„ To what extent is the application of general project management systems and practices relevant in the specific context of the realisation of an art project?“

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Contents

To what extent is the application of general project management systems and practices relevant in the specific context of the realisation of an art project?
This issue will be examined in reference to the process of co-ordinating the inter-active installation 'Inflatable bricks' by the artist Rainer Prohaska.

1. Introduction

The idea of Inflatable Bricks was born by the artist collective CNTRCPY. CNTRCPY was formed in 2001 with Rainer Prohaska, Martin Sägmüller and Konstantin Demblin. They describe their art as "exploring media spaces and various social systems, modifying content using all available perceptional techniques and emitting it in random ways to *you*, the participating audience."[1]

Beginning 2006 they split as a collective and decided to pursue their artistic careers as individuals, however continuing to work with each other. Rainer Prohaska took over the project of Inflatable Bricks.

As with CNTRCPY, his work blurs the boundaries of art, design and multi media, whether this means designing a fictional journey to mars on the internet or creating a cooking event with lights, sounds and video screens. The art of Rainer Prohaska always contains humour and irony; it is playful and seeks to involve the viewer in some way or the other.

The project Inflatable Bricks is an installation that consists of a variable number of transparent, plastic bricks. The bricks are inflatable and are sized 3x1x1 m. They are designed so they can connect to each other and can therefore be presented and used in different environments for different purposes. Due to their transparency, it is possible to play with light and sound to create a special atmosphere. The bricks will be strong enough to be used as seating. Figure 1 and 2, page 2 show a visualisation of the project. Figure 1 shows the bricks, put together in the shape of a pyramid and Figure 2 shows them in the shape of a giant sofa. The advantage of this installation is its mobility (inflatable) and the fact that it incorporates the viewer. The objects invite the visitor to touch, to play, to re-arrange and simply to be creative.

[1] www.cntrcpy.com

In this paper I aim to examine project management in theory and consider how it can be implemented in art projects. First, I will explore the role of the art manager in general, following by the role of the project manager and how these two can be fused. Further on, I seek to define what a project is and investigate the four important stages it is most commonly divided into. During the course of the paper I will analyse and evaluate certain tools that can be used to ease the managing of projects.

In my conclusion I aim to discuss the importance of certain project management aspects, considering how economic methods are influencing art projects.

Figure 1[2]

Figure 2

[2] Grumeth, Eva, Visualisation for the project 'Inflatable Bricks', 2006

2. The art manager

Over the last two thousand years, the basic functions of the artist-manager have remained the same: to bring art and the public together is the continuing objective. As I plan to evaluate project management in the work of an art manager, it is essential to try and explain the work of an art manager and how it has evolved in the past years. If the role of the art manager is examined it is possible to understand more clearly under what circumstances and influences project management in the arts can be applied.

The growth in the arts over the last 30 years has created a tremendous demand for managers at all levels and in all disciplines. Paul DiMaggio tries to give a profile of today's art manager and to establish whether the skills needed are best learnt on the job or in education. The rise of this new breed of art managers was not always seen as a positive development in the arts. Artist Hans Haacke and university professor John Pick feel that this new breed of art managers leads to a commercialisation of the arts. John Pick is the founding professor of Europe's first Department of Arts Policy and Management at City University London, he has published extensively and is the author of numerous books on arts management and cultural policy. Hans Haacke is known for his analysis of the art world's financial as well as institutional links to the corporate world, presenting this research in the form of installations and works in public space.[3]

Most art managers of today, have not learnt art management in classrooms but have taught themselves 'on the job', as the study of art management is fairly new.
In Paul DiMaggio's book 'Managers of the Arts', 1981 the profile of an arts manager is described as follows: "they are upper-middle class, highly educated individuals who either majored in the subject they are managing or were humanities majors in English, history, or foreign languages"[4]. DiMaggio found that a limited number of managers had management or arts management degrees. Today, the job 'art management' has become more widespread and more of a category of its own. People no longer want to learn their managerial skills on the job, as was the case when DiMaggio made his survey. A more recent survey (J.Dennis Rich

[3] http://www.medienkunstnetz.de/artist/haacke/biography/, 22.5.2006
[4] Byrnes, William J., *Management and the Arts* (Third Edition), USA, 2003,p.28

and Dan J. Martin) shows that art management needs skills that employers think can be learned best in the classroom rather than on the job.[5]

Interestingly, the respondents in the survey could not seem to agree on whether classroom or on-the-job training was better. It is believed that fundraising and marketing is often best learned 'on the job', on the other hand, arts managers prefer to hire marketing and development directors with formal arts administration training. Hans Haacke feelings about learning in the classroom are expressed when laments 'arts administration courses taught according to the Harvard Business School case method... by professors with little or no direct knowledge of the peculiarities of the art world'.[6]

Due to the constant changes in the art world it seems vital for an art management course to have lecturers who still work in the art business and who are willing to keep up with changing theories and movements of the art world. If this is not the case, educated art managers will always be one step behind.

An essential ingredient in the mix of the knowledge, skills, and abilities that a person brings to any arts management job must include a passion for what he or she is doing and a strong *sense of purpose.* The challenges in this field are many. A strong personal mission, therefore, is an important part of the profile of an arts manager. Although it is difficult to quantify and list often intangible attributes, nonetheless, one must be prepared to offer a clear point of view about the value of the contribution that the arts make to a community.[7] To be in the world of arts is to expect more than money.

Taking action and conceptual thinking appear to be two sides of the same coin when addressing the interaction between managerial, economic, and aesthetic objectives.
A leading arts manager has characterized the contemporary balance of skills and competencies as those of a scholar, aesthete, and connoisseur on the one hand; fund-raiser, publicist, and diplomat on the other.

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[5] Byrnes, William J., *Management and the Arts* (Third Edition), USA, 2003,p.29
[6] Haacke, Hans, *Museum , managers of consciousness'* quoted in: Chong, Derrick, *Arts Management*, London, 2002,p. 2
[7] Byrnes, William J., *Management and the Arts* (Third Edition), USA, 2003, p. 31

Hans Haacke (1986) writes about a new *breed of art managers* as follows: "Trained by prestigious business schools, they are convinced that art can and should be sold like the production and marketing of other goods. They make no apologies and have few romantic hang-ups.
It is expected that the lack of delusions and aspirations among new arts administrators will have a noticeable impact on the state of the industry. Being trained primarily as technocrats, they are less likely to have an emotional attachment to the peculiar nature of the product they are promoting. And this attitude, in turn, will have an effect on the type of products we will soon begin to see."[8]

Essentially, Hans Haacke was concerned that the commercial language of management would become naturalized in the discourse and practice of managing arts and cultural organisations. He was not alone: John Pick, for example, criticized the adaptation by British organisations of 'half-baked Americanised notions of 'management'': A new sort of managers "... make(s) it clear that one should not look for pleasure in the arts, but market returns." [9]

William J. Byrnes, author of the book 'Management of the arts' sees the artist manager as a positive support for artist and art institutions: "As arts managers, we hope to provide opportunities for our artists to develop their work and flourish in a supportive and productive environment"[10]Also for John Tusa, director of the Barbican Centre in London management should rather be seen as help in the arts and not something to take away the emotional attachment to art: "...Managerialism should be a tool rather than an end; a method rather than an absolute; a rule of thumb rather than a tablet of stone; a system of analysis rather than a panacea for every problem... it is the servant not the master. " [11]

To sum up, art managers are essential for today's artists and art, however it is also important to be critical as the management of the art should not rule over the artists work. One has to be careful that good quality art does not get a chance due to bad management and vice versa. The art manager has to keep in mind that this job is for a greater cause than economic wealth.

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[8] Haacke, Hans, *Museum , managers of consciousness'* quoted in: Chong, Derrick, *Arts Management*, London, 2002,p. 2
[9] Pick, John, *Managing the Arts: the British experience*, quoted in: Chong, Derrick, *Arts Management*, London, 2002, p.2
[10] Byrnes, William J., *Management and the Arts* (Third Edition), USA, 2003, p. xiii
[11] Chong, Derrick, *Arts Management*, London, 2002, p.13

Even though management in the arts is criticized by the likes of Pick or Haacke, it seems to play a growing role in the field of arts. This might be because the cultural industry has grown so much in the past years, that it is no longer only arts administrators from governmental sectors who are involved with the arts. In fact, in many cases the state has been withdrawing to a greater or lesser extent from this field.

In addition to this, Bruno S. Frey observes in his book a general trend of economic methodology being applied to different areas:" Over the last few years, the typical way of economic thinking has been applied to many different areas. Economic methodology in the form of the rational choice approach has become a general social science paradigm, extending to all areas of human behaviour."[12]

2.1 Project Management

In the opening paragraph on 'arts administration (arts management)' in the *International Encyclopaedia of Public Policy and Administration (1998)* art management is defined as as " The application of the five traditional management functions- planning, organizing, staffing, supervising, and controlling – to the facilitation of the production of the performing or visual arts and the presentation of the artists' work to audiences." [13] Art management, therefore, helps the presentation of the artists' work and project management can be of tremendous assistance during the managerial processes described in the quotation above.

Project management is not really a bag of tricks. "It's the application of validated processed and tested tools that require discipline but reward you with a clear route to your goal and the ability to make course corrections with the least amount of pain when uncharted volcanoes suddenly erupt and spew lava over your path. And while you must follow the processes, can pick and choose the tools that work best for you." [14]

In 'The Manual of Museum Exhibitions' the challenge for the project manager in the arts is said to balance the competing and sometimes conflicting interests in bringing the exhibition to its full realisation. Some of the skills required are that of a 'cultural broker'. [15] The term

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[12] Frey, Bruno S. Art & Economics, Analysis & Cultural Policy (Second Edition) Berlin, 2003
[13] Chong, Derrick, *Arts Management*, London, 2002 p. 7
[14] Deeprose, Donna, *Smart things to know about Managing Projects*, Oxford, 2001, p. 10
[15] Sutyla Chuck, The Role of the Project Manager, in: Lord, Barry and Lord, Gail Dexter, The Manual of Museum Exhibitions, Oxford, p. 443 - 449

'cultural broker' can be described as someone who mediates and negotiates with all the parties involved in putting together an exhibition.

Historically, project management was viewed as a scheduling tool to be used by engineers. But project management is more than planning and scheduling. It is working with teams, motivating them, and getting them to accomplish an objective. In fact, the behavioural side is more important than the quantities techniques.

Project management is the good mix of working in team, with people you can rely on that each have special skills and using tools which help the management process.
Project management isn't accomplished through knowledge; it is achieved through application. Project management skills and techniques should not be burdensome tasks, but instead they should be a way of thinking, communicating and behaving.

The term 'project management' is mostly used in businesses or organisations where there is already a certain infrastructure available and a set budget and time period given. In the arts, project management is used a lot within bigger institutions like museums or cultural centres. When applied by an individual or for an artist, project management often becomes too complicated and not worth its while and also more difficult, as budget and time periods are usually not set.

2.2 What is a project?

Historically, projects were viewed as large, technically-complex undertakings. The first project to use more modern project management techniques, the development of the Polaris submarine in the early 1950's, was a technical and administrative nightmare. Teams of specialists were used to plan and track the myriad of research, development, and production activities. And mountains of paper were produced to document the intricate work. People came to think of project management as a highly technical discipline consisting of confusing charts and graphs. Its execution was inordinately time consuming. It was the purview of highly trained specialists.

However, over the past decade, projects have exploded into the workplace and are no longer for specialists only. Projects of all types and sizes are now the way that all organizations accomplish their work.

Project managers are realizing that a special set of skill and technique is needed to thrive in the ever-changing and demanding world of projects.

In all literature about project management a definition of what a project is always given. This seems important as the term 'project' is used in different senses in our every-day language. A project, in the business world is defined as follows:" A project is the work that needs to be done to produce a unique, predefined outcome within a predetermined period of time and budget."[16]

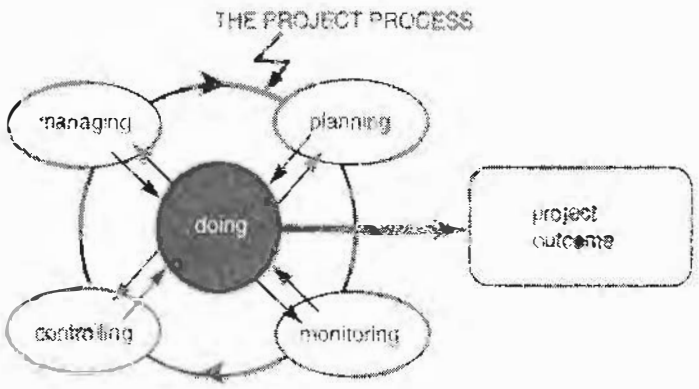
Projects are always unique and unlikely to be repeated again in quite the same way with identical results. Projects can also vary in size. The building of the pyramids, for example, was a large undertaking and it involved a wide range of technical skills and large numbers of people. At the other end of the spectrum many unique but much smaller undertakings occur in every type of organization; they use fewer people but still require many skills to produce a desired result. All these activities involve change since they are concerned to create something that does not yet exist. The sum of the activities directed towards a specific result is regarded as a project.

Project management is a practical activity carried out beyond normal operations and it is therefore necessary to use different approaches to the work involved to achieve the desired results. 'At the core of the project lies the act of doing. Projects are about work, actions, building, re-building, achievements, deliverables and outcomes. But to be successful they must be managed with care and forethought – in ways that ensure that all of this 'doing' is carried out efficiently and effectively and focused towards a common endpoint.'[17]

Figure 3 not only confirms that the act of doing is core to the project process – it also tells us that it doesn't standalone. For doing needs to be supported and reinforced by the acts of managing, planning, monitoring and controlling. But all of these need, if they are to be effective, to be carried out within an arena that is built on the foundations of good project management.

[16] Deeprose, Donna, *Smart things to know about Managing Projects*, Oxford, 2001, p. 8
[17] Bagulcy, Phil, *Teach Yourself Project Management* (Second Edition), London, 2003, p. 3

Figure 3[18]



The project 'Inflatable Bricks' will be used as an example to examine the different aspects of project management as seen in figure 3. Project management will, therefore, only be discussed in the context of managing art projects, particularly small, independent ones.
In the project 'Inflatable Bricks' it was the aim to present and produce this particular work, however the crucial points of where, when and with which budget were still missing. If these important factors are missing, how can this undertaking be defined?

2.3 The start up and team selection

All projects begin with an idea. When an idea is formed, the project has entered the start-up phase. Sometimes this phase is handled informally; for small projects it may just consist of a discussion and verbal agreement.
This was the case with 'inflatable bricks'. The first meeting was to see if we, the core members, could theoretically work with each other and what was expected if we were to together.

The 'Handbook for project management' makes a clear difference between start-up and definition phase. The first is a data-gathering activity. The definition phase is the process of turning the data into something more solid and realistic, something that is no longer just a wish or a hope.

The team should also be decided upon in the start-up phase. 'Team' has been a hot word for several years now. It has been applied to everything from a small, self-managed permanent

[18] Baguley, Phil, *Teach Yourself Project Management* (Second Edition), London, 2003, p.4 Figure 1.1

work group to an entire 50.000 person conglomerate. But nowhere is it more appropriate than when it is used for a group of people brought from various functions to work together on a project. All the characteristics that define a true team are the very attributes necessary to make a project successful. A true team is defined by Jon R. Katzenbach and Douglas K. Smith in their book 'The Wisdom of Teams'
"A team is a small number of people with complementary skills who are committed to a common purpose, performance goals, and approach for which they hold themselves mutually accountable."[19] In other words, teams bring together complementary skills and experiences that, by definition, exceed those of any individual on the team.

Trevor L. Young in his book 'Handbook for Project management' describes the importance of choosing the right team members as follows:" Choose people you can depend upon to reality check your assumptions, contribute their own ideas to refine and build on yours, answer technical questions, brainstorm with you on ways to proceed, and pitch in with the legwork, research, and analysis you'll need to do during the conceptualization phase."[20]

In the case of 'Inflatable Bricks' the core team consisted of three people. These were the artist, a set-designer, who would be in charge of all visualisations, plans and properties and would be of assistance to the project manager, the third member of the team. In all the initial meetings all three members would be present. With only three members in the core team, communication is relatively easy and it was also clear who does what in this undertaking. With a small team, it is easier to have an open and direct atmosphere at meetings and when problems arise, discussions would be held in polite and respected manner.

Naturally,the size of the team varies with the size of the project, however, it should also be a decision of the project manager. A lot of people do not feel comfortable, working with a large team. Also, larger teams usually mean more professional planning, more paperwork and probably a less 'friendly' atmosphere.

The selection of the core team members is therefore one of the most important choices to take during the start-up phase. The project manager must be able to rely on them and everyone should bring a special skill into the project for which he or she will be precious.

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[19] Deeprose, Donna, *Smart things to know about Managing Projects*, Oxford, 2001 , p.164
[20] Deeprose, Donna, *Smart things to know about Managing Projects*, Oxford, 2001, p.33

I believe that this 'start-up' phase can also be seen as a sub-project where project management tools can be implemented. A sub-project can be defined as ' A key work element for a project; typically, a collection of closely related key stages with a defined start and stop date, defined objectives and deliverables.'[21]' A sub-project cannot be justified as a stand-alone effort and does not normally produce revenue on a stand-alone basis. For example, in order to try and get sponsoring to realise the art project it will be necessary to take part in competitions or asking for state support. To take part in a competition takes significant planning and project management tools can be of help. For this we have a final date when the projects has to be handed in, and we have a budget of how much is going to be given to the winner. It can therefore be seen as a project.

3. Birth of a project

The course of a project can be divided into four phases: Conceptualisation, Planning, Delivery and Closure. Every project has a gestation period, when you think it through carefully, define it precisely, and line up the support you'll need to bring the project to fruition. To cut short this stage is to court disaster. This first stage is followed by a planning period when you still have to restrain your urge to act now and think later. Project gestation occurs during the conceptualization phase. This is a time to concentrate on accurately defining the problem or opportunity, narrowing it to specific, measurable goals, and assessing and shaping the context in which you will pursue those goals. In the process, the project can change considerably from your first kennel idea.

3.1 Project Charter

In a bigger organisation or company there would be a project charter, which would need to be filled out in this phase. With independent projects like the 'Inflatable Bricks' it would be useful to do something similar to a project charter or a 'statement of work'. The project charter is described as an agreement on the purpose, intended outputs, and scope of the project. Constraints and assumptions one operates under should also be discussed as well as the core project team and the commitment of all stakeholders.

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[21] Young, Trevor L., *The Handbook of Project Management*, A practical Guide to effective Policies and Procedures (Second Edition), London, 2003, p. 11

Stanley E. Portney, a certified project management professional writes about the statement of work as follows: " Think as your statement of work as a binding agreement. You and your team commit to producing certain results, and your project's requesters commit that they will consider your project to be 100 percent successful if you produce these results."
The project charter, or statement of work should first include:

- Project Purpose
- Project Objectives
- Project Sponsor
- Key Stakeholders

The 'Project Purpose' should explain why this project is necessary, but regarding art projects it is always difficult to explain the 'benefits' of a certain work. To answer this question would mean to start a never-ending discussion about what art is for. However, it seems important to explain what the artist thinks is the 'purpose' of this project or what kind of atmosphere or reactions it is expected to create.

In an art project the economic factor is not as important as in the normal business world, so it would not be included in the project purpose. Independent art projects rarely strive to have a positive economic outcome and it is also a lot more difficult to define whether it was successful or not.

The success of an art project can be measured by how much press coverage it had, the general reactions it created or whether the artist reached a better status in the art world. However, it can never be said for certain if it was successful or not. Also, what might be a success for the artist might not necessarily be a success for the requester (museum, festival, city council, sponsor e.t.c). If artists choose to be provocative and want to create a negative reaction through their work it will not always be easy to handle by the requester and will probably not be a success in his eyes.

The 'Project Objectives' are "the product or service you will create to address the need explained in the project purpose."[22] The project objectives in the case of an art project would be a product – the artwork. Therefore, the project objectives are probably one of the things, which are defined first and in most detail in an art project.

[22] Deeprose, Donna, *Smart things to know about Managing Projects*, Oxford, 2001, p. 40

To define the project sponsor in a statement of work seems the most difficult part in an independent art project, and I believe that this is one of the things, which differ in projects in the arts. Of course sponsoring is the most important factor in any project, but art projects often need to be fully planned before it is possible to ask for sponsoring. I believe that it is also often the case that an art project is more flexible concerning budgeting and it will have to be realised with the money that is given – whether it is what was asked for or not.

Project management tools can be of great help with budgeting and financial accounting for an art project. They support working in a more professional manner and help to control and analyse. As James Heilbrun and Charles M. Gray, write in their book 'The Economics of Art and Culture' " Yet no matter how highly we may value them, art and culture are produced by individuals and institutions working within the general economy, and therefore cannot escape the constraints of the material world."[23]

Stakeholders are a group of people who have an interest in the project, which means they have an agenda of their own for it. They may consider that their level of interest is enough to justify their having a voice to which you must listen. Failure to do so at this stage may lead to conflict, and interference later. Stakeholders might have strong feelings about their stake in the project and "will make these feelings known to you probably when you least expect it!"[24] It is therefore important for any kind of project to derive a list of stakeholders and what their interest might be. It is helpful to identify what role they have and to try and see their viewpoint to avoid possible discussions later.

Possible stakeholders in 'inflatable bricks' would include the project sponsor or requester. These could be festival managers or someone in charge of the space where the installation will be placed. The company which will produce the bricks might also want to be mentioned somewhere, as well as everyone involved in the project.

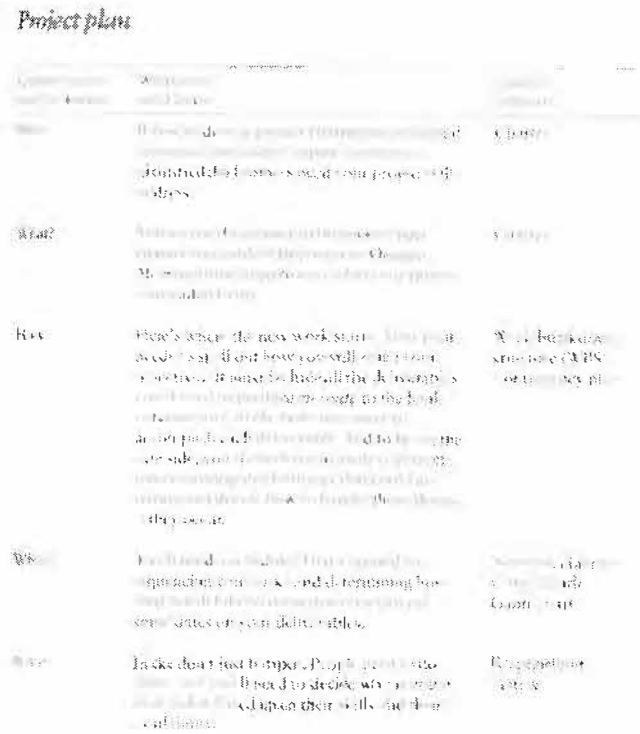
In smaller independent art projects, meaning projects which are not realised within a bigger institution, this statement of work is important in order for the project manager and his team to know its goals and purpose and also for the requester to know what he can expect.

[23] Byrnes, William J., *Management and the Arts* (Third Edition), USA, 2003, p. 222
[24] Young, Trevor L., *The Handbook of Project Management*, A practical Guide to effective Policies and Procedures (Second Edition), London, 2003, p. 104

easy to forget about the tools during the course of the project. The project might still work out without all the charts and diagrams, however it is also a means to show that the project manager is working in a professional way and is serious about the money of sponsors .

In the book 'Smart things to know about Managing Projects' a chart shows which tools can help to answer some questions. Figure 4 depicts this chart.

Figure 4[27]



4.1 WBS

Usually, the best way to determine the How in the project is to start with a WBS – a work breakdown structure. The WBS is the engine that drives the project. From it, you create your schedule, determine resource requirements, develop a budget, and make assignments. Without it, projects flounder in chaos.

In its simplest form, a WBS is what management consultant Rosalind Gold of New York calls a "super to–do list"[28]. It is a convenient means of graphically presenting the work of the

[27] Deeprose, Donna, *Smart things to know about Managing Projects*, Oxford, 2001, p. 57
[28] Deeprose, Donna, *Smart things to know about Managing Projects*, Oxford, 2001, p. 60

project in a readily understandable format. A WBS contains all the tasks that have to be done to complete the project, organized into categories. It is possible to create one in either outline or chart form and it is usually displayed in levels with major deliverables at the higher levels and detailed tasks at the lowest levels. Expanding the WBS to the lower levels is the process of what is called 'multi-layered planning' and what is used throughout the project.
Starting with major deliverables and working downwards is also what project management specialists' call 'decomposition'. The number of levels into which the WBS is decomposed depends upon the complexity of the project. For larger projects, it may be useful to break the WBS into sequential stages.

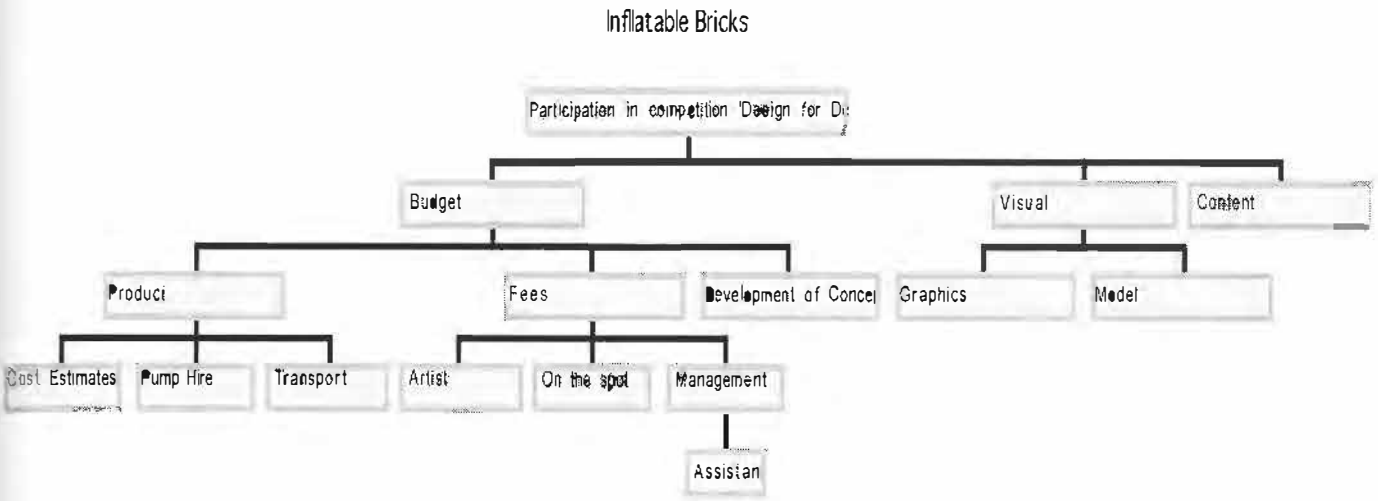
Whether it is simple or complex, creating a WBS is seldom a one-person job. It is usually a task for the project manager and the core team, who begin by brainstorming all the project requirements and the tasks required to achieve them.

The positive aspect about WBS's is that it is not vital to create one from scratch every time a new project is started. Every project is indeed unique, but not in every respect. Many organisations, for example, develop generic WBSs for various types of projects.
When the WBS is believed to be complete and nothing is missing it should contain the information needed to develop a schedule, assign task, and it is possible to begin to develop a budget for the project.

The WBS, however, does not show dependencies other than a grouping under key stages and it is also not time based, meaning there is no timescale on the drawing. For this purpose a 'Network diagram' will have to be composed.

I consider the WBS to be vital for the first stage of planning an art project. It is an easy way of visualising what tasks must be done and what are the more important ones. In the case of 'Inflatable Bricks' the WBS was very helpful as it forces you to think the project through carefully. For the project 'Inflatable Bricks' a WBS was done to help plan what needs to be done in order to take part in a competition.

Figure 5



At the top of the WBS, Figure 5 is 'Design for Design', the name of the competition, in other words the aim of this undertaking. It then separates into 3 parts, the budget, visuals and content. Underneath the budget several aspects one has to consider are listed. For the competition visuals and possibly a model had to built. Content, means a written description of the project. Even though this is only a small WBS for a small part of the project, it was already helpful to visualise what needs to be done so that nothing is forgotten.
In general, when a big WBS is done for the whole project, it can often be combined with the following network diagram.

4.2 Network diagrams

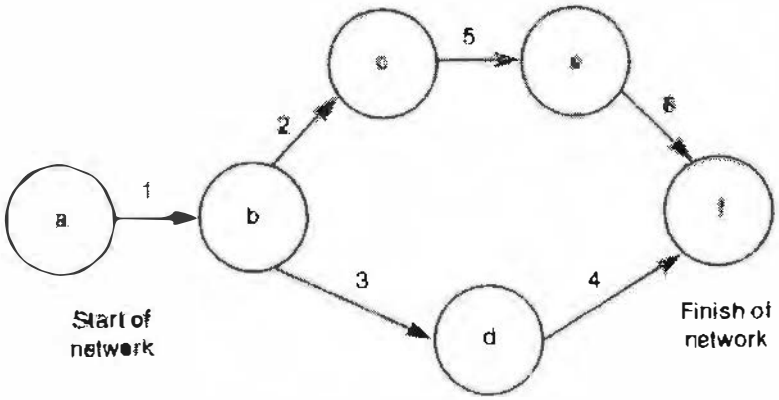
"Inexperienced project managers tend to leap right from the WBS to developing a work schedule, which suddenly turns into an abyss."[29]Project Management depends on another tool, which makes sure that this does not happen – the network diagram. If the WBS is the engine driving your project, as explained above, the network diagram is the map to follow. It is difficult to schedule your project if you have not plotted your network diagram. The network diagram is also referred to the 'logical diagram' in literature on project management. The Handbook of Project Management describes the fundamental purpose to "enable you to find the shortest possible time in which to complete your project."[30]

[29] Deeprose, Donna, *Smart things to know about Managing Projects*, Oxford, 2001
[30] Young, Trevor L., *The Handbook of Project Management*, A practical Guide to effective Policies and Procedures (Second Edition), London, 2003

A network diagram is a flow chart that illustrates the order in which one performs the activities of the project. It can be thought as a project's test laboratory: it gives a chance to try out different project strategies before actually performing the work.

Using boxes connected by arrows, the network diagram sequences all tasks from left to right chronologically, showing at glance which tasks have to be performed before another one can be started, which can be done concurrently, and which are independent of each other.
In Donna Deeprose's book 'Smart things to know about managing projects', she explains some project management terminology often used in the context of network diagrams. A task that must be completed before another can be started is said to have 'precedence over the other. A task that cannot be started until another is completed is 'dependent' upon the first one. Therefore, diagramming these precedences and dependencies shows the logical relationship between project tasks.

A network diagram lays out the path that leads inexorably to your goal and identifies dependencies between tasks in different parts of the WBS. It also illustrates which tasks are independent of each other and which can be done concurrently. Finally, it helps you create a schedule and might discover gaps in the WBS.Figure 6 shows a simple network diagram where activities are numbered and the nodes, which are also events, are identified by letters. Later it is also good to add next to the numbers the amount of time each activity will take.
Figure 6[31]



For the small project 'Inflatable Bricks' I believe that it is not necessary to do both a WBS and a Network diagram, or rather I think that the WBS can easily be changed into a network

[31] Baguley, Phil, *Teach Yourself Project Management* (Second Edition), London, 2003, p.4 Figure 4.6

diagram. It can be suspected that in bigger projects, first a simple WBS shows the overall, bigger picture and the network diagram in a more detailed manner. In a smaller project the two become very similar and in my opinion it would be enough to start with a WBS and remodel it into a network diagram.

In general, as explained earlier with the WBS, it is probably also a great tool for communication. If everyone involved in the project has this network diagram, different stages can quickly be recognized and worked on.

4.3 Programme Evaluation and Review Technique

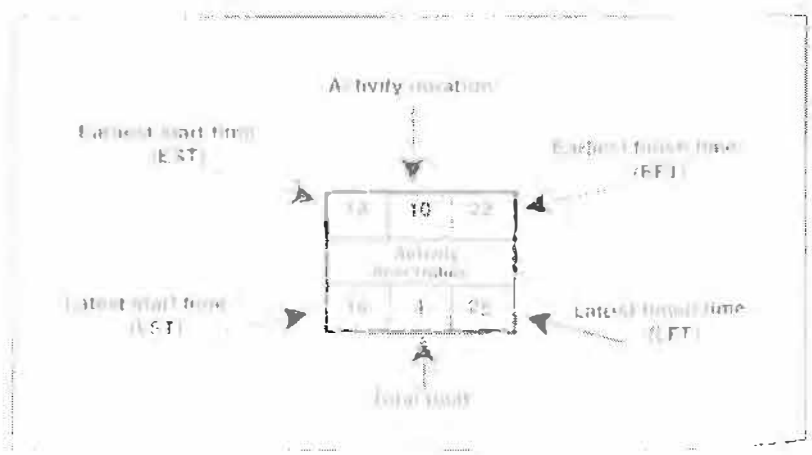
After the network diagram is completed it is important to figure out how long each task takes, to be able to schedule them to make that final deadline happen. In project management terminology, the time required to complete an activity is referred to as its duration. There is more than one way to calculate the duration of tasks, but probably the most sufficient one is using PERT (Programme Evaluation and Review Technique). This tool allows you to analyse the network diagram and to confirm the critical path, the start and finish times of all the key stages and the amount of 'spare time' available in the non-critical stages.

In the book 'Project Management for dummies', critical and non-critical paths are described as follows: " Critical path is a sequence of activities in your project that takes the longest time to complete. Non-critical path is a sequence of activities that you can delay by some amount and still finish your overall project in the shortest possible time."[32] In other words, by defining critical and non-critical paths it forces the project manager to define what tasks have priority and what can be laid off for another time.

The PERT method of critical path planning and scheduling is the most commonly used technique for project management control. It is based on representing the activities in a project box (or nodes) that contain essential information calculated about the project. The interdependencies between activities are represented by arrows to show the flow of the project through its various paths in the network diagram. The conventional data stored in the node box are shown in Figure 7.

[32] Portny, Stanley E., *Project Management for Dummies*, 2001,Indianapolis

Figure 7[33]



In this diagram the earliest start time is day 12 and the latest start time day 16. This gives an option to start the activity anytime between day 12 and day 16. The four-day difference is the spare time associated with the activity. Starting anywhere in this time zone will not affect the total project time provided the activity is fully completed by the latest finish time of day 26. This means that if the project is started on day 12 it will be finished earlier and if problems arise there are still 4 days to try and solve them. This diagram is then done for every activity from your WBS or network diagram.

The PERT chart is really a specialized network diagram that incorporates durations based on a formula that combines a weighted mix of three time estimates: most optimistic, most likely, and most pessimistic.

In a smaller project, with few people involved, a PERT chart might be too much trouble and is probably not needed, as in the case of 'Inflatable Bricks'. It seems like quite a hassle to calculate it and include it into the diagram. However, knowing about it is a good reminder of those three possibilities as you do your time estimates. Most people probably use their good judgement when it comes to estimating durations. It is possible to do this if judgement is based upon all information and advice one was able to get, for example from previous or similar projects. It is vital to make sure that there is enough time and there should always be a calculated 'time padding'. Project Managers also call this 'contingency' and say the most important place to add is at the end, building extra time between scheduled completion and delivery.

[33] Young, Trevor L., *The Handbook of Project Management*, A practical Guide to effective Policies and Procedures (Second Edition), London, 2003, p. 148, Figure 7.7

4.4 Gantt Chart

The next step, for project managers, would be to convert the PERT data into a graphic format that is easier to work with and to understand. This is the Gantt Chart. Also if a PERT analysis was not performed a Gantt Chart is a very useful tool for project work, originally devised by Henry Gantt early in the 20th century.

If the WBS is said to be the engine of the project, the network diagram the roadmap, the Gantt Chart would be the project's itinerary. " It is a graphic display of where you need to be at any point in your project timeline if you are going to reach your destination on time."[34] Gantt charts are popular because they are easy to create (once the WBS and network diagrams are done), easy to read, and dramatic for comparing actual with planned times for tracking progress.

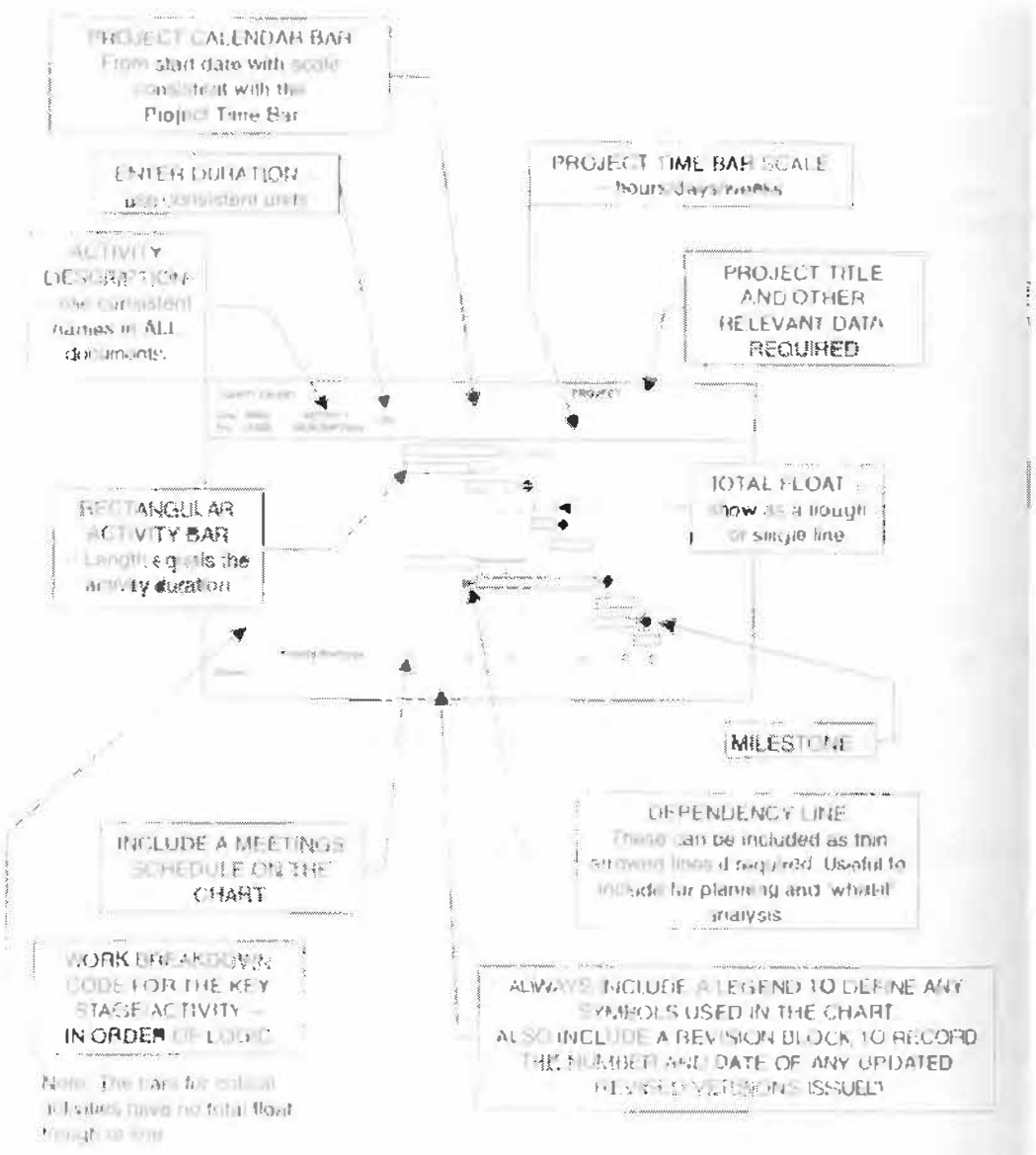
The chart allows you to show a listing of all the key stages of the project, their durations and, if required, who is responsible. It is a simple bar chart where date-placed horizontal bars show the sequence from beginning to end time of each activity. The Gantt chart also includes essential data like milestones. These are special checkpoints usually indicated by a triangle or a diamond symbol. Project meetings should also be indicated by filled circles or dots as well as project reviews by filled squares.

The initial Gantt chart that is produced at this stage is then optimized. It frequently involves compressing the schedule to reduce the time for the project. The resource requirements for the tasks need to be analysed in the plan, otherwise if there are no resources to do the work in the time schedule, the Gantt chart is a useless document expressing hopes and wishes. At this stage it would also be wise to carry out 'what if' analysis, viewing the impact of changing anything in your plan in a host of different ways. It is often very helpful to explore all available options one can think of to drive to a finally acceptable schedule.
To take an alternate series of steps when Murphy's law strikes is also called to make a 'contingency plan'. It is important to try and recognize risks in order to prevent problems at more stressful stages of the project. Figure 8 shows what a Gantt chart should include.

[34] Deeprose, Donna, *Smart things to know about Managing Projects*, Oxford, 2001 p. 79

Gantt charts are also often used to show the sponsor where you are currently standing with the project and what still needs to be done. It is an easy way to convince sponsors or stakeholders, that the project manager has everything under control and has thought of all possible ways to achieve what he wants.

Figure 8[35]



[35] Young, Trevor L., *The Handbook of Project Management*, A practical Guide to effective Policies and Procedures (Second Edition), London, 2003, p. 154, Figure 7.12

Gantt charts are easiest done with project management computer software, because when changes arise the computer will calculate it new in the most logical way. It also works with colours and shapes to make it visually clearer.

I consider the Gantt chart to be a very useful tool in project management in the arts, however, as pointed out earlier it is vital that the chart is updated continuously in order for it to be a help. The making of the Gantt chart can be, in my experience, quite tedious and can take a long time however if it is done well it can also be used as a means of communication within the project management group. If every team member has an up to date chart it can facilitate team work, as everyone will be able to recognize the important milestones, deadlines and stages of the project. Maybe, as a project manager, it also helps to refer to the chart during team meetings so that members know that this is really a tool after which the project will be realised.

4.5 Budgeting

Budgeting is often said to be the most difficult part of project management as it is not easy to predict costs. Michael C. Thomsett, author of 'The little Black Book of Project Management' states about budgeting: "Since you don't have a crystal ball to predict the future, you can only calculate the best possible estimates for a project on the basis of a reasonable schedule, known resources, and management's expectation. These elements, if properly coordinated, will lead to a reasonable budget that you can use to guide your way through the project maze."[36]

It is definitely easier to create a budget if a WBS and Gantt chart were previously done. With the help of these two tools it is less likely to forget something and the budget will probably turn out more realistic. One has to keep in mind, however, that budgets are only as good as the cost estimates they are based upon.

A project budget is a detailed, time-phased estimate of the costs of all resources required to perform the project. A budget is typically developed in stages, from an initial rough estimate to a detailed budget estimate through a complete, approved project budget. On occasion, the approved budget may even be revised while the project is in progress to reflect changes in planned work and results.

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[36] Deeprose, Donna, *Smart things to know about Managing Projects*, Oxford, 2001

There are several techniques in project management to calculate a budget. One is called the ROM (rough order-of-magnitude), which is basically guessing numbers all the way. It is often used but not very effective. The other is 'top-down' estimating – similar to ROM however, based upon better education, sound experience and historical data. Surely the best one, and most realistic is 'bottom-up' estimating. This uses the WBS previously done where resource requirements were defined. Starting with lower-level detail, the cost for each work item is estimated and finally added up. The smaller the WBS work units are, the more accurate the estimate will be.

In the 'Guide to the Project Management Body of Knowledge'[37] five factors are listed that one should always keep in mind when calculating a project budget:

- All work to be done (This can be derived from the WBS)
- Resource requirements for all the work. (It is essential to think broadly on this point. Questions should be raised such as: will the work entail purchases or rental of equipment and supplies, travel, professional assistance, labour?)
- Unit rates for each resource. (E.g. Hourly rates for temporary workers, rates for rental equipment.)
- Duration Estimate. (E.g. How long do things need to be rented, how many hours is labour working?)
- Historical information. (From such sources as project files, project team member knowledge, expert's knowledge.)

In addition to these five points, about 10 percent should always be added to the budget for overhead costs such as telephone bills or postage.

A budget needs to be done for almost every project and, from experience it is the best way to work up your WBS in order to get most accurate estimates.

Figure 9 shows a budget from 'inflatable bricks' which was prepared for a competition, 'design for design' where the winning artist would receive 20.000 EUR. Therefore it is calculated in the way that the total figure would be close to the 20.000 EUR. For this the biggest budget point would be the production of the bricks. Therefore, a professional cost

[37] Deeprose, Donna, *Smart things to know about Managing Projects*, Oxford, 2001 p. 233

estimate from a company was asked for. Many companies were contacted and one, where price and quality seemed to be in good relation was chosen. The more bricks would be produced the less the price of one would be, so depending on how many bricks are needed a new cost estimate from the company must be asked for. For smaller points, like pump hire, the estimate was based on previous projects done by the artist.

Figure 9

	In EURO
Material	
Cost estimate 'No Problaim'	
Prototype	750
500 pieces at €37	18500
2 x Pumps, 2 Days	500
Transport	40
Fees	
Artist	500
Assistant	400
Project Management	400
5 People, Inflation, 2 days, each €8	640
TOTAL	21730

5. DELIVERY

5.1 Control and Monitoring

Control and Monitoring should ensure the project is within its time schedule, budget and is developing as planned. This includes status reports, project review meetings, updates to the project plan, schedule, budget and controlling the milestones achieved. Control is the main aspect of this phase. Keneth H. Rose wrote in his article 'Cover to Cover' in the Project Management Journal " Control has been described as the evil twin of planning it is much less enjoyable, fraught with problems, and just plain hard work."[38]

Starting off the project correctly is a key to ultimate success. The project plan is based on information available when it was prepared and when information was unavailable, assumptions were made. Often between the time the plan was finished and the project has started changes occur, so at the start of the project, information needs to be updated or reconfirmed. Also, at this point, systems and procedures that will support the project's performance need to be prepared. During this phase, a project manager should not forget that managing work takes time, sometimes more than actually doing the project.

Control of a project environment involves three operating modes:

-Measuring - determining progress through formal or informal reporting

-Evaluating - determining the cause of deviations from the plan and how to react.

-Correcting - taking actions to correct.

These form the essential elements of a control system. The plan and the schedule are the foundation that determines what has to be done to satisfy the objectives set out in the project charter.

Tracking the project normally involves working with the WBS and the Gantt chart to show the real status of the project – the tasks that are on time and those that have slipped.

The project manager's aim is to regulate the activities, resources and events to achieve the results defined by the plan. No amount of time and effort expended on planning, scheduling and resource assessment will compensate for a lack of effective monitoring and a sound control system. The purpose of this system is to ensure that the project manager and the team always have the information to make an accurate assessment of what 'has happened' and compare this with what 'should have happened' according to plan.

[38] Deeprose, Donna, *Smart things to know about Managing Projects*, Oxford, 2001 p. 107

The easiest and probably most effective way to do this is just to compare these two inputs and establish whether there is a variance. If WBS and Gantt charts are available this variance should be quite easy to detect. Also in the project of 'Inflatable Bricks' control and monitoring will be done this way as all other control systems would be too complicated and time consuming for an art project like this.

If, by comparing the basic inputs of the plan schedule and the actual result show that the progress is not to plan *then it is* important to identify the causes of any problems that are creating delays. Solutions should be developed, preferably devising several options before selecting the best or most appropriate. An action plan must be prepared and implemented in order to correct the difficulties and restore the project to the planned schedule.

The schedule is easiest to track if some specific control points are used. The milestone schedule gives clearly defined marker points, stressing the importance of maintaining the dates, this is probably one of the best instruments of control. The team must acknowledge these milestones and take them seriously. They should also be told that the project manager ought to know if any milestone date is expected to slip. A milestone is a signal, which indicates that something special should have happened or is about to happen. These milestones should have already been included in the Gantt chart.

"Controlling the project means managing the many problems that arise to maintain the project schedule."[39] This is done on a day-to-day basis through monitoring the work, identifying and resolving the problems that arise and tracking the project in other words comparing progress with the plan and updating records.

5.2 Communication

Control is associated with the present, so reporting is time-sensitive to enable prompt decisions when deviations occur. If all reporting mechanisms give feedback a considerable time after the event, as a matter of history, then you cannot control your project. The communications processes the project manager creates during the project launch are designed to give timely visibility to significant events.

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[39] Young, Trevor L., *The Handbook of Project Management*, A practical Guide to effective Policies and Procedures (Second Edition), London, 2003, p. 194

To keep track of what the team is doing, project managers sometimes use a formal reporting system, however in the case of a small art project this would probably not be needed. So whether formal or informal reporting is exercised within the project environment, communication in all forms remains vital. Communication in project work is the glue that holds everything together. Poor communication is a major source of conflict and slippages so it is vital to give this serious attention before starting the project work. "Communicating skilfully and genuinely is the mark of a successful leader. It is part technique and part integrity. You can learn technique."[40]

Effective communication is sharing the right messages with the right people. In the Handbook for project management facts about good communication are as follows:

- who needs to know
- what they need to know
- how much they need to know
- how often they must be informed

Effective monitoring and tracking of the project is dependent on good communication in the team, between the project manager and the team and the key stakeholders. The project manager should always be informed about the current progress, problems encountered or anticipated as well as technical difficulties encountered. Reporting in a project environment requires a continuous awareness of what is happening and what is due to happen next and promptly identifying any problems that interfere with progress.

It is important for team members to know that the project manager has to be informed all the time. No one likes to hear bad news, but the sooner it is exposed, the quicker one can react to limit the damage and take corrective action.

It is also the project managers' job to maintain everyone's focus on achieving the project's objectives on time, to the budget and to the quality desired.
From experience, it is not a good way of communication if everyone is told everything. When people receive too many e-mails, often not concerning their work they start to become careless reading them. Important information might get lost that way. It is better to make a

[40] Deeprose, Donna, *Smart things to know about Managing Projects*, Oxford, 2001, p. 158

summary of things that have happened and present this in a meeting so that everyone feels involved but not overloaded with information.

In the 'Inflatable Bricks' project communication is easy with only 3 core members working at the project. E-mail is often the fastest and most effective way of communication, but I found that holding regular meetings is also vital for everyone to be at the same stage and to keep everyone motivated. In these meetings not only completed tasks, ontcomes, expenditures, issues and next steps are discussed but also after a while talking about the project new aspects or issues arise. That is why it is always beneficial when things that are being said are written down so that it becomes clear what has been discussed and what still needs to be discussed.

5.3 Problem solving and Conflict

Project work inevitably is faced with an astonishing range of problems. There is another Murphy's law which states: " If everything seems to be going well, you have obviously overlooked something."[41] Phil Bagulcy writes in his book 'Teach yourself Project Management':" Problems and projects seem to go together like strawberries and cream or sausage and mash. Problems crop up, on almost daily basis, in every project."[42] The text continues by explaining that these can be large or small and their consequences can be significant or trifling. But whatever their source, focus or nature might be, they contain the seeds of potential disruption for the project. For they all have the ability to cause delays or generate cost overruns or to lead to shortfalls in outcome performance or quality. Therefore, there can be little doubt that problem-solving is a key ability for the effective project manager. In a project a problem exists if either the project manager is faced with an unacceptable gap between what he currently has and what is desired as outcome or if he is unable to see an immediate way to close or remove the gap.

First, it is important to identify and frame the problem. It would be helpful to clearly discuss the perceived problem with the team. Afterwards it is vital to identify the real cause of the

[41] Deeprose, Donna, *Smart things to know about Managing Projects*, Oxford, 2001 , p. 200
[42] Baguley, Phil, *Teach Yourself Project Management* (Second Edition), London, 2003, p.60

problem. In project management a 'fishbone' or 'Ishikawa' diagram is sometimes used to figure this out. In this diagram all the possible causes are analysed under four headings: people, process or method, material and equipment. I believe that to do this diagram is often not needed. It is enough to try and think of a wide range of possible causes and to then try and see which one is most relevant and eliminate the ones which are less likely.

Solutions to problems do not just appear. They are based on a mixture of opinion, historical experience and facts available. It is always best to collect the team together in these situations and use brainstorming to derive possible ways to resolve the problem. In these brainstorming sessions quantity not quality should be sought and everything must be written down, regardless of how bad the solution might sound. Things can be eliminated later on but some 'bad' solutions might come in handy at a later point in the project.

Unfortunately, in project management there is rarely enough information or enough time to be sure that we can identify with absolute certainty the nature of a problem. As a consequence, one can seldom be sure that the solution chosen is the best one. On some projects- such as development projects or high risk, very innovative projects – this sort of uncertainty is endemic.

As mentioned before, problems come up in every project so it is no surprise that also in 'Inflatable Bricks' some problems were encountered. One brick would have to hold 200 kilograms so that people could sit, jump or lie on it. This became one of our first problems as it meant that corners would need to be double lined with PVC plastic. This of course would increase costs for the whole production, which would be far over our budget. The problem was solved after long discussions with the production company, the artists and the project manager. The solution would be to produce the bricks in China, a little differently as planned so that no double lining would be needed.

A project involves many individuals or groups of people. The hopes, desires and needs of these people are often incompatible with each other and these differences lead to conflict. "When such differences surface they are often seen as difficult, troublesome, annoying or even embarrassing, and an intrusion into a calm and ordered life. Conflict and change are

partners, never far apart, so accept the inevitable and be prepared to react when necessary."[43] *Many conflicts* occur from situations where roles and responsibilities are not clearly defined, leaving team members confused.

Most conflict arises from the way people behave with each other in particular situations and , unfortunately, behaviour is not predictable. The project manager needs all his skill as a leader to resolve a conflict and to identify whether it is good or bad for the project. It could be good if, for example, problems and issues can be taken out into the open for discussion or if they promote creativity, generating new ideas and work practices. Good conflict can generate a win-win relationship between individuals, promoting sharing information and improved motivation.

Bad conflict, on the other hand, can create stress and stir up negative feelings. It can make the working environment unpleasant and can surely reduce the effectiveness of communication processes. Bad conflict tends to cause a win-lose relationship to develop between individuals.

It is the project manager's job to create a climate in the team where conflict is seen as healthy and valued for the results created. A team with no conflict could be perceived as complacent and lethargic with little creativity.

Any temporary management situation produces conflicts. These naturally result from the differences in the organizational behaviour of the individuals involved, who all come from different functional groups. There is no single method of managing all conflicts in project management. The real skill is to anticipate their occurrence, understand their composition and to be able to assess the consequences.
Resolving conflict is a real test of the project manager's ability to negotiate and influence others. "Effective conflict resolution is dependent on persuading everyone involved to listen in order to understand, not to evaluate and criticize."[44]

[43] Young, Trevor L., *The Handbook of Project Management*, A practical Guide to effective Policies and Procedures (Second Edition), London, 2003, p. 225
[44] Young, Trevor L., *The Handbook of Project Management*, A practical Guide to effective Policies and Procedures (Second Edition), London, 2003, p. 228

5.4 Motivation

"Your major task as a project manager is to encourage all the people associated with your project to be motivated and committed to its success."[45] To keep the team on track it is the project managers' job to keep it motivated. Sometimes it is hard for a team to maintain its energy over the long period of a project. But having team members who are personally committed to your project's success gives you the greatest chance of achieving it. Motivation is a personal choice – the only person you can motivate directly is yourself. However, you can create the 'opportunity' for others to become motivated, but you cannot make the decision for them.

In *Project management for Dummies* the paragraph on motivating your team states four factors, which can encourage a person to become and remain motivated.
-Desirability: The value of achieving the goal
-Feasibility: The likelihood that the goal can be achieved.
-Progress: How you are proceeding as you try and reach your goal
-Reward: The payoff you realize when you reach the goal.[46]
Helping others understand how the project is meeting the professional and personal needs in each of these areas strengthens their commitment to help the project succeed.

In the book *SMART things to know about managing projects* by Donna Deeprose another way of motivating the team members is stated :" The very best way to keep team members energized by your project is to empower them to make the decisions that determine what they will do and how they'll do it. They will have a lot more loyalty to their own decisions than to yours."[47]
To motivate a small team of three people is of course a lot easier than to try an motivate a large team in an art organisation. Also, the difference in a small independent art project is that motivation is one of the main reasons of why this project was started in the first place. Motivation might collapse a little when the team needs to wait for answers from stakeholders in order to realise the project.

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[45] Portny, Stanley E., *Project Management for Dummies*, Indianapolis, 2001, P. 243
[46] Portny, Stanley E., *Project Management for Dummies*, Indianapolis, 2001, P. 244
[47] Deeprose, Donna, *Smart things to know about Managing Projects*, Oxford, 2001 ,p.154

6. CLOSING THE PROJECT

All good things must end – even the project. It is time for cheers and tears, but there are still things to do for the project manager before he and the team strike out to their next adventure. A project manager must be competent and effective and must be able to lead, communicate, motivate and negotiate. In the closing phase of the project, the demands of these skills are just as high as it has been for the projects life. This final phase of the project still has the potential for success or failure. Many issues can still occur and the project manager must continue to monitor carefully to ensure a successful outcome. Closure of a project does not just happen, you must plan it with care.

A clean closedown of the project gives a sense of a job well done and satisfaction for everyone who has been involved.

This phase includes final financial accounting, a full documentation of the project, final reports to stakeholders or sponsors and, finally, a celebration. "Closing down can be almost as complicated as starting up. You may not need to do a new work breakdown structure, but at the very least, you should do a checklist."[48] When projects are closed up, loose ends need to be tied up. This means that it needs to be ensured that all the project's work is done and its outcome is complete and available.

All of this must be planned and budgeted in the same way as any other phase of the project. First, it must be verified that all of the promised deliverables are completed. The project manager must go over all the project deliverables and make sure that nothing has been left out. It also ought to be confirmed with stakeholders that all project outputs have been accomplished to their satisfaction. In addition to this, the final financial accounting must be completed and if needed responsibility should be handed off to permanent staff.

The documentation of the entire project should be finalized – the steps that were taken, the changes made, the problems encountered, the actions taken to solve them, the shortcuts and better methods the team discovered, and in conclusion, what would be done different next time. All this documentation should go into the project manager's historical record, to help for future projects.

Sometimes it is also good to write a final report to stakeholders and team members. It is helpful to put into writing a summary of the major accomplishments, final financial

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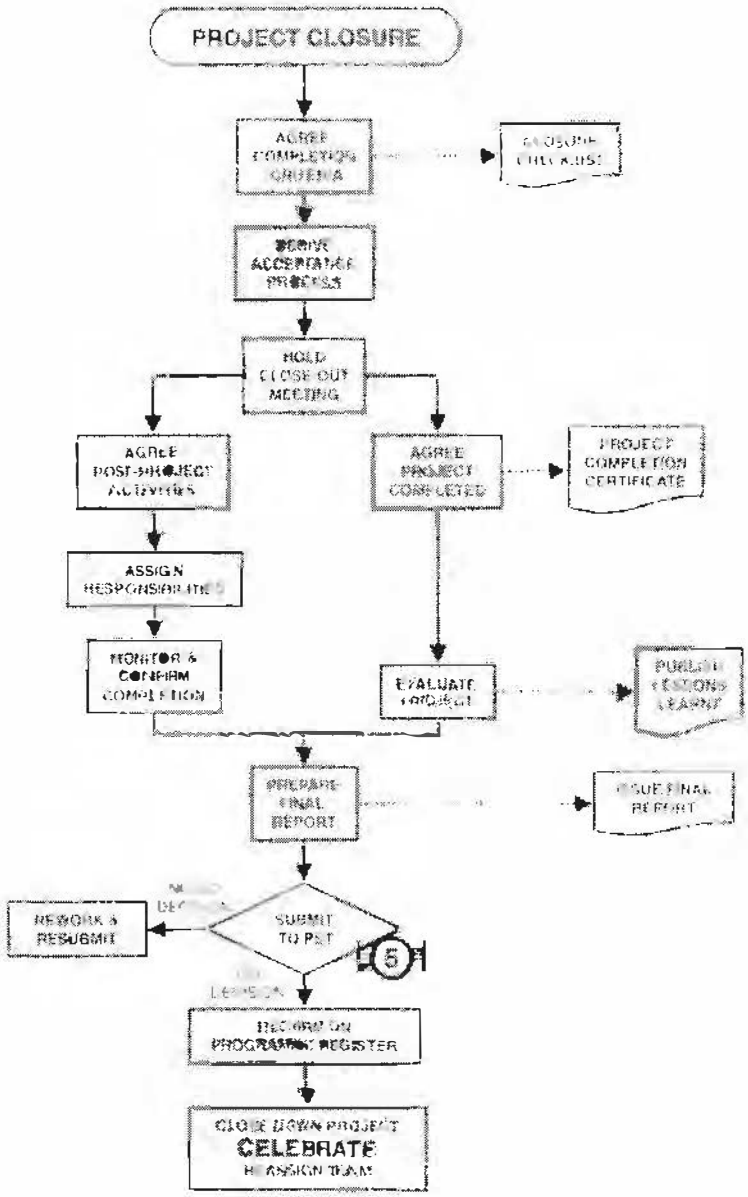
[48] Deeprose, Donna, *Smart things to know about Managing Projects*, Oxford, 2001 , p. 223

accounting, a description of how the project was organized and acknowledgments of achievements of individual team members.

Regarding the closure phase, the book *SMART things to know about Managing Projects*, by Donna Deeprose also includes the need for a celebration:" This isn't a fun option. It's as necessary as your final project report, because this is what really brings closure on the project for the people who work on it."[49] In a closure celebration it is also a good moment to express 'thank yous' and congratulations to team members and stakeholders. In this paragraph of closure, the book also refers to the value of writing personal thank you letters to people who were somehow involved in the project, highlighting how that persons contribution helped the project. All this stated above, seems like common knowledge, however with the euphoria of the project finally being over it is easy to forget these simple things. After all a project is about people. This was so at its beginning and remains so through to its end. Throughout its life, these people are the project. Figure 10 shows a diagram with all possible points one should consider when closing a project.

[49] Deeprose, Donna, *Smart things to know about Managing Projects*, Oxford, 2001 p. 224

Figure 10[50]



Of course, with a smaller project like the 'inflatable bricks' not all of the aspects in the diagram above have to be followed through. However it would definitely be important to finish off documentation for the project, as this would certainly be beneficial for future projects. Also, I believe that sending documentation of the project to team members as well

[50] Young, Trevor L., *The Handbook of Project Management*, A practical Guide to effective Policies and Procedures (Second Edition), London, 2003, p. 270, Figure 10.3

as sponsors would be highly appreciated. Final accounting must also be completed, as well as a final meeting, to check whether everything was achieved that was planned.

7.CONCLUSION

Critics of art management have spoken about 'commercialisation' of the arts and that it leads to bad art being pushed by its management and good art being ignored through lack of management. However, there is no doubt that art managers are needed today. The art manager is not only required to have the characteristics of a normal business manager, but he needs to have a strong passion and a strong sense of purpose for what he is doing. It is important that he has some sort of emotional attachment to the arts so that the business of art does not take over the art itself. At the same time, it is a fact that art is also a business and in order to be a professional player in this field it is vital to have some general management skills.

The art business has grown so much in the past years that art management is no longer just art administration from state institution, but has become a vital part of the field in order to promote a more diverse range of art.

Christian Reder, a professor of the University of Applied Arts believes in the importance of teaching art students the managerial side of art projects. Students learn it by experience, by taking part in his projects. He has organized many artist projects such as 'Transfer project Sahara' or 'Transfer project Damascus' where a group of artist travelled through these places and produced and presented work from this experience. Christian Reder knows the importance of management to realise these projects. In a discussion about cultural management in 1997, with Sabine Benzer and Herta Fischer, Reder explains the significance and need of professionalism within the arts: "I don't know anyone in the art sector...who has anything against professionalism. Every artist wants a professional gallery, a professional publishing house or a professional printer."[51]
He continues by explaining certain aspects of project management, which he finds very important when doing his projects. Reder states that a severe financial controlling during a project is based on the truth of numbers. He thinks that it is vital to know your numbers so

[51] Reder, Christian in discussion with Sabine Benzer / Herta Fischer: Kulturmanagement. art norm, Wien 1997 Studie im Auftrag des Bundesministeriums für Wissenschaft, Verkehr und Kunst. www.christianreder.net

that in the end you know how much there is still to spend, what needs to be saved and what one can do to change this.

John Tusa, director of the Barbican Centre in London states:" We in the arts above all have a pressing need and obligation to use the little money we have as well as we can."[52] For him, financial controlling is also a positive aspect, which can actually help the money to be spent more wisely in the arts. Management in the arts needs to be seen as a positive way to produce good art projects.

Christian Reder also makes clear, however, that not any manager from the economic field would be able to succeed in the art business as there needs to be a kind of sensibility for the art sector. He continues by explaining that, before any kind of art management courses or studies were offered, leading management jobs in the arts were usually taken by people who were specialised in that field of the arts but had sufficient knowledge and experience in management.

Reder also believes that art students should learn some aspects of management. He speaks about a public discussion at the Viennese Academy of Arts where he was invited. Arnulf Rainer, Austrian painter and professor also took part in this discussion and explained that the most important person in a painting class would be someone who will teach pupils management, accounting and law. Reder sees this statement as cynical, but judges this to be true in some sense. This, however, does not mean that art students should be turned into marketing or advertising orientated people as this is what opponents of art management are scared of. Reder carries on:" Every student has to decide this for himself, but I do not want to deprive them of having the chance to a more professional work."[53]

Project Management is an important part of art management and is simply a plan, which can help when doing a project. It brings up different aspects, which have to be considered, and proposes all kind of tools which can be of help during the planning and controlling process.

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[52] Tusa, John, *For art's sake'* quoted in: Chong, Derrick, *Arts Management*, London, 2002, p.13

[53] Reder, Christian in discussion with Sabine Benzer / Herta Fischer: Kulturmanagement. art norm, Wien 1997 Studie im Auftrag des Bundesministeriums für Wissenschaft, Verkehr und Kunst. www.christianreder.net

Project management is not supposed to make your life harder, but it has to be acknowledged that it always takes a lot of time to do it – usually more than expected.

Figure 11 shows the organizational framework of a project, what different phases or aspects are to a project and what actions can be taken.

Communication is probably one of the most important aspects in project management. If the project manager decides not to use any of the tools analysed earlier, he should always, however, keep in mind that communication is vital in any kind of project in order to make it happen. Team members must always report news or problems to the project manager and the other way round. The project manager should find the most efficient and helpful way of communicating with his team. Regular meetings are vital for a good base of communication. Other aspects of project management which might sound logical but which must be considered are conflict among people involved in the project, problem management and motivation of the team. These are natural facets which evolve during the course of a project, however the project manager can make sure that the problems are solved quicker, that conflict becomes fruitful to the team and that motivation does not decrease during the project.

Project management software is not easy to use, but sometimes very helpful. Especially if an intranet can be created which could help communication within the team tremendously.

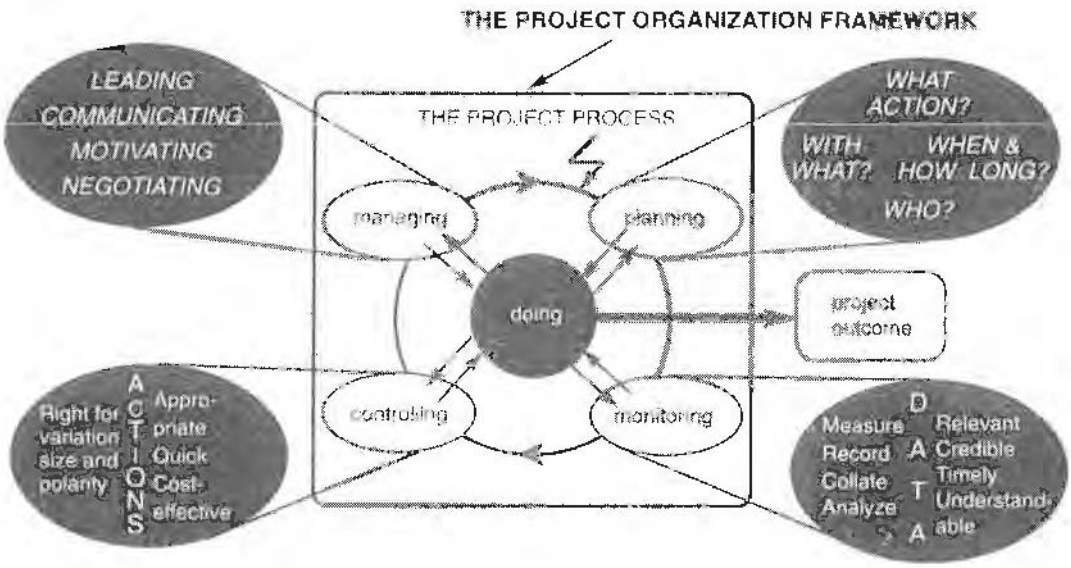
In general, of course not all tools are helpful and some would probably create more chaos than be of help. It is the project managers' task to find out which tools are helpful for him personally, and which fit the nature of the project.

The tools analysed earlier in this paper are probably the most useful and efficient ones. Even if the project manager decides not to use any tools, just knowing about them might make him reflect on more aspects of the project and will help to arrange his thoughts. Often the tools make you see the project in a bigger picture and force you go through the project in detail before it is started.

I believe that even people who think that more chaos in planning will lead to greater creativity in the project will have to plan or control sooner or later, if it is just a simple 'to do' list or writing down how the budget is used.

If you will not stick with these tools throughout the project, then there is no point in starting them in the first place. These will only help if you have some self-discipline and perseverance.

Figure 11[54]



[54] Young, Trevor L., *The Handbook of Project Management*, A practical Guide to effective Policies and Procedures (Second Edition), London, 2003, p. 163, Figure 11.1

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To what extent is the application of general project management systems and practices relevant in the specific context of the realisation of an art project?
This issue will be examined in reference to the process of co-ordinating the inter-active installation 'Inflatable bricks' by the artist Rainer Prohaska.

This paper examines the theory of project management and how it can be implemented in art projects. It starts by defining the role of the art manager as well as the role of the project manager and how these two can be fused. Further on, it analyses the four stages of which a project is commonly divided into: Conceptualization, Planning, Delivery and Closure.

During the course of the paper several project management tools are evaluated and rated from experience and always in reference to the art project ,Inflatable Bricks'. The paper also demonstrates that a good project manager not only uses tools for planning but is also involved in motivating the team and solving problems and conflict.

The conclusion aims to show that even though management in the arts is often criticized it leads to an increase in professionalism within the art sector. When applied correctly project management tools should ease management in art projects and not make it more complicated.

To what extent is the application of general project management systems and practices relevant in the specific context of the realisation of an art project?
This issue will be examined in reference to the process of co-ordinating the inter-active installation 'Inflatable bricks' by the artist Rainer Prohaska.

In der Arbeit wird besprochen wie Projekt Management Systeme und Praktiken bei Kunstprojekten angewendet werden können.
Zunächst wird generell die Rolle des Kunst Managers erklärt so wie die des Projekt Managers. Weiters werden Projekt Management Werkzeuge anhanden eines geplanten Künstlerprojekts von Rainer Prohaska analysiert und evaluiert.

Die Arbeit zeigt dass Projekt Management nicht nur während der Planung des Projektes wichtig ist sondern auch während dessen Ausführung, Kontrolle und Schließung. Die Rolle des Projekt Manager beschränkt sich daher nicht nur auf die Ausführung diverse Planungswerkzeuge sondern beinhaltet auch wichtige Aspekte sowie die Motivation des Teams oder Problem und Konflikt Lösung.

Die Schlussfolgerung zeigt dass, obwohl Management in der Kunst oft kritisch betrachtet wird, Projekt Management eigentlich nur der Professionalisierung in diesem Sektor beitragen kann. Projekt Management in der Kunst sollte als Hilfe und nicht als Hürde gesehen werden.