

Leadership in Cultural Institutions

Pîrvu (Mazilescu) Ionica-Diana

Lazăr (Soare) Gabriela

„Valahia” University of Târgoviște, Faculty of Economics, Doctoral School

diana_mazilescu@yahoo.com

gabrielasoare70@yahoo.com

Abstract

Leadership is the influence that some people exert on others in order to achieve their goals in an organizational context. Leadership is a complex phenomenon that touches almost all organizational, social and personal processes. It depends on a process of influence in which people are inspired to achieve certain goals through personal motivation.

The present article represents a brief review of leadership in cultural institutions, so in the first chapter I will present the types of leadership, the second key elements of the transformation for the exchange of knowledge and, lastly, the adaptation of leadership in the cultural field. The method of research used is theoretical.

Key words: leader, cultural project, cultural organizations,

J.E.L. classification: Z1

1. Introduction

Leadership is primarily leadership (in terms of leadership activity), but at the same time the ability, the ability to lead, a community or a group of people involved in an activity, in our case the cultural

When we speak of leadership in cultural institutions, due to their classification, it is necessary to establish the *organizational context* to which the classical definition of leadership refers. Cultural institutions need to be categorized from the perspective of products and services provided by them, there are cases where the *cultural institution* can be summed up in a dance group of only two or three people. Therefore, leadership, or more precisely the leadership role, must be assumed by one of these people who will follow will establish the action plan and influence their partners in achieving their goals.

2. Theoretical background: Types of leadership

Specialty literature distinguishes between two different leadership styles, namely:

- Leadership style based on consideration and direction - style in which the leader is approachable and concerned about the fate of subordinates, but also where directioning helps them to achieve the goals;

- Leadership style based on rewards and punishments - a style that assumes that the leader subordinates to his compliments, material benefits and the special treatment he deserves, but also where the leader can move on to the admonition and the subordinates.

Of course, both leadership styles could also be successfully applied in the cultural field. However, from the point of view of the creative process and the implications it implies, the first more comprehensible approach would be more advisable. Of course this leak does not exclude, even recommend recompense and sanction staff.

The sanctioning of leaders in the cultural field can take place when, as a result of the evaluation of the work done by the staff implementing the creative process (eg, the ballet band), the leader believes that it is necessary to differentiate those who submit more much or less effort to achieve

the goals. At the same time, rewarding in cultural institutions is probably the most important coordinated because we are talking about a specific, creative person who needs special working conditions.

When we refer to the notions of leadership and cultural institutions, the question arises: "Why is leadership and a culture based on knowledge important?"

There are some key features of an organization with a strong culture of knowledge sharing, a cultural organization that understands and stimulates creativity:

- Everyone in the organization understands the strategic importance of knowledge;
- Leaders promote collaboration and knowledge sharing throughout the organization;
- Leaders celebrate the exchange of knowledge;
- Sharing knowledge is embedded in the organization's vision and strategy. (<https://study.com/academy/lesson/what-is-organizational-culture-definition-characteristics.html>)

The culture of an organization is thus a complex interaction of several factors, including organization history, leadership style, external environment, financial situation, governance structure, mission and values. It is a condition of a cultural organization that can hinder the belief that *sharing knowledge is power* and constrains efforts to make knowledge accessible to all who can contribute to or use it in the creative process. Knowledge therefore flows best when people trust each other and gain the conviction that they will overcome both the resistance to seek advice and the resistance to sharing personal experiences with others. (Câmpeanu-Sonea and Sonea, 2011, p.50-51)

There is no tangible and well-defined leadership plan for creating a cultural organization in which knowledge is shared, but experience from other domains shows that this will not happen without strong leadership and a supportive environment geared to guiding people's behavior which make up the organization. After all, knowledge sharing and learning are social activities. Ensuring a positive atmosphere for sharing can lay the foundations for a change of culture. This will not happen overnight, but management can provide fertile ground for this to happen. These things are leadership in cultural institutions of any kind.

The way people start to change their behavior will be related to how the organization rewards them, recognizing their efforts to reward and motivate them. The explicit and implicit expectations of senior management will determine whether people will voluntarily share their creative knowledge as part of their daily work or see it as a secondary responsibility, or indeed see it as a threat to their success by choosing to pursue an individual career. Any effort to include the sharing of knowledge without the commitment of the organization's top management is likely to fail. (Deaconu, Podgoreanu and Rașcă, 2004, p.45)

3. Key elements of transformation for knowledge sharing

They are composed of five key elements of any workplace transformation program in an organization and knowledge sharing.

- establishing vision and expectations from the manager;
- designing knowledge sharing initiatives - designing the strategy;
- incentives for strategy implementation - updating organizational and staffing policies and understanding of the creative process;
- providing an appropriate evaluation and rewarding program;
- understanding the motivation behind creative work, stimulating it.

The exchange of knowledge begins at the top of the cultural institution, even the managers who support it, there are opinions that even they would need coaching in this respect. (Deaconu, Podgoreanu, Rașcă, 2004, p.46)

Some knowledge exchange practitioners also considered it useful to start a pilot project first. Some practitioners who share knowledge have also considered that it is useful for the cultural environment that the cultural institution involved in the creative process first starts a pilot project to demonstrate its capabilities before requesting the full attention of the public and the whole the budget it may have.

Leaders in the cultural environment must not necessarily be managers of cultural projects. They are the ones who aim to achieve the *general picture*, are those who foresee what is necessary and have chosen the best alternatives to put into practice the creative process (eg in a theater the *creative process leader* can be considered the director of the theater, even if he does not always get involved in the staging of various performances or in their promotion.

It is up to the leaders of the cultural organizations to create the vision, mission and long-term strategies of the organization, in parallel with the motivation of the staff to carry out various day-to-day activities. In addition to human resource management such as motivation, conflict resolution, clarification of tasks for individuals and groups, facilitating relationships and rewards, the leader can also take on creative tasks by leading the teams that are in charge of the process of creating .

Due to the limited resources that the vast majority of cultural projects benefit, the leadership role is one of double importance, namely the leader of the project is the leader of the organization itself, or the leadership of the project is shared between the leader of the organization and the project leader (eg choreographer). In practice, this leadership creates many types of tension between these two types of leaders. Even if the artistic leader has a leading responsibility for artistic decisions, the fact that the organizational leader is almost always a cultural specialist, he also has the opposite opinion. All the more we talk about the creative process, it causes at least one of the leaders to give up the pressure of time and limited resources being prone to interrupt the creative process. (Duret and Vladimirescu, 2014, p.49)

The size of cultural projects plays an important role when deciding on leadership responsibilities in cultural institutions. The personality of each individual matters in this case, and the importance of leadership lies in how it relates to the means of solving potential conflicts. In addition, when referring to cultural projects of skill, they can take multiple forms, requiring skills in several fields, but also collaborations with different actors involved in the creative process. (Duret and Vladimirescu, 2014, p.50-51)

Thus, the leader of cultural projects must have a set of qualities such as:

- The passion for the domain and for the commercial success of the project
- The passion to understand the different types of people they work with
- Personal will, determination, integrity, fairness, and dedication to resolve potential tensions.

Unlike cultural project leaders, the leaders of cultural institutions have, besides a set of skills necessary for the management of the creative process, a set of skills aimed at opening up the organizational environment.

4. Aspects of adapting leadership in the cultural field

Whether we are talking about the importance of human resource management, or that we relate to the role of leadership in cultural institutions, the assessment of creative staff must take into account the distinction between the individual and the group.

Old models of leadership are no longer valid, as art is the same as the other fields in a constant change, so leadership must be adapted to the environment in which the cultural institution operates. Aspects related to the adaptation of cultural leadership can be reduced to a set of 3 questions that the leader of the creative process must answer:

1. What should be done to attract the audience? - When the creative process is successful, the leaders of cultural institutions have the opportunity to control change, and have the opportunity to influence the culture's *tastes of the public*. However, the main difficulty of the leaders of today's cultural institutions are to compete with technological advances and the development of social media, which take away the precious time of potential art consumers.

2. How can this actually be achieved? - In the literature, a basic principle is that "to attain perfection, the greatest source of inexhaustible sources is leadership from the middle down. But people use old methods; where knowledge is power, and initiatives are blocked." Therefore, all the more so as we speak of artists with a high level of creativity, the leader must trust and take into account the opinion of all those involved in the creative process. (Duret and Vladimirescu, 2014, p.78)

3. Why would staff want to do this? - Previously we talked about the characteristics of the creative staff, where I mentioned that he is a very passionate person in the field in which he works, therefore the most rewards that can be attributed to this type of staff are: understanding and rewarding for their work (even if it is not yet actually done), but above all the confidence in the capabilities and the ambition to bring the creative process to completion. (Duret and Vladimirescu, 2014, p.79)

5. Conclusions

Anyone can become a leader, if there is a will and wants to make the effort to become a leader. But we must not forget that there are no perfect leaders: characteristics can be changed or can be reduced, leaders can be *created*, they must not be *born*. The biggest mistake of a leader is not to see diversity. If there is no creative team, there will be no creative brainstorming and the beneficiaries will also be removed. Leadership is a science-based art. Without knowledge, we cannot be effective leaders, but it does not matter the studies and books read, if leadership is not an art, we will not be molding our behavior to be the best in the art of leadership. Like any other art, leadership evolves and changes as it changes personality.

We believe that leadership is the process that transforms management into art. However, there are certain difficulties when the leader does not have the formal power and there is the possibility of conflict between him and the manager or the management of the respective organization. That is why the maximum efficiency of leadership is reached when the leader fulfills the status of manager or the manager also has the qualities necessary for the leader. The differences between the manager and the leader must be replaced by a new paradigm of the leader-manager, so that the leader is no longer just a resource manager but a leader concerned with harmonizing the group's expectations with the dynamics of tasks to fulfill from the traditional way of administration to the delicate organization in which people represent the most valuable asset.

6. References

- Donald, C., 2007. *The Art and Science of Leadership*, [online] Available at: <http://www.nwlink.com/~donclark/leader/leader.html>, visited on Monday
- Duret, G-N., Vladimirescu, T., 2014. *Leadership, Between Strategy and Performance*, Galati: Zigotto Publishing House.
- Hersey, P., Blanchard, K.H., 1999. *Leadership and One Minute Manager*, Sage Publications
- Cernusca, L., Dima K., 2006. *Role of Administrators, Manager and Leadership in Shaping an Organization*, University "Aurel Vlaicu" of Arad: Scientific and Technical Bulletin, Series: Economic Sciences and Sociology, Year XII, Nr. 12-13
- Tom, P., Nancy, A., 1986. *A Passion for Excellence. The Leadership Difference*, London: Fontana
- William, M., House, R.J., 2004. *Culture, Leadership, and Organizations: The Globe Study of 62 Societies*, Thousand Oaks
- <https://study.com/academy/lesson/what-is-organizational-culture-definition-characteristics.html>