

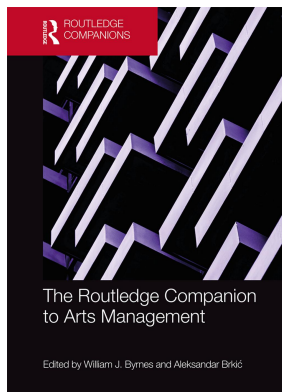
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## **The Routledge Companion to Arts Management**

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### **Arts management and its contradictions**

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# 1

## ARTS MANAGEMENT AND ITS CONTRADICTIONS

*Justin Macdonnell and Ruth Bereson*

### **Some pre-history**

All too often in today's world subjects such as arts management are presented as if they have emerged fully baked and are universally understood. This chapter will examine some of the meanings and the concepts which underpin the term and make recommendations concerning current modes of education. It will ask the reader to consider in-depth, and against various contexts, the complexities inherent in this field of practice and study.

The study of arts management is a relatively new concept, but the practice goes back as far as any organised society. The moment a work is introduced to an audience by a third party, the practice of arts management occurs. In the Western World we might first describe the practice as having been undertaken by the Greeks where the Archons understood that it was their duty to finance and present theatrical work to the citizens of the state. This role has been undertaken in many forms since then, from philanthropic gesture, to royal patronage, governmental subvention, and various commercial modes through to contemporary crowd sourcing. The term itself in the Western World came into parlance in the latter part of the twentieth century where the study of arts administration initially observed the practices of governmental subvention post-WWII. It was also associated with only the virtues of the arts, Mathew Arnold's 19th century influential concept of Sweetness and Light (Arnold, 1865), whereas the arts do not only channel good as witnessed by the way in which they have been used in totalitarian regimes.

In the 1980s the new obsession with managerialism which affected English-speaking countries slowly saw the term 'administration' replaced by that catch-all 'management' (Protherough and Pick, 2003). Indeed, the term 'arts management' suggests an engagement with the notion of 'progress' – a way forward, a process of doing things, of 'managing the arts'. However we will argue that what we used to think of as the Western World has over the last half century constructed the concept and practice of arts management not from need but from a loss of nerve. We have built it out of the demands of our regulators, not out of the wants of the activity itself. And where all that was needed was skill, we have elevated it to a science based on a belief in how the arts needed to be shaped and financed rather than how they might emerge and grow. It is a classic case of form follows funding.

### **Odd obsessions**

These are obsessions oddly of the English-speaking world and for a long time almost exclusively of the English-speaking world. Most of the structures that this managerialism has put in place have ensured that we only speak to each other within very confined circles, and for the most part in code, without looking to engage with what the rest of the world may have to offer. They emanate from a post-war Britain whereas even that country has moved on (Keynes, 1946; Tusa, 2014; Williams, 1989). Little by little that plague spread to other climes and now infects many nations and cultures that once knew better. Because of that imagined construct in which we have enmeshed ourselves a body of practice and a methodology has grown up and is ever more outdated. Today it verges on irrelevant to creating, producing and delivering the arts and thereby of ascribing value to them.

Yet the need to administer the circumstances in which art is made and in which we aim to support its practitioners and help them to thrive is not idle. It will not vanish merely because our current methods are starting to fail. What might we learn if we looked a little further afield beyond the holy family of the Anglosphere? What might we discover about our current dilemmas if we thought back to a time before John Maynard Keynes (1946) was deemed to have invented how we now administer the arts? Or how might those who want to join our ranks as producers and managers escape the sheltered workshop of the self-repeating academy as the preferred path to management training in the arts? Why have we paid so little attention to the role artists might play in designing both their own self-managed environment and management required from others? Above all, how in these circumstances, do we keep alive a healthy sense of critique in order to make fine and useful distinctions about who we are and what we aim to do? How do we shape a language that can more accurately describe what the arts represent at their best rather than one that just determines what we are expected to see and, in that unlovely usage, consume?

We would all agree that the arts aren't goods and services in any traditional sense and that their impact in society and upon society cannot be measured merely with the conventional social and economic criteria. Surely too much ink has already been spilt on that topic to need any more discussion. That 'the arts' – as generally if generously understood – are critical to humanity is also a view that presumably we would all share. Yet, 'management' especially as expressed as management of the arts, however broadly or narrowly defined, implies a kind of commodification. So, however tiresome it might seem, we need to make a distinction yet again between what 'the arts' are and how they are 'used' in various circumstances or societies. Policy about the arts, both public and private, more often than not focuses on how the arts intersect with agendas which go far beyond their specific domain. As a consequence, they progressively constrict the very arts they seek to support. But at the same time, we would argue that to emerge and prosper, artists and the arts demand maximum freedom. Yet every day they are subjected to bureaucratic processes that achieve the very opposite.

For instance, many of the systems we hold dear (arms-length distribution of funding, for example) are relatively new and anchored in political and economic times in which they arose. Yet for that very reason they are dated, and their datedness too often strangles invention and initiative. So conditioned have we been by these systems that we have come to accept that they are the only way management, governance and public oversight can be. Even thoughtful commentators such as David Throsby (2018) continue to argue, like Winston Churchill (UK House of Commons, 1947), that it's the best of a bad lot. Of course, his reference refers to the Australia Council for the Arts, but he and many others would make a similar claim for sibling bodies in other countries. Thus, we mistake the end for the means. But the ways in which arts meet their

audiences have pre-dated and will outlive these rubrics and if we are bold, perhaps we can help them on their way.

### **A conundrum**

Perhaps the notion we can manage the arts at all is philosophically problematic. It is undoubtedly a complex issue and the way we have chosen to do it over the decades may even have been destructive at some level. Part of the problem is that the boundaries keep shifting and the one between arts and culture is the most permeable of all.

So, at the outset it is important to frame what we are talking about. The arts has become a catch-all phrase invoked by various pundits to take on a variety of meanings; it has also been used interchangeably with that closely aligned word 'culture'. We are used to an invocation of Raymond Williams' (1976) now famous dictum 'culture is one of the three most complex words in the English language' and then conflating that complexity to refer to the arts. But in order to make fast a very big distinction we should perhaps go back in time, revert to Kluckhohn and Kelly's (1945) seventy-year old landmark anthropological definition: 'By culture we mean all those historically created designs for living, explicit and implicit, rational, irrational, and non-rational, which exist at any given time as potential guides for the behaviour of men'. However, the arts, and by extension their management, are something else. In particular, what can we ever mean by 'the arts' – to be managed or otherwise – assuming there is a collective usage to begin with?

We would distinguish the arts as consciously and formally constructed artefacts in whatever medium, having value independent of their symbolic significance, and able to be exchanged or traded in and across society. Their management (be it production or distribution) thereby becomes a specialised activity with its own value but not of itself having greater social worth than similar activities in other economic spheres.

We would also distinguish the arts as different from cultural expressions which may result in artefacts of equal aesthetic quality, but which lack the formal intention in their creation. We would claim too that everywhere and in every age the arts – in the preceding sense – are a product of the surplus economy and thus may, strictly speaking, only arise in urban society. Only cities can produce and sustain the arts.

While non-urban societies may produce and benefit from surplus, with rare exceptions they have not historically provided the division of labour necessary to support the making of art (artists in our understanding) as a conscious, independent social activity. Accordingly, whereas ceremony, in whatever sense one cares to consider it, may occur anywhere, only the city could transform it into theater and so on.

In managing all of this we are then talking about a modern urban phenomenon. Of course, there is artistic practice throughout urban and non-urban environments but the places where the arts are managed are the festivals, houses of performance, galleries, museums and institutions which have been the prime features of the metropolis on and off since Maecenas held a salon and Caracalla built his Baths.

### **Industrial action**

There has more recently been the notion that something had emerged called an industry about the arts rather than a profession or indeed a vocation. In adopting that usage, we consider that we downgraded and ultimately deceived ourselves. In that curious commodifying description, practitioners of the arts tried to persuade the powers that be, and maybe even themselves, that

there was something bigger, more significant than the mere historical practice of music, theater, literature, painting and sculpture that could be taken seriously and needed to be reckoned with. Strength in numbers perhaps? Size matters after all? To go further: it is strange, when one considers it, that the term 'hybrid' arts is now widely used, as though the concept of the arts was not already hybrid. We have, of course, progressed of late to the even more *jejeune* usage of the 'creative industries' and thus from inventing such categories have evolved into patterns of official categorising and judgment about them resulting in a vicious cycle of self-delusion that it all somehow means something. We do well to remind ourselves of Hans Christian Anderson's (1837) parable about the emperor.

That observation brings us by slow degrees to the way in which policy and ultimately subvention occurs and is linked to the ways in which states perceive the arts. It draws attention also to how we have allowed those perceptions to shape and reshape awareness of what we in the arts do and why. For example, much emphasis has conventionally been placed on Keynesian thought and the post-war language of the Welfare State, roughly translated in our small terrain into the concept of the 'Arts Council arms-length distribution model'. This is a view seen almost always through the antique lens of a faded British *oikoumene*, i.e. United Kingdom, Australia, Canada, New Zealand (Keynes, 1946). How – if at all – did the American world catch the same bug and all the administrative and attitudinal paraphernalia that accompanied it? But so it did and not only catch it but propagate it into a host of post-graduate taught degrees with associated organising bodies to provide accreditation for the tertiary education market and to distribute the low communion of its managerial cult before returning it to its British originators purified and elevated into Holy Writ (Protherough and Pick, 2003).

All this was, in turn, weighted down by the idea of a non-profit ethos in which many if not most of the arts have been trapped as though not-for-profit somehow was or ought to be an end in itself, the wonder of our age and glory of our priesthood. Or worse, it has grown the notion that 'profit' could be construed solely in financial terms. Certainly, we aim for 'profit' in the sense of the realisation of the dreams of artists and how that dreaming profits us all. We do or should distribute our profit (or dividends) to those shareholders (our audiences) across the country or the world. But please let us have no more talk of non-profit because that implies we are for loss. Yet loss metaphorically is the very thing which our modern arts management has largely settled for and has done so step by step: loss of self-worth; loss of status; loss of an ability to imagine any other reality; loss of integrity; and finally loss of face before the world we hoped to persuade.

### Why manage?

Of course, the question is not so much is there such a beast as arts management or even should there be, but rather: is it worthwhile? Since society first moved beyond a subsistence economy and specialised division of labour became possible, most tasks have required something that the modern world would recognise as management. The marketplace, literally in the Neolithic era and long after, to the 'markets' figuratively in the present day, have always required a degree of organisation and even regulation. Religion too rapidly transformed itself from ritual to elaborate administration whether of belief or tithes. After priesthood and pottery, prostitution was an early starter in the field of economic specialisation and arguably one of the most enduring. Whether by barter or buying and selling, all of these services involved a product and a consumer and all in varying degrees offered an aspect of entertainment. As the product (or production) become more elaborate someone or something was needed to mediate between it and its customer or, if one prefers, the audience. Someone had to spruik the wares, collect the dues and pay the piper, and someone had to promise that a good time could or even would be had by all. It might be

the finest food and drink, exotic dancers, a fight to the death, the most lyrical teller of tales, a human sacrifice or merely eternal life. You paid your money and you took your chance. But there had to be a go-between – a promoter, or if you will, a pimp.

For the best part of ten thousand years no one thought there was anything remarkable about this. Indeed, as late as the nineteenth century nothing much had changed. In that respect, art or entertainment was no different from other commodities. Some of those providing the intermediary functions were now called impresarios, though instead of gladiators or dancing girls they now offered recitals by superstars of the day like Franz Liszt and Jenny Lind or lecture tours by Charles Dickens. After all, impresario was once only Italian for businessman; not much different from the chap who sold dress material or later, the horseless carriage. The Uffizi was likewise once just some banker's offices.

The crucial part of all this was that each and every one aimed to make a buck. From the man who supplied the lions for the Colosseum to Salomon bringing Haydn to be lionised at the King's Theatre, it was a business transaction (Nalbach, 1972). The men who organised the companies of players in Elizabethan and Jacobean London were doing it not just for the love of art or storytelling but for money. Happily, in some cases art triumphed and survived the fashion of the day. But actors, actor/writers like their touts and urgers, all had to eat. Entertainment was the aim but the oil that greased the wheels was always lucre. One might extrapolate this into a duke or pope buying the services of an artist as hired help to design a dome or adorn a chapel, write a mass or produce a masque. There, however, was undoubtedly also the exercise of taste. Those Renaissance and Baroque customers knew what they wanted and what it was worth. Equally later, be it P.T. Barnum, known to some as the father of modern marketing or the dissemination of 'humbug' (Barnum, 1855), or Diaghilev, the great Russian Impresario who brought the Ballet Russes to Europe, each believed he was seeking and selling the best the world had to offer.

Now none of this is to suggest that the role of the intermediary or manager is not and cannot be a creative one. Or that it is or has always been simply horse-trading. There are too many examples to the contrary. Nonetheless, in identifying them we may be at the vexed crossroads between managing and producing. Once upon a time to be a producer or indeed a curator meant something – and something quite specific in the world of the arts and entertainment. Perhaps curators needed a little more producing skill and producers could on occasions have done with more curatorial care, but at least we knew where we were with both. Today, it would seem, that everyone in the performing arts is a 'producer' of something. And 'curating' has become as common as cooking programmes and often less interesting.

Who are or were we trying to convince and about what with a term like 'arts management' or even the concept of the professional arts manager? That the arts somehow unleashed if left to artists needed to be corralled? That we could shield the political and bureaucratic classes and thereby society itself from the worst excesses of artistic willfulness or extravagance if everyone conspired to accept what were originally a few simple rules in exchange for some pieces of silver? The rules have expanded hugely but somehow the pile of silver has remained oddly static.

It all seems from a distance of years very much a product of the managed economy, the concern it was that the end of charity (or was it capitalism, as then understood?) and thus there was a clear need to control. Or was it perhaps that in Britain, at least, God's work and running the Empire having evaporated as career prospects there was surplus to requirements of those who were capable of doing this great task or had the prospect of becoming so? Or that art or the arts like the 'natives' would be easy to manage? Now there's a thought.

The paradox is that the belief that the addiction to arms-length and peer assessment was freedom actually put creativity into the straitjacket of compliance fenced about with arcane terminology and bags of dubious evaluative criteria. Some may recall that it was mostly about

trying to persuade the powers that be that we were serious players in the self-management field, when what we actually did was open the door to top-down determination.

### Stewardship

The question arises then, did we become guides or guards of the sacred arts cow? Arts management and thereby arts managers became complicit in the dumbing down of that which they sought to protect and preserve. Or did we become the new traitor to the arts, like Octavio Paz's depiction of La Malinche, the Mayan woman who learnt the new trick of speaking Spanish and thus became the Cortés's mistress, interpreter and secret weapon against the Aztecs? (Octavio, 1961).

We would argue that we have glibly adopted and are now conditioned by the vocabulary of our managerial overlords, having surrendered governance to those who know nothing of art. Above all, we have failed to evolve a language of our own in which we could shape and argue the principles on which artists wish to live and work not as bureaucracy has determined. All this has become the death by a thousand cuts. No wonder we have been reduced to being a 'sector'!

Not content with adopting the dreaded practice of the management apparatchiks, the arts have (as with education, health and other professions that once also held their heads high) adopted their linguistic contortions. Health has become 'case management'; education is largely viewed as a transactional commodity and valued only by training outcomes; welfare is seen not as a right in a civilised society but as an annoyance to Treasurers. For this is not just the world of 'stakeholders' 'due diligence' 'core competencies', 'skill set' and the boorish 'win-win'. It is also the happy hunting ground of Orwellian Newspeak in which we have 'efficiency dividend' and 'value engineered out' for cut and 'downsize' for getting the sack. Though less sinister, we might add: 'put on the backburner' for delay, 'brainstorming' for discussion and facilitating and mentoring for what used to be called guiding and teaching or the tired and tiresome sporting metaphors 'level playing field', 'punching above one's weight', 'kicking goals', 'hole in one', 'moving the goal posts', 'raising the bar' and now the dreaded 'doubling down'.

Perhaps the real problem is that we think too shallowly about management in seeing it as a kind of one-dimensional handmaiden to the arts. How often have we heard 'my role is to create the circumstances in which artists can thrive' or words to that effect. Orson Welles perhaps got it right in *The Third Man* (Greene, 1949). As Harry Lime noted:

Like the fella says, in Italy for 30 years under the Borgias they had warfare, terror, murder, and bloodshed, but they produced Michelangelo, Leonardo da Vinci, and the Renaissance. In Switzerland they had brotherly love – they had 500 years of democracy and peace, and what did that produce? The cuckoo clock.

More accurately of arts managers it might be said: 'I have built a cage in which artists will do as they're told'. Or is it: 'like the Delphic Oracle I will sit on my tripod inhaling the incense of business plans and budget arcanery and interpret for the adoring crowds the gibberish of the gods'. And I will charge a fee for it. So, is it then a priesthood? Or an enclosed order? The Sisters of Perpetual Compliance perhaps?

We might do well to take heed at C.S. Lewis' remarks which remind us of the unintended consequences of our nanny states:

Of all tyrannies a tyranny sincerely exercised for the good of its victims may be the most oppressive. It may be better to live under robber barons than under omnipotent moral busybodies. The robber baron's cruelty may sometimes sleep, his cupidity may at



some point be satiated, but those who torment us for our own good will torment us without end, for they do so with the approval of their own conscience.

*(Lewis, 1970)*

Maybe our shallowness consists in having reduced what was once a creative profession in which manager and producer were in effect one into two-dimensional guardianship, where we act as lofty stewards, accompanying hapless artists through a trail of local administrivia. On one side there is the obsession with finance and on the other the household gods of what is laughingly known as Human Resources, as though humanity formed any part of their dread practice. We say nothing of so-called governance knowing how few arts managers can put their hand on their hearts and swear that that is or ever has been an enjoyable experience, still less a productive one.

Interestingly, the competing political system of the time did not subject the arts to such assumptions or such language. Previous states, étatist France for example and those nations – notably in Latin America – which took their tone from France saw the arts as in service of the state (Isherwood, 1973). All these perforce would need to be managed differently to achieve the higher state outcomes; ministers such as Jacques Lang and presidents such as François Mitterrand got that as assuredly President Emmanuel Macron does today, and the irony was that artists did conspicuously better financially there and achieved higher status than in the more allegedly demotic models of the Anglosphere. The French author/convicted smuggler of cultural goods and Cultural Minister, André Malraux, who in part drew up the French post-war Arts Ministry model observed ‘The artist is not the transcriber of the world, he is its rival’ (Malraux, 1976) by which he reminds us of the French State’s view of higher service.

In today’s world there are other factors which intervene. Our shifting and increasingly unreliable notions of democracy (narrowed by a kind of NATO–speak to be co-extensive with elected parliamentary government), audience, advocacy and benefit and now the politics of correctness and identity have come to exercise a qualifying role. So where in all of this might we make a case for the role of the arts as an ethical as opposed to moral force? And how then shall we seek to manage (in both senses of the word) our obligation to hold that honoured mirror up to our times and manners? And perhaps more to the point, how many of us will dare?

For it is not only politics that censors and self-censors cultural discourse. The subtle and at times not so subtle pressures and persuasions of donors, sponsors and the newly anointed media of fake news all play their part in the mixed business of our new Babylon. Raulston Saul (1999) has thoughtfully considered these dilemmas both as they apply globally in our time and as they have designed the modern manager in both the public and private domains.

We must note too that because politics and public administration, in particular over the last half century, have moved inexorably into a domain that is almost exclusively economic, public discourse has little other frame of reference. Our thinking about the arts and thus the terms in which we express them are dominated almost exclusively by that crude second-hand and ill-adapted terminology.

There may have been a time, though most would have only a receding memory of it, when the arts in our society spoke on their own terms and their practitioners were proud to proclaim that what they did and what they produced had value in their own right and needed no economic or industrial justification (Carey, 2005). But now the arts, and in particular their managers, recast and regurgitate the language framed by so called ‘funding agencies’ like so many gulls feeding their ravenous chicks – though they are at least nourishing to their young. By contrast, ours has become a sterile exchange in which ‘excellence’, and ‘innovation’ and horror of horrors ‘vibrancy’ are mindlessly chanted as though something of worth was being sung (Pick, 1984).



Because of the almost entirely artificial barrier that has been erected between the allegedly subsidised and commercial, we have created not a vocation or a profession but a ghetto, or perhaps several ghettos. There is one which is success-averse and has turned to increasingly miniature forms (no wonder it's called the small to medium sector. What a terrible ambition to make oneself ever more invisible!). And on the other we have one that is averse to artistic exploration. But is that distinction real? Cushioned by the comfort of ongoing government subvention the supposed non-profit risk is often lower than in the for-profit jungle.

### **Making meaning**

So, we write all this to ask: what does arts management mean in both these circumstances? Is it mainly a commodity to be borrowed, bought, grown, displayed, admired, sold? Are those of us who practice these dark arts merely the distributors of product and, necessary and significant as that may be, is it more than any skilled shopkeeper or restaurateur might accomplish in their chosen fields? Can all of this or any of this be housed safely under the umbrella of arts 'management'? Does it help or hinder that we struggle to draw this spectrum of activity together into a body of teachable or learnable skills and terminology? Is it helpful or destructive that the state attempts to intervene in this marketplace and evaluate it through the lens of those pedestrian criteria?

Robert Protherough and John Pick (2003) suggest that just as the business schools have increasingly shaped and distorted business itself and because they have propagated a cult of following only the money – qualifications in exchange for cash – so they have produced generations of graduates for whom greed is the only criterion of advancement. That very nineteenth-century notion of 'progress' has dictated the direction of travel. Similarly, those business schools, and to some extent even our arts schools that uncritically walked into the language of creative industries, ostensibly to please the piper, without inquiring about the distinction between creation of art and distribution systems, that for all their courses in supposed 'critical thinking' have created a cohort of managers who do not think, do not question, but who believe that leadership consists largely in heroic transformation.

So, the education of the arts manager more often than not is conducted these days within the confines of those same business schools, produces graduates unconcerned with doubt that the top-heavy, compliance-ridden, jargon-saturated organisations weighed down with the logos of their dubious partnerships in the not-for-profit cultural domain may be on other than the right track. The fact that for the most part they do not contain even the smallest component of aesthetics or any history of the subject prior to the invention of Keynesian Arts Funding says it all (Keynes, 1946). That they do not attempt to hold an argument about the nature of the subject impoverishes us all.

At its core there is an aesthetic contract formed between the artist and audience. This contract is a complex arrangement of bringing the best art to the best possible audience and the arts manager must create the circumstances to fulfil this. It does not rely on quantity but on criticality – on transmission of meaning and interaction between the artist and the audience. The manager is a conduit to this process (Pick, 2009). These days, however, we are more likely to hear from arts managers who have not engaged in critical distinction, to whom the arts may be lumped together in an inaeathetic amalgam. They will tell you they are 'passionate' about their genre (more likely they will say artform) but be singularly incapable of providing a succinct critique of what they do within it that reaches beyond the platitudinous. As the singer Peggy Lee (Leiber and Stoller, 1969) asked: Is that all there is? If so, go and run a golf club. It is less stressful and probably better paid.

But then there is the hidden curriculum of these schools which varies from country to country even within the liberal democracies but whose essential if unspoken creed is that the subsidised world is *ipso facto* good and desirable and is the only real model for the creation of art, and the for-profit world is if not bad then undesirable and essentially uncreative. Schools in the US might (publicly at least) claim otherwise and are quick to avail themselves of donations from a Broadway star among their alumni, but not far below the surface that essentially covert belief is the same.

Equally, however, does throwing one's hands in the air and declaring it all somehow unhelpful but unfixable take us anywhere? In a way it is reminiscent of the journalistic *bien pensant* obsession with the 'sensible centre' in politics as though any change of worth had ever been driven from the middle. Is then all we can hope for a type of arts management that represents a dreary centrist compromise between conflicting aims? And when we observe the slough into which both management and governance have fallen virtually worldwide one cannot help but think that like Cardinal Wolsey we are already 'at the mercy of a rude stream that must for ever hide' us (Shakespeare, 1623).

We know that many of the solutions we propose are not peculiar to the arts. Other areas of human endeavour that society cherishes like education and health demand fresh response to their management. We need urgently to grow a class of managers who are not the indentured servants of the state at one remove but rather the *agents provocateurs* of their cause, pushing back against the sterile bureaucracies that seek to cramp our artistic style and indeed for fifty years have succeeded in doing so. We need to procure change-makers who will act not just as barriers against intrusion by those who try to anatomise and assess and measure and subdivide art and artistic practice but take the fight to them and compel governments, private trusts, public institutions and ultimately the public itself not to pursue their way but to adopt ours.

A very large part of that will be to find ways to teach emerging managers, producers, enablers, call them what you will, how to shape the conversation to their own ends not merely to be shaped by what our self-styled masters chose. Thereby, they need to be able to manoeuvre elegantly, respectfully but decisively around the obstacles of excessive compliance and regulation and eventually demonstrate their lack of worth in the artistic world.

### Maladjustment

One of the uglier signs of the great economic trade-off in the arts has been the phenomenon of title creep. In a procession of *follies de grandeur* cultural operatives believe themselves to have gone up in the world because those who were once simply managers or administrators became by inexorable degrees general managers, executive directors, managing directors and now CEOs or COOs. By the same token, in a two-person administration the erstwhile accountant is now the CFO. Chief of what? One asks. Clearly of insufficient workers. The sometime publicity officer is now Director of Marketing. All too often no more tickets are sold, but the job sounds more impressive. We need to abandon this rubbish and return to reality and recognise this frippery for what it is – a bribe to make the arts feel significant by those who believe they are not but can be bought off by grandiosity. And since everyone who receives any kind of public award or recognition is now 'humbled' by the experience, perhaps the time has come for some genuine humility.

These changes might imply a method of education in which we learn how to lead by delegating so that everyone in this new management has a real and dedicated investment in the process and in the result. That might also extend to considering that management is not just a closed circle but must include all who care about the cause in question. This tendency has

also infected the international conferences and regulating bodies best known by their acronyms where IFAACA (the International Congress of Arts Councils and Cultural Agencies) holds its embracing large aspiration of 'World Summits', and the regulation and accreditation of the subject is run by associations such as AAAE (Association of Arts Administration Educators in the United States), ENCATC (European Network on Cultural Management and Policy) or the more recently formed ANCER (Asia Pacific Network for Cultural Education and Research) and dominated by a management discourse in bi-annual conferences such as AIMAC (International Conference on Arts and Cultural Management) and ICCPR (International Conference on Cultural Policy Research). To be in the centre of these is to maintain the dominant discourse but to interrogate them is tantamount to heresy. The question remains: after the advent of all these bodies, have 'the arts' been advanced or rather does this accretion of bureaucratic platforms indicate the inflated creep of administration over artistic outcome?

Whatever the case, the question remains, what happened to the parties we understood to be central to artistic creation, distribution and reception, simply put: the artists, producers and audiences? We have come to call those who join or support an enterprise by that other grotesque term 'stakeholders'. So be it. Let us then give those stakeholders in the arts some emotional satisfaction and psychic ownership in what they invest in and what they derive from their association with not just the art but the process of making and sustaining the art. That would suggest as well the use of new and emerging technologies to effect change in the way we work together and make decisions and create solutions rather than pandering to the narcissism of ill-named 'social' media. As we move more and more into digital collaboration, most of which remains remote and increasingly alienating, it will be vital for those who guide and guard the arts to be the leaders rather than the slavish followers of trends; to be at the forefront of finding new and better pathways to make that experience personal and emotive rather than isolating and divisive. Let us offer the prospects of technological solutions which can bring things together in new and previously unheard-of ways but also offer the prospect of human solutions which can match these and even outpace them.

So how in practice might this immense change occur? We consider the only realistic means is to pursue collaborative development through bringing different minds and contrasting sensibilities together to build ideas, work on projects and create solutions. Especially in education we would argue exploring methods away from the artificial and increasingly tepid environment of the ill-served, under-theorised classroom, especially at undergraduate university level where individuals with no experience are instructed didactically. Or at least to incorporate a strong aesthetic and historical understanding of the complexities of the subject into the instruction with an emphasis on the interrogative. The question: why manage the arts? should be at the heart of the inquiry (Bereson, 2005). In this context we would advocate for the symposium as a core place for debate and engagement. This would mean putting small groups together with differing backgrounds (whether their careers aim at the artistic or the administrative) mentored by individuals with first-hand knowledge and a good theoretical grasp of the subject who can present them with a project or a problem in an intensive bubble. That would allow them to structure their form and relationship and their solutions in their own way. This will vary with each group and the inputs of those in it. Maybe we need to look back to the Socratic dialogue and see what it teaches us not only about ideas and how to share them but about the courtesy of intellectual relations – a rare commodity in modern management.

The so-called creative or now more commonly termed 'cultural' industries have become over-attached to the notion of entrepreneurship, and the term and its associates tend to be employed loosely for all sorts of supposedly stimulating ventures. In the process they have confused our understanding of the arts. Cultural industries refer to modes of innovation, production

and distribution whereas the arts above all are concerned with creation. It is perfectly possible in any event to have a successful creative industry with no artistic merit. Consider the manufacture and successful distribution of a book, but if no one has read what is between the covers, then no artistic exchange has taken place however many bucks there are in the bank. In 1964 Umberto Eco presciently described this term:

Take the fetish concept of 'culture industry'. What could be more reprehensible than coupling the idea of culture – which implies a private and subtle contact of souls – with that of industry – which evokes assembly lines, serial reproduction, public distribution and the concrete buying and selling of objects made into merchandise.

(Eco, 1995)

Let us in our mode of education not impose hierarchy or frameworks on those who seek to join us. Successful business needs rapid but considered decision making; it needs to be lean and agile; but it does not require high jumping to demonstrate that. Successful business also cannot endure too many tiers of decision making or eventually it will slow down and eat itself. It needs to be able to seize new opportunity and run with it but not so fast that it cannot learn from history. We need processes that inculcate the notion that successful enterprise needs to be always questioning itself. Asking why? and how? It is easy to become the victim of its own assumptions without testing them. Thus, its practitioners have to be able to challenge each other. How do you know? What's the evidence? How can we collect the evidence and keep it before us? How do we use the evidence?

This ongoing spirit of inquiry and self-interrogation is of course hard to do in bureaucracies where people spend a lot of time covering their backsides and where challenge and open criticism are not generally encouraged. Hence our government agencies are glued to the past and paradoxically defend a seventy-year-old Council model of oversight (which in its original form was not designed to be inclusive of all arts) (Keynes, 1946; Leiber and Stoller, 1969) when everything else in public and private administration has moved on. We have to find a way in which something can start small and grow and learn by failing how to meet challenges and overcome barriers and execute effectively.

This chapter has been written in the spirit of engagement with an important topic, often relegated to rule following and management speak. The invitation to set out some of the incongruities concerning that amalgam of 'Culture, Arts and Management' in a compendium devoted to management and the arts was an irresistible offer to engage with some of the larger problems facing the subject in its theory, practice and pedagogy. We are here making a call to turn the subject from the narrow defiles into which it has been channelled and let it flow and nourish a broader landscape and give a more ample meaning to the nature and value of the arts which we cherish.

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