. In 1954, the well-know management consultant Peter Drucker stated that the true business of every company is to make and keep customers and then, around 1970s, the term CRM first appeared. From that moment until now, the main concern of the majority of businesses is about to create and maintain satisfied and engaged customers and offer them the maximum added value through their products and services. CRM focuses on relationships between people, because living in a so-called technological and automated society does not leave any space for much human interaction. It is well-known that CRM was not significant, since all transactions were made usually face-to-face in the past\(^9\).

CRM isn't a temporary marketing technique; it is instead a fundamental management element for every organization. CRM is a strategy that includes principles, practices, strategies, guidelines and the use of technology in order to analyze, arrange and systematize customer data and interactions throughout customer lifecycle, aiming to improve long-term business relationships with customers, assist in customer retention and driving sales growth.\(^10\) Technology is a crucial point for CRM, as it provides the


\(^10\) Definition of CRM, retrieved from [http://searchcrm.techtarget.com/definition/CRM](http://searchcrm.techtarget.com/definition/CRM)
systems which gather all relevant customer data such as personal information, past behaviors, buying preferences or trends. Frequently, this process follows numerous channels, like mail, organization-website, telephone and social media, the latter being the hottest current trend nowadays. It is worth mentioning that CRM alone does not suffice; organizations have to follow a custom-oriented strategy as a whole.

In arts organizations, managers should be more active in CRM, especially during tough times when their income has declined and they have more to do while having less. For instance, a key factor for art organizations lies in a CRM-focused ticketing system and a specifically targeted mailing system, so as to notify each individual customer for the proper activities or offers\(^1\). Another essential point is a website which would be attractive and friendly to the customer and at the same time, practical for collecting vital information about customers. Social media is the most promising area regarding CRM, so an art manager can use these platforms to market customers as well as observe their preferences and experiences. It is crucial for CRM to establish a feedback system, so as to be capable of measuring the results from the various CRM activities and forming a more effective strategy. Apart from these, it should not be forgotten that in order for CRM to be successful, arts managers have to think from the customers’ perspective\(^2\).

### 2.2 SWOT ANALYSIS

The most frequently used tool of strategic planning is the so called SWOT Analysis, a technique by Albert Humphrey. SWOT is an acronym, which stands for Strengths, Weaknesses, Opportunities and Threats. This process examines both the external and internal environments of an organization – in our case, an arts organization –, helping managers to identify and evaluate the strengths and

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weaknesses within the organization, while at the same time, assessing the opportunities and threats that may be found in the exterior, as it is shown in Picture2.

Additionally, SWOT relates the results of both environments and determines to what extent they interact. This technique may be the most well-known tool, as it is far more beneficial for the organization. The reason for this lies in the fact that SWOT analysis makes it easier for managers to identify the factors that are linked directly or not to the success and failure, based on research, surveys, history and the past of the organization progress.

13 Prof. George Malindretos Notes on the Arts Management Course, MA in Art, Law and Economy 2014-2015, International Hellenic University
2.3 PEST ANALYSIS

For a thorough examination of the external macro-environment, PEST-DG analysis is considered a complete tool due to the fact that it takes into account multiple factors, such as political, economic, social, technological, demographic and global variables – forming PEST-DG as an acronym\textsuperscript{14}. As PEST-DG is capable of giving a more rounded view of the impact that all these aspects may have on the organization, an arts manager can secure its organization by identifying the current trends, the regulations and the forces in the broader community.

2.4 PORTER’S FIVE FORCES ANALYSIS

On the other hand, regarding the external micro-environment, Porter’s Five Forces Analysis is the model that fits perfectly to every organization. Porter defined competitive rivalry, threat of new entry, buyer power, threat of substitution and supplier power as the five forces that affect directly the growth of an organization\textsuperscript{15} (Picture 3). As far as arts organizations are concerned, these five forces can be also applied, in order to assist managers to understand where power lies in the art business situation.

\begin{center}
\includegraphics[width=0.5\textwidth]{PortersFiveForces.png}
\end{center}

Picture 3: Porter’s Five Forces Template (source: http://research-methodology.net/)

\textsuperscript{14} Prof. George Malindretos Notes on the Arts Management Course, MA in Art, Law and Economy 2014-2015, International Hellenic University

2.5 ‘CORE COMPETENCE’ ANALYSIS

According to theories based on the competitive advantage of an organization, with most eminent the Market-Based View and the Resource-Based View, an organization obtains a competitive advantage when it develops a set of attributes or actions that values it as unique in the relevant market. With the help of the ‘core competence’ analysis of Prahad and Hamel, managers can recognize what the organization does uniquely well based on the three-factor test: relevance of the end product or service with customers needs and tastes, difficulty of imitation from competitors and breadth of application or otherwise the number of potential markets\textsuperscript{16}.

2.6 VALUE CHAIN ANALYSIS

Furthermore, the Value Chain analysis is another customer-centric approach, supporting the added value of the products or services for customers is the factor that can also create the so-called competitive advantage of a corporation. In accordance to this analysis, various operations and their interactions are collected and examined, aiming at finding a way to execute these operations at a lower cost compared to competitors or offer better quality than the competitors themselves\textsuperscript{17}. Through this process, the competitive advantage lies either in the fact that the organization offers the same products/services but at better prices or on the higher added values that the products/services give to customers\textsuperscript{18}.

2.7 THE BOLTON CONSULTING GROUP MATRIX (THE BCG MATRIX)

The BCG matrix or growth-rate matrix or product portfolio is a strategic management and marketing tool, developed by Breuce Henderson in 1970\textsuperscript{19}. This

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\textsuperscript{18} Notes on Strategic Management, Arts Institutions Management Training Course 2015-2016, National and Kapodistrian University of Athens

\textsuperscript{19} Henderson, B., (1970) \textit{The Product Portfolio}, Bolton Consulting Group
framework manages the product portfolio of an organization and determines the cash flow of each product\textsuperscript{20}. All products of an organization are divided according to their market share and their growth into four categories: “stars”, “cash cows”, “pets” and “question marks”, which are depicted in the four quadrants of the matrix. The utility of this tool is that the organization has a clear picture in mind about which products generates cash and which need cash investment, as Picture 4 indicates.

![The black hole of the BCG matrix](http://www.thebcgmatrix.com/)


### 2.8 BALANCED SCORECARDS

Balanced scorecards are a strategic system that provides for a performance measure framework regarding financial as well as non-financial elements of an organization. The difference from the other management tools of 1990s was that the balanced scorecard aimed at combining multiple factors apart from the financial performance, like customers, suppliers, strategy and vision, employees, internal processes and innovation\textsuperscript{21}.

\textsuperscript{20} Reeves, M., Moose, S. and Veneme, T., (June 04, 2014) BCG Classics Revisited: The Growth Share Matrix, retrieved from [https://www.bcgperspectives.com/content/articles/corporate_strategy_portfolio_management_strategic_planning_growth_share_matrix_bcg_classics_revisited/](https://www.bcgperspectives.com/content/articles/corporate_strategy_portfolio_management_strategic_planning_growth_share_matrix_bcg_classics_revisited/)

2.9 Benchmarking

Benchmarking, or best practice benchmarking or process benchmarking, is usually part of strategic management. It refers to the process which aims at identifying the best practices externally and internally of the organization, tailoring them to their own needs, without copying though, and finally, implementing these practices. Managers look for practices-examples in the area of their competitors or other top companies, while they also search inside their own organization for best practices in specific departments or processes. Having a specific measure performance as an indicator, managers collect data for a particular process or product and then, their findings are compared to the equivalent data of their organization. This process is used by the majority of organizations, in order to improve their performance and their efficiency, but also to focus on their actual capabilities which will possibly give a competitive advantage in the future.

2.10 Outsourcing

Outsourcing is a strategic management activity where operations or processes usually performed into the organization are sub-contracted to an external organization for a specific period. The benefits behind outsourcing are various. First of all, by outsourcing support or secondary business operations, the organization is free to focus on the value-adding operational parts, without spending the available resources for time-consuming and less efficient activities. In other words, the organization is not distracted by less profitable operations and it is more capable of exploiting and developing its core competences in order to build competitive advantages. Second, outsourcing is usually a saving-cost activity, taking into account that organizations outsource to external partners which specialize in the specific operations and may use economies of scale. This practically means that the partners are most likely to com-

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plete these operations in a more effective and money-saving way, since it is their area of specialization. Furthermore, in most cases where activities are outsourced, the quality of the products or services is far better, due to the expertise of the external companies, which specialize in the specific activities.

The question for many art managers is what activities should be outsourced. What Harmon’s Process Strategy Matrix provides is that it depends on complexity or dynamism of the activity as well as on its strategic significance.24

2.11 EMPLOYEE ENGAGEMENT SURVEYS

Employee engagement surveys are a relatively young tool which is used by managers. What comes to mind when thinking about employee engagement is if employees are happy with their job or if they are quite satisfied. However, the truth is that employee engagement is much more than simple satisfaction or happiness; it is mainly about being aligned with the organizational goals and being emotionally committed to the organizational mission.25 To be more specific, this is translated into terms of how proud employees are of their work, how much they feel that they are being treated fairly, if they feel that their abilities are well used or if their work is valued.26 In other words, what truly engaged employees do is to care for their work and the organization as much as for the head board or the owners.

At first glance, employee engagement seems not to be connected to the increase in sales or in profit, at a long-term period. Nevertheless, dealing with engaged employees triggers the Engagement-Profit Chain, as Kevin Kruse states in Forbes site. The Engagement-Profit Chain shows that employee engagement leads to higher quality


services, which leads to higher customer satisfaction, which leads to higher sales. Apparently, higher sales are followed by higher levels of profit and finally, by higher shareholder returns.

Creating a flexible, attractive and high performance work environment is not as easy as it may sound, especially because the latter requires a fully engaged workforce. However, employee engagement has proven to be one of the top beneficial tools and it is expected to be used much more in the future. It is time for art managers to think holistically and include this tool in their management, taking into account the fact that in any aspect of art expression, employees are very close to customers – e.g. in a museum, a gallery or a theater- and this plays a significant role for the organization, as mentioned above. It is the rule that to “win in the market place, you must first win in the workplace”, as once said former Campbell’s Soup CEO, Doug Conant.

2.12 CUSTOMER SEGMENTATION

Customer segmentation is a management technique, used for dividing the market into smaller specific groups of customers who share the same or similar characteristics, habits and trends. This technique is fruitful for managers because it helps better understand customers. Having organized the market into discrete groups gives the opportunity to offer more relative, targeted messages, packages or offers to each of these groups, while avoiding addressing only one general message to a wide, heterogeneous public, which is usually ineffective. Managers choose to follow this technique...

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30 Definition of customer segmentation, retrieved from http://searchcrm.techtarget.com/definition/customer-segmentation
in order to develop products, services, programs and also the marketing mix that would be tailor-made and focused on each market group\textsuperscript{31}.

Customer segmentation is based on categorizing the customers according to their characteristics, their needs, their desires, their spending patterns, their past behaviors and their demographic profiles\textsuperscript{32}. After managers having profiled the different groups, they are capable of properly allocating resources, costs and programs to the various target segments. In a long-term period, customer segmentation is to the benefit of the organization, due to the fact that detailed market analysis and the improved market segmentation prevent the organization from wasting money.


\textsuperscript{32} Marketing Donut, (2015) The Art of Customer Segmentation, retrieved from 
http://www.marketingdonut.co.uk/marketing/marketing-strategy/your-target-market/the-art-of-customer-segmentation
3. ARTS MANAGER’S REQUIRED QUALIFICATIONS

Maybe the most crucial qualification of being successful as a professional is having real passion and love for the profession. Apart from this however, taking into account that arts management combines various scientific fields, it is evident that the educational background is of vital importance for establishing the basis for the position of an arts manager to be created and developed. Additionally, besides the provided education, having acquired the proper management skills is an essential factor too in order for a person to be considered suitable for the arts manager position.

3.1 EDUCATIONAL BACKGROUND

The educational background constitutes the foundation on which the arts manager should build his professional profile.

3.1.1 STUDIES IN MANAGEMENT AND ECONOMICS

On the one hand, studying in the economic and administrative field is crucial, as it is the theoretical basis of managing, the techniques, the management tools and the existing systems and models of administration. An arts administrator is obliged to become familiar with all parts and phases of management. It may seem easy to run an arts institution, but there are more difficulties and traps than meets the eye and modern management has come up with innovative ideas to overcome these obstacles.

3.1.2 ART STUDIES

On the other hand however, it is considered indispensable to conquer a thorough knowledge of art history combined with education and expertise in the kind of art an arts manager represents. Being an art connoisseur is considered a demanding prerequisite for the profession, since it is widely known that “understanding your past helps you create a better future”33. This applies to arts and culture as well, because

33 Quote by Robert Tew
there is no chance to effectively communicate the arts institution messages unless fully informed of what these messages are about. Being an art expert boosts the passion for art and creativity, making an arts manager a better professional.

3.1.3 HISTORY STUDIES

An arts manager serves numerous purposes simultaneously, this being the reason why one should be fully aware not only of the form of the art, but also and primarily, of the complete context. In order to make the audience understand the essence of arts and culture, an arts manager should be able to explain the whole history behind a painting or an artistic movement, for instance. It is widely known that art follows the historical march and responds accordingly; this is why art is closely linked to history.

3.1.4 LAW STUDIES

The current emerging hot issue in the art field concerns the intellectual property rights and the copyright law. The reason for this being such a significant subject lies on its serious repercussions on creativity, innovation, economic growth and competitiveness. Why bother create something new, if not to be recognized and acknowledged for it? Furthermore, intellectual property rights could be a source of gross income, if treated in a smart way. Arts managers are dealing on a daily basis with these matters, so they are obliged to familiarize themselves with the relevant laws and to follow an effective intellectual property management in order to ensure their interests as well as those of the artists or cultural events participants.

There are several organizations which constantly handle and research the intellectual property rights, the most essential of them being WIPO (World Intellectual Property Organization). WIPO has published various articles about how to manage the

intellectual property law issues in a successful manner\textsuperscript{35}. For instance, WIPO’s brief ‘Intellectual Property and Arts Festivals’ concerns the arts festivals organizers and how to implement the intellectual property strategies in their events\textsuperscript{36}.

\textbf{3.2 SKILLS}

In order to maintain and manage an arts organization, a high-standard educational package alone does not suffice. The secret ingredient of a successful arts manager relies on his skills, whether inherit or not. According to Robert Katz, the managerial skills that constitute the key to success in management are divided into three categories: the technical, the human and the conceptual skills. These cover basic knowledge, people and ideas respectively\textsuperscript{37}. Except these categories, however, there are more personal skills to be explored which should be possessed and exercised by an arts manager.

\begin{center}
\textbf{Management Skills} by Robert L. Katz
\end{center}

\begin{figure}[h]
\centering
\includegraphics[width=0.7\textwidth]{management_skills.png}
\caption{Management Skills by Robert L. Katz
(source: https://managementmania.com/en/)}
\end{figure}


3.2.1 TECHNICAL SKILLS

By the term ‘technical skills’, Katz included the educational background, the experience gained throughout the years, the additional training of a manager, the existing knowledge of a manager and his continuous willingness to keep her/his knowledge up-to-date. Practically, technical skills refer to the ability of a manager to perform the daily work at a minimum satisfying level. It is mainly connected to lowest management level, i.e. the operational management, that monitors and ensures that the everyday tasks and duties will be done in an effective and productive way, so as the smooth function of an arts organization/event will continue.

3.2.2 HUMAN SKILLS

Human or interpersonal skills are related to the ability of a manager to work with other people and communicate effectively. Working with other people successfully requires a manager that should be precise and clearly comprehended and, at the same time, have a deep understanding for the employees and other interested parties. Being able to impart his thoughts and visions to the employees, the audience and other various stakeholders is fundamental for a manager who wants to succeed and develop a team spirit with partners. Numerous managers enhance their human skills through the Organizational Behavior which is the science that studies how people interact in groups as well as how the organization interacts as a whole. Being able to recognize and understand body language may turn out to be a useful tool for a manager as well. Motivating and leading are included in these skills, but because of their great significance, they formulate a whole different category. Finally, according to Peter Bendixen, an arts manager should have full ability of empathizing with the other parties, or, in other words, the ability to put himself in someone else’s place.

38 Bendixen, P., 2010, Managing art: an introduction into principles and conceptions, au: LIT Verlag, United States
3.2.3 CONCEPTUAL SKILLS

Conceptual skills refer primarily to the strategic level of management, the upper managers, since they concern the organization’s mission, goals and future. This type of conceptual skills involves the analytical, creative, design and initiative skills that are required in order for a manager to successfully complete planning, organizing and problem-solving phases. An arts administrator should be capable of envisioning the organization as a whole and thinking of new concepts, open-minded horizons and innovative ideas taking into account both culture and artists. It has been mentioned that arts managers are mainly responsible for the cultural sustainability of the society, thus they are the ones who should encourage the artistic ideas and give strong incentives to artists. On the other hand however, they have to be reasonable and keep to a low budget by limiting ambitions in cases where artistic venture does not seem to be fruitful.

3.2.4 RESPONSIBILITY/ACCOUNTABILITY

One of the characteristics for a successful manager is to be solely responsible and to ensure that the work will be done in a desired way. Managers are responsible for planning according to the organization’s mission, organizing the operational phase and implementing it, evaluating, controlling and monitoring the progress towards set goals. Additionally, it is their responsibility to work smoothly and motivate employees, to provide feedback to the head board and shareholders and to show concern about social and environmental issues. Managers always demand responsibility from staff, thus they themselves should be the set example and inspire others to follow suit.


41 Sacklett, M., (2014) 10 Administrative Skills Every IT Manager Should Have, retrieved from http://www.techrepublic.com/blog/10-things/10-administrative-skills-every-it-manager-should-have/
3.2.5 LEADERSHIP SKILLS

A leader is the person with managerial and personal power who has the ability to influence others to perform actions beyond those which are dictated by the actual formal authority – the leader\(^{42}\). Leadership relates primarily to the future, the innovation, the change and the creation of a sustainable organization through human interaction. In other words, not all managers are leaders, nor all leaders are managers. Leadership is a special, refined skill that is closely connected to the feelings of respect and inspiration on behalf of employees and this is why it constitutes a crucial condition for managerial success.

3.2.6 ADMINISTRATIVE SKILLS

Administrative skills refer to a set of skills whose main goal is to plan, organize and monitor the workflow effectively. The most common involve oral and written communication skills, ability to organize priorities and tasks as well as to deal with great amount of information and data. Including building a strong team, clearly defining the objectives and acting quickly and successfully in crisis situations, administrative skills are considered as an indispensable tool for every manager\(^{43}\). Even more, an arts manager is primarily an administrator that should be able to cope efficiently with colleagues and customers.

3.2.7 DECISION-MAKING SKILLS

Managers have to deal with business decisions on a daily basis, thus being capable of making effective decisions is one of the greatest skills a manager should acquire. Business decisions affect the whole organization as well as the customers, the employees and the organizational environment in general. This is why this skill is a must-have for every successful manager in any area. The specific skill requires years of practice, education, intuition and a balanced approach between the

\(^{42}\) Prof. George Malindretos Notes on the Arts Management Course, MA in Art, Law and Economy 2014-2015, International Hellenic University

\(^{43}\) Sacklett, M., (2014) 10 Administrative Skills Every IT Manager Should Have, retrieved from http://www.techrepublic.com/blog/10-things/10-administrative-skills-every-it-manager-should-have/
rational and the emotional aspects of the decision-problem\textsuperscript{44}. Basically, the steps for making a decision are simple: find the precise problem-question, identify the solutions, find the best possible solution and make a decision, taking into account all the relevant factors. What is even more imperative about the decision-making skill is not only to make the right decision, but to make the right decision at the right time, even during tough times or under pressure, which is mainly the art business reality.

3.2.8 DIPLOMACY SKILLS

A arts manager shall also be a diplomat in his professional environment. Diplomacy and tact are two essential characteristics for a manager who wants to succeed in his field of occupation, especially when this concerns the management of international relations. Saying the right thing at the right time or not saying a thing at the right time may serve useful to avoid bad feelings and hence, to build excellent relationships with the upper management, the artists, the audience, the employees and the partners. Apart from relations though, diplomacy also refers to the skill of being a resilient negotiator when it comes to agreements, contracts and deals, while safeguarding the representing organizations’ values and culture\textsuperscript{45}.


\textsuperscript{45} Duggan, T., (n.d.) What is Diplomatic Leadership?, retrieved from http://work.chron.com/diplomatic-leadership-29494.html

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4. DIFFICULTIES AND OPPORTUNITIES IN THE 21\textsuperscript{st} CENTURY

Apart from the skills and the tools that a manager should acquire and use, it is equally significant for a manager to be fully aware of the most important concerns which have to be dealt with in every arts organization. It is critical for the survival of the organizations to recognize on time these issues because they have to take action rapidly and efficiently, in order not to face any difficulties. These “issues” refer to changes in the external environment of the arts organization that cannot be controlled by the organization, such as the economic, political, social, technological or cultural area. An arts manager should consider also what sources of information are available to his organization, so as not only to read the news post hoc, but instead, take advantage of being the first to learn the updates.

4.1 ECONOMIC SITUATION

An arts organization is directly affected by the various fluctuations of the economy on a local, regional, national and global level. Such economic factors could be changes in the tax legislation, inflation, increased or lower interest rates or, in a broader approach, the universal economic crisis which has characterized our century\textsuperscript{46}. The economic factors have a huge impact on the smooth function of arts organizations, either by reduced ticket purchases as well as low attendance or forced ticket price reductions and limited donations.

It is widely believed that in times of crisis, people seek hope and escape into the arts and entertainment field. Unfortunately, the truth is that people of lower and middle income levels cut their spending on such “luxury” goods, in order to have the basics. Consequently, arts organizations are immediately affected, so they should stay alert and always have an alternative solution or a new idea to secure their survival.

Besides the decline in audience visits and the political changes mentioned above, an increased resource competition has been observed during the last decades. Fundraising sources – either public or private – have been even rarer, while arts institutions and groups have rapidly exploded, especially after the end of the World War II. The result is that every arts institution or group has to compete harder in order to convince the remaining sponsors. However, this means doing more stimulating work, innovative marketing campaigns and overall, trying to make the arts institution the most challenging and exciting, as Michael Kaiser – a former president of the John F. Kennedy Center for the Performing Arts – has asserted\(^47\).

4.2 POLITICAL AND LEGAL CONCERNS

The political and legal decisions on local, regional, national or global level constitute a major influencing factor for arts organizations. Arts managers should have the ability of predicting and assessing the potential impacts of such decisions, or, in the best case, to have the power to influence the political and legal environment.

On the one hand, considering the political scene, arts organizations can be affected by the cultural policy of each government and as a consequence, by the way they will be financially aided. If a government is to support and promote arts and culture during its duty, arts organizations are positively affected through promotional actions and generous donations covered by the state. A simple example of such actions in the educational field is that schools might include more lessons about art and organize more visits to arts organizations. In contrast, if governmental policy does not include cultural and artistic issues as essential activities, arts organizations will probably suffer from lack of state funds and political support. Looking back throughout history, it is well-known that when a state aims at limiting its expenses, the first fields to stop financing are the arts and culture domain.

Regarding the legal issues, it is widely known for all arts managers that the slightest change in the current legislation can influence the function of the organiza-

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tion. It is unreal how many laws can have effects on arts organizations, such as the tax system through increased tax rates, the labor laws including safety conditions and medical insurance, legislation concerning smoking or access for disabled people or even the size of the advertisements at public space.

An organization has to undergo numerous changes in order to be aligned with the various political updates and new legislature, while the best practice is to be proactive than reactive. It is common for arts managers to build strong relationships with people of the political and legal world as well as to join a council or create a lobby for arts. Following the “being proactive” method, arts managers save time and money, while having more possibilities to influence and put pressure on the right people, so as to gain a more beneficial treatment for their field.

4.3 TECHNOLOGICAL PROGRESS

For the last one hundred years, technology is constantly developing, having a huge impact on art companies, cultural industries and ways of entertainment. Live theatrical performances have given their place in films and on television shows or series, concerts have been replaced by CDs or Youtube channel on the Internet, visits in galleries, arts centers or museums have been integrated into surfing on relevant websites; the most important is that people can enjoy all the above while sitting comfortably at home. The radical evolution of new technologies can be seen either as an opportunity or as a threat for an arts organization and its board.

New technologies widen the horizons and present a variety of emerging possibilities to engage people with arts and culture. Arts organizations should be prepared to use technology appropriately, in order to take advantage and increase visitors and income. For instance, museums and galleries should invest in creating online guided tours to digital collections charged with a small fee, aiming at drawing the attention of the young generation, who spend a lot of time in front of a personal computer. The most avant-garde museums have already created collections based on digital revolu-

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tion and human interaction, like the ‘Digital Revolution’ in London’s Barbican Centre (picture 6).

![Picture 6: Digital Revolution at Barbican Centre (source: http://cyland.org/lab/)](http://cyland.org/lab/)

On the other hand, the development of technology has led to a more isolated lifestyle and this has become obvious because activities that people were used to doing together, now are done alone, with the help of computers. Here lies a major question for all arts organizations: Is the element of being socialized still in existence or has it been deleted from the modern society? As history goes by, it can be observed that this element was a cause for people public gathering, such as festivals, performances or other celebrations. Nowadays, socialization in the traditional way tends to disappear, while social media have taken the lead.

### 4.4 SOCIAL ENVIRONMENT AND CULTURAL VALUES

The social and cultural environments refer to the wide variety of beliefs, religions, characteristics and behaviors, people interactions as well as the existing social structures –such as family or school– and their impact on the arts and culture field. All

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49 Rieland, R., (August 27, 2014) 7 Ways Technology is Changing How Art is Made, retrieved from [http://www.smithsonianmag.com/arts-culture/7-ways-technology-is-changing-how-art-is-made-180952472/?no-ist](http://www.smithsonianmag.com/arts-culture/7-ways-technology-is-changing-how-art-is-made-180952472/?no-ist)

the above elements are essential for an arts manager to understand and comply with, in order to succeed.

First of all, arts managers should organize the kind of programming of their arts organization, taking the social and cultural changes into consideration. Also, managers should be aware of what message their organizations want to send to the audience and what the potential influence on society would be. It would be rather possible to have a negative impact and turn a project into a disaster, if not to thoroughly analyze the social trends and the current cultural values. For instance, if an arts organization runs a too provocative project in a strictly religious community, the likely reaction of these people would be to disapprove of the specific project. It is also difficult and frustrating when arts managers face multiple beliefs and attitudes in the same community, where they have to be very careful and selective with their choices. After all, programming is the number one key factor that relates to an arts organization’s perceived relevance to the community.

Another concept that managers should keep in mind is the arts consumption patterns and how they have changed throughout the years. The modern way of living includes numerous possible factors that influence these patterns. For example, alternative family structures have affected the consumerist habits; daily examples are single-parent families, who may not be able to afford “non-necessary” cultural activities, or careerists, who might not have enough leisure time. How peer group influence can be used in order to increase arts and culture attendance is another hot point for arts managers. In addition, the relation between education and participation in artistic activities is an interesting issue too. Nevertheless, the existing audience segmentation techniques have so much evolved that they are capable of providing much information to managers.


Arts organizations shall respond rapidly to the constant changes in society, so as to keep track of audience preferences and adjust their schedule accordingly.

4.5 DEMOGRAPHIC CHANGES

Monitoring the demographic characteristics of a community and its surrounding is a necessary process for arts managers, even if issues detected in the demographic environment are usually reflected in all previous environments. Arts managers should be capable of assessing in depth demographic data, such as age, income, gender, education, number of births, death rates, migration trends, geographic distribution or ethnic diversity. This ongoing assessment process would assist an arts manager in predicting future trends and being aligned with present society needs and desires. However, knowing the demographic analysis of population and possible problems does mean that arts managers have the ability to propose solutions or make radical changes to the demographic landscape; it only means that arts organizations can more easily adapt to each situation, maximizing their effort to do their best.

4.6 GLOBALIZATION

Globalization is directly connected to numerous social phenomena, like migration flows, the tendency to create a global culture, the trend of ‘denationalization of artistic movements’, the ‘art boom’ that flourishes on the Internet, the increased number of artists as well as their movement around the world.

Globalization has deeply affected not only the field of arts, but also the definition of art, since there are no more clear lines between art movements and contemporary art, which tends to be “an anarchic mix of media, techniques and ideas”. In addition, what constitutes a crucial issue for arts managers is that audiences have been differentiated due to the global integration. The ‘new’ audiences become more complex


and well-informed. Also, they often come from heterogeneous backgrounds and they are more demanding than ever regarding their expectations and their experiences.

On the other hand, arts managers should be able to deal with international situations, since globalization has pushed them to open their organizations to the whole world and to widen their potential audiences. Focus should be on areas like international cultural policy and diplomacy, comparative arts policy and global culture, as these are the essentials in order for an arts manager to comprehend diverse cultures, nations and heritages. Building mutual understanding between the states concerning cultural issues is nowadays a valuable skill for every person involved in the arts world.

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5. CURRENT TRENDS IN ARTS MANAGEMENT

Arts organizations are now facing a time of great change. Arts managers have to go with the flow, follow the trends, adapt to changes and re-invent their management system, in order to secure the unencumbered continuity of their organization. Economic and social crisis have limited investing in arts and culture, while audiences have become more demanding than ever.

5.1 SUSTAINABILITY AND CULTURE

Sustainability in culture is a broad notion, quite difficult to define because it goes beyond the usual mere ecologic concerns. Sustainability alone refers to the ability of a community to act according to a rational consumption of resources, in order to survive in a long-term period, while taking into account the impacts on future generations. In the past, the road to a more sustainable development included economic, social and environmental factors. In the 21st century, culture is considered the fourth pillar towards a sustainable society, equally important with the above factors. A strong cultural sector plays a crucial role in today’s society both locally and globally, aiming at preserving and promoting cultural identity and diversity. It is reasonable for someone to wonder how culture contributes to sustainability; the answer is by inspiring people to change their habits and mentalities regarding production or consumption.

An arts manager should familiarize himself with the idea of culture as an essential asset for creating a healthy and sustainable society and first of all, a well-functioning and sustainable arts organization. It is not only governments that should

56 Conference Reader of “Sustainable Cultural Management: Sustainability and Culture”, (2013) Thessaloniki concert Hall, 19-20 April 2013, published by the Heinrich-Böll-Stiftung Greece


58 Finnsson, P. T., (November 2015) Culture - the Fourth Pillar of Sustainability, retrieved from http://nordicway.org/2014/06/culture-fourth-pillar-sustainability/#.Vpjr-PmLTIV

take the responsibility of promoting arts and culture – and all the ethical and social values that are associated with it, but it is up to the local and regional communities to trigger this cultural revolution. An example of such community is first of all, an arts organization, which has the power to build a cultural framework even at a local level, using its influence through the organized activities and actions. A cultural institution that has succeeded in sustainable development is Guggenheim Museum Bilbao (picture 7) which has taken into account both the cultural education of the local community and the revitalization and economic growth of the area of Bilbao.60

Picture 7: Guggenheim Museum Bilbao (source: http://www.bidc.eus/)

Sustainability in arts can be present in various forms. First of all, sustainability relates to the topics and issues, i.e. the contents which should ideally deal with social justice, equity, ecological concerns and cultural diversity, both locally and globally. Following the contents, sustainability is linked to processes used by arts managers for the art activities; either it is a learning, working or a researching process.61 Perhaps, the most important part of sustainability in arts is focused on values, which are a lost


treasure in the modern world; values and ethics that can be explored in the renewed arts organizations, which are places not only for observation, but also for contemplation and personal development as well.

5.2 SYNERGIES

Synergies play a senior role in modern arts management as well as in management in general. Living in a world of economic crisis and constant doubt, synergies are the best solution to solve the problem and respond to the conditions of the external environment. When more than one organization is gathered, the result is expected to be far better than if it was delivered only by one. The reason why the best possible result is achieved through synergies relies on the fact that every organization is usually more specialized and as a consequence, more effective in a specific area. By taking advantage of this characteristic, organizations offer their expertise to a particular issue and they all benefit by improving the final outcome. Additionally, synergic actions are the answer to the hard economic conditions of the past few years, through sharing expenses and risks.

Synergies could be built between similar arts organizations –for instance, a gallery and a museum– or between completely different organizations, such as a museum and a restaurant. Collaborations like the above mentioned have become common nowadays, due to the increasing level of expertise that each organization has become acquainted with as well as the feeling of risk and insecurity. Furthermore, an alternative synergic action is the incubators, where young artists and future arts managers are given the opportunity to create their own project with the aid of advisors, experts and sponsors. An example of such an incubator is the New Museum in New York, which has launched programs to boost cultural entrepreneurship like the NEW INC and the Museum as Hub.62

5.3 AUDIENCE’S EXPERIENCE AND ENGAGEMENT

The economic recession has not affected only the arts organizations’ income and cash flows, but also audience visits and participation. Taking as granted that arts organizations are not capable of changing the economic situation, they have to take advantage of their creative character to find new ways of engaging audiences and as a result, arts management has become increasingly involved with studying audience psychology. Besides this, modern audiences want to have a more active role and participate rather than be just passive recipients in front of a “prêt-a-porter” artistic project. According to recent arts organization models, this new practice which is based on the audience experience and engagement should be a key for every successful arts and culture project in the so competitive arts marketplace. Nevertheless, managers should not confuse the size of the audience with its quality of engagement and depth of loyalty; numbers may be misleading about the whole picture of an arts organization.

Building audience basically calls for building relationships and it covers mainly three sections; enlarging the existing type of audiences (broadening), enriching the arts experience of the already existing audience (deepening) and attracting new types of potential visitors (diversifying).

To achieve the above goals, an arts manager should firstly conduct a thorough market study so as to get closer to the audience and understand their needs and de-

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sires, learn more about them as well as learn from them and their feedback. Following the research, the manager should come up with the solutions; stimulating ticket packages, a recommender mailing system specialized for each customer or making the organization more challenging and accessible to the various audience groups. These are a few innovative ideas which could make the organization unique.

The second step for an arts manager is to get the whole organization involved in the customer-based approach of arts and culture experience. The change always begins internally, so it is the organization itself that should be transformed in order to expect different audience behaviors. More specifically, it is the “head” of the organization that should bring all necessary elements of continuous learning, adaptability and experimentation into the corporate culture and then, transmit it to the staff and the remaining departments.

5.4 ALTERNATIVE WAYS OF FUNDRAISING

Beyond an arts manager’s concerns about the above mentioned issues, the most stressing part of arts management is to find and secure the necessary financial support to continue growing. State funds and annual governmental subsidies are long gone, due to the repercussions of the economic recession that does not show any sign of recovery. New, alternative ways of funding arts projects and organizations are now in fashion and they have become more and more widespread.

It is common for most people to believe that since, for instance, a museum sells tickets or other products in the gift shop, there is no need for extra sponsorship. But an arts organization has to deal with more expenses than meets the eye, while tickets or the income from the gift shop are barely enough. Arts organizations have to make use of their creativity and come up with alternate ideas, in order to attract new donors and support members.

Such alternative concepts refer to, first, the crowdfunding or participative financing, which is the practice of fundraising a project or an organization from a larger group of people, mostly through an on-line platform, and it can be based on an equity model, a lending model or a donations-reward model. Making the audience under-
stand how essential their donations and their contributions are for a successful and sustainable organization is the key to secure a highly-paid crowdfunding campaign.

Another example of different financing is by using the social media in an effective way; although it is an indirect way of promoting the organizations, the appropriate use of social media can be a powerful tool, leading to a high-percentage increase of visitors and supporters. Platforms such as Facebook and Twitter offer numerous ways to take advantage of their millions users and maximize the arts organization’s fundraising efforts.

Foundations like the Bloomberg Philanthropies in the United States are keen on supporting young artist as well as novice arts managers to pursue their dreams. Bloomberg Philanthropies has launched various programs such as the ‘Bloomberg Connects’ which fosters digital programs in cultural institutions in order to improve the audience experience, the ‘Arts Innovations and Management’ which provides for guidance in non-profit cultural organizations and the ‘Artplace’ which encourages the communities to put arts and culture at the center of their planning.

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6. CASE STUDIES

Fortunately, in the 21\textsuperscript{st} century, there are plenty of outstanding examples of successful arts organizations all over the world. This paper will refer to two of them, the Whitworth Gallery and the Tate Gallery.

6.1 TRANSFORMING WHITWORTH GALLERY

The Whitworth Gallery has been one of the most outstanding examples of transformation during the last decades. Located in the Whitworth Park in Manchester, being part of the University of Manchester, the Gallery had all the necessary equipment to build a great history of a hundred twenty six years. However, times have changed and the Gallery had to respond to the fast-paced changes of the 21\textsuperscript{st} century. Whitworth’s recent fifteen-million pound development included the extension of its buildings, re-designing the park by which it is surrounded and re-structuring the gallery’s mission and spirit. After the transformation, the Whitworth Gallery had succeeded in becoming the new, attractive, international hotspot, both concerning arts and nature.

6.1.1 THE PAST – HISTORY AND PROBLEMS

The Whitworth Gallery, or ‘Whitworth Institute and Park’ as it was originally known, was established in memory of sir Joseph Whitworth in 1889 and it was dedicated to “the perpetual gratification of the people of Manchester”\textsuperscript{69}. Imitating the best galleries and museums in Europe, Whitworth Gallery attracted numerous collections from all over the world and managed to reach a point where it was called ‘the Tate of the North’.

Its limited space though, could not host any more collections and this problem triggered a plan for the Gallery’s refurbishment. In addition, the surrounding

\begin{footnote}{Whitworth, (2015) History, retrieved from http://www.whitworth.manchester.ac.uk/about/thenu...}
environment was not at all suitable for such a great gallery, taking into account that
the Whitworth Park was one of the most dangerous neighborhoods of Manchester.
The combination of the above with the fact that the Gallery should adapt to the tech-
nological evolutions of the 21st century was the final shot for the beginning of the
“once-in-a-generation transformation”, as many have called it.

6.1.2 THE FUTURE – A NEW WHITWORTH WAS BORN

The ambition behind this huge project was to create a learning organisation,
which would integrate its past and the future while promoting arts, nature and
culture, internationally oriented but locally dedicated too. The result was even better;
a totally new space was revealed in the Whitworth Park. The MUMA (McInnes Usher
McKnight Architects), which was the heart behind the project, achieved to double the
Gallery’s size, reform the park and its surroundings and blend the old with the new
with great success. The sign ‘GATHERING OF STRANGERS’ (picture 8) on the gallery’s
roof calls exactly for what Whitworth’s intentions were; to convert the gallery into a
social, liveable space, engaging the whole community and boost creativity and imagi-
nation, as Esme Ward, Head of Learning and Engagement in the Manchester Museum
and the Whitworth Gallery, has stated in a recent conference70.

70 “The Inclusive Museum”, organized by US Embassy, the British Council, State Museum of
Contemporary Art and Thessaloniki Concert Hall, Thessaloniki Concert Hall, 27 November 2015
At Whitworth’s opening in 14 February 2015, thousands of Manchester’s residents were asked via personal written invitations to ‘fall in love again’, as this was the message of the reopening campaign. Since then, numerous programs have been launched in order to further engage the community. Garden parties, public film projection, music festivals, collaborations with hospitals, workshops targeted at senior people or children under five years old, late-night openings\textsuperscript{71} are a few examples of Whitworth’s dynamic presence in the cultural life of Manchester city.

The reward for all these efforts was the Art Fund Prize for Museum of the Year 2015 for the United Kingdom, a ‘Best Emerging Culture Destination in Europe’ award by LCD Travel Awards, the coveted Building of the Year prize by RIBA North West National Awards and two AJ Retrofits Awards concerning ‘Cultural and Public Buildings’ and ‘Heritage and Listed Buildings’. Besides the awards, thousands of visitors have proved that the new Whitworth Gallery is definitely worth it.

6.2 TATE TOWARDS SUSTAINABILITY

The Tate Gallery, or the New Gallery for British Art as it was originally named, was founded in 1897 after Henry Tate’s donation of his collections of British art. Almost a hundred and twenty years later, the Tate family has undergone great expansions and it now includes four different buildings over the British area; Tate Britain, Tate Modern, Tate Liverpool and Tate St Ives.

Tate’s mission stresses the importance of ‘promoting public understanding and enjoyment of British, modern and contemporary art\textsuperscript{72}by developing four major pillars – the collection, programs, audiences and improving Tate. Its vision is to be an open, multidimensional, learning organization which would be sustainable-oriented, with an

\textsuperscript{71} Speech from Esme Ward, “The Inclusive Museum”, organized by US Embassy, the British Council, State Museum of Contemporary Art and Thessaloniki Concert Hall, Thessaloniki Concert Hall, 27 November 2015

active presence in the United Kingdom as well as all over the world\textsuperscript{73}. Although the conditions are more unfavorable than ever, Tate builds its future, setting sustainability for its galleries and activities as a priority.

6.2.1 MONITORING THE ENVIRONMENTAL IMPACTS

Tate has been actively involved in promoting sustainability in its mission and goals, through a series of measures aiming mainly at reducing carbon emissions and cutting down energy and water use, limiting waste and constructing self-sustainable buildings. Due to the successful restriction of its environmental impacts, Tate Group has been the winner of numerous awards, like the Carbon Trust Standard\textsuperscript{74} for limiting greenhouse gas (CO\textsubscript{2}e) emissions, the Change London’s\textsuperscript{75} best practice award for employee engagement concerning sustainability issues and a platinum Green500 award from the Mayor of London\textsuperscript{76}.

Picture 9: Tate Modern community Garden programs


Aiming at becoming a role model museum for the twenty-first century, Tate has launched learning and community programs in order to raise public awareness on sus-

\textsuperscript{73} TATE, (2015) Our priorities, retrieved from http://www.tate.org.uk/about/our-work/our-priorities

\textsuperscript{74} See https://www.carbontrust.com/client-services/footprinting/footprint-certification/carbon-trust-standard/

\textsuperscript{75} See http://www.changelondon.org/awards.php

\textsuperscript{76} Award by London Green500, the London Mayor’s carbon mentoring program, supported by the London Development Agency (LDA)
tainability issues, like the Tate Modern community Garden depicted in picture 9, which includes planting days or family workshops. Furthermore, Tate has supported public dialogue focused on feasible solutions towards sustainability through exploring artistic practice\textsuperscript{77}; for instance, the realization of a Climate Change Symposium between scientists and artists.

6.2.2 THE INTERNAL AND SOCIAL ASPECT

Employee’ engagement plays a crucial role to the overall efficiency of an arts organization and it is the reason why Tate has invested in the development of various mechanisms and actions to get employees as involved as possible. Dignity, respect, collaboration, rewards and development are only a few of Tate’s target-areas, while a new People Group has been created in order to take on surveys and analyze employee proposals and ideas. Additionally, TateNet, the unique intranet site for the staff, constitutes not only a communication system, but a complete network of information, news, vacancies and policies which are useful for every employee.

Concerning social impact, an example of how Tate has strengthened its diverse networks is that all four galleries are accessible for a visit by disabled people. Tate has launched programs such as ‘Singing Art training program’, ‘Braille and large print gallery plans’ or community programs\textsuperscript{78} that caters to visitors with all disabilities. As expected, not only has Tate been involved with specific programs addressed to these people in order to maximize their enjoyment and experience, but Tate group gives the opportunity to people with disabilities to work in the galleries as well. Tate has successfully managed to develop a workforce which represents today’s society and all its voices.

Volunteering, learning and training projects have completed the educational and cultural framework, set by Tate Galleries. Overall, Tate has become one of the


\textsuperscript{78} TATE, (2015) Visit, retrieved from http://www.tate.org.uk/visit

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most inspiring organizations for the modern art world and it continues towards bringing art to the widest and most diverse audience possible\(^7^9\).
Conclusions

Taking into consideration the global crisis, maybe this is the hardest period for being an arts manager, and even harder to be a successful one. Arts and culture are values of their own and they continue to be a constant source of inspiration and a driving force for further creation and growth. However, cultural institutions and arts centers face huge survival issues, mainly regarding their economic sustainability which affects all their functions.

Arts managers of the 21st century should be capable of thinking out of the box and beyond limitations, in order to succeed in finding opportunities and possibilities to go one step beyond the crisis. Not only are the skills necessary, but also the studies are considered an indispensable asset in the area, although the fact that arts management is a recent scientific field which has yet to be explored. Besides that, experience and practice are regarded as prerequisites too for a flourishing career in the arts and culture area, as they constitute the foundation for every future arts administrator.

The goal of arts managers now is to reflect upon the role of arts and culture management in a world of economic and social crisis, taking into consideration all the available ‘weapons’ for their survival, such as new scientific approaches, actions towards sustainability, alternative synergies and the use of technology. Arts and culture should be reborn in this dreary landscape of crisis and light up the world with their priceless values.

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