

Management and the Arts

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Fourth Edition

p0020

William J. Byrnes

p0030

Foreword by Dan J. Martin



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Foreword

p0010 You are tired of hearing it. You roll your eyes and stifle your yawn every time you hear it. The adage has become a cliché.

p0020 “The only constant in life is change.”

p0030 But you hear it again and again and again because it is a *truism*, clichéd or not.

p0040 The core challenge for us as arts managers is to deal with change: changing external environmental conditions, evolving styles and approaches to the arts by our artists, the advancements in how we present and distribute the art to our ever-changing audiences, and the shifting competition for resources and attention.

p0050 The only aspect of the process of creation, presentation, and preservation of art that has *not* changed since human life began is the inextinguishable impulse of artists to create. In spite of what naysayers have preached for years — that current economic or social conditions are not conducive to the creative process — artists continue to write, paint, sing, dance, sculpt, or act. As they always have. I’m convinced that the *second*-oldest profession on earth is that of artist. I also would suggest that the *third*-oldest profession is that of arts manager. I am sure that once early humans began sharing stories by the fire and creating drawings to illustrate their ideas or histories, there were arts managers helping promote the artists’ events and conserve their creative products. Artists always will create new work, as they cannot help but respond to their inner creative passions and to the influences of the world around them. And we, as managers, need to facilitate both the creative process of our artists and provide venues for the appreciation of their work.

p0060 Our responsibilities as arts managers within the not-for-profit sector are daunting. Internally, we are charged with providing an atmosphere for artists to develop and realize their visions with resources that would otherwise be unavailable — or, at least, greatly diminished — if left to the pressures of

the traditional free-market system. Externally, we must bring audiences to the work in as effective and efficient a manner as possible, and to do so with them eager and well-prepared for those experiences. Because of the reality of constant change, the management process never gets easier. With each passing day, as new situations and new realities confront us, some managers hunker down when these conditions are unfavorable and wait for life to “return to normal.” Unfortunately, that never happens. As George Thorn, author and consultant, observed some years ago, “The current condition is the new ‘normal.’ There is no going ‘back.’” We must adapt to the new realities and continue to serve our artistic missions to the best of our abilities.

p0070

As a result of the constantly changing environments, the key to being good managers is much more than simply knowing *what* to do; we also need to know *why* we do what we do — the theoretical foundations and fundamental principles that drive our actions. When *what* we are doing stops working for us, those basic concepts will help us understand *why*; they will inspire our creative thinking and help us modify our efforts to address the new conditions.

p0080

Being well-positioned to address and resolve challenges we face through this state of constant change requires an education, whether it is in the classroom, on the job, in professional development programs, or through informal inquiry. The most successful managers know that the best education is a combination of all four of those educational systems, or, simply put, lifelong learning.

p0090

Management and the Arts contributes to the life-long learning of today’s arts managers, whether they are presently inquisitive students of the field or seasoned managers. In this book, William Byrnes does more than simply introduce the fundamentals of management as they are applied to the arts and entertainment fields. He provides us with a context for the management process and helps us understand the implications of our actions as managers — the ripple effect on our institutions, our partners, and our stakeholders. As we have learned from other industries and our ever more connected and interdependent world, actions have impact far beyond the visible landscape and with more than the expected collaborators. This is no less true in the arts. And in this book Mr. Byrnes provides a well-constructed map for navigating through the intersecting, interwoven, and sometimes conflicting issues, strategies, and opportunities. Those interested in beginning a career in arts management could not ask for a better introduction to the field. Working professionals will develop additional confidence in their skills as they come to understand more of the theoretical underpinnings of their work.

p0100 As the struggle intensifies to fulfill our artistic missions without weakening the institutional foundation, arts managers need every advantage they can get. *Management and the Arts* is a vital tool in confronting those challenges.

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Preface

p0010 It is hard to believe that what started as a personal project to help make teaching an interdisciplinary course in arts management a little easier fifteen years ago would have evolved into a textbook used around the world. When I first began teaching arts management, I had to use several textbooks to build the kind of interdisciplinary approach to the field I wanted. I set about writing this text with the goal of blending management theory and practice, economics, personnel management, marketing, and fundraising with the performing and visual arts. The focus of the book remains on the process of managing an arts organization through integrating many different disciplines.

p0020 There has been a great deal of change over the last fifteen years in the world that artists and arts organizations must survive every day. The process of operating an organization and producing productions or mounting an exhibition has been assisted in many ways by the improvements in technology. On the other hand, the way things get done in the arts is still very much the same as it has always been.

p0030 The performer might walk into the rehearsal hall listening to a set stage manager or director notes from yesterday's rehearsal downloaded from a Web site to their MP3 player. However, when it comes time for the rehearsal to start, the technology is set aside and a timeless process of engaging with a script, score, libretto, or the other members of the ensemble begins. Or, the museum or gallery director may finish recording the guided tour of the current exhibition for visitors to enjoy on their cell phone, but they still have to take a moment to walk over and straighten the artwork on the wall.

p0040 In many ways it is fascinating to ponder what the future will bring for the arts in our world. We all know that the struggle to make a life in the arts and arts management continues. Making a living in the arts can have a great many intrinsic rewards and in many cases those rewards are enough. However, we live in a world where the rewards for pursuing one's passion is not always rewarded.

p0050 Arts organizations, the majority of which are very small businesses, continue to face the challenges of paying the electric bill while contemplating reaching

new audiences of all ages. All the challenges may be discouraging at times, but artists and arts managers also recognize the difference they can make in their community and in the world. Seeing the kind of transformative impact the arts can produce demonstrates the significance and value that far surpass the economic impact.

p0060

This book is intended for use in an arts administration or theater management course. However, it is also written for those working in the field who wish to expand their knowledge and understanding of many of the key management principles that underpin the business of running an arts organization. I have tried to provide examples and links to resources that arts managers can apply to their job today.

p0070

In the context of a college or university course, this book is designed to give the student an overview of the evolving field of arts management while introducing key concepts in management, marketing, and fundraising. I have assumed that the student has had some course work in the arts, even if only at the introductory level. Although every topic may not receive all of the attention it may deserve, it is hoped that the reader's interest in a specific topic will lead to an exploration of the other resources suggested in the sidebars or at the end of most chapters.

p0080

In the process of writing the fourth edition, I found it necessary to revise and update many of the news items and illustrations. In the time between the third and fourth edition an amazing array of resources have become available to arts managers via the World Wide Web. I have tried to select Web site links to allow readers to expand their involvement with the contents of the book. Of course, I cannot guarantee all these Web sites will serve your needs (or that all the links will be current), but my goal is to expand your search for information and increase your personal research tools.

p0090

Over the last 15-plus years, the phenomenal growth of access to information that is only seconds away has been nothing short of spectacular. Everything from online strategic planning software to donor tracking systems at a fraction of the cost they were just ten years ago is available to today's arts manager. At the same time, the ability of the arts manager to directly communicate with their audiences 24/7 is as exhilarating as it is daunting. It is truly an exciting time to be an arts manager.

p0100

This book continues to evolve but still has at its core the underlying belief that it is important to develop managers in the arts who have sensitivity, use common sense, and apply skills from disciplines such as business, technology, finance, economics, and psychology. Keeping the art in arts management may sound like a simplistic slogan. However, as anyone who has been in the field for a while will tell you, it is harder to do than one would think.

p0110 My central premise is that an arts manager's purpose is to help an organization and its artists realize its vision and fulfill the mission. Keeping the dream alive that started the organization and then continually advancing it is worth waking up for every morning. This lofty-sounding pursuit is grounded in the assumption that an effective arts manager helps bring to the public the unique benefits of the arts experience. There are different ways to describe this experience. For example, when a musical note is sung or played perfectly, or a dance movement seems to defy gravity or triggers an emotion or creates a realization, we experience something unique. Sometimes a painting, sculpture, or photograph provides an indescribable pleasure as we stand there viewing it. When we go to the theater and witness a scene that is acted with such power and conviction that it gives us chills, we are enriched. Working to bring these experiences to others is a supremely worthwhile endeavor to pursue.

p0120 Although this book makes no pretense of having all the answers about how best to go about maximizing the arts experience or operating the perfect organization, it is my hope that it will provide information and guidance about how an arts manager can be as effective as possible given the resources available. The information and ideas contained in this text are intended to be a springboard for developing your own schematic for leading and managing in the arts. Best wishes in your efforts.

s0010 **ORGANIZATION OF THE TEXT**

p0130 Here is a brief overview of the 4th edition of *Management and the Arts*.

p0140 Chapter 1 has a new title and provides an overview of types and levels of management found in arts organizations. The management process is also discussed and sample mission and vision statements are highlighted.

p0150 Chapter 2 has a new title and has also been updated. The chapter examines the historical origins of arts organizations as well as profiles the evolution of arts management. A sample business plan is included along with an updated section on the job of the arts manager today.

p0160 Chapter 3 introduces the reader to the evolution of management theory from ancient times to the present. This chapter is an overview of many of the key systems and people that contributed to what makes up the field of management. The basic concepts of systems and contingency management are introduced. Updates have been added to include some of the latest trends in the field of management.

p0170 Chapter 4 has a new title and has been revised to reflect the many changes that have taken place in the world in the last few years. However, the focus of the chapter is still on the relationship of the arts organization to the many

external forces that shape how our society functions today. The section on content analysis has been revised and each of the external environments has been updated. The goal of this chapter remains to provoke your own pondering about what the future may bring.

p0180 Chapter 5 has been reorganized to better outline strategic planning and the decision-making process and a SWOT chart has been added.

p0190 Chapter 6 analyzes the principles of organizing and how organizations are designed. Organizational charts for several different types of arts organizations have been updated. The section on corporate culture has been rewritten.

p0200 Chapter 7 has a new title that reflects the integration of human resource management with strategic planning and organizational design. The goal is to show various methods for designing jobs, recruiting employees, selecting staff, and providing job enrichment.

p0210 Chapter 8 outlines the major concepts of leadership theory, including trait, behavior, and contingency leadership approaches, group dynamics, and behavior. I have also added more about working with boards and running meetings.

p0220 Chapter 9 has a new title and been revised to cover management information systems and the budgeting processes required to effectively operate an arts organization. The sections on control and resource allocation have been revised.

p0230 Chapter 10 has also been reorganized and updated. This chapter examines basic economic concepts and financial management techniques as applied to the arts. Concepts in the areas of supply and demand are related to arts organizations. Current and classic studies of the economics of the performing arts are also highlighted. Reading and understanding financial statements and the basics of financial planning are also discussed.

p0240 Chapter 11 has been updated to reflect many of the new marketing and audience development strategies explored via the Internet. A section on brand management has been added as well as new resource suggestions.

p0250 Chapter 12 has been updated to reflect many current practices in the field of development and fundraising. The basic focus of this chapter remains on ways that an organization can increase its revenues to meet its mission. The fundraising audit, strategic planning, working with different categories of funders, and the techniques of fundraising are discussed.

p0260 Chapter 13 has a new title and has been refreshed and revised in an effort to better integrate the revisions throughout the book. The chapter goal is still focused on developing an integrated system for applying the previous twelve chapters.

p0270 Chapter 14 has a new title and has been revised in this edition. Compensation and issues related to using technology to enhance the job search have been added.

s0020 **OTHER HIGHLIGHTS OF THIS EDITION**

p0280 Each chapter has several new sidebars and many of the chapters have all new case studies or discussion topics. I have kept the list of terms and concepts and discussion questions at the end of each chapter to promote in-class dialog opportunities. I have also updated many of the lists of references for further reading in related topics. Wherever possible I have tried to revise the illustrations to provide better visualizations of the concepts discussed in the chapter.

s0030 **WEB SITE RESOURCE**

p0290 Last, but certainly not least, this book now has a Web site that may be accessed at www.managementandthearts.com. I encourage instructors, students, and arts managers to explore further questions or ideas related to each chapter at the Web site. In addition, a sample course syllabus with additional project assignments and other suggested resources is available at the Web site. You may also participate in a blog at the site or e-mail me at byrnes@managementandthearts.com. Over time, I plan to expand the Web site as an up-to-date complement to the book for general readers, instructors, and students.

p0300 I will also be happy to send instructors the answers to the dance company financial report used in Chapter 10. In addition, I welcome suggestions, corrections, or questions about this edition of the book. Thank you.



Acknowledgments

p0010 The fourth edition of *Management and the Arts* was a true team effort. I will try to do my best to thank all the people who have contributed to this effort. As always, I am deeply grateful for the assistance of my wife Christine over the eight months it took to research, revise, update, and write this edition.

p0020 I could not have completed this work without the support of Southern Utah University for my research and scholarship. The feedback and resources from the students in our arts administration graduate program at SUU has been invaluable. Our seminar classes have been a source of constant new ideas and perspectives about managing and leading in the arts. I'd specifically like to thank Anna Ables, Julie Harker Hall, Shannon Sundberg, and Elizabeth Van Vleck for source material used in this edition. Thanks to the many instructors who have used previous editions of *Management and the Arts*. Your questions and suggestions were very helpful in shaping this new edition.

p0030 I also want to thank my colleagues here in Cedar City at the Utah Shakespearean Festival for being part of an active and engaging dialog about how arts organizations can sustain, change, and thrive in these challenging times. Thanks to Fred C. Adams, R. Scott Phillips, Cameron Harvey, Douglas Cook, Kathleen Conlin, J.R. Sullivan, Todd Ross, Michael Bahr, and the dedicated staff of USE. Thank you for affording me the opportunity to be part of the Festival in my own small way.

p0040 I am also indebted to Patrick Overton and Jim Volz for sharing their observations and varied perspective about the challenges and triumphs of managing the arts in America. I would be remiss if I didn't also acknowledge the contribution to my ongoing education made possible by working with Donna Law of the Orlando Shakespeare Theater, Kerry McCarthy and Helene Bleiberg of McCarthy Arts Consulting, and Robert Bailey of AMS Planning and Research. I also appreciate the broader perspective I have gained about managing and leading arts and culture organizations from my colleagues at the Institut für Sprachen und Wirtschaft (ISW) in Freiburg, Germany. The opportunity to lecture at ISW annually since 2003 has been an honor. Hermann Ayen, Tenna



Jensen, Konrad Ayen, and all the students at ISW have helped expand my horizons.

p0050

All my colleagues at USITT continue to be a source of new opportunities that add to my knowledge about working with diverse points of view and perspectives in organizations. Sylvia Hillyard Pannell, Travis DeCastro, Carl Lefko, Michelle L. Smith, Barbara E. R. Lucas, Carol B. Carrigan, Monica L. Merritt, and many others, have been contributors to this book, whether they knew it or not. Their commitment to excellence is inspiring and their friendship is priceless.

p0060

I want to especially thank Will Maitland Weiss and Richard Maloney of Boston University for their valuable feedback on the manuscript. Their many suggestions were invaluable in the final stages of producing this edition. I also appreciate Dan Martin's thoughts on our evolving world of arts management in the forward to this edition.

p0070

Last, but not least, I'd like to thank my colleagues at Focal Press, especially Cara Anderson, Dawnmarie Simpson, Valerie Geary, and Alisa Andreola for their help and support over the many months it took to birth this edition.

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WJB — Cedar City, UT

