

THE IMPACT OF MANAGEMENT ON THE ACTIVITY OF CULTURAL INSTITUTIONS

**Ionica-Diana Pîrvu (Mazilescu)¹,
Felix-Constantin Goldbach²**

Abstract:

Cultural management defines the space within which the conditions of cultural and especially artistic creation can be achieved, the forms of its implementation and its reception by the general public. It assumes the individual's effort to bring about a common denominator through a conscious activity, to facilitate the relationship between the specific demand and the spiritual coherence of a community and its creative activities in the field of culture and art in order to be as rich and dynamic as possible.

Keywords: *the object of cultural management, artistic creation, cultural necessities, cultural interest, the general public*

JEL Classification: *Z1*

Introduction

Management is a term derived from English and adopted as such, with a very complex semantics, which designates the science of management of organizations and their scientific leadership.

Management is, above all, an economic discipline of synthesis. However, in the last decades, he is increasingly engaged in areas of activity beyond the limits of the economy.

The management of the cultural institution consists in directing the cultural profile organization to a finality (the production of values in aesthetic, artistic, moral, spiritual, the dissemination / promotion of these values, the protection and the putting into circulation of the cultural patrimony etc.). In this type, the specificity of the management-culture relationship is conferred by the fact that the management exceeds its original, traditional, that it has strengthened in the firm (the micro-system), namely, to determine the obtaining of the most significant profit. In the service of culture, management is committed to systematic creativity and to achieving objectives of a completely different nature, radically different from those in the economic sphere. It is thus becoming a determinant, while culture emerges as a product of action. In the antithesis with the previous approach, this time, we will represent management as a means and culture as a goal; Management will now be instrumental in helping to achieve spiritual, artistic, aesthetic goals, while culture can be considered as intrinsic absolute value.

Employed in the service of culture, management assumes the role of capacity in this vast and important area of community life. Economic management focuses on competitiveness and efficiency (achieving the best possible balance between all the useful effects and the total effort), as opposed to the management of the cultural institution that aims and is especially effective, that is to achieve the predetermined objectives, and produces the effects expected, to ensure the logistics of the cultural phenomenon, etc.

1. The objectives of cultural management

The main object of cultural management is the study of all organizational methods (forms, models) that appear in different societies and in different historical periods within cultural manifestations in their entirety and in some sectors of culture (theater, cinema, radio broadcasting). As the objective of management in the field of culture and art is the discovery

¹ PhD student, Faculty of Economics, Valahia University, Târgoviște, România, e-mail: diana_mazilescu@yahoo.com

² Lecturer PhD, Valahia University, Targoviste, România, e-mail: felixgoldbach@yahoo.com

of the appropriate organizational solutions (models) that, to the greatest extent, determine the most effective cultural activity in the social and market economy, it results that this science has two dimensions base: the description and research of existing forms and methods of organization or analytical descriptive and the development and discovery of new forms and methods more suitable for organization or design-modeling.

These two dimensions of cultural management are intertwined and complemented. It is obvious that the description and analysis of the existing situation is the minimum condition for the design and development of the new organizational models, but vice versa , the description of the existing one has to be done by modeling synthesis.

The specific objectives of cultural management are as follows:

- designing the system of cultural life, starting from a certain cultural policy of a country and community;
- the organizational modeling of the system of cultural life within a country and a community;
- cultural development planning, which implies setting goals, priorities and methods of implementing cultural policy, as well as researching the existing cultural situation, as a starting point in the design of planning models;
- designing public-private partnerships in cultural activities, which will lead to the optimization of the results obtained;
- the realization of the cultural infrastructure, as well as the coordination and organization of the activities within them - the management of the respective cultural institutions;
- organizing the production process (cultural project management) inside the cultural institution or independent;
- organizing the process of disseminating culture;
- product and cultural service management and marketing;
- Establishing forms and models of international cultural collaboration;
- Establishing thematic cultural networks.

These ten cultural management objectives imply different levels of training and skills of the cultural manager.

2. The components of cultural management are as follows:

- Cultural policy;
- Cultural development;
- Cultural decentralization;
- Strategic management of cultural institutions;
- Management of cultural institutions;
- Management of cultural projects;
- Culture economy;
- Culture research;
- Exchange and cultural cooperation;
- Thematic cultural networks

3. Cultural needs

Research and knowledge of cultural needs is one of the basic objectives of the cultural manager, especially in order to determine the validity of cultural programs and activities, but also to plan cultural development; To stimulate the development of new cultural needs or to broaden the circle of people who will be sensitive to cultural aspirations.

Through cultural necessities we understand the aspirations through which man develops his personality, becoming active, productive, creating material and spiritual values, enjoying and integrating the old ones, sharing them with others.

A possible typology of cultural needs may be: the need for verbal communication, the need for knowledge, the widening of the circle, aesthetic needs of everyday life, aesthetic-artistic necessities (aesthetic needs, creative necessities). Sometimes there are only a few basic necessities, as they provide the normal life of the individual, then stagnate or quit, so that they never develop into real needs and interests. This means that personality did not generate cultural skills in time. People will often be friends and associates, they will enjoy together, taking into account the diversity and intensity of cultural needs and interests expressed through the most diverse activities. For these reasons, cultural management pays special attention to creating conditions for the development of cultural needs and cultural skills, from early childhood. As cultural needs develop from birth to the end of life, and can be established if there are good relationships in family and society, even prior to attending school, certain programs of activity will be conceived for preschool children, adolescents, students, young people in the urban and rural environment, mid-generation and "third-aged", retired and people over sixty years old.

A special emphasis is placed on programs for children and youth because they go through periods of life when needs and interests of all kinds increase and begin to form personality.

The quality and intensity of cultural needs can be seen first and foremost in the possibilities of expression and symbolic communication. Art is by definition a sense of feeling, but not everyone has equal predispositions for the development of senses, to extend the sensitivity relationship to artistic content, especially those with high symbolic value. These possibilities are partly inherent (hearing, talent for visual perception, verbal expression, etc.), but to a large extent, they depend on family, preschool and school education and knowledge.

Research shows that higher cultural needs only reveal a small part of the political and economic oligarchy. Higher cultural needs are most pronounced in intellectuals, regardless of their income or the place occupied in the sphere of political decisions, and the artists were born almost equally in all social classes (being the children of peasants, officials, traders, craftsmen, officers, political men, and big business owners or businessmen).

This is precisely what demonstrates that a great talent is extinguished, no matter the conditions in which it grows and lives. On the other hand, the fact that the audience of artists originates, above all, from very accurate, exclusive cults and privileged, shows that the cultural needs of most people, however, depend on latent possibilities and that they can develop in real conditions and with adequate support.

Conclusions

In the context of a hyper industrialized and systematized world, we have to look more and more at institutions of culture as organizations. If we look at the internal cultures of cultural institutions, we will see that, beyond the specificity of the cultural products and services they offer, they function to a large extent like an economic organization that, in order to survive, has an imperative need for management.

The manager is the leader who applies the principles and techniques of management in managing an organization by using, combining and coordinating human, financial, material and informational resources in an effective way to achieve the desired results. The manager is also the one who intelligently cope with change. It is the tool through which social, economic, technological, political and human changes can be rationally organized and spread throughout society.

Public institutions, irrespective of the funding and subordination system, have the obligation, through the manager, to organize, manage and manage the activity of the institution on the basis of an application defined by the authority. In the case of a cultural and spectacular institution, the demand from the authority is, beyond the irreproachable financial management, to meet the cultural needs of the community. It is the task of the manager to provide concrete solutions for achieving the objectives and tasks.

If the personality training does not intervene by stimulating the artistic and aesthetic sensitivity in the family, the more culture institutions need to be engaged as well as the institutions for the education of preschool and school children.

In order to maintain cultural needs and interests, it is particularly important to live and work, that is to say, the opportunity to discuss, to share impressions about the artistic emotion lived through viewing or reading. It is therefore obvious that the role of school, media and cultural institutions is complementary. The school cultivates interests and sensitivities, and the media and cultural institutions, with the help of the new attractive programs, deepen them and consolidate them.

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