FEATURES OF THE ENTERTAINMENT INDUSTRY MANAGEMENT

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Abstracts: Methods of approach in the management of the entertainment industry take up important place in the context of its development. Achieving the global goals of the tourist enterprise directly depends on the management of the entertainment object, especially in terms of constantly changing requirements and consumers' likings.

Research objects in this case are the methods of approach in the entertainment sites' management, taking into consideration the complex interdependences and subordinations between managers, staff, consumers and suppliers. The influence of the corporate culture in the context of the management's structure is also taken into consideration.

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Methods or *styles* of approach in the entertainment industry are very important for a few reasons. First of all they determine the structure of the entertainment enterprise and its corporate culture. In addition – the adopted management approach exerts influence on staff's behavior and its satisfaction which therefore has a direct effect over the customers. Despite its importance this problem is not sufficiently examined in the specialized literature, especially in the context of the entertainments.

Some authors' views on the managers' role base their arguments on the so called POSDCORP method[1] according to which the manager is a strategist in comparatively self- dependent

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[1] Crossley, J. F. and Jamieson, L. M., Introduction to commercial and entrepreneurial recreation, Sagamore, 2006, p. 25-36

environment, possessing time and resources in order to think out in advance his instructions and realizing specific activities. In particular it means:

- Planning;
- Organizing;
- Staffing;
- Directing;
- Co-ordinating;
- Reporting;
- Budgeting.

However other authors think that management is not a scientific and systematic planning. This conception examines entertainment industry's management by formulating several treatments on manager's **behavior**[2]:

- most of the managers work in highly active environment, therefore they are orientated towards action, rather than thinking over the problem on all sides;
- managers encourage verbal communication and are engaged in a wide variety of unclassified information exchange;
- managers analyze large quantity of information and then decide based on their own judgments and intuition.

This way management is presented as an art and managers as pragmatic tacticians, rather than strategists.

It should be noticed that from managers' position in the entertainment industry result many responsibilities. This means that the staff realizes efficiently its work when managers assume the appointed **responsibilities**.

First of all this is their principle role – to examine the entertainment objects globally, whereas staff's role is smaller – to examine part of the entertainment object, subordinated to manager's

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[2] Mintzberg H., The Nature of management work, Harper and Row, 1973

opinion[3]. Then, staff in its bigger part, is engaged with operative work in the moment whereas manager's responsibility is to think for the entertainment's object future. Even more - the staff acts on internal corporate level presuming on manager's presentations towards society. Finally the staff expects the manager to resolve inner problems occurred during the fulfillment of the tasks such as administrative problems, lack of resources, etc.

The efficient execution of these *functions* demands manager's decisions, control and development of the entertainment point of view rather than its administrative services. Most of the managers in the entertainment industry have qualifications and skills in specific areas, for example theme parks marketing or study and preservation of museums, improving and gaining wider competences, rather than adhering to the performance of specialized tasks.

Focusing the attention over the ***management styles***[4], the basic accent rests on the way managers think not only to work performed by them, but in terms of their subordinate staff, trade unions, more senior managers, shareholders, consultants, and last but not least - customers. In this sense it is important to have in mind the influence of several *factors*:

- Individuality,
- Experience,
- Confidence,
- Regarding manager's authority and
- Influence.

Besides that it is necessary to take notice of manager's attitude toward some ***specific actions***, for instance:

- Diminishing costs;
- Reaching certain standard in investments' returns;
- Increasing the number of customers and the quality of their experience;
- Improving entertainments' image and services' grade;
- Insuring educational knowledge of the visitors and
- Satisfying shareholders' interests.

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[3] Emilova I., Management entertainment industry, Edition: Avangard Prima, Sofia, 2010
[4] Hagoort G., Art Management: Entrepreneurial Style, Eburon Publishers, 2004, p. 83-85

In actual fact the *specific management style* reflects the way these ideas become viewpoints, directed on:

- Staff;
- Superior managers;
- Customers and
- Exterior organizations such as suppliers.

Managers' methods of approach towards the *staff* should be focused on:

- Improving quality of the service;
- Building up more responsibilities;
- Increasing the confidence of subordinates;
- Co-operating when a big loading occurs;
- Expressing certainty in staff 's abilities to accomplish its tasks with or without supervising;
- Acquainting staff with the full economic activity of the entertainment object.

Certainly, these examples give an idea of the final management approach in the work, but practice shows that most managers are positioned such behavior between the two extremes and one that is agreeable to a position that can be explained as a "liberal" , trusting his team in the provision of information to another may be less liberal, in the case of decentralized decision-making.

It is important to accept that managers are not *free* to choose their methods only to a certain degree. Their choice should be comfortable to the corporate culture. On the other hand - to their own individuality.

Managers in the entertainment industry have their own style relating the *superior managers.* This choice depends on a few questions[5]:

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[5] Adeniyi M., Effective Leadership Management, Author-House, 2007, p. 42

- Should managers try to guide the superior employee participating in decision making or they should only execute ideas;

- Is a manager capable of placing trust in for successful initiatives acting in concert with his own team in order to obtain higher perspective, or he should be sure that this is the appropriate team that could be trusted;

- Can a manager change the way his superior head thinks over a certain problem (directly or in a roundabout way);

- When he can be confident in his own superiority over his director;

- Consequently to try to climb up the ladder;

- How many difficulties and embroilments can a manager cope with in the everyday management of the entertainment object (even when these are not his responsibility);

- To what an extent a manager can ensure protection of his team towards superior leaders.

Method which managers choose in order to communicate with their heads is considered in the *corporate culture* and traditions as well as manager's individuality, rather than it is a matter of conscious choice. Moreover, managers often use different approaches in different situations. Te way managers handle their tasks has an effect on their reputation among staff. A strong manager who tries to oppose his immediate instructor in order to protect entertainment objects' and staff's development wins confidence and trust and vice versa.

There are two basing elements in establishing the correlation between management style and *customers* of the services[6]:

1. The degree of contact which a manager is planning to realize with the customers and

2. The method which he elaborates in order to act upon customers' experience (including complaints' management).

In both situations manager's approach has an effect not only on the customers, but on the staff as well. On one hand having too many contacts with the client provokes lack of confidence in

[6] Fyall A., B. Garrod, A. Leask, S. Wanhill, Managing Visitors Attractions, Elsevier, 2008, p. 165-172

staff's abilities. On the other hand managers who do not spare the time for communications make an impression of people who cannot communicate at all.

The key word for success here is in developing methods which improve services in collaboration with subordinates (by communication and a model approach). Otherwise a situation emerges in which there is an actual talking at cross purposes.

Finally we have to note that staff usually follows manager's example. This means that manager's approach is very important because in the long run it reflects on customers.

Finally, we will touch the issue of managing the relationships between managers and representatives of the entertainment object surrounding *environment*[7], which are usually:

- Suppliers;
- Intermediaries such as tourist information centers;
- Sources of funding;
- Regulatory authorities;
- Media.

There are often fundamental differences between these types of organizations in terms of their relationship with the entertainment industry. For example, providers in the entertainment site is generally in a stronger position as a buyer at these relations. On the other hand, if we analyze other categories of representatives of the external environment, entertainment object is often in a weak position as a salesman trying to convince the organization to finance activities to promote products or at least not prejudice company's interests. The approach taken by the entertainment management must obviously be adapted depending on the position as buyer or seller.

Concerning to *providers* managers must decide whether they will develop long term relationship with them or not to show his loyalty to them because of the need to replace them with others, which depends on the nature of the product and how easy to find new suppliers of individual elements of the product.

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[7] Sadler-Smith E., Managerial behavior, entrepreneurial style, and small firm performance, Journal of Small Business Management, 41/ 2003, p.47-49

A variety of *factors* influence management' style, shaping the corporate culture of the entertainment object[8]. These factors include:

- Entertainments' history and traditional ways of fulfillment;
- Staff's attitude, experience and viewpoint on realization;
- Dimensions of entertainment object;
- Conditions of the business environment with regard to legislation, economic situation, competitors' actions;
- Corporate politics, etc.

It should be noted that there are different *types* of managers in the context of the corporate culture of entertainment objects such as:

- entrepreneurs or bureaucrats;
- risky or cautious;
- open or secret;
- confident or defensive;
- dynamic or inert;
- extraverted or introverted;
- developing due to the change or opposing the change manager;
- self-critical or complacent;
- ethical or unscrupulous;
- allowing managers or highly centralized;
- focused or disoriented.

These are some of the managers' *characteristics* resulting from the specifics of the corporate culture. It is clear then that these characteristics are bipolar. However most of the managers operate between the extremes[9]. Furthermore, leisure facilities can be a modern corporate culture in one respect and another old-fashioned.

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[8] Grover Ron, The Disney Touch: How a Daring Management Team Revived an Entertainment Empire, Business One Irwin, Homewood 1991, p. 219-235
[9] Byrnes W., Management and the arts, 3-rd edition, Focal Press, Elselvier, 2003, p.7-11

Traditionally manager's methods of approach (in terms of the corporate culture) are relevant to the respective **sector** to which the entertainment object belongs, for example - entrepreneurial and dynamic in private enterprises; bureaucratic and inert in state enterprises. Despite all these entertainment enterprises realize their economic activity in a flexible manner, because of their necessity to generate more incomes regardless of sector and funding sources.

Corporate culture is important not only in terms of entertainment object's functioning, but also in terms of its commercial functioning – more and more tourist enterprises try to use their corporate culture as a marketing move.

Virgin Atlantic Airlines, for instance puts emphasis on its ethic, open-to-business approach; Disney sells unambiguous family values.

Bigger part of the world' entertainment enterprises can use their corporate culture, especially when it is in conformity with the preferred products and services. It can be a valuable instrument in the competitive priority's struggle.

Whereas culture is an abstract concept, corporate structure is a solid act of management style. Apparently there is a correlation and mutual influence between corporate culture and corporate structure. We have to notice that the corporate structure of the entertainments objects has a few **components**[10]:

- Decision-making structure which can be hierarchical, pyramidal or flat. In many tourist enterprises middle levels are eliminated in order to smooth the hierarchy. Most of the entertainment objects are pretty small to possess middle level managers, thus it is easier to obtain horizontal hierarchy;

- Regulating structure between management, staff and official representatives, such as syndicates and their position in the organization. In most of the entertainments' and attractions' private sectors syndicates do not exist or have s light impact;

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[10] Swarbrooke J., The Development and Management of Visitor Attractions, Elselvier, 2007, pp.191-195

- Systems regarding human resources management – staff selection, motivation, payment, assessment, development;

- Mechanisms which help managers in their communication with the staff, such as working appointments and written communication as well as communication among colleagues;

- The way of distribution of functions among different units and department.

It is important to notice that attempts to change management structure can be unsuccessful in terms of staff management. However, it is easier to change structure, rather than culture. If a manager cannot change the corporate culture though, the changes in the structure will have a limited influence.

There are the *terms* "new" or "modern" and "old-fashioned", used in conjunction with assessing the qualities of managers[11]. This means that some questions the manager can conduct a "modern", but others - the "old fashioned", for example:

- Manager of entertainment object might be a team leader in linear management structure while not using the methods of strategic planning and management;

- Entertainment manager can adhere to the concept of management of a modern manager, but in fact his behavior to be old-fashioned. He may believe that marketing decisions should be based on good market research, but where no access to such data, rely on past experience to take a decision. These and other differences result from factors such as lack of resources, providing high pressure, such as superiors in the hierarchy of management, or lack of confidence and faith in their abilities;

- Some characteristics of the modern manager, according to experts indicate that effective manager do not appear to shareholders or staff. Subordinates, for example, accept and love the style of old-fashioned manager who stands in this position, going through all the others, talking with them on the spot in the entertainment facility and assists in the busiest moments. In contrast, old-style leader who began as a student, maintains formal communication with

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[11] For more details see Swarbrooke J., 2007

staff and not assist him in his work, usually viewed negatively by subordinates[12]. Secondly, shareholders or investors may be favorable to managers who cut costs in times of crisis as opposed to those whose approach is to increase income, which can be viewed as risky action because using resources that are in short supply;

- Entertainment managers can adopt the principles of the modern manager, but can not always observe them, as their freedom of action is limited by the views of shareholders or the company's policy organization.

In conclusion manager's role and style are important because of the impact they have on the enterprise, its staff and customers. In reality different management approaches are adequate to different types of entertainment in different time. Some of the problems discussed here, certainly more easy to accept a large entertainment object in the private sector than in the smaller one, or at a local museum, for example.

It is necessary to define more accurately the fact that tourist business is comparatively new and fast developing economic activity which is not experienced enough to develop its own specific conceptions on management, corporate culture and structure. Therefore entertainment industry's advance will eventually create specific management theory, based on the good practices in tourism management all over the world.

At last we have to mention that by elaboration of these principles entertainment enterprises will have to delimit the fact that management theory and practice are a matter of fashion and are constantly changing. Managers will have to use different styles rather than following fashion models.

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