

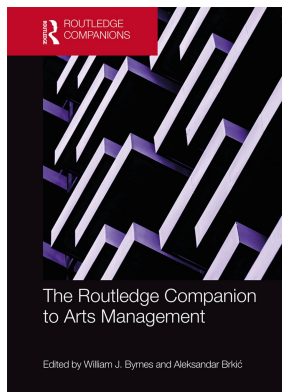
This article was downloaded by: 10.2.97.136

On: 26 Mar 2023

Access details: *subscription number*

Publisher: *Routledge*

Informa Ltd Registered in England and Wales Registered Number: 1072954 Registered office: 5 Howick Place, London SW1P 1WG, UK



The Routledge Companion to Arts Management

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Arts management

Publication details

<https://test.routledgehandbooks.com/doi/10.4324/9781351030861-2>

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Published online on: 26 Sep 2019

How to cite :- Constance DeVereaux. 26 Sep 2019, *Arts management from: The Routledge Companion to Arts Management* Routledge

Accessed on: 26 Mar 2023

<https://test.routledgehandbooks.com/doi/10.4324/9781351030861-2>

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2

ARTS MANAGEMENT

Reflections on role, purpose, and the complications of existence

Constance DeVereaux

“What is the role of the arts manager?” is a good question guaranteed to elicit conversation at any gathering in the field – some of it fruitful in coming to terms with the existential complications of a job role/function/purpose forever wedged into the in-between (between art and public, art and artist, artist and public, government and art . . . the list goes on). I call it a good question because it suggests the need for reflection apart from the exigencies of daily arts management life. Reduced subsidies, diminishing audiences, and the commodification of art experience take their toll on the time needed for contemplating what it all means – that is, what does it mean to be an arts manager? Without the opportunity to reflect, arts management risks reduction to rote performance of tasks as ends unto themselves and as activities distant from the value of the arts, undeserving of commendation or consideration in the process of ensuring that art remains present as a human and societal good.

This chapter is premised on the conviction that there is an important and beneficial role that arts managers play in the world of the arts and beyond. What that means is that there is an identifiable part to be played by the arts manager in a society where the arts are present, whether or not they receive full acknowledgement of their value by policymakers and the public. What that role is, however, is not entirely clear. I do not conjecture about any inverse relation between the perception of arts’ value and the necessity of arts managers’ role in society. A more important point is that like other societally determined roles – teacher, doctor, artist – arts managers are more than the sum of the tasks they perform, and the responsibilities assigned to them. Unlike these more familiar roles, however, it is far less clear what the role of arts manager is and what value it does, or should, deliver. To illustrate, here is a simple experiment in the form of a pop quiz.

Fill in the blank:

The role of a teacher is to educate.

The role of a doctor is to heal.

The role of an arts manager is to _____.

A response such as *to manage the arts* or *to manage an arts organization* does not seem quite right. Too much appears to be left unsaid in a way that the responses to the other examples do not. But why? The relative newness of the field may be one reason. Another may be that we lack the

sustained conversation, research, or scholarship that can help us (or a lay public) with the answer. While we understand the value of education and of health, there is less standard agreement about the values of managing the arts, even among artists who might be taken as prime beneficiaries.

Although the functions of arts managers – that is the kinds of tasks they perform in organizations – has been explored in the literature, in particular through the lens of training – little has been written about their role in organizations or in larger society. Dubois and Lepaux (2019) note that “if there is little sociological research on arts management” there is even less to be found that focuses “on arts managers apart from the seminal studies by Paul DiMaggio and Richard Peterson looking at the United States thirty years ago” (39). The same is true for other fields of study that might investigate the role of arts manager as a phenomenon, such as political science, management studies, and even the field of arts management.

The aim of my chapter is to examine the question of this role from a few perspectives that are intended to cast a waxing light on its nature, along with some potential answers. My method is exegetical, lyrical, and polemical in combination. What I hope to outline is a direction and some methods that a future exploration of the role of arts manager might take.

First, I stipulate that although *role* speaks to *function*, they are not the same thing. Roles, according to Pacheco and Carmo (2003), cannot be reduced to their deontic characterization. That is, they are more than a “mere set of obligations, permissions or other normative concepts” (152). Function, in contrast, relates to tasks, permissions, acting and interacting, and similar types of activities. A listing of the functions of arts manager, for example, does not explain why it is important to perform these functions except for the most immediate of gains – writing a grant, for example, to fund a project; or designing an advertising campaign to attract an audience. Recalling the case of a teacher: in order to educate, the person demonstrates to students how to perform the functions of math, science, music, or other subject, explains ideas, and models a correct action, for example, “here is the correct way to position your legs to perform a plié.” But these teaching actions are not coterminous with what it means to be a teacher. The role or part the teacher plays in a school and in society goes beyond these things. Some suggestions are that a teacher’s role is to inspire and to encourage – proposals that are not alien to most readers because of a shared conception of what teachers do that is not premised on any individual teacher, but on accepted conventions for how *teacher* is understood. In other words, role is an abstract notion that is defined, in good measure, by agreed-upon conventions.

Biddle (1979) emphasizes context as an important part of defining role. To compare again to my common examples, although the role of a teacher is to educate, and the role of a doctor is to heal, these functions can also occur outside of the “teacher” and “doctor” contexts. For example, a parent may do both. The point, once again, is that to discover the role played, we have to go beyond the mere tasks performed by teacher, doctor, parent, and arts manager. In this chapter I further explore the distinctions between role and function in the context of arts manager, provide historical context, examine how the role of arts manager might emerge, and conclude with thoughts on some directions the conversation on roles might take for future benefit.

What lies beyond

Arts management has been described as a fragmented field. By this it is often meant that its roots and borrowings from other fields are multiple and varied; there is no well-identified or agreed-upon canon that documents its development. In the context of practice, William J. Byrnes’ *Management and the Arts* and Art Extension Services’ *Fundamentals of Arts Management* have earned the status of canonical guides to the functions of arts management and as providers of strategies for carrying them out. Full disclosure: Byrnes’ books had an important influence on

my own development as an arts management practitioner at the helm of a regional arts council in the Western United States many years ago. The latest edition of the book includes much more theory than earlier versions; a welcome addition for reinforcing that any task, no matter how applied, is backed with theory. These books, and many others designed to provide readers a grounding in arts management practice, proceed from the assumption that arts management is more like management than it is to other fields. Definitions of management, and often of arts and culture, preface advice on how to integrate the operations of the first into the demands of the second. Early books in the field were part of establishing this trend. *The Arts Management Handbook* (Reiss, 1962) leads with economics and sociology but is strongly informed by a management perspective. *Arts Administration and Management* (Shore, 1987) begins with an overview of management and its concepts, then proceeds to show how these principles may be applied to the case of managing arts organizations. Many years later, Rosewell's *Arts Management: Uniting Artists and Audiences* (2013) continues the trend including several chapters on the historical development of management from the late 18th to early 21st centuries (with an additional reference to ancient Egypt and Sumeria). Her book's title comes close to identifying a role for arts managers – that of bringing artists and audiences together. But no special attention is paid to the role of arts manager beyond the functions they perform.

In contrast, John Pick and Malcolm Anderton, who co-authored *Arts Administration* (1996), make much deeper inroads into exploring the nature of arts management (or administration, in their terms) with a statement, echoed in my own, that the role “cannot be adequately described simply by offering the conventional description – ‘arts administrators are people who administer the arts’” (1). They explain that “those who administer the arts are quite different from those who administer more conventional activities” (Ibid). Referring to the management aspects of arts administration, the authors state that these are the “commonest parts” (2) of the work that arts administrators do. While it is unclear if they mean to say that these are the most typical or the more prosaic aspects of the job, their point is to show that arts administrators serve some higher purpose, which contrasts sharply with the more mundane activities of preparing a budget or plotting the details of a project plan. To this end, Pick and Anderton explain that the practices of the field “are based on values extrinsic to their system” (Ibid) so that when viewed from the perspective of management or economics “good arts administration” will appear “confused, too much concerned with imprecise questions of human values” (Ibid). In other words, an outside observer familiar with the operations of mainstream management will not recognize arts administration practices as being of the same kind or order as their own.

A discussion of role theory by Masolo et al. (2004) emphasizes patterns of relationships dependent on external properties as an ontological characteristic of *role*. In comparison, Pick and Anderton suggest a multiplicity of relationships and external properties that serve to construct the role of arts manager. More than just “office routines” the arts manager must understand and be involved in the arts, arts criticism, politics, psychology, and several other areas of knowledge. Arts managers are a unique mixture, according to the authors, of teacher, conventional manager, entrepreneur, and other roles. Aside from the enormous demands this would put on any individual arts manager, the point is to suggest that a role emerges out of the connections among these various entities and the relationships, of all of them, to the arts. To this mix of connections is added the idea that arts managers or administrators are an intermediary bringing artists and public together, but are also the bridge between art and publics, and very often, too, between artists and art. During my days as an arts manager, I was often interviewed by the media, called upon to explain my own and other arts managers' role relative to the arts. My stock answer was, “Arts managers make the arts happen.” Filling in the gaps, I would explain that artists sometimes lacked the means (economic, political, or social) to create, display, or disseminate their work and

needed the assistance of someone like an arts manager. Arts managers have a role to play in making sure that artists have both opportunity and means to create and display their work. At the same time, arts managers help ensure that the public has an opportunity to experience the arts. Despite a tradition, originating in the Romantic era, of artists as lone genius, “artistic work is not autonomous: the role of artists arises from the collective undertaking of artistic work” (Segers, Schramme, and DeVriendt, 2010). Within this collective is a role for the arts manager.

Even so, a question remains whether the work of the arts manager is categorically different, in some way, from non-arts managers. That is because exploring a societal convention, such as the role of arts manager, is a pursuit into the conceptual. Arts managers exist. They perform functions. But, does that take us any closer to understanding their role? A follow-up question is, in a world (like ours) where the arts exist, do arts managers play a part that is important, necessary, identifiable, or valuable in any way? In other words, while the perspectives developed previously move toward a clarification of the arts manager’s role it is yet an incomplete idea.

Context is another important element. Davis and Barrett (2002) see roles as extrinsic features of an entity (such as an arts manager) that are linked to modalities of participation. “A musician is still a musician while sleeping” (Masolo et al., 2004, p. 268). While the example here seems to suggest that it is the function (playing music) that counts, in fact not all people who strum a guitar are counted as musicians. In another context I have quoted Aristotle’s views on human excellence using the example of a lyre player. The philosopher’s view is that the person who plays the instrument badly “is not properly called a lyre player” (DeVereaux, 2009, p. 159). The difference between knowing how to perform a function (whether it is done well or imperfectly) and being the thing that the function describes is significant. Elsewhere, I have pointed to the context differences between the couple dancing to the music of a club DJ and the same individuals performing a choreographed ballet on stage (DeVereaux, 2011). In this sense, roles are understood to be dynamic properties. In other words, entities can change their roles – I am a ballet dancer for my job but when I go dancing with my mates I am just a person dancing in a club. The difference is not in the actions performed *per se* but in the

Organizational discourses, along with discursive practices such as training, appraisal and information systems [that] shape the identity . . . by recognizing specific actions and behaviors. You have to make choices about what to do and which identity to take at any particular moment in time.

(Ibid, 41)

It is, therefore, my particular participation in the context of the ballet world including rehearsing, performing, training, employment as a dancer with a ballet company, and attendant discursive practices that define my role as a ballet dancer. The same should be true of arts managers in the arts management world. But, what is the arts management world and how does it emerge?

There is some suggestion that arts management in the United States emerged with the creation of the National Endowment for the Arts. Consider, then, the declarations and purposes espoused in the United States’ National Foundation on the Arts and Humanities Act which recognizes that

While *no* government *can call a great artist or scholar into existence*, it is necessary and appropriate for the Federal Government *to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry but also the material conditions facilitating the release of this creative talent.*

(20 United States Code 951, 1965)

Although the statement concerns the role of government, its relevance to arts management emerges in the notion that artists may lack the material conditions for producing artistic work, and someone like an arts manager may be useful in providing assistance. In other words, *arts manager* begins to exist as an identifiable entity under conditions where artists risk disadvantage for being artists under conditions where the appropriate material conditions do not exist.

I persist nonetheless in wondering if making the arts happen in this way constitutes a role, or is it just a wider conception of function? One might state, for example, that the business manager in a shoe factory makes shoes happen. Or, to broaden the scope, that she makes it possible for people to walk without undue harm to their feet. She connects shoe designers (a kind of artist, in fact) to people who need and wear shoes. In contrast, it is clear that Pick and Anderton see a unique role for arts managers that is beyond the simple function of connecting people to a product or service – one, in fact, that concerns human values. In this, they allude to the special role of the arts, which has also been said to concern human values. The same connection is not typically (if ever) made about shoes.

The connection to human values noted in Pick and Anderton is also echoed in many mainstream ideas about the arts. The authors raise “the awkward truth that artists shape the way we live and the value we put on human experience, much more than do economists or management theorists” (3). One could reasonably argue, however, that Pick and Anderton are quite wrong. Human history, of late, has demonstrated just the opposite. Science, industry, marketing, and managerialism are far more evident in determining many aspects of human life. Putting their views into context however, Pick and Anderton proceed from a perspective with distinctly Romantic roots – the idealized notion connecting art and nature, nature and mankind, and the primacy of both individual and human value. The Romantic movement arose in reaction to the Industrial Revolution, in contraposition to the increased dominance of science, industry, and mechanization characteristic of the industrial era. The same factors were responsible for the advent of managerialism as the brief account in the next section shows. The history of both these movements have influenced the contemporary idea of arts manager.

Historical perspective on management

Although some observers may claim that the “history of management is as old as human history” (Buble, 2015, p. 2), its contemporary form is said to have its start as a 19th-century offshoot of the field of economics (Keulen and Kroeze, 2014). In other words, the organizing of activities to get things done is something that humans have probably always engaged in (organizing a hunting party for example, or a search for nuts and berries to add to the winter store). It is quite imprecise, however, to suggest that organizational or business management originated in early human history. What we mean by “management” is a child of the late 19th century, and the concepts “business” and “management” were first connected at that time. Business (that is, the operation of a commercial enterprise) before the Industrial Revolution was typically a small-scale affair, for example, the small apothecary shop or trade store. The cognate in the arts and culture sector is the small community theater, dance troupe, or gallery. “Beyond a few kinds of organization – the church, the military, a smattering of large trading, construction, and agricultural endeavors (many unfortunately based on slave labor) – little existed that we would recognize as managerial practice” (Gunther McGrath, 2014). The growth of larger scale organizations after that time seemed to require a different manner of getting things done; hence new practices demanding standardization, specialization of labor, workflow planning, and optimization of outputs (Ibid). Given that business organizations were the primary target in these developments, *business management* as a coalescing term came to dominate our thinking about

the concept of management. In time, managerial strategies were more widely applied to the extent that managerialism “is an increasingly prevalent modern-day phenomenon. Its influence is said to have extended far beyond the organizational setting into economic, social, cultural and political spheres and to have become so pervasive” that it now affects all aspects of human life (Shepherd, 2017, p. 1). The “management boom” that came about after World War II “changed society permanently” (Cunliffe, 2009, p. 17) largely because management had become a familiar term and had been legitimized through social practice (Ibid).

Management as a concept and set of strategies has evolved since the Industrial Revolution. Since then, increased use of technology and ensuing new economies have changed some of our thinking. A difficulty, however,

stems from the fact that management is an applied science [resulting in a] lack of coherent theoretical concepts. Management theorists have adopted and applied the concepts from other disciplines. Thus, the theory of management evolved in symbiosis with its supporting disciplines such as mathematics, statistics and behavioral science, depriving itself of the motivation to find its own conceptual framework independent of the respective disciplines.

(Buble, 2015, p. 3)

The commentary may sound familiar to arts management scholars who wonder about finding a unique conceptual framework for their field as well. For our purposes, the point is that business enterprises needed managerial strategies beginning in the era of large-scale corporations in order to promote production efficiency and effectiveness. Quoting the scholar Stanley A. Deetz, management expert Ann L. Cunliffe states that managerialism was the product of the management boom. It describes “a kind of systematic logic, a set of routine practices and an ideology . . . a way of doing and being in organizations which has the ultimate goal of enhancing efficiency through control” (Cunliffe, 17). Although Cunliffe sees a connection between theory and practice, theory does not help, necessarily, in discovering the role of manager, and thus, for our purposes may not be helpful in the context of arts manager either. If not from theory, do the same exigencies, ideologies, and need for control apply to the arts as they do to business enterprises, whether in the case of large-scale enterprises (the Vienna Philharmonic in Austria or the Rijksmuseum in the Netherlands) or the small theater company in Manchester, or dance troupe in Cincinnati? The question is valid if one is hesitant about the continued efficacy of management as necessary, or advised, for organizational success, and if one sees the role of arts manager as adhering to principles (human values, for example) outside of the norm for non-arts business managers.

Contrasting pairs

The preceding brief historical overview is intended to highlight some of the identifying characteristics of the arts and of management that emerge in their socially constructed contexts and to examine the connecting threads between management and the arts that may contribute to the formation of *arts manager*. Contemporary arts managers, I argue, are inheritors of two traditions that in many ways are diametrically opposed – on the one hand, the notion of the arts as Romantic enterprise and, on the other, managerialism as inherited from the Industrial Revolution. What is it that reconciles them to produce the entity called arts managers and that is different from manager proper, if indeed it is?

In the case that Pick and Anderton are correct and arts administrators, as an entity, are somehow unique, what their claim lacks is concrete proof. Recent work from sociologists Vincent

Dubois and Victor Lepaux, however, may provide the needed evidence gleaned from their research on characteristics and motivations of applicants to university-level arts management programs in France. The authors are careful to note the limitations of their study – respondents are uniquely French university students applying to degree programs in France. The authors' comparisons to the United States and United Kingdom permit some extension beyond the case of France. Significantly, for the discussion of the role of arts manager (or cultural manager, in their terms), the authors state that choice of career “cannot only be explained on grounds of individual motivation. What is usually called a career choice, hinges on social conditions” (2019, p. 40). Were it only an individual choice, we could not rely on societal context or relationship patterns to discover the role we seek.

Notable among Dubois and Lepaux's findings is the suggestion that applicants to arts management programs differ from those who apply to other kinds of university degree programs, which could lead to the expectation that these differences will persist at the end of their education and into their careers. While Dubois and Lepaux do not make this latter claim, there is yet merit in examining the differences they identify. According to the authors, students applying to cultural management degree programs in France are primarily women from affluent backgrounds who have “accumulated high levels of educational capital” (47) before submitting an application to the degree program. They have a “personal taste for culture and intense cultural practices” (48) and desire to work exclusively in the cultural sector. Socialization and upbringing have a great deal to do, therefore, with the choice of cultural management as a career. This is significant because it is consistent with the principles of role theory as described here. Further, it suggests that much like the concept of management, arts management is constituted in the expectations and performative behaviors of the people who engage in it, as well as in the legitimacy given to the performative behaviors from outside the system of management or arts management.

Another contrast is worthy of mention however, which problematizes the concept of arts manager. That is the contrast between arts manager and artist. Anecdotally (including in my own career), I have observed that artists may look upon arts managers through the lens of an unspoken play on words: they aren't artists (one might say), they are something akin to an “art official,” which if pronounced quickly sounds more like *artificial*. The slur was immortalized in a slightly different context by American artist Robbie Conal in a poster featuring the late Republican Senator, Jesse Helms, a prominent leader in the conservative movement in the United States, and responsible for an agenda during the Culture Wars period that opposed government funding of the arts. Jesse Helms was the Art Official/Artificial in question. The slur has been used, as well, to suggest that arts managers are inauthentic participants in the process of art production, display, and dissemination. In this view, their role is not assistive, but rather apart from and, in some cases, contrary to the aims of artists. It is a perspective, therefore, that questions the need for arts managers and thus denies them a special or useful role.

Interviews conducted by Ivonne Kuesters with arts managers, are an attempt “toward a more accurate perception of arts managers” (2010, p. 43). She finds it

remarkable that the characterization of the role of the arts manager is not made with reference to its functions or its position or in distinction to similar roles; rather, it is made entirely in contrast to the role artist . . . arts manager is seen as opposed to the artist, and that their functions are unconnected and complementary. The difference between the artist and the arts manager is emphasized so strongly that any influence of the arts manager on the art itself seems impossible.

(*Ibid*)

While recognizing the complementarity of arts managers' role to artists, Kuester also states that the common conceptualization of arts manager duplicates "conceptualizations of art and economy/finance as strictly separated spheres" (44). Such conceptions may be in contrast to the notion of arts manager as an intermediary or bridge, a view that is reinforced by Segers, Schramme, and Devriendt (2010) in their study on the professionalization of arts management in the context of Flemish arts policy. Citing previous research, they note that following substantial investments in marketing and organizational management in the European cultural sector in the 1980s and 1990s,

efforts on the level of marketing and changes in organizational structure have not been effective in achieving the cultural objectives of increasing audience attendance and creating cost efficiencies. On the contrary, the professionalization of arts management has had the paradoxical effect of increasing overhead costs.

(58)

More plainly stated, the overhead costs of running organizations and managing performances goes largely to salaries of arts managers. Segers et al. state that "Although there was a substantial increase in subsidies [in the period studied], this has not been to the benefit of the individual artists working in performing arts organizations . . . The money seems to have been spent rather on growing overhead costs" and "the strong focus on overhead structures, organizational management, and even corporatization within subsidized arts organizations, threatens to clash with the ideal of the autonomous artist" (Ibid). The relevance of these studies is that they seem to define a negative role for arts managers in opposition to the aims or benefits to artists. More damningly, the study suggests that rather than serving the aims of art, public, or artists, increased subsidies may do little more than create paid positions for people who call themselves arts managers.

As Cunliffe states, ways of talking and framing management bring about "ways of acting and forms of managerial identity into being" (10). If so, this can occur in the negative sense – a role for arts managers that delegitimizes their role – as well as in the positive sense of arts manager playing an integral, and welcome part, in making the arts happen.

What emerges is that patterns that join arts managers and artists in an environment of economic exchange may have limited value in fostering greater understanding of the role of arts managers. In discussing motivations for creativity among artists, for example, Klamer and Petrova state that in the case of "economic assumptions that individuals primarily respond to monetary incentives (a rational choice), mounting empirical evidence shows that a rational-choice model may have limited value if we want to understand artists' creativity" (2007, p. 245). Instead,

It is crucial for the artists to work in the social environments in which they belong, where they can learn and share knowledge, ideas, and inspirations with others, and where they have common ground. Researchers are thus challenged to detect the peculiarities of social environments that foster creativity. One perspective is to examine how the art world sustains itself based on peculiarities of the arts domain and fields.

(250)

Such claims reinforce that social environments are the birthplace of the roles an individual plays in her career. A social environment where rational choice dominates may create a very different arts manager than one in which other principals and conditions prevail. Concerning the artist, Klamer and Petrova state that processes "by which creativity turns from a trait to achievement embodies interactions between the creative personality and the creative environment that evoke

the creative act and later the creative product” (253). Might the same be true of arts managers? In other words, role may reside in the unfolding of processes and in the interactions between arts manager/artist, arts manager/art, arts manager/public, and the like.

A word on globalization

Although several of the studies cited here focus on arts management and managers in the national context, they suggest possibilities for a more universal concept. My first attempt to address this issue was from the perspective of globalization and what its realities might mean for arts management practice. I co-organized a symposium that gathered together a small group of scholars, educators, and practitioners for facilitated discussion about the role of the cultural manager as global citizen. A description of the published proceedings reads:

The selection of this theme by the symposium organizers was to respond to debates about the effects on the field of cultural management as the result of globalization/transnationalism, enlargement of the EU, perceptions about the US relating to cultural hegemony, perceptions and realities relating to cultural identity and cultural citizenship, as well as the effect of these factors on the role of cultural managers in the 21st century.

(DeVereaux and Vartiainen, 2008)

At the time, the idea of cultural managers needing to be aware of global issues was still new and sometimes disputed. The symposium produced a set of recorded and transcribed discussions that represented views of the collected individuals on the question: Is there a special role for cultural managers within the dimension of global citizenship? Referencing the work of Colin Mercer, we wrote,

if culture and cultural policy . . . are about human development then cultural management must have something to do with it as well. One way to understand cultural management is that it has to do with managing cultural activities in a way that allows for – maybe even contributes to – human development.

(11)

Pick and Anderton would clearly agree. While the focus of the symposium was on the cultural manager as global citizen, placement in the global context might reveal arts managers’ role more concretely and universally. For example,

the global citizen, in very general terms, is conceived of as someone who is engaged, globally, in a way that is embracing of the diversity of cultures the world has to offer, and is in some sense, someone who supports the value of diversity, and even contributes to its flourishing or development in the cultural sphere.

(DeVereaux 9–10)

This description of global citizen aligns well with the concept of arts manager today – a person who performs her functions in a multicultural context. In the words of one symposium participant,

You can’t put a moat around your culture, even if you thought that was a good idea. So, I thought that the cultural manager had to mediate between so-called cultural

imperialism, or globalization, which is sometimes called Americanization, and the local national cultural that defines one's personal identity.

(DeVereaux and Vartiainen, 33)

Of note is that in the global context, the notion of arts managers as intermediary is expanded to require negotiation more so than bridging or connecting, in this case against such forces as imperialism and globalization. The concept of identity is also raised. As one participant states, "it is important for the cultural manager as a social manager to be concerned with one's identity; what we are" (33). Cultural hegemony is a pervasive threat to local cultural identity as indicated by a participant who comments that cultural managers have a great deal of power, which should be used "very carefully" (56).

Affluence was also addressed as a factor. Characteristics such as being well-traveled, educated, and speaking several languages tend to attach to those who have the financial means to bring them about. The difficulties of attaining the status of global citizen in the role of cultural manager may depend on financial ability. Finally, the symposium raised the ethical attributes of cultural management. To engage in the issue, one participant provocatively observed that when

we speak of the cultural manager, we talk in that way that the manager will be a kind of positive person. . . . Does it necessarily have to be that way? . . . Is it necessary for the person to be aware of ethics? Can a bad person be a good cultural manager?

(75)

"Perhaps" another participant responded, "but not a good global citizen," adding, "the idea with the concept of global citizenship is just that. It's a concept. It's almost like arts management; value driven, mission driven. It's not a tangible thing. It's an idea" (Ibid).

The role not taken

What emerges in my account is a sense, I hope, of some agreement about what an arts manager (arts administrator, cultural manager or administrator) is and the part, in an arts management world, that such a person plays. Pick and Anderton claim that *arts administrator* is an unfortunate term because it emphasizes administrative functions over other higher purposes that emerge from relationships with the arts, culture, and with artists. Elsewhere, I have written that transition of cultural management from the practices of isolated individuals carrying forward the work of their organizations – often in ad hoc ways – to an organized profession with recognized centers of training has not resulted in development of a common set of theories and practices (DeVereaux, 8). The dual traditions of post-industrial revolution and romantic idealism may have served as foundational myths for ways of thinking about the role of arts manager. On the subject of management, again, Keulen and Kroeze (2014) reflect that foundation myths "even if historically inaccurate, can still serve the conceptual function of grounding the culturally transmitted chain of institutions and conventions in history." In other words, the precise origins of arts manager may be less important than how we think it occurred, and where that places us now. To that end, I have lately come to think that more than theory and practice, arts management is a matter of legitimization in their own world, and the world outside of their domain of practice, one in which their contributions are recognized and valued. Legitimization is still being earned, however. My recommendation for trainers of arts managers and for emerging arts managers themselves is to look beyond the given traditions of management and the arts. While each has influenced arts managers' role, the rapid changes in the arts world, in management, and

in the world outside of both pose possibilities to proactively embrace. Rather than ask what an arts manager is, I prefer the question: what can an arts manager be?

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