3.4 Management models

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1. Definition

Cultural policies are considered as the set of values, theoretical frameworks, and sociological and artistic reflections on which a set of options of the various cultural agents in a certain context is based. Most of these considerations omit the fact that management models should be defined as essential factors to carry out and implement policies. In the management of cultural policies, understood as those interventions carried out by social agents in a certain context, management models should be defined, and their relation with the functions and the competences of the various cultural agents should be included (read chapter 3.3 “Cultural agents” of this textbook).

Management models of cultural agents are related to the forms of social structure, so they can effectively participate according to the different factors which allow them to be subjects of intervention within a regulatory and democratic framework. Such forms are configured following the essential rights and goals of cultural policies, thus causing conditions for citizenship to socially participate and appropriate their cultural life.

Management models in the cultural sector correspond to various variables:
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- Firstly, the influence of the historical antecedents and the evolution of the structures of states and their processes of democratic modernisation are considered. In this sense, cultural policies and their evolution are included, as well as the state decentralisation or democratisation and the participation of social agents in cultural management.

- There are two factors in parallel affecting management models because of their common importance and influence: on the one hand, the evolution of legal rules, thus easing more or less efficient structures according to their environment’s requirements. On the other hand, cultural agents develop according to society’s requirements and changes to adapt to new realities. The degree of adaptation between both factors greatly influences the effectiveness of cultural agents and the achievement of goals of a cultural policy.

- Models of cultural management are very sensitive to the influences of other policies (education, social welfare, economy, tourism, environment, etc.) which directly or indirectly affect their intervention, either by their common contents or the need to adapt to some interventions.

- Models of cultural management are very influenced both by policies and the evolution of the cultural sector in general, which demands responses to new goals. First, the dynamics of civil society and the third sector aims at organising according to their goals related to culture participation. Then, the evolution of the cultural market demands organisations, firms, and industries which give responses to the production of cultural goods and services. The market dynamic requires management models to be permanently adapted to their processes of production. Finally, the evolution of cultural services has demanded the use of various management models, from the direct management of the public administration to the delegation through service provision, thus generating mixed models which are adapted to different realities.

- Such evolutions are also very conditioned by the characteristics and dynamisms of the various culture fields (heritage, performing arts, visual arts, audiovisual, public readings, multipurpose facilities, etc.), which are permanently adapted to three aspects: the reality of public policies, the evolution of the processes of creativity, and audience’s requirements.

All these elements determine the decision and adoption of different management models taken by cultural agents (or other agents) to adapt to their context efficiently. The evolution of these models is therefore a complex process conditioned by the dynamic and permanent interaction of the elements presented above.

2. Characteristics

The set of legal and regulatory forms that a country put at the disposal of their social actors should be first considered. Such forms are influenced by their historical antecedents and the model of state followed by their fundamental rights. Cultural policies, at least in Spain, have not influenced legislative power to provide agents with specialised or adequate legislations for the goals of the contemporaneous culture.

In this context, management models of cultural agents are based not only on their actual possibilities, but also on the appropriation of legal and organisational forms, although they are sometimes not acceptable to the management models required by culture. Such forms vary depending on the culture and the reality of the market.
The degree of adapting to the context and the use of opportunities of the reference framework show a degree of competitiveness among cultural agents to assume a local, national or international reality.

Management models provide different readings which can be analysed from the following aspects:

- Cultural policies, due to their novelty and characteristics, do not have their own management models identifying them from other activities of social life. Other sectors (e.g., health, educational system, etc.) have created recognisable, consolidated, and regulated models allowing their performance to be perceived. Due to their economic and social importance, they have been widely studied and described by several specialised research studies. This aspect can be considered as a disadvantage for the cultural management, but it also leads to think whether cultural sector should be aimed at specialised models, as the examples mentioned. However, the lack of definition in this dimension can obviously be a disadvantage for cultural professionals with respect to other sectors. On the other hand, the freedom and the lack of management excessively regulated could imply a greater adaptation to the several goals of culture.
- From a general perspective, management models are directly related to the typology of cultural agents. They represent a dynamic variable of their context which develops and adapts to the space-time-territory axis.

A cultural policy can only be implemented through agents who can be organised according to the regulatory and legal possibilities of a country.

In the previous chapter, the three major agents taking part in cultural policies were defined: public administrations, non-profit and associative institutions, and the private sector. Each agent is in turn divided into different forms and levels. From a general perspective, we could think about the direct relations between the typologies of agents and management models:

- A set of management models in the public administration.
- A set of management models in the non-profit third sector.
- A set of management models in the private sector and industry.

But these considerations are not completely true because various agents could be related to different management models. The evolution of such models and the variety of legal possibilities imply a field development and innovation of the broadest and complete policies.

- The management models of agents are very conditioned by some of the following aspects:
  - General and specific legal and regulatory development and diversification in the cultural sector.
  - Intervention models of the different levels of state: welfare state development and consolidations of the public contributions of culture.
  - Historical antecedents of cultural policies and their actors in a certain context. Tradition of organisational forms and historic assumption of social agents’ functions.
  - Territorial realities and their relations with the cultural dynamic.
  - Socio-economic situation of their context: income, growth, unemployment, demography, etc.
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- Level of participation and agents’ leading role within the cultural map of the territory from current dynamics and their historical antecedents.
- Reality of the cultural market: current situation of the offer and supply in various cultural sectors.
- Apart from the political considerations influencing the determination of the most appropriate agent to manage a goal of a culture policy, the relation between the content of the project (theatre, music, festival, etc.) and the most adequate management model is considered to develop their objectives correctly. Also, our closest antecedents on the role of the centralism-decentralisation should be included, as well as the leading role acquired by democratic administrations in recent years. In addition, a more prospective reading than that presented by the current reality can be carried out.

In general, we can give some reflections:

- Certain cultural products should be managed by industrial models.
- Participation, promotion, etc. should be managed by associations.
- Public service and general interest should be managed from structures of the administration, etc.
- The management model is the result of a process in which the variables discussed above have been considered. The management model is chosen by a set of decisions including the following aspects:
  - Reality of the context, that is, a management model meeting the characteristics of the context and operating in this environment adequately.
  - Characteristics of the content —objectives— goals of the project, avoiding contradictions between the project and the management model. A management model adapted to each project.
  - A management model which meets the rules of the regulatory and legislative framework of its environment, but also based on the content of the project.
  - Each cultural agent can assume a management model according to their values and objectives combined with the characteristics of the legal entity assumed.
Based on these appreciations, the cultural manager must be able to combine coherently such elements in their decision-making when selecting and associating variables according to a level of effectiveness. This is an aspect that a cultural manager should consider when designing policies and managing a project. In the specificities of a policy, there are maybe the possible proportions, creativity, and innovation included in such relation and the way of developing it both by accepting the determinants of its context and giving new relations of such variables notably influencing the result of the project.

- The discussion and comparison in such analysis are required to overcome very dogmatic positions by accepting new possibilities according to the sector’s requirements. If we examine our antecedents, we can see that there has been a very important evolution in recent years because of very different and adaptable models. Cultural areas, which were supposedly managed only by public models, are nowadays managed by the associationism or the private sector.

The contributions of some authors about the leading role of state, without despising some of their criticisms, provide a certain level of demagogy whether governments should not intervene in some fields or whether culture should be put in the hands of the logic of the market. Agents, with their management models, are required and put together in an interdependent and determining set showing the current complexity. Future public cultural policies should decide their role in their context and assume the consequences.

- Cultural managers, from their professional perspective, should consider the possibility of carrying out their function from cultural organisations corresponding to various models. Also, they should be able to find the important aspects of each possible model and apply the adequate instruments to each. The adaptability to the specificities of each model from their personal and professional characteristics is one of the most important capacities for future managers.
- At the level of developing territorial cultural policies and from a global perspective, various management models coincide in a certain context as an expression of their diversity. They complement each other at the same time they dispute and usually compete to give different responses to people’s cultural requirements. Cultural management should include such processes of interaction, conflict, interdependence, cooperation, etc. as positive factors which should be easily developed and integrated.
- Choosing management models for cultural policies or projects are not only an ideological option, although important, but also the result of this more complex decision-making in which more operational, functional, and efficient elements are included. A professional technical work should lead to form bases to make an appropriate and smart decision allowing the proposed goals to be developed. This chapter shows the lack of acceptable research studies of decision-making about management models in culture which would imply a greater competitiveness of the sector and to be reliably presented in the set of the social life.

3. Typologies

Management models of culture can be listed as follows:
Simple management models:

- Models of participation of only one cultural agent who adapts to the characteristics of the legal entity.
- A simple model in the central management, although receiving collaborations, sponsorships, and grants without changing its structure.

Complex management models in co-operation:

- Co-management models among different organisations from various legal entities as foundations and as consortia or other legal forms having a continuous activity.
- Co-production models related to a specific project or work among agents who are together for this objective.
- Management models of projects of international or interregional cooperation.

Apart from the decisions taken according to the possibilities of social structure of management models in culture, some variables should be considered:

**Time.** A permanent or concrete activity requiring a more stable structure.

**Size-volume.** Management models related to the dimension of the project, number of people, complexity, budget, etc. cannot be considered.

**Financing.** To know where the financing comes from as a way of justification and transparency. Combination of private and public financing. Directly depending on sales and audiences.

**Contents.** Characteristics of the main activity directly influencing the best form of management. For example, the difference between a library or a historical archive and between the film production or publishing.

**Quality.** An established demand and standard in the project according to the various variables.

**Geography.** Characteristics of the environment which is close to the project or the level of geographical dispersion (international projects or territorial networks).

This reflection leads us to the need of selecting management models both from the different variables presented and the most important ones belonging to the reality of the context.

Cultural management should assess how the management model influences and should know how to compensate for disadvantages when we have to work from models not adapted to the objectives.

The capacity of the cultural manager is in this combination and compensation to take decisions for developing the project correctly.
For references

It is difficult to provide references related to this issue because there are not many. We suggest accessing to information resources related to:

- Rules and legislations associated with culture or those general sectors involved in the management of cultural projects.
- Information mapping on cultural levels in specific territories.
- Studies of cultural agents and their organisational forms.
- Specific rules in different fields of cultural sector (heritage, performing arts, copyright, etc.)
- Databases of good practices with successful experiences.
- Comparison studies of management models among territories, countries, and systems of international cultural policies.
- Any resource providing information for the decision-making proposed in this text.

For Reflection

- We suggest cultural managers to think about the following issues:

Which are the most particular characteristics of each management model? Which elements mostly influence: legislation, legitimacy, tradition, etc.? In which cultural environments are agents better or worse developed? How different is a management model of an agent from the others?

Such questions do not have a defined answer and should be answered without fixed rules and from broad processes of freedom and uncertainty.
The role of cultural agents, the most adequate management models, the most acceptable sector for a certain agent, the competences of public and private, etc. should be explained by the management of cultural policies in each context.