Management
Of Art and Cultural Organizations

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Abstract

This dissertation was written as a part of the requirements of Master in Art Law and Economy of International Hellenic University.

The following thesis investigates the basic points of art management, along with an examination of a practical application of management in a cultural heritage site, Venice. It focuses on monitoring an art institution successfully, analysing the principal ideas, challenges, difficulties and particularities that an art administrator deals with on a daily basis organising a cultural institution or event. Referring to art organizations, it is important to bear in mind that there is a large variety of different institutions, projects and people involved within the “environment” of art and culture. There is not homogeneity in culture industry. An art manager in respect to what kind of art and cultural expression he/her is engaged with, he/her performs the necessary managerial tasks accordingly.

Operating an art institution or a cultural project assumes the planning, monitoring, coordination, funding and pricing policies and controlling of various activities. An art manager is responsible in organizing the required policies and recourses, in order to create value out of them.

Management is a fundamental priority of an art organization and directly connected with its survival, sustainability, and achievement of its goals and mission.

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1. **Introduction**

Management...
Art Management...

What people think of these words?
Most people connect the management of an (art) institution solely with vague thoughts about funding or administrative issues concerning ways of controlling and operating procedures or/and employees. But a manager operating an institution involved or not with arts, has to deal with a lot more than the common perception.

Art and culture constitute an integral part of society. Society cannot exist without some kind of art expression. It goes without saying that art and culture can be met everywhere and on a daily basis in life. Art has the power to enhance and beautify way of living. It is challenging for cultural industry to succeed in penetrating society in a wider sense resulting to a richer quality of life. On the other hand, art and culture industry is in need for mass acceptance, increased and expanded audience. If culture industry succeeds in getting more people involved within its environment, the outcome is "a win - win situation". It is imperative new generations to learn its history and culture. Cultural and natural heritage is an irreplaceable source of life that helps people to define their existence, creates the unique link between their past, present and future and brands their identity in time and space. As John Steinbeck in its novel “The Grapes of Wrath” mention: “How we know it's us without our past”? As a result, from one hand people learn to respect art and cultural commodities and from the other hand art products and cultural heritage manage to remain intact through time expanding the above perception.

Management of an art institution has certain idiosyncrasy and speciality that an administrator has to consider performing his managerial tasks, comparing to a business or other types of organizations. As 19th century came to an end, world has undergone tremendous social technological, economical and physical changes. As a result, art and culture world followed the changes as well.

The more complex and globalized an art and culture environment is the more

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1. *Grammaticaki -Alexiou Anastasia*, Notes from Art and Cultural Property Law, International Hellenic University of Thessaloniki
knowledge, information and insight a manager need to possess. In addition with the "nature" of art as it is equivalent with creativity, fantasia, passion, complexity and a permanent quest of a vision. Dealing with this double nature of an artwork, from one hand it is equivalent with a mere commodity and from other hand synonymous with an "immaterial" commodity with aesthetic characteristics is the most significant challenge for art managers.

An art manager has to be involved not only with the development, the conservation and restoration of the content of the art and cultural commodity, but also with the control of accessibility creating an integrated product open to public. In addition, he has to operate successfully the organization, "calling all the slots".

2. **Art Institutions**

2Malindretos George, Notes from Art Management course, International Hellenic University of Thessaloniki
It is indeed difficult to mention all existing types of art organizations and the sum of different art and cultural events. In the contemporary art and culture industry, one might argue that special categories of art, cultural places and events are growing on daily basis. In addition to modern, globalized and technological advanced world, art expression can be accommodated and practiced in numerous ways and spaces live, via internet or through (big) "screens".

Each artist depending on his/her kind of work along with his/her approach to art has the opportunity to exhibit in numerous places and circumstances. Art institutions include every type of organization involved with art. Typical examples of such organizations are mentioned below.\(^3\)

- museums of archaeology, history, cultural heritage that may host contemporary or modern art exhibitions as well,
- sites of cultural and natural importance - sites of "outstanding universal value", inscribed on World Heritage List of UNESCO,
- resident theatres,
- orchestras, musical plays and classical music concerts, non-musical plays, jazz concerts, ballet and opera houses,
- cafes, bars, restaurants showing local artists,
- schools and hospitals,
- traditional charities or traditional local centres that support intangible heritage expression such as traditional dancing, songs or recipes,
- public cultural institutes that maybe profit or non-profit organizations,
- galleries with local or international collections, exhibit at local level or participating in international art fairs,
- private art institutions, for example organizations of banking interests or national level, for example biennales or generally cultural policy makers,
- public art institutes,

\(^3\)Whitlock Richard, Notes from Art Management Applications elective course, International Hellenic University of Thessaloniki
• auctionhouses,
• local government spaces and archaeological sites,
• reformed industrial areas,
• foreign National Institutes such as British Council or Goethe Institute,
• all different types of institutes, like Greek Film archive,
• local, national or international festivals such as the Film Festival of Thessaloniki,
• non-profit art organizations and social enterprises,
• art and culture management consultants,
• academic and research institutions,
• Different kinds of cultural and art industries.

Drawing a conclusion towards art organizations, considering the variety of different art institutions that are mentioned above, is that the art sector is not homogenous. The role of an art manager is directly depended on the art form he is dealing with. Given the variety and range of art forms, it is important to clarify that art management takes different forms and interpretations in order to successfully cope with the particularities and different features of art. Generally, the basic principles and fundamental concepts of management remain intact - do not change, rather than conform to the distinctiveness of different art forms and art organizations.

3. **Planning Framework**

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4 *Caust Jo*, "Does the art end when the management begins? The Challenges of Making "Art" for both Artists and Art Managers", Asia Pacific Journal of Arts and Cultural Management, vol.7, issue 2, pp 570 -584, December 2010
To start with, no matter what kind of organization an art manager is engaged to, his/her first concern is to develop a management plan. Strategic planning is fundamental and directly connected to the success of achieving art organization goals and mission. The advantages that derive from a clear, specific, achievable business strategy are numerous. It’s the only way to realize art organization objectives, to create value out of the available human and funding resources, get in touch with the existing audience and create an open – communication policy in order to increase product demand and expand market segment.

Initially, the development of successful policies contains the determination of a business strategy, within the context of art organization’s mission, goals, audiences, resources estimation and social responsibility programs. An integrated planning equals to creating and identifying the future. In other words, “Determine that the thing can and shall be done, and then we shall find the way”⁵, as stated by Abraham Lincoln. “The thing” in our case, is the mission of the art organization that includes designing of the art product, the market segment it refers to, how it will contribute to the survival, growth of the art organization, serving at the same time public good, without diminishing the value and quality of the art commodity. In light of such comment, it is art manager responsibility in setting the strategy of the organization and determining all the properties which distinguish the art organization from others. Additionally, art managers specify the special features of the art product, decide which road of action he/she will follow in terms of either focus on enhancing the existence audience or turn into different market segment or even both ways in accordance always with the equally development of the art product.⁶

To sum up, the phase of monitoring is crucial and irreplaceable. Management includes a variety of processes, such as a detailed, integrated analysis and identification of the organizations’ goals, values and mission, along with evaluation of its external environment and definition of the group of stakeholders and their perspectives and desires. Moreover, it includes a strategic plan that pictures the environment of the organization in relation to its philosophy, existing purpose and values, in an effort to

⁵http://smartbusinesstrends.com/16-management-quotes/
⁶Malindretos George, Notes from Art Management course, International Hellenic University of Thessaloniki
create a competitive sustainable advantage. Finally, a management plan without an exhaustive and precise lay out of the implementation of the aforementioned processes, the time period it refers to and the way that the organization should perform in a crisis in order to minimize possible damages.  

Having answered questions like:
- Which is art organization mission and philosophy?
- What are its goals?
- Does this art product/service calls for innovation and is worthy on spending money?
- What are the resources of the organization?
- How will management deal with legal, accounting and financial issues?
- How will art organization raise funds?
- How will these goals, processes strategies be implemented?
- How this particular art product is different from others? What’s its distinctive feature? What are the fundamental trends of art commodity?
- What audience the art product will attract? The existing one or new customers?
- How will the identification of audience satisfaction take place? Feedback policy?
- Would it possible to convince existing customers to buy/attend/use more of it?
- Who are the stakeholders, marketplace, employees and their needs?
- How art organization will act in case of malfunctions, problems, delays or a crisis?

In short, having as an asset the answer to all these possible questions by a point – to pint planning framework, art manager proceeds to the organizing operation.

4. Organizing Function

Organizing is the procedure of management which follows planning. It is referring to a function, which the combination and co-ordination of personnel, facilities, equipment, resource allocation and feedback policies takes place. Organizing and monitoring the above resources is crucial in order to have a successful final result. Consequently, is a function by which role positions for the aggregation of employees, the jobs related, details and clarification of positions and roles are being distributed. The art manager is called to line up the standards of the organization, exerting control when is needed for the benefit of the organization. Main art manager’s tasks and responsibilities are mentioned below:

- Identification of activities. All actions mentioned in planning stage have to be prioritized, from the initial, urgent actions to the very last detail. For instance, arrangement of accounts, control of the existent staff or even hiring additional if required, making sales, keep records and inventory management. All the activities have to be identified and segmented into separate groups.

- Monitoring the units of activities. After the identification, the art manager tries to combine and co-ordinate all the similar and related activities into units or departments.

- Classifying the authority - Hierarchy. It is important to hierarchy the role of the manager and the role of the rest of the personnel. Managerial positions vary and need a power structure in order to efficient function, along with the specific manner power is supposed to be exercised. The top management formulates strategies, the middle level management is occupied in supervising the different departments and lower level management controls the rest of employees. The clarification of authority assists in achieving efficiency in the organizing process but helps in rise of productivity. As a result, organization runs effectively without waste of time, money and efforts. It’s a success is reflected if spending the less possible resources, art organization creates value.

- Co-ordination between authority and responsibility. All employees, including, managerial ones, along with all the recourses available are “placed” in a clear, specific, achievable organizational structure. Following this road, each and
everyone within the internal environment of the art organization is aware of his/her authority, power, responsibilities and tasks that are expected from him/her. Consequently, organizational function is an irreplaceable asset of the manager, as it balances the different tasks and responsibilities of every person within the organization. Departments and employees are entitled with specific role, jobs and positions, as well as, the creation of cooperation among departments. Keeping this structure as a guide, the organization can achieve its goals, operate in harmony and efficiency, and create a friendly and pleasing work environment in terms of creativity and developing skills of personnel that results to further satisfactory results, further development, expansion and growing of the organization.

5. Implementation Stage
During the implementation phase, strategies, goals, decisions and operations start to take shape and become a reality. It is the actual use of the planning and organizing function. Nevertheless, it is not about solely putting in action the activities that planned and organized in the previous stages. There are key aspects that need consideration, in order the implementation of the planned project to be successful. Such actions involve the actual coordination of the aforementioned variety of activities, the practical allocation of resources, the motivation and leadership of the staff, the management of possible problems, gaps or external constraints, in accordance always with the activities of preparation stage. Furthermore during this phase, communication to the public and all kinds of arrangements and monitoring of the budget and revenues takes place. If during preparation stage, the planning is careful and well-stated, along with integrated management and commitment of the manager and personnel to it, implementation will be successful, along with the planned project and art organizations goals and mission. If on the other hand, financial or strategic planning is poor, or faces financial and technical problems the implementation will face delays. The same will occur in case there are last-minute changes, poor managerial and leadership skills that result to lack of inspiration and of team work among the employees and possible failure in organization expectation in reaching its goals and mission as stated in planning stage,

To sum up, implementation phase - as its name betray - is all about operating the required arrangements to have both the planned project get started and implemented to produce successful results and a better final art product.8

6. Controlling and Assessment

8 http://www.sswm.info/content/project-implementation
Last but not least, of equal importance comes the 4th function of managing an (art) organization – the controlling function. Controlling function monitors and assesses whether all actions that occurred are in accordance with the planning function. It is the final insurance of suitable, cost-effective, allocation of human and corporate resources. It is a comparison between actual performance and predetermined plans that involve a non-stop process pointing out weaknesses and errors. After understanding of actual performances and realization of particular deviations and problems, next step is undertaking corrective actions. These actions involve specification and realization of the causes and reasons that led to discrepancies, rectify operations, solving problems and prevention of future reappearance. It is the answer to questions like:

- Did planning function was well established?
- Is there actual performance in line with the planned standards?
- Is there any deviation of actual performance in compared with the planned one?
- How controlling function is operated? Which are the controlling tools?
- What is a successful control? What are the needed steps?
- What if deviations occurred? How can controlling function solve these problems?
- Is there a need for remedial actions? Are recourses efficient allocated?

The controlling function includes several operations in order to be concluded.

- How a manager can understand the success of the planning function without the establishment of standards? Standards are plans and specific characteristics for measurement and control that lead to the pursued direction. These characteristics can be either measurable, such as cost, profit, and time or intangible like the personnel attitude and deviation from the plan.

- Next step is to identify the means for the performance and the specific characteristics measurement. Actual performance is the indicator of finding these sensors of measurement. For instance, measurement of cost is expressed in money terms. On the other hand, measurement of intangible standards like attitude of personnel is more difficult to be measured. In that case, sensors such as their team - work spirit or morale to work can be used. “What’s measured improves”, as stated by Peter F. Drucker.
It is crucial the controlling function to include the identification of gaps and deviations of what has occurred compared with what has been planned. To a certain extent, discrepancies and gaps are usual and expected to happen. Although, deviations beyond expected, need identification of their length and cause. The manager has to clarify which gaps are critical and negative for the organization, to understand why they occurred. In most cases, cooperation with the rest of employees or maybe feedback from customers is required to understand a non-satisfied situation. The elements that causes the variations in planning can originate from poor planning, inadequate leadership, unsatisfactory co-ordination, misallocation of recourses, etc.9

Finally, the manager has to take the imperfect situation in its hands. It is crucial to take corrective actions. After the remedial actions if the performance still is not in accordance with the plans, the manager can revise the targets. The analysis of actual results that originate from the managerial process and an integrated feedback can provide a sound and a well-established asset to a control system. In a way it’s the proof that results are being monitored, helping in avoidance of repetitive situations in the future and prediction possible interventions where it’s required. 10

In conclusion, planning without controlling function cannot exist, otherwise the organization will end up “out of control”. Controlling is a non-stop management process, a continuous prevention system for achieving organizational goals. The task of management is infinite, but as an outcome, controlling function can be characterized as a small closure of manager’s job.

7. Funding and Pricing

9http://www.managementstudyguide.com/controlling_process.htm
10http://sloanreview.mit.edu/article/the-control-function-of-management/
In the modern industry, both art institutions and cultural organizations face the challenge of ensuring future sustainability, especially non-profit organizations and NGO’S. Except of attracting audience’s interest and attendance, they have to attract financial resources too. In other words, they have to find ways to fund their costs and expenses. If there is any excess revenue, art institutions have the opportunity to use it to support their goals and mission, but also related activities or even save it as an asset, for future “harder times”. However, deprived of revenues, an art manager cannot manage the art organization, cannot create value out of art.

In some cases, art and cultural institutes use funding techniques, such as reallocating existing resources, redirecting efforts or even cutting their unnecessary expenses. Modern times, assume great amount of attention and management in pricing policies that ensure their sustainability. Art institutions compared to other businesses are not able to price their product so high so as no other revenue to be needed, in order to cover their expenses. If they could manage it, they would be a for profit business. However, pricing theory is still determining to understand, on the grounds that the more revenue an art institution can obtain directly from customers, the more time and effort will save, without putting any effort into other forms of raising revenues. 11

Historically, the main financial source for arts and culture is provided by governmental agencies or the church. This relationship was not based solely on altruism but mainly on the use of art for political or religious purposes. Even at the moment, this tactic remains intact, especially in large cultural organizations located in international capitals. Governments fund these organizations mostly to attract tourists and corporate headquarters and less to promote the arts and culture. 12

Government has an important role to play in distributing and equalizing opportunities both for artists and art experience of audience, especially on geographically terms and across class divisions. At international level, European funding scheme, offer

Grants to art institutions and cultural projects which match certain social and economic criteria. Government support is currently provided and mainly as a subsidy to producers.

The years of economic recession, budget for these purposes has sharply eliminated. In the worst circumstances, economic downturns forced some museums to close, galleries and entire wings to “cut” personnel, reduce hours or go out of business permanently or periodically. Economic cycles affect endowment and investment income, philanthropic income and earned income. In light of such economic and political session, art institutions were pressured to find alternative ways of finding revenue.\textsuperscript{13}

The basic sources of potential income are the following:
- public subsidy
- earned income
- private income

7.1. Public Subsidy

Public subsidies and grants were and still remain the most significant source of art funding all over the world, especially in Europe - Greece follows the example of Europe.

Subsidies enjoy widespread support in the bureaucracy, in the media, in the Government, in the opposition party and among public. There are two principal reasons why Government must support arts organizations. Firstly, because of the positive externalities it creates. Expanding this discussion, a successful art and cultural industry generates national pride and leaves an important legacy for the following generations. Moreover, artistic innovation benefits other artists even though it is not usually protected by intellectually property laws, it contributes to education and motivation. Finally, it encourages local and international tourism that ends up beneficiary for the wider economy. Another reason is that Government wants everyone to have equal opportunity to enjoy and learn about cultural heritage and art. In this case, subsidies are a

\textsuperscript{13} Neil G. Kotler, Philip Kotler, Wendy I. Kotler, “Museum Marketing and Strategy”, 2008
governmental fund that acts like a counterbalance among social, educational, economical and racial classes, so as no one would be excluded from the multiple benefits that art provides.\textsuperscript{14}

However, this system is inevitably plagued by major problems. The contemporary system relies on an enormous central bureaucracy that makes public art fund allocation a challenging and demanding procedure. Furthermore, art institution and artists are reluctant in applying for a grant funding because is costly and time consuming. Having as a result, the art industry is distracted from its mission and from its main goal, which is creating and presenting art.\textsuperscript{15} Another problem resulted from art fund allocation, comes from the art organizations that Central Policy decides to subsidy, which sometimes generate an unequal fund distribution between regions or income strata.

A serious disadvantage that is highly connected with government’s art funding is that artists may end up serve the bureaucracy, jeopardizing art integrity. If an artist trying to cope with government’s fund policy, may lose his initial ‘direction’, his immaterial direction and become interested more about funding rather than serve his genuine aesthetic purpose or please the audience/consumers. When the power to allocate resources is transferred from free individuals to the state the risk of corruption arises. As far as corruption is concerned, government intentionally determines which art products deserve funding, excluding some forms of art, in view of achieving political ends or avoid political embarrassment. As a result, art and cultural industry is in cases controlled by a politically - motivated center. This kind of art politicization is not only alarming, because of its disastrous effects on excellence, innovation, imagination and diversity, but also affects artist’s ability and right to express himself freely among a healthy civil society.

Finally, subsidizing the arts inevitably suppresses competition. The market is exclusive and “close” to new entrants, who are excluded from this level of funding, until they become well-established, combining an artistic reputation with political and economic connections. Most art organizations find difficulties in coping with the targets

\textsuperscript{14}LengelRebekah, “Funding The Arts With Creative Partners, 15/09/2015, www.artsmarketing.org
\textsuperscript{15}Liz Hill, Cathrine O’ Sullivan, and Terryo Sullivan, “Creative Arts Marketing”, 2\textsuperscript{nd} edition 2003
the government poses and they cannot support an integrated management policy, which is capable to compete with the rest “systematic” organizations.

Drawing a conclusion, unless government redefines its policies and purpose of subsidy in order to become more efficient and fair, art and cultural organizations have to become more audience oriented by finding a consumer-side system of subsidy.¹⁶

7.2. Earned Income

Augmented competition among art organizations, along with the reduction of government support, has led art organization to turn their funding policy to new directions. The need of safeguarding their quality and sustainability had as a result to turn into new sources of earned income and to adopt business management models.

The greatest and most considerable source of earned income is consisted of admission fees, membership fees, revenue from shops placed on art organizations and rental facilities. To start with what’s easy to see, art and cultural institutions have no choice than pay attention to pricing policies as a marketing tool. One point of view assumes that price policy gives the opportunity to instigate a cost recovery to generate a level of income that will ensure future sustainability. On the other hand, may represent mass consumption and commercialization.¹⁷ Does mass consumption compromises the value of art commodity? Art organizations have to be open to public and establish communication policies that promote art and cultural values, eliminating the lack of interest in the arts among population.

Art institutions are forced to implement marketing strategies, involving integrated pricing strategies in order to determine levels of sales revenues. The issue of arts marketing is a difficult task because of the intangible and immaterial value of an art product. Economic theory suggests a simple trade-off - as the price of a product increases its demand will fall. In practice, this relationship is considerably more complex. This is

¹⁶Lengel Rebekah, “Funding the Arts with Creative Partners, 15/09/2015, www.artsmarketing.org
the reason that most art organizations find themselves obligated in setting a range of prices in exchange of the experiences they offer.

What matters is the value and the experience as perceived by the customer, and price levels may be seen as a way of communication and attract of audience.18

To determine which price is the right one, there are many existing approaches. However, management experts have to ask themselves two questions in order to find “the golden section”. Which is the real cost of the product? The cost is calculated by determining both the fixed and the variable costs. Fixed costs are the stable ones, which would be incurred even if no product is produced. For example, the rent, any equipment or the cost of administrative staff are the most representatives fixed costs.

Once fixed costs are determined, management administrator goes to the next step. Which is the variable cost of the art product? How variable costs been calculated? Variable costs are directly related to the production of the art commodity. For example, a theatre may have as variable cost the payment of copyright of a play or the cost of the reward of the actors. Thus, this cost is very complicated and unclear to calculate when is referred to services like art and culture.

Another question derives from cultural sector competition. How are art products of the same category being priced? Who is the cultural consumer we are interested in approaching? What art market offers him/her? It is important to always keep market competition as a guide. This pricing concept presupposes that the organization will check the prices of other similar organizations/events locally, internationally and the price of other competing leisure activities. Nowadays, technology and means of communication facilitate consumers in comparing prices process. When cultural organizations fix their prices have to always keep in mind the competition in such a saturated market. Before reaching to a final price, art managers have to consider not only competitive prices but fixed and variable costs too.

There are also some art organizations which do not focus on price. What are important are the quality and the integrated experience they offer to the consumer. Such

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18 Lengel Rebekah, “Funding the Arts with Creative Partners”, 15/09/2015, www.artsmarketing.org
organizations produce mainly unique and special cultural products, such as high art products that there are not substitutes in the art market.

Before reaching to a terminal price, an art organization can use methods of price combination. Alternatively, different price ticket or lower admittance prices for different segments, times or events in order to increase consumption. Another popular policy recommends lower prices for students and elders or lower family prices to encourage more attendance by this segmentation. Differential pricing is used to price events based on demand. If a day is slow visited, art organization can lower the practice to increase attractiveness. Another way suggests adjusting the price on the product’s life cycle. All products that are introduced into the market go through the process of a growth stage, a mature and a decline stage. As the product moves through the product life cycle the price usually decreases.\(^{19}\)

Before attempting to finalize their pricing policy art managers, clarify all the possibilities and sources of earn income:

- **Admission fees:** Most museums grapple with the question of the correct admission fee to charge. There are many issues that the art organization’s management and board must consider. Firstly, whether to charge an admission fee or not at all. Some art institutes because of violation of a municipal or county charter, do not charge an admission fee at all. To overcome this problem many use a recommended donation or a free contribution which is voluntary.\(^{20}\) However, irrespective of the category or the system under which an art organization works, the majority - if not all of them - provide special discounts or free of admission days. Thus, while admission reductions are the case, in some cases managers decide periodically fee augmentation, especially popular museums for hosting special cultural exhibitions, as a means to close the income-expense gap.\(^{21}\)

Furthermore, technology can be used as a boostin sales of tickets. Nowadays, consumers demand access to modern and rapid methods of acquiring tickets. An impeccable web site that is regularly upgraded and easy to navigate is

\(^{19}\)Bonita M. Kolb, “Marketing for Cultural Organizations, New Strategies for Attracting Audiences”, 2013


indispensable. Art organizations must also adopt an updated system that integrates ticket office data, the lists of donors, as well as the lists of promotional purposes. Completing this information makes it easier to coordinate the actions of the organizations’ different departments, to compare the behavior of each customer, to forecast audience preferences and to work on developing the loyalty of existing or satisfied customers.

- **Special exhibitions:** The most significant and closest to their mission revenue-enhancing area for an art organization is special exhibitions. Limited and exclusive exhibitions attract large audiences and generate corporate, municipal and tourist industry support. Creating exhibitions out of permanent collections or large events can attract audiences, outside support and contribute to local life. Popular artists and highly regarded companies or orchestras offer high art, a greater value to audience. However, high art may or may not relate to the actual quality of their work. Higher price levels can be achieved simply based on their reputation. Clientele is a cultural mix - may vary from highly educated to those with poor knowledge or understanding of a cultural venue. The former group is more attracted from high art and is willing to pay accordingly for the pleasure of appreciating the quality of experience provided by top-class performers, while the latter may choose other forms of art or may gain value from the fact that other rate that artistic experience. 

Large scale, high visibility exhibitions are increasingly costly in organizational terms, compared to permanent exhibitions or local events. Moreover, they are subject to growing competition and if their frequency is high may have opposite diminishing returns.

- **Stores and e-commerce:** An art and culture institution encompasses extra, considerable income from gift shops, bookstores and restaurants. An international trend that equals the upgraded offerings to increasing revenue. For example, there is not a small number of large art institutes that decided to add an additional service of top-flight restaurants, managed by notable chefs. The strategic approach presupposes making the art organization’s restaurant a destination in itself, thus

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22 Colbert F. & AL, Marketing Culture and Arts Management, 2007
helping to create additional community connections to it.\textsuperscript{24} One retail activity that promises future growth is e-commerce. Web sites that are constantly updated and open to customers throughout the world, reduce transaction and support costs, and facilitate access to customers both in local and overseas market. Going even further, large, well-financed art organizations create their private online services and undertake e-commerce activities. Yet, this is more difficult for smaller and medium size organizations which confront technical and financial hurdles to follow this road.

- **Memberships:** Membership is a dual category. It is both earned income and private support. Many art organizations use membership pricing policy in order to obtain long-term relationships with visitors, create a permanent clientele and to raise funds. Members enjoy several advantages, such as fee reductions or permanent visitor cards. Their support is not restrictive and can be relatively regularized. An art organization can recruit new members in two basic ways. The first is a mass marketing approach, in which membership recruitment brochures are mailed or distributed widely. The second one is a segmenting and targeting approach, in which the art organization solicits memberships from specific groups. The second approach is more appropriate, as in communities the majority of residents are not disposed to join a membership. Using a marketing policy an art institute must focus on every special category of visitors and give a motivation and a reason to clientele to become a member. Furthermore, it must identify a range of prospects. From one hand, attendees who are highly interested, motivated and can afford the annual membership fee and from the other hand, those who are less likely to be interested and able to pay. Technological progress made the development of advanced marketing tools possible, such as marketing databases, from which art institutions can segment the clientele and find which group of people visits gift shops and restaurants but also take advantage of surveys that identify frequent visitors and strong prospects. The basic challenge of artists and art institutions is both to remain true to themselves but

\textsuperscript{24} Ford W. Bell, ‘How are Museums Supported Financially in the U.S?’ 2012
also try to make benefits more vivid and attractive art product, providing appealing experience and information to stimulate public interest. For instance, being a member can be proven beneficiary to an art “lover”, if it’s equal to either free general admission every day, free subscription to members’ magazine or related to some discount in museum stores and restaurants, exclusive invitation to members’ special events and private exhibition openings. However, membership development and maintenance is a high expense. Managing a membership policy involves staff resources to monitor and attract future memberships continually but at the same time maintain the existing one. In addition, art institution needs to publish newsletters and printed materials for their members along with free admission benefits, membership policy represent revenues losses. Therefore, the existence of a balance in managerial policies is crucial. Nevertheless, the real profit that art institution gains is valuable in order to remain sustainable, by building community support and at the same time earn both corporate support through Corporate Social Responsibility programs and state support. Another important and popular tactic of art organizations is the “employment” of a member as a volunteer who contributes either in time, service and expertise. In periods of economic downturns members are the first in the list who are willing to support the organization. The advantages derived from the above tactic are more than well worth the costs of running an active membership program.25

- **Private income:** Arts organizations’ leaders no longer just seeking state’s financial support. As costs and the need of increased attractiveness increase, art leaders recognize that corporate sponsorships foundations donations and partnerships are more vital means of support.

  o **Sponsorship** is a valuable asset in an art institution management policy. To understand its importance, the funds and the publicity that comes along with sponsorship maybe sufficient to support an art project or an exhibition, along with the endorsement of the institution’s mission by another entity. The art organization and the sponsor corporation negotiate an agreement which

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benefits both. Sponsorship occurs when a company provides funds or other kind of support and in return the art organization provides publicity and advertisement of corporate name along with other benefits, such as entertainment options for the corporation’s employees and guests. The sponsorship fund comes either out of company’s marketing budget, or from funds it sets aside for community insolvent. So does this mean that sponsorship is the solution to funding problems of art organizations? This collaboration finds many opponents, because of possible distortion of art organization mission or the possible compromises in creative freedom or artist’s selfless pursuit of ideal that may occur, especially in cases that the sponsor company demands and interferes on what and how art is presented. A win – win situation requires respect and the formulation of a new mutually understanding relationship which each partner gains. From one hand, corporation benefits gaining access to organization’s audience. This audience usually is consisted of high income individuals who wish to spend their money in ways which goes hand by hand with their status. In order to promote the corporate image and name the corporation displays the name or logo or the organization’s marquee – like an advertisement. Additionally, art organization can offer tickets and benefit packages to the members and employees of the company. If the company wishes a closer relationship usually invites the personnel of the art organization and the artists to visit the corporation’s work facilities. Such visits could include exhibits or performances. On the other hand, art organization except for the funding can gain additional benefits too. Choosing a company that is popular with a potential audience segment, can help the organization to position the art product in market and automatically lead to an increase in demand and popularity. It can also gain access to company’s client list and employees. Besides, the art organization can take advantage from the expertise which the company’s employees can offer. For example, company’s marketing
department may be able to assist and guide art organization in developing new promotional ideas.  

- **Foundations and donations**: Foundations and donors are key stakeholders and constituents for most educational, governmental and non-profit organizations. Generally, foundations fund program innovation and improvement but not organizational development and core operating costs. They focus on specific projects. An art organization should search for foundations that match to its interests and scale of operation. After identifying analogous foundations, an art organization should determine each foundation’s level of interest before investing time in grant preparation. Writing a successful grant proposal is not only an easy task but it is time consuming too. What should a grant proposal include? Traditionally, a cover letter describing the nature of the proposal, the project and its uniqueness, an evaluation plan, the budget of the project, the personnel working on it and their credentials. On the other hand, foundations use some general criteria, including the importance of the project, the art organizations’ neediness and worthiness, the organization’s ability to use the funds effectively and the degree of the benefit the foundation will derive from this cooperation. Successful applicants will be those who take care to satisfy the foundation’s own needs in awarding funds.

Donations are equally important as a source of income. Sometimes, individual donors prove to be a more attractive source of support of art organizations. That happens mainly because of their independent and unconditional support that is not tied to policy imperatives. The motives of individuals’ can be viewed as a mixture of public and self-interested. Yet most givers have expectations of some kind. They expect the recipient organization to use the grand effectively, serving art in the highest level. They often expect a show of gratitude from the fundraiser. Even anonymous

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givers receive something in return which is the private feeling of self-worth. Firstly, an art organization in order to undertake a meritorious activity fundraising identifies wealthy individuals who might have strong interest in the museum or generally in art. Afterward, they arrange for an introduction, they cultivate donors’ interest and eventually they undertake solicitation. Fundraising often involves donor cultivation over a long period of time, in order to build a relationship of integrity and trust.  

- **Partnerships and Synergic Actions:** Partnerships and collaborations are increasingly common elements of sustainability strategy of an art organization. Till now, they have been relatively rare, but there are signs of further escalation because they represent cost-cutting potential and shared information that leads to quality improvement of product and offered services. Partnerships take place among organizations that belong either to the same marketplace or even from outside cultural industry. Typical examples of such merges are often happen between children’s museums and science centers, art museums and historical museums and libraries. There are three common characteristics to successful partnerships:
  1. **Vision:** a compelling picture of possibilities and how to get there,
  2. **Impact:** the addition of real productivity and value,
  3. **Intimacy:** closeness, sharing and mutual trust.  

Consolidation can also take the form of sharing collections, distributing loans and exhibitions, and generally organizing several forms of collaboration. Usually, smaller art organizations implement partnerships in order to bring down operational costs. Art organizations can collaborate by becoming creative partners, sharing their space and staff, audience and knowledge. Art organizations have always the need of reassessing their plans and goals in regular basis in order to remain competitive and sustainable in art market. Partnerships can expand,

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reach to an end, reevaluated and change as time goes by, depending on each organization needs and goals. 29

8. Funding Art in Greece

Since Greece’s financial collapse in 2010, government was forced to cease any non-essential expenditure in exchange the recovery of Greek economy. Art is considered to be a luxury product. This is the main reason that art and culture sector was affected first from the dramatic changes in market. Measures of economic austerity crippled Greece’s contemporary art. This is strange – to say the least - in a country that is abundant in culture and known for its unique ancient culture worldwide.

Major public cultural institutions are on the point of a collapse. A typical example comes from the State museum of contemporary art in Thessaloniki that has enough funds only to pay its personnel salary. Funding running costs and exhibitions or cover utility bills or even pay for internet usage is out of question. The new museum of contemporary art in Athens has been delayed its opening because of a funding shortfall. Another case representative of the dramatic situation is the Macedonia museum in Thessaloniki which runs as a non-profit foundation, used to be supported by State but the funding has fallen sharply from 500.000€ in 2006 to 180.000€ at this moment, that ended in remaining closed for a long period.

Consequently, museums and art organizations turned their focus on alternative ways of funding, private patrons for donations, partnerships or crowdfunding. Crowdfunding is a revolutionary idea that relies solely on convincing a large amount of public to donate a small amount of money for a specific period and for a particular project. In case that the art organization does not succeed in gathering the fund that is required for meeting its goal, it returns it back. A good presentation of the project by all means disposable, such as the use of internet, social media, and events or personal communication is an inseparable tool of success. In Greece, for instance, there is a

29 Drakoula Nadia, “Alternative ways of funding art”, 02/04/2013, www.elculture.gr
famous platform that called “Groopio”. Recently, science became an ally of art, contributing in its advance of quality and perspectives. A typical example is the famous European science center (CERN) funds projects which are related with digital art, dance and cinema.

Last but not least, it is the large amount of funding coming from European Union -funding programs, known as ESPA programs. In most cases, such programs are combined with the promotion of original, cultural and natural orientated ideas. Typical examples of EE funding are E.E. contests, Creative Europe Program and Smart Cities Initiatives. Their main goal is to support cultural organizations and provide them sustainable development. However, artist’s view is to work an extraordinary project with a clear title, a message and vision in order to find funding for their work. Investments have to follow and respect the authenticity and originality of the art product – as it is about art! About creativity, imagination and passion!

9. **Art Management at International Level**

It is really interesting to discover the part of management as an integral piece of international effort to support cultural and natural heritage. What role management plays when it comes to protection and conservation of world’s heritage?

The adoption of the “Convention Concerning the Protection of the World Cultural and Natural Heritage” that adopted at the 17th General Conference of UNESCO in November 1972 constitutes the most prevailing and efficient instrument created to safeguard world's cultural and natural heritage. Today, it has been ratified by 191 States Parties and counts 1007 natural, cultural, mixed or in danger properties. The Convention came as necessity, to put if not end, a restraint to the endless destruction, neglecting and decay of our culture and nature. It can be seen as a utopian and priceless example and a united movement of an international effort designed specifically for this purpose. As its name reveals, it is a Convention that aims and sets the first principles, guidelines and an effective management for the protection of cultural and natural property.
Expanding this discussion, it is crucial to examine how the Convention had already been put into effect at several cases and at different countries – it is a practical way to understand how the protection and conservation of a property is held under the Convention. Furthermore, it is interesting to analyze the management system that international community recommends but also how a State Party follows the managerial plan that the “Convention” suggests. The international community, recognizing that deterioration or disappearance of even one piece of cultural or natural heritage constitutes a serious impoverishment of mankind heritage – as stated at the preamble of the Convention – has taken steps towards this direction. Following this road, “Convention” finds solutions, stops harmful actions threatening property of outstanding value, offers international cooperation, and organizes campaigns and many other operations to protect our heritage, according to the danger that has been arisen.

The widespread acceptance of the World Heritage Convention along with its universal dimension turned the Convention into the greatest means of global art and cultural initiative. Each State Party that ratifies the Convention, at the same time “ratifies” its procedures and rules. In other words, State Parties have to follow Convention’s high standards and special requirements. As a result, when a site of “outstanding universal value” is inscribed on the World Heritage List, simultaneously needs the implementation of an effective management plan. From the begging – during inscription time – existence of both a management plan and insurances of its implementation are nonnegotiable and crucial in order the site to be finally inscribed in World’s Heritage List. Management plan in this stage focuses on the reasons that make the site of “outstanding universal value” and sets the responsibilities, goals and measures that guarantee the preservation of the site, during time. It is difficult, if not impossible to imagine a site inscribed In World Heritage List without an integrated management plan - a standardized procedure - that each State Party has to follow.

According to “Operational Guidelines” of World’s Heritage Convention, protection and sustainability of a World Heritage property equals to effective management. How the State Party will secure the “outstanding universal value” of the property? Through application of an effective management that guarantees the basic values of the property – integrity, authenticity and sustainability – during time.
In other words, management acts like a safety belt. Operational Guidelines suggest the basic elements that a management plan should contain in order the inscribed property to cope with World Heritage List requirements.

- Legislative, regulatory and contractual measures for protection from social, economic and other pressures or changes that might destroy the Outstanding Universal Value. States Parties should also grant the efficient implementation of processes.

- Boundaries for effective protection of properties. Boundaries should be drawn to include all the characteristics that express the Outstanding Universal Value and to ensure the integrity and/or authenticity of the property.

- Buffer zone, an around area - views and other areas or attributes that are functionally important as a support to the property and its protection. The buffer zone is equally important and equally protected as it acts supplementary to the setting of the property.

- Management systems, monitoring processes that clarify how the Outstanding Universal Value of a property will be preserved. World’s Heritage is not characterized as a uniform list, on the contrary every property is different in natural and cultural context. As a result, an effective management plan adapts to the differentiate needs and condition of each property. According to Operational Guidelines, the basic concepts of an effective management plan should include:
  - “an accurate mutual understanding of the property by all stakeholders,
  - a cycle of planning, implementation, monitoring, evaluation and feedback,
  - an assessment of the vulnerabilities of the property to social, economic, and other pressures and changes, as well as the monitoring of the impacts of trends and proposed interventions,
  - the development of procedures for the involvement and management of the activities between different partners and stakeholders,
  - the allocation of necessary resources,
  - capacity-building and
  - A calculable, diaphanous, representation of how the management system operates”.

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Competent management involves a life cycle of the property, including a short, medium and long-term action of protection. In view of the fact that the property is of international concern, its evolution and sustainability as time passes is fundamental.

- Sustainable use. Each State Party should always combine the use and the exploitation of the property with respect to its cultural and natural uniqueness. Promoting and supporting the active participation of the communities and stakeholders, organizing projects open to public but having always as first priority the respect, protection, conservation and sustainability of the property.  

10. Taking Action

The implementation of the Convention and of effective management procedures is completely comprehended exploring the case of Venice, Italy. This case is the longest running international campaign that is in progress since 1966, due to consecutive challenges and dangers which threatened the site. At that time UNESCO recognizing the danger the city was facing, took prompt measures to save Venice from the disastrous floods of 1965. The UNESCO World Heritage site involves the city of Venice and its lagoon situated in Veneto Region of Northeast Italy.

Having a glance of its history, one can understand why UNESCO committed itself to this huge project. Founded in the 5th century AD, expanded into 118 small islands it covers 50,000 km of culture, nature and history, that are closely connected. Since 5th century Venice lagoon was gradually habituated due to the imperative need of local population to protect themselves from invasions, at the begging from barbarian aids and later from Turks. Venice city – in the heart of the lagoon – stood proudly as one of the most extraordinary capitals of the medieval world. As centuries passed by, the site of the region has changed dramatically, as a group of small islands were united and created a unique urban system of canals. It forms, without a doubt, a site of outstanding universal value, as it is an exceptional artistic achievement, a breathtaking landscape with its

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beauty to have inspired many famous and great painters, like Bellini, Giorgione, Tiziano and Veronese. In addition, lagoon of Venice has one of the richest collections of works of art in the world, such as great paintings and marvelous monuments of medieval architecture that had influence the development of arts and architecture worldwide due to its maritime activity. Furthermore, Venice is a beautiful urban city that lives along with its incomparable monuments without losing its unique "character". The universal protection and conservation campaign of this World Heritage property realized at many levels, having the appropriate support and approval of regional, provincial and municipal authorities, dealing with the several problems that arise as years pass by. The Management Plan for Venice region is a cooperation of the aggregation of the responsible public authorities and procedures, including many actions in order to serve successfully its purpose. Such Specific Action Plans are dealing with:

- Education and training programs as a method to build better understanding among citizens on the tremendous significance not only on the specific property of outstanding value, but World cultural and natural heritage in total.

- Communication among the responsible bodies and promotion of the necessity of the specific project. The co – operation and co – ordination of the responsibilities and tasks of different groups, dealing with the property. Who is responsible for the protection of the property? Which is the administrative structure? Who is charged with the responsibility of monitoring the processes? An effective management answers all these questions and sets a clear and well – stated action plan.

- Several projects related to high tides and mobile barriers came as a priority. In order to preserve the lagoon and protect its historic settlements along with the historic city of Venice against the threat of flood, a mixed system of public works initiated. For example, the mobile flood gates to temporarily isolate the lagoon from the sea. In addition, several supplementary measures were taken in order to reduce the level of the most frequent tides. In light of imminent threats, an integrated, sustainable management plan, with the contribution of science and
research in order to resolve any natural disaster is of fundamental priority for State Party.

- Another pressing issue for the Management Plan is the tourism pressure. Even though tourism is more than welcome, as it’s the best way to raise public awareness and earn a beneficial income for the conservation and preservation of the property, may turn to be disastrous for the property. The solution came by offering an escape from traditional tourism by creating a network among the different municipalities in the lagoon area, as an alternative other than Venice.

- The maintenance of traditional methods and techniques of restoration, in respect of the integrity and authenticity of the artistic and architectural heritage within Venice area it is a crucial issue. The Management Plan, recognizing possible threats that may arise if other methods take place, suggests specific projects such as the education and training of operators and professionals in order to gain the adequate expertise to practice the appropriate methods of restoration of the artistic and architectural heritage.

- Finally, the first step came from the proper preparation and drafting of a management plan including all the basic principles, targets and strategies required for the successful existence, protection, conservation, respecting its integrity and authenticity, of an “outstanding universal value” site, Venice.

Its basic goal and significance is wonderfully reflected in the preamble of the Convention text, “the cultural and natural heritage is among the priceless and irreplaceable assets, not only of each nation, but of humanity as a whole. The loss, through deterioration or disappearance, of any of these most prized assets constitutes an impoverishment of the heritage of all the peoples of the world”. Nowadays, the awareness and interest of people towards cultural heritage – national and international - are at the highest level than ever. Technology, digitization, ways of communication, transportation means but also increased level of education and of intellectual attitude to learn about history, culture, art resulted in urging public to this direction. The benefits and

the extreme importance of preservation, safeguarding cultural heritage from the numerous threats remain intact as years pass by. The importance of safeguarding both our nature and culture is reflected in one sentence, “Destroying rainforest for economic growth is like burning a Renaissance painting to cook a meal”, by Edward Wilson.
11. Conclusion

It is widely accepted that the concept of management applies to all organizations that produce a commodity or service and address to potential customers or audiences, not only those strictly business oriented. However, from a practical point of view, management of art and culture organizations even though it introduces several differences in comparison with the traditional business management, it follows the basic managerial principles without restrict artistic expression.

Management is an irreplaceable asset of organization’s recourses as it offers ways and policies that ensure its sustainability and success in meeting its goals and mission. As far art institutions are concerned, through management the realization of cultural purposes, cost effectiveness with minimization of costs at the same time becomes a reality. As art organizations grow and expand their operations along with the complexity of the external environment, automatically the need of good management, monitoring standardized practices, coordinating employees, departments and activities becomes an essential need.

External environment affects at great extent the management and art organizations. Expanding this notion, the dangerous impact of the globalization along with the borderless and uncontrollable growth of culture industry, influences the pure notions of art and culture at great extent, as it may result to a superficial, life – style based, money – oriented art industry and automatically world.\(^\text{32}\) To draw a conclusion, management of an art institution is an irreplaceable part of it and has to be practiced with respect to art and culture aesthetic characteristics, without turn art to a mere commodity ending up losing its quality, creativity, imagination and future.

\[^{32}\text{Bahtsetzis} Sotirios, "Eikonomia: Notes on Economy and the Labour of Art", e-flux journal #35 - May 2012\]
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