

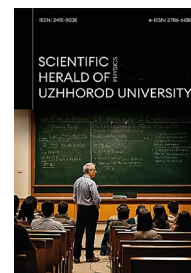
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Culture management in cultural and art institutions: A cultural analysis

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Abstract

Relevance. The object of this research is the managerial culture in the museums of the Republic of Kazakhstan. The study considers a management culture in museums on a large scale, as museums of the Republic of Kazakhstan are a part of the world culture and their development occurs not in self-isolation from the world, but in this world, though in time of experiencing economic and political crises, and in time of a pandemic.

Purpose. The paper examines the general history of museum development in Kazakhstan, management culture, and management itself. The management culture is shown from ethical and practical sides. The study demonstrates management as a new strategy of museum management in the modern world. The basic work of museums and their reaction to challenges of the modern world is also briefly shown, i.e., the new role of museums in the modern world is considered.

Methodology. The desk research method was used: analysis of modern research of the last three years on the museums of the Republic of Kazakhstan, management culture and management in museums.

Results/Conclusions. The article concludes that museums, despite their conservatism, can respond to the challenges of the time and adapt to the needs of society. Moreover, the culture of management in museums is changing in order to dictate to society what is relevant and interesting, rather than passively fulfilling its demands. The management culture dictates to museum workers new approaches to effective museum management, and the museum has become not only a centre of history and culture preservation but also an active centre of public education.

Keywords: museum; management; tours; exhibitions; museum worker; education.

Introduction

Management culture is one of the most important elements of any organisation. It is indispensable for organisations with a large number of employees. The success of an organisation depends on what kind of management culture is implemented. This paper examines the issue of

management culture in museums. The management culture is studied from the management side. The terms “management” and “management culture” are introduced, a general description of management and managerial culture is given, and the features of museum activities in the past and in the present are shown. The research was

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conducted on the realities of the Republic of Kazakhstan and Russia, i.e., museums of these countries served as an object.

There have been dramatic changes in the world over the last thirty years: the collapse of the USSR, the formation of newly independent states, the development of the world wide web, the emergence of new technologies, and finally, the pandemic but also that the demands of the general public have changed over time. New tasks have emerged: the question of self-identification of the peoples of the former republics, their self-determination and the self-determination of states has changed. All this has been reflected in museum management. With this, the goals, objectives, and the very strategy of museum management have also changed.

Since the pandemic, the closure of museums, theatres, galleries, and other leisure, recreational facilities, society has been faced with the question of organising cultural life and education. The closure of museums raised the question of how to organise museum work in self-isolation, so online exhibitions and educational projects that the average citizen could view online began to establish. Many articles have been written about how museums and exhibitions can be viewed online nowadays. One of them is the work by N. Nikishin [1] "Museum and Internet".

Many studies have been done on the topic of management culture and management. The most recent ones were done during 2019-2021. On management culture, there is a work by R.V. Khanova [2]. The author sets out a definition of "management culture" and writes on the general characteristics of this concept. L. Vostryakov [3] writes on museum management in his article "Modern museum management", in which he considers management as a strategy of museum management and equips it with a job function, a hierarchy of managers, without giving examples of museums where this management strategy would be applied.

B. Lord and D. Lord [4], R. Miles [5], M. Dragicevic-Shesic and B. Stojkovic [6], M. Sagit [7], M. H. Mescon, M. Albert and F. Khedouri [8] also wrote on museum management. Scholars look in detail at management as a way of managing. On the subject of "Museums" articles and dissertations have been written by such scholars as V. N. Aliyasova [9], A. E. Kainazarova [10], A. V. Kushchenko [11], E. T. Murzagalieva [12], G. Temirton and A. Kanafina [13], Sh. S. Tursynbaeva [14]. In their works, one can see that the theme of management culture at the museum site is very topical. Museums of Kazakhstan, as well as museums of the whole world, have gone through several crises, including the crisis of 1991, when unemployment, economic recession touched everybody, and, first of all, public workers.

Among the studies devoted to the issues of museum work in Kazakhstan the following can be noted: "Museums of Northern and Eastern Kazakhstan as centres of preservation and popularisation of paleontological collections" by V. N. N. Aliyasova [9], "Kazakh State Museums here and now (1831-2006)" by A. F. Ibraeva [15], "Museum business in Kazakhstan (1831-1925)" by A. E. Kainazarova [10], "Development of museums in Kazakhstan (1991-2001)" by M. Z. Musakhanova [16], "Museums of the Republic of Kazakhstan" (1991-2004) B. K. Sanakulova [17], "Development of museum work in

Kazakhstan: experience and problems (1946-1970)" by S. Taiman [18]. According to the research of A.K. Satubaldin [19], in Kazakhstan, there are 245 state museums, among them 17 museums of republic level, 54 of regional level, 73 of district level, 97 branches of regional and district level, and 4 private museums [20].

The practical value of this paper is that it shows the changes in the place and role of the museum in society [21]. Previously, a museum played a passive role and worked for itself, regardless of society. Now a museum is a place for the preservation of history and culture, popularisation of culture, art, history, technology (There are different museums) [22-24]. Museums have started to play an active role in society. In the mode of competition for the visitor, each museum aims to attract tourists, creating exhibitions, excursions, and quests. Of course, museums in tourist centres, capitals, and large cities have more opportunities in attracting sponsors and visitors, but provincial museums are following the path of innovation as well.

The aim of the paper is to show how the functionality of the museum has changed. Objectives are as follows: 1) to study the literature on the topic and analyse it; 2) to draw conclusions based on the literature analysis and my own experience of working in museums.

Materials and Methods

The desk research methods were used in the research. The method of analysing the articles of previous researchers was applied. The analysis showed the huge scale of research on the topic. Some articles consider the functionality of museums in Kazakhstan and even provide statistical data. Some consider the management culture as such without any specifics. There are also articles about management as a way of managing organisations, and there are works that examine management directly in museums. These works thoroughly examine the topic of interest to us, but each one equips it from its side.

Attempts were made to contact museums in Kazakhstan directly. Questionnaires were emailed to museum staff, but unfortunately, none of the museums responded. This list of museums included: Central State Museum of the Republic of Kazakhstan, Kasteev State Art Museum, State Museum of Folk Music Instruments, Archaeological Museum of the National Academy of Sciences of Kazakhstan, Republican Museum of Book, Natural Museum of the Republic of Kazakhstan, Military and Historical Museum.

The questionnaire asked nine free-response questions:

1. Name of the museum.
2. In the last three years (from 2019 to 2021), have museums added new exhibits to their collections? If yes, please give examples.
3. In the last three years (from 2019 to 2021), have new exhibitions and displays been created? If yes, please give their characteristics in terms of attendance, number of museum visitors, delegations, private researchers. Are there any online exhibitions? Provide their characteristics.
4. In the last three years (from 2019 to 2021) have any new tours been introduced? Are there any online tours?
5. In the last three years (from 2019 to 2021), have any educational activities been introduced? If yes, please describe them.

6. Have there been any publications in the last three years (from 2019 to 2021)? If yes, please specify which ones, where they were published and who published them.

7. Has your museum participated in grant competitions and programmes? If yes, please indicate which ones and what were the results.

8. What innovations have been introduced to the museum's educational and cultural activities?

9. Management culture: what professional and human qualities are valued or condemned in your museum? What qualities should a person who works in your museum have? And why are these qualities important?

As one can see, the questionnaire asks questions that can be answered only by visiting these museums. Unfortunately, there is no opportunity to visit the museums of the Republic of Kazakhstan in person at the moment, but such an opportunity may arise in the future. There are no provocative questions in the questionnaire. It aims at collecting material on museum work: scientific, exhibition, and educational. Also, through to the Internet, you can see photos of the museums' expositions on the museums' website and see the educational projects which the museums carry out. The potential of this method is enormous, as it gives a huge opportunity to reveal any research on museum subjects.

Results and Discussion

Museums of the Republic of Kazakhstan have experienced three epochs of their development: the Tsarist period from 1828 (1831) to 1915; the Soviet period from 1920 to 1990; the post-Soviet period from 1991 to the present time. Earlier museums were a kind of citadel where the history and culture of the country and its people were preserved. A museum was something like an archive, housing art and cultural objects instead of documents, and museum staff were something like guards over this good. The work in museums was well defined, museum workers were creators of ideal models of culture, keepers of knowledge that was available to them, and they carried this knowledge to the masses. As M. Sagit [7] of the English museum at St Albans succinctly put it of museums, "Traditionally the old-fashioned museum worked exclusively for itself, for the benefit of its staff". And his fellow museologist R. Miles [5] added: "The outside world, unless it gives money or some other unobtrusive support, is seen as something annoying, as an intrusive nuisance".

There is a grain of truth in the words of English museum workers. Museums used to work for the museum workers themselves, who preserved history and carried out research and educational activities, as museums were purely a state affair. Of course, not all countries had museums as state business, but in the USSR this was the case. Private museums emerged after 1991 in Russia and the former Soviet Union. It was after 1991, after the collapse of the USSR and the formation of new states, that the role of the museum changed. And the changes are connected in part not only with the emergence of independent powers and the development of technology, but also with the issue of funding and the demands of society. Previously, the only source of funding was the state, but now non-governmental sources of funding have come to play a greater role. This is partly due to the

changes in museum management strategies and the management culture itself.

It must also be said that, in addition to state museums, private museums have emerged and competition between museums has increased. Museums have moved from a passive role to an active one. In addition to the collection, scientific, exhibition, and excursion work, funding issues have come to the fore. If museum work is popular among ordinary people, the museum's prestige and rating will grow, hence the funding.

The executive director of the Canadian Association of Museums, D. J. McAvity [25] noted: "Museums are moving from offering the public what they themselves believe is best for them to serving people's needs through the resources available". Museums are generators of resources, they are very good at "knowing who their audience is, proving that they know how to meet the needs of their visitors, they know how to present themselves in a favourable light to the outside world, they know how to cooperate with the media, they know how to implement projects and keep accounts, they know how to get the best return on their investments, etc. All these factors turn out to be decisive in the relationship between museums and the private sector, they are an absolutely integral part of the museum's transition from museum-acceptor to museum-generator of resources" [5; 26; 27].

New problems require new approaches to solve them. In the context of competition between museums for grants, prestige, ratings, and visitors, management has begun to be applied as administration. The closest Russian equivalent of the term "management" is "administration" (управление). In English, several terms are usually used to denote administration: "control" is management in technical systems, "management" in organisational and economic ones, "government" in socio-political ones, and in an even more general sense the term "administration" is used [3; 28; 29].

Management is led by a manager, a person with the skills to organise work in such a way that it is effective. It is difficult to imagine a manager in museum activities. In that case, there is an equivalent: an administrator. Thus, in a museum, apart from scientific and exhibition work, there is administrative work associated with managing departments in the museum, their communication, documents, and negotiations of the museum with third parties. So, a museum employee who heads a department must know the museum's business and have skills in managing a team. Also, as a rule, a manager in the West should undergo special training before taking a managerial position [3]. In other words, a museum manager should know the museum business as an administrator and at the same time be able to carry out research activities, write articles, develop exhibition concepts, know the field of documents, and be ready to organise all this work.

It is customary to divide managers into three categories – lower, middle, and higher. Museum workers are also divided into three levels: senior museum management, heads of departments, and department staff. The work of department staff differs in the frequency with which they change their tasks. The head of a department (scientific, excursion) coordinates the work of his or her employees. The museum director is responsible for making decisions that are crucial for the entire museum. The efficiency of

museum management depends directly on the management methods it uses [3].

Management methods are commonly divided according to different characteristics (e.g., direct and indirect influence, formal and informal, etc.). The most common classification of management methods is based on the specifics of the relationships formed in the process of joint work: administrative (command), market (economic) and social and psychological methods. Administrative method: the method of distributing work among employees. Economic method: the controlling subject induces the object to activity by mobilising the latter's economic interests. Social and psychological methods involve influencing people's activities by appealing to their beliefs, ethical norms of behaviour, by means of moral encouragement, etc. [3; 30; 31].

The most common term is "management function". It refers to the sphere of activity, isolated due to the existing division of labour in the museum and representing a set of repetitive types of work, which are performed by the subjects of management. Performing management, the managing subject (museum manager) interacts directly with the object of management (museum staff), thus having an encouraging effect on it and ensuring the achievement of systemic goals of the museum institution [3].

Each management function, in turn, is also a process because it also consists of interrelated actions. A management process is therefore the sum of interrelated activities [8]. There are various lists of management functions in the literature, but there are two the most common groups. The first combines the four primary interrelated functions of planning, organising, motivating, and controlling, which are necessary in order to formulate and achieve the institution's goals, into a management process. The second includes the functions of the management cycle that link the management process into a coherent whole. These are primarily decision-making and communication functions [3; 32; 33].

The central place in the management system is occupied by planning, which determines the main types of work of the museum for the current period and the future. The object of planning is the process of cultural development. In planning, museum management is based on the assessment of needs and constraints of the external environment, determines the goals of the organisation, as well as how they can be achieved and what are the indicators of museum development for a certain period [3].

Here is a typical planning scheme: monthly, quarterly, and annual work plans of the museum staff; quarterly and annual work plans of structural units (branches, departments, laboratories); annual work plan of the museum, and a strategic plan of activities. The annual work plan of the museum is a consolidated plan and reflects the main directions of the organisation's activity. The development of the plan is based on the order for the museum, which prescribes the task for the development, the composition of the team of developers, the terms of development. Based on the annual plan, the structural units of the museum develop plans at the level of an individual, specific department, where the themes, deadlines, responsible executors are prescribed in more detail. Even more detailed plans of structural units are found in

individual plans of employees, specifying the types of activities to specific professional operations, necessary time expenditures for their implementation [3].

The management is tasked to organise the work so that all museum employees perform their duties according to the main plan, and the work is aimed at fulfilling the objectives of the museum and is tightly linked to the approved funding plan. To implement this function, a museum manager should be proficient in the analytical, normative, programme-targeting, balance sheet, and network planning methods. There are two components in the organisation management itself: an object and a subject of management. In this case, the subject of management through information signals or management actions (commands), which tell the object of management how it should function, makes a certain impact on the object, which, receiving these impulses, acts in accordance with them [3; 34].

The organisation of a museum institution is the activity of a management subject aimed at ensuring the functioning of a museum and achieving optimal results of its work. The organisation process structures the work and forms units, based on the size of the museum, its goals, themes and technology, ensures the specialisation and cooperation of museum work, the consistency of all managed and control processes. The museum management structure is an ordered system of elements, which interact with each other. The elements of the structure include individual managers, departments, divisions, etc. The relations between them are maintained through connections, which are usually divided into horizontal and vertical, linear and functional [3; 35].

"The structure of a museum, its change and improvement, is one of the effective tools of museum management," says A. Kolupaeva [36], Head of the Museum Department of the Russian Ministry of Culture. The structure at any given moment should adequately reflect the priorities of the museum's activity and correspond to the current tasks the museum has". The tasks and activities of the museum are as follows: foundation, research and education, exhibition, and excursion.

In the foundation area, the task is to keep the exhibits in good condition. Without this area, museums cannot operate, as exhibitions and guided tours depend on the fonds. It is the most important activity that preserves the history and culture of a country. The public interest of a museum depends on its work, the museum's prestige, the attraction of visitors and sponsors. Management culture in this area ensures the competent work of the foundation. Next is research, which is responsible for exhibitions, writing articles, research, and participation in grant projects and expeditions. The management culture of this area affects the quality of research as it dictates the rules not only for the team atmosphere but also the professional skills and knowledge that an employee must possess. The exhibition activity is an extension of the research activity as the exhibition must meet scientific standards. Educational activities are part of the museum's external activities, it provides the public with knowledge. Excursion activities link the museum to the community. It has an entertainment and cognitive function at the same time [37-38].

These traditional functions are carried out by museums. However, times have changed and museums are carrying

out the same functions on a different level. Museum staff are now faced with the task of not only preserving and exhibiting the country's history to the consumer and keeping documentation, but also of interacting with the consumer, keeping a sharp eye on the demands of society and the development of technology. This requires management and management culture.

One of the most important elements of an effective museum operation and part of the management culture is staff motivation. The task of a manager is not only to organise the work properly but also to motivate the staff. Therefore, to motivate employees, their needs need to be considered.

Scientists have identified five basic needs:

- 1) physiological – the needs for procreation, food, clothing, shelter, and recreation;
- 2) existential – the need for security, comfort, the permanence of living conditions;
- 3) social – the need for social ties, identification with others;
- 4) the need for respect, recognition, achievement, and approval;
- 5) the need for self-expression and self-development [3].

By skillfully manipulating needs, managers organise a “healthy climate” in the team and efficient work, which requires a good psychologist and knowledge of the museum business. This is where managerial culture in terms of human communication, ethical norms, and work organisation comes in. But before speaking about managerial culture, it should be mentioned about a couple of management components: control and communication. All work needs to be controlled and museum managers should not only plan but also control. Communication skills are necessary because they help the manager or head of the department to communicate with the museum staff. Communication is, according to the author of the article, the most important function since without knowing how to communicate with people, a manager cannot organise effective work [39; 40].

Management culture is a set of moral and ethical norms, principles, values, and behavioural standards. Management culture is understood as “a part of the general culture of society, associated with the formation of managerial knowledge, judgments, attitudes, managerial concepts, skills of managerial and organisational behaviour. This culture can be understood as a unity of managerial knowledge, feelings, values, managerial, and organisational relations at a given stage of society's development and managerial activity” [41]. Management culture is “a set of the most important assumptions, values, and symbols shared by the members of an organisation” [42; 43].

The essence of management culture as a regulator of social relations should be determined by the use of elements of social programs in management activities, in which cultural and spiritual achievements are accumulated. Management culture implies not only the use of management techniques, but also a set of prescriptions imposed on management systems and employees, determined by the norms and principles of public morality, law, aesthetics, and ethics. In this sense, the awareness of management culture can be perceived as a historically

formed necessity of using such methods and means in management, which would contribute to ensuring the manageability of social processes [2; 44; 45]. Managerial culture implies managing the relationship between the manager and the subordinates. The basis of this culture is “a methodological moral culture that includes the principle of mutual understanding” [46]. It seeks to maximise the potential of its employees, controlling issues related to the management process [2].

As a system-organising factor of society, management culture should stimulate the emergence and implementation of a variety of social and technological innovations, without which social reproduction would not be possible. At the same time, measures are needed to prevent the possibility of a loss of the cultural and social achievements themselves, to avoid disturbances in the stability of the reproduction process. In this sense, governance not only ensures the stable equilibrium of the social reproduction system but also models effective processes of self-organisation. Through these processes, the managerial reflection of the manager and the governed is stimulated. Managerial reflexivity is considered to be the ability of a managerial subject to first form new (based on moral values) ideal forms of organising reproduction processes and then turn them into reality. It is important to emphasise that the destruction and deformation of the role of moral values in management can lead an organisation to stagnation, and in some cases to death [2].

Despite the understanding that culture has a direct impact on individual and group behaviour and performance, it was only at the beginning of the 21st century that managers began to understand and appreciate its significance for management. Culture, as a sphere of human activity, has several features that determine the creation of mechanisms for its survival in market conditions. As L.I. Mikhailova [47] notes, it has unique products, unites the most educated part of society, and at the same time requires minimal costs for material and technical basis.

The management culture of an organisation consists of values fixed in the workforce, used by all employees in managerial activities in the form of stable functions and methods, the essential content of which is set by the manager. The primary importance in the management culture belongs to the manager who “reveals through it his abilities, world outlook, social feelings and professional skills; the subordinate, perceiving the values of the management culture of the leader and the organisation, transforms his professional culture” [48]. The cultural regulators of managerial activity set the leadership style of a social organisation. The management culture of the manager is an indicator of the achieved level and at the same time the basis of the organisation's development. The literate, professional, competent activity of a manager is a guarantee of successful and prospective development of an organisation. Therefore, the management system within the organisation obligates the manager to constantly improve his/her management culture, i.e., to improve the organisation and implementation of management activities. A manager should have a high professional culture that includes both professional and social competence. Mastering professional culture means conscious submission of professional activity to social and

cultural priorities of value. Professionalism and competence are the most important values of managerial culture [2].

The value components of management culture are mastery of professional culture, including professional and social competence, orientation towards democratic and humanistic values, striving for success and recognition, maintaining a creative atmosphere and business discipline, goal-orientation, direction towards cooperation and business relations. To achieve significant results in the organisation, the modern manager must pay considerable attention to creating a high moral ethos in the team and establishing ethical standards consistent with the objectives and image of the institution. An employee who is guided by high ethical standards places higher demands on himself or herself than those placed on him or her by the manager [2]. The most important principles of management culture are scientific factors, systematicity in the perception and management of research objects, and consideration of the factors that influence the behaviour of the objects. Humanism is based on an individual approach, perceiving staff as the main asset of the organisation and each employee as a unique individual with great potential; professionalism; reliance on the law; equal responsibility; no double standards.

Conclusions

Since the collapse of the USSR and the formation of newly independent states, science has faced new challenges: the question of ethnicity, self-identification, and the presence of once common history (the formation of the USSR, the Great Patriotic War, the great victory in that war, and the collapse of the USSR). Museums, cultural and educational centres remained in the post-Soviet space. All these institutions were state-funded, the workers of these institutions faced political and economic crises. In the early 90s, the funding of museums was reduced to zero. After

the economic crises, the museums of the Republic of Kazakhstan were able to adapt to the new environment and fully restore their work, changing tactics, strategy, and management culture. One of the ways to change the culture of administration was management, which came from trade. Museums were able to adapt it to their sphere, they began to offer the masses and the state the sphere of culture and education, preservation and representation of cultural history and heritage on a new level.

Museums have become part of the general society, they no longer stand apart as a warehouse for antiquities, but have become an active organisation for leisure and education. New activities have appeared: excursions and quests, active scientific work, scientific articles and journals, books, museums actively participate in grant drawings; besides major exhibitions, temporary exhibitions began to appear. From now on, museums have moved from passive activities to active ones.

The market economy has played its part. Not only are there public museums, but private museums have also emerged. Competition between museums for visitors and funding has begun. Consequently, new demands started to be made on museum staff, and the management culture itself changed. It became a social phenomenon of spiritual production and represents a complexly organised systemic formation that acts as an integrating component in the integral cultural system of society. Management culture is being integrated into a single regulating system that ensures the manageability of social processes; it is based on values, customs, traditions, and moral culture.

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None.

Conflict of Interest

None.

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Культурний менеджмент в закладах культури та мистецтва: Культурологічний аналіз

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Анотація

Актуальність. Об'єктом даного дослідження є управлінська культура в музеях Республіки Казахстан. У дослідженні розглядається управлінська культура в музеях у широкому масштабі, оскільки музеї Республіки Казахстан є частиною світової культури і їх розвиток відбувається не в самоізоляції від світу, а в цьому світі, хоча і в час переживання економічних і політичних криз, і в час пандемії.

Мета. У статті розглядається загальна історія розвитку музейної справи в Казахстані, культура менеджменту і власне менеджмент. Культура менеджменту показана з етичного та практичного боку. Дослідження демонструє менеджмент як нову стратегію управління музеєм у сучасному світі. Також коротко показано основну роботу музеїв та їх реакцію на виклики сучасного світу, тобто розглянуто нову роль музеїв у сучасному світі.

Методологія. Використано метод кабінетного дослідження: аналіз сучасних досліджень останніх трьох років, присвячених музеям Республіки Казахстан, управлінській культурі та менеджменту в музеях.

Результати/висновки. У статті зроблено висновок, що музеї, незважаючи на свою консервативність, здатні реагувати на виклики часу та адаптуватися до потреб суспільства. Більше того, культура менеджменту в музеях змінюється таким чином, щоб диктувати суспільству те, що є актуальним і цікавим, а не пасивно виконувати його запити. Культура менеджменту диктує музейникам нові підходи до ефективного управління музеєм, а музей стає не лише осередком збереження історії та культури, а й активним центром громадської освіти.

Ключові слова: музей; менеджмент; екскурсії; виставки; музейний працівник; освіта.