

## **Planning, primary element in cultural management**

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**Abstract:** *Alongside organization, coordination, training and monitoring / evaluation, planning is a function of general management, representing a crucial element in the development of any cultural activities at both a personal and professional level (working, cultural organization, company, individual enterprise). Planning implications on cultural management are enhanced by the essential characteristic of management that is both art and science. This special feature of management allows, by involving the practical component of management, entail the specific field of arts. Thus, both essential aspects are combined from the artistic field and elements related to science, connected to talent developed based on training, experience, creativity, and methods, economic principles universally valid in commercial activities.*

Key-words: *planning, cultural management, time intervals, resources*

### **1. Introduction**

Operation planning should ensure setting up events and processes taking place, setting goals to achieve in the future and the necessary resources to successfully carry out these objectives. Planning involves identifying opportunities and finding means to transpose them into reality.

Cultural management involves planning and organizing in behalf of an institution or an artist. The knowledge of combining different information in different fields is not of less importance than the use of creativity, persistence, motivation, the ability to predict possible problems and, not in a less important manner, persistence.

Planning requires anticipating conditions evolution for the artistic event which will take place in socio-economic terms. They are thus considered all working processes through which the main objectives of cultural organization are determined, behaviors involved and the resources and means necessary to achieve their major.

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## **2. The purpose of planning**

From the perspective of cultural management, the question of how planning and construction of future policies that could be located between the policies a cultural organization, determined by group interests (Denrell, 2003), as a reflection of the ability of planning optimal resources across the organization, and general economic policies, as initiatives relating to education and research. Increasing the cultural level and attracting a growing audience from diverse backgrounds is a goal that must be supported by a broad vision on this planning process to facilitate initiatives and ensuring the cultural progress of the territory. Thus, it can be taken into account the role of the government to design institutions that facilitate these goals.

Planning involves an analysis of motivation, which is determined by the existing prospects and financial capacity to implement and human elements that otherwise remain only in draft form (Allen, 2007). Motivation implies a spiritual reward, which together with a long term vision of cultural strategic planning can drive big results. At the same time, motivation and good planning by structuring a plan that includes taking advantage of existing opportunities can make the difference between success or failure for a cultural organization.

But in the process of planning results are not necessarily quantitative or financial ones (McCloskey, 1997; Audretsch, 2003). In the case of planning for cultural organizations and for artists, the results can be quantified also in a non-monetary form: improved personal skills, the ability to express personal ideas, audience satisfaction and returning with a good grace to the events programmed. Thus it is very important to note since the initiation of the planning process, which are the primary and secondary goals that are pursued. After goal setting, planning can be started, the next chapter detailing how this is done.

## **3. Time intervals in planning**

Artistic events, depending on the available funding, involve planning the activities in a shorter or longer period of time before their deployment

Thus, recitals can be organized with a shorter interval of time before the initial programming. In these artistic events, fewer artists are involved (a recital being a chamber music manifestation, involving a singer, a musician or a singer with piano accompaniment) (Dictionary of musical terms, 2010). Recitals are generally held in concert halls with reduced capacity, so the number of spectators expected to attend is lower.

In the planning process various time intervals must be taken into account, to allow a gradual evaluation of the results obtained in the implementation process which started subsequently planning. Different time horizons are analyzed, representing future development of quantitative and qualitative elements involved in

the artistic event planned. Whatever the planned timeframe, activities must be set realistically, taking into account the financial resources involved, but also the human resources. Planned activities are performed using the human resource, that must be informed or consulted regarding expected results at end of the period planned. If this aspect is neglected, the results may be different from those expected; responsibility for each activity cannot be exercised.

### **3.1. Prognosis**

Planning, with an approximatively character, a major direction to follow for the cultural organization, calls for a prognosis, which usually covers a time horizon of ten years, without a mandatory character, which consists of a major perspective for the distant future for the cultural organization. Such planning for a cultural organization are those related to developing collaborations with other institutions in the country or abroad, expanding the area of the artistic act, broadening and diversifying the repertoire, organizing new festivals, identifying possible partnerships and facilitating communication with state institutions. Obviously, this prognosis implies management continuity, not necessarily carried out by a single person, but in terms of overall long-term vision. The non-mandatory nature of the prognosis allows permanent investigation and foreshadowing implications of environmental changes (Nag, 2007) caused by cultural, economic, technological changes that any field must adapt.

### **3.2. Plans**

Planning involves working instruments within shorter timeframes, but with a degree of detail inversely to the timeframe covered (Nicolescu, 2000). These are contained in time intervals between one and five years. Some artistic events, such as festivals, contests, inviting in a gala concert of a well-known artist, require a longer-term planning. Thus, as concerts are concerned, works that involve a large number of artists (orchestra, choir, soloists) (Dictionary of musical terms, 2010), time intervals that need to be considered are superior that time intervals for a recital, overlaying the program to a larger number of artists, requiring early planning.

The time intervals preceding the artistic event have implications for the number of spectators expected, popularizing the concert requiring careful planning. Thus, the practical aspects of ticketing options by the audience, transmitting invitations both electronically and in hard copy, handing personal invitations where appropriate, need to be considered. At the same time, planning involves identifying variants that allow popularize the event in more diverse environments, which allows access to a large number of potential viewers. Advertising can be the subject of a future study.

An estimative number of spectators are required, in order to obtain a concert hall with an adequate capacity. Achieving the maximum capacity of the concert hall

is targeted. Planning and booking the location is essential from the perspective of correlating the artists program with the available concert halls, which is an objective element in order to avoid the risk full variant of program synchronization impossibility.

The major difference between prognosis and plans, taking into account the time element, refers to the obligation to achieve them. Thus, prognosis does not have an imperative character, because of the large time interval considered, rather being a guide for the future. In contrast to these, plans are elements of planning which are working tools that are mandatory.

### **3.3. Programs**

Planning involves a very careful time management (Băcanu, 2007) in the next range: day, week, decade, being a matter of good activities programming. The programs show a high degree of certainty and a very detailed structuring, presenting particular elements of cultural management to general management, such as:

- The possibility of illness of an artist shortly before the cultural event, which must be programmed and verified shortly before the event. This involves the identification of a replacement very short time or finding another artist;
- Drafting, adaptation program room following a change in the structure of the cultural event;
- Ensuring optimal conditions for the fulfillment of the cultural event, in terms of temperature, light, décor positioning on stage, chairs or desks, sheet music;
- Functionality technical elements such as projector, computer, curtain;
- Tuning musical instruments;
- The accommodation and / or transport the invited artists;
- Adaptation, quality review and practice of ensembles;
- Communication planning and rehearsal schedule all the artists involved;
- Ensuring decorative elements or protocol, where artists are given natural flowers;
- Segregation of duties, by establishing precise each activity and the person designated to perform it.

Time should be carefully managed in the process of planning a cultural event. This careful planning can make the difference between a successful event and a mediocre event.

## **4. Results expected**

Planning, as a crucial element in cultural management, presents a sequence of activities that generate value in response to the cultural needs of the people, or

activities that increase the value and possibilities of cultural progress of cultural organizations.

The primary resource in a strategic planning of a cultural event is information, extremely important when the target is to achieve a greater success than the competition (all cultural events are highly competitive ones). The information can be used in order to better analyze and monitor existing processes. This is not just a carrier, but also an independent source for creating value for the organization or artist.

The information is therefore vital for achieving competitive advantage, an expected result following the implementation of the increasing notoriety and attracting the audience. Collecting, selection, combination or distribution of information to fulfill the purpose planned, are elements needed in order to achieve competitive advantage. The result is that cultural events (including tickets to shows, books, records on various media devices) evolves through the careful use of information and strategic planning, triggering the change.

The results expected after implementing all the steps to a logical, easy understandable planning of activities, well communicated to all the human resource involved is that after all the steps and activities are carried out, the main goal is successfully achieved.

## **5. Resources involved**

Linking activities within the time allocated with the appropriate resources that lead to the successful achievement of business planning is the key element for planning. The main goal and the intermediate goals should be formulated in direct relation to the available resources. Thus, the cultural institution is put in the position to procure the resources needed to run the necessary actions to achieve these objectives.

The first solution is finding the physical and human resources among the already existing fixed capital of the cultural organization, and the financial resources, by an objective orientation of the funds available. If either resource is insufficient, the organization must look for solutions to complement it. If there is an insufficient fixed capital and human resources, the need for conducting an investment process that requires financial resources and a selection process of qualified personnel is required. If there is insufficient working capital, then most solutions require an intake of liquidity.

Selecting the optimal financing cultural project is not easy. It is thus important to develop relations and the establishment of an organized network of relations that can support the cultural phenomenon in general and the planned project in particular. Support from government institutions, nongovernmental organizations, of the industrial environment is very important.

Another possibility to identify the resources required, in addition to government funds and sponsorships, is to produce projects approved at European level, through

participation in European projects in order to receive full or partial funding for cultural events and organizations. In this way the cultural event promoting company, but with insufficient resources, manages to find the resources needed for developing / implementing the new cultural project with or without loans.

The human resource involved in planning a cultural event cannot be overlooked. A goal can be transposed into reality considering the financial resources involved, the information that can be used, and the human resource that is involved in the cultural event from the first step until the end.

## 6. Conclusions

Planning is a primary element in cultural management. It involves a great capacity, knowledge, intelligence in using information and in working with different people, with one single purpose: to obtain a well-organized logical construction that leads to reaching a goal. Planning requires the best use of the existing resources, but also, if not enough, finding the people/institutions that could finance the cultural project. An optimal use of resources is of great importance for the management in a cultural organization. This requires motivation, persistence, creativity, networking, understanding of human nature, because art can be done only with people

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