

# MANAGEMENT AND THE ARTS

## Chapter 8

### Leadership and the Arts

### Chapter Overview

Leadership as a concept covers a broad set of behaviors engaged in by people in formal organizational settings or in informal groups. This chapter examines the theories and practices of leadership, motivation, and the tools needed to be an effective communicator. All these roles are played by arts managers everyday working with artists, board members, staff, donors and community members.

#### **Leadership definitions, of which there are many, include:**

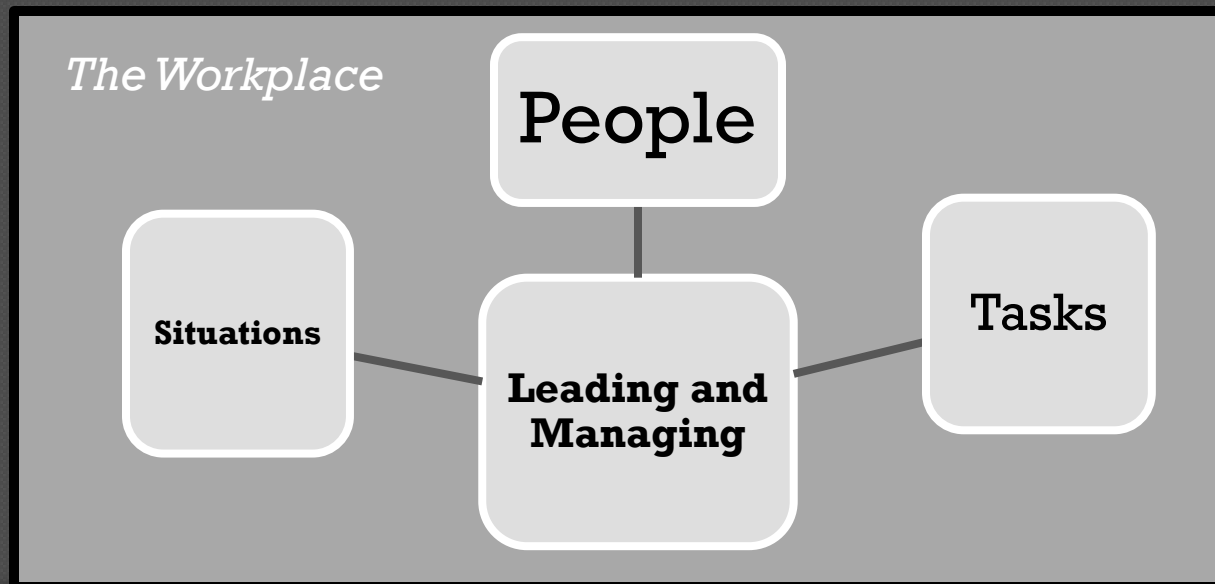
*Leadership is a process of inspiring others to work hard to accomplish important tasks.* [Schermerhorn, *Management*, p. 353, 2013]

*Leadership is the ability of an individual to influence, motivate, and enable others to contribute toward the effectiveness and success of the organization of which they are members.* [House, et al. *Strategic Leadership Across Cultures*, p. 17, 2014]

### Arts Leadership and Managing

Arts organizations need leaders who can manage, and managers who can lead. It is not an either/or, but rather applying of an appropriate mix of behaviors based on the demands of the situation and tasks at hand.

Developing the skills and abilities to be an effective leader and manager takes practice. Learning to apply these skills and to develop these abilities in a constantly evolving workplace requires significant and continuous effort.



### **Formal and Informal Leadership and Power**

#### **Formal Leadership**

Formal leadership is a designation given to an individual through the organizational structure and carries with it the duties and responsibilities assigned to a job. For example, the director of the play, the conductor of the orchestra, the executive director, or a crew chief are all examples of people with formal leadership roles.

#### **Informal Leadership**

Informal leadership occurs when an individual applies the process and practices attributed to a leader, but is not functioning within the formal organizational structure. For example, a task needs to be accomplished and one member of the group volunteers to coordinate the work of the others. When the task is complete that person goes back to being a member of the group.

### **Formal and Informal Leadership and Power**

Power is *the ability to get someone to do what you want*. As a leader and manager you need to know the sources of power that are available to you, what the limits of power are, and how do you acquire and use it.

#### **Position Power**

This source of power is connected to the formal position held in the organization. Position power typically increases in relationship to your place on the org chart – higher up the chart = more power. There are typically three types of position power: **reward, coercive, and legitimate**. You reward someone (time off), coerce someone (you *will* be working Thursday evening), or use your legitimate power associated with official position in the organization (you're placed on unpaid leave).

#### **Personal Power**

**Expert power** comes from your specialized knowledge of a process or procedure. **Referent or reference power** is tied to others wanting to be associated with you due to your skills or place in the organization.



### **Limits to Power and Acceptance Theory**

Leadership and managing are effective as tools for advancing an organization's mission if the people who work there are willing to follow the directives of those with position and personal power. The social contract implied in working in an arts organization is the mission should be supported by the decisions and directives of the leaders. When that “contract” is broken, the ability to lead is compromised.

#### **Acceptance Theory**

Chester Barnard stated *power is only realized when others respond as desired – that is, when they accept the directive*. [Barnard, *Functions of the Executive*, p. 167, 1938] He stated the conditions needed were:

1. People truly understood the directive
2. Feel capable of carrying out the directive
3. People believe the directive is in the best interests of the organization
4. Believe the directive is consistent with their personal values

**A Zone of Indifference** exists when directives fall within these 4 guidelines. Employees follow directives in this zone generally without question.

### **Three Approaches to Study of Leadership**

**Trait** - A correlational approach that identifies such things intelligence, dominance, aggressiveness, decisiveness, and even height with effective leaders. In part, the trait approach includes the shared perceptions people have about leaders.

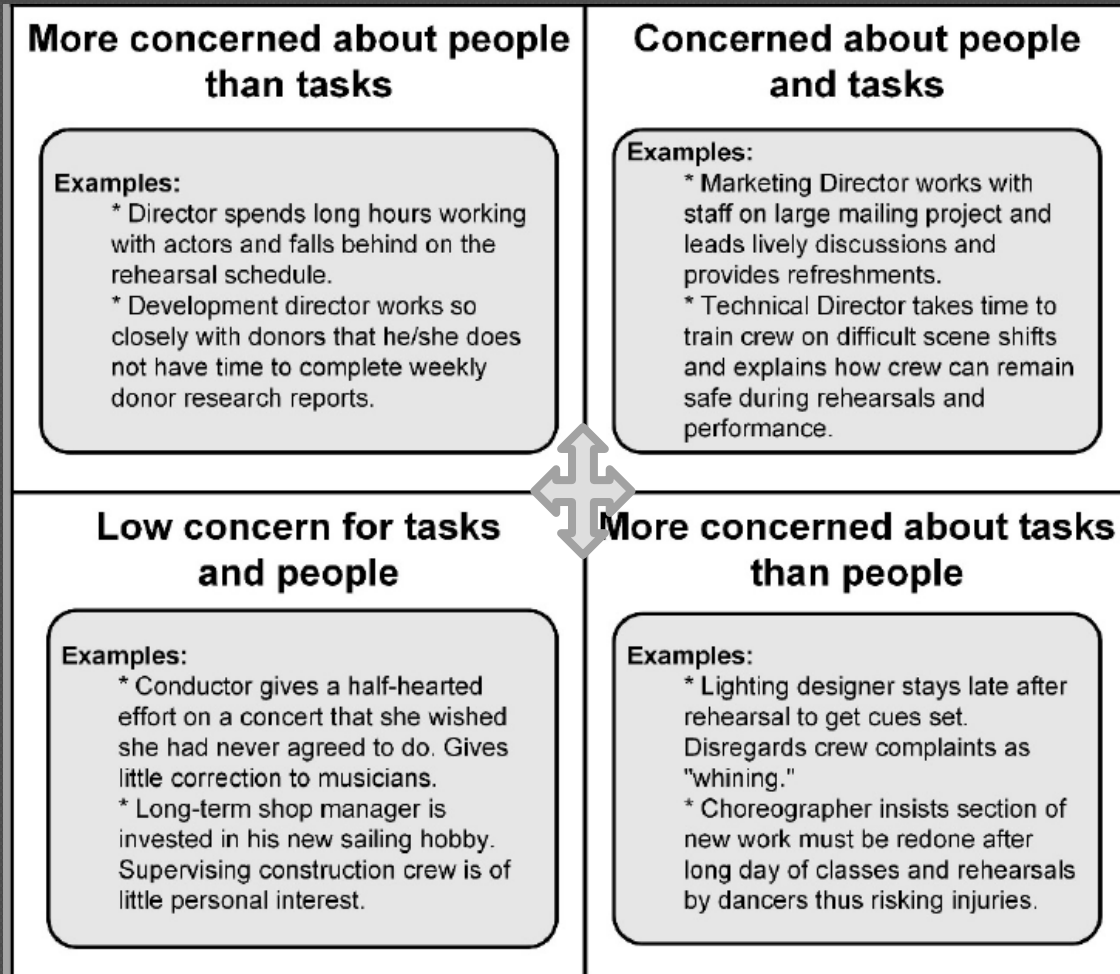
**Behavioral** – This approach looks at the actions or behaviors of those in leadership positions. The interactions of the leader, the people they direct, and the tasks to be done are studied. Researchers find clusters of behaviors that included leaders being people-orientated to being highly task-oriented.

**Contingency/Situational** – These approaches look at how leaders adapt and interact with people as a function of the situation or the circumstances in which they are leading.

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### Managerial & Leadership Grid\*



Research on grid approaches to leadership by Robert Blake and Jane Mouton was the foundation for what is called the Situational Leadership Model®. This model assumes there is no one best leadership style. Depending on the skills and abilities of the person being supervised, the leader adjusts their approach based on the situation.

Additional Sources: Blake, Adams, *Leadership Dilemmas - Grid® Solutions*, Gulf Professional Publishing, 1991 and Hersey, Blanchard, Johnson, *Management of Organizational Behavior*, 10<sup>th</sup> ed. Pearson, 2013.



### Summary of Other Leadership Theories

#### Contingency and Situational Approaches

**Fielder:** Type of work situation dictates leadership style - Focus on tasks and people

**Hersey, Blanchard:** Situational Leadership: Depending on the task leader either tells, sells, participates, or delegates.

**Vroom, Yetten:**  
Normative Leadership Model  
Leader makes decisions:

- autocratically
- in consultation
- in groups

**House, Mitchell:** Path-Goal Theory: Leader is directive, supportive, participative or achievement oriented

**Bass:** Transaction and Transformational Leader: Motivates people to perform tasks or inspires people to go beyond circumstances

In an arts organizational setting, the leader-manager needs to recognize different workgroups will require applying different leadership and management styles. The key to navigating the complex social environment created in an organization is to assess the needs of each workgroup before acting.

Overall, one would hope the artistic director or the executive director would be using transformational leadership approaches to inspire everyone to do their best.

### International Perspectives on Leadership

The Global Leadership and Organizational Behavior Effectiveness (GLOBE) study identified ten country clusters, nine cultural competencies, and six GLOBE dimensions of what is called culturally endorsed implicit leadership. The mix of all of these elements are summarized below:

#### **Country Clusters Based on Perceptions of Effective Leadership:**

Anglo, Arab, Confucian Asia, Eastern Europe, Germanic Europe, Latin America, Latin Europe, Nordic Europe, Southern Asia, Sub-Sahara Africa

#### **Cultural Competencies in Organizations and Society:**

Performance Orientation, Assertiveness, Future Orientation, Humane Orientation, Institutional Collectivism, In-Group Collectivism, Gender Egalitarianism, Power Distance, Uncertainty Avoidance

Using the country cluster and the expected competencies, the study developed rating scales for these 5 attributes.

#### **Global Leadership Dimensions Based on Leader Attributes** (positive and negative):

1. Charismatic/Value-based
2. Team-oriented leadership
3. Participative leadership
4. Humane-oriented leadership
5. Autonomous leadership
6. Self-protective leadership

### Motivation

An arts leader/manager needs to have an understanding of what intrinsic and extrinsic motivators drive workplace behavior. A sample of some of the key theories are listed below.

#### **Need Theory**

- \* Maslow: Hierarchy of 5 needs
- \* Alderfer: ERG - 3 levels of need
- \* Herzberg, Synderman: Two-Factor Theory - Motivators or Dissatisfiers
- \* McClelland: Acquired-needs of achievement, affiliation, and power

#### **Cognitive Theory**

- \* Adams: Equity Theory, Inequity is a motivator
- \* Vroom: Expectancy Theory - motivation from the belief appropriate rewards will result

#### **Reinforcement Theory**

- \* Skinner: Operant Conditioning - control behavior by manipulating consequences - ABC
- \* Bandura: Social Learning Theory - continuous interaction of behavior, environments and personal factors

Regardless of the mix of workgroups and individuals in an arts organization, people will generally be motivated to do their best work if they feel their effort is valued and recognized by their leaders and managers. Positive feedback directed toward work effort that supports mission fulfillment can build a thriving organizational culture.

### Leading and Managing Through Groups

Arts organizations are made up of several clusters of staff teams, departments, operating committees, board committees, subcommittees or special task forces or working groups. The number of different committees and workgroups are best kept to a minimum. Managing and leading groups effectively is a skill-set that an arts manager needs to develop.

#### Formal Groups

**Command Groups** – Often the executive committee comprised of dept. heads (e.g. marketing, fundraising, production, etc.)

**Task or Interest Groups** – Might be for a special event of gala and group dissolves when task is complete

**Committee(s)** – Can be departmental or cross-departmental and typically has a title and set of defined outcomes related to its purpose, e.g. marketing

#### Stages of Group Development

To varying degrees, when people get together in formal group settings this dynamic plays out.

1. **Forming stage** – clarify purpose, rules of operation, define goals and outcomes
2. **Storming stage** – Working relationships among the various personality are resolved
3. **Norming stage** – Building of group cohesiveness and shared purposes and objectives
4. **Performing stage** – Setting about doing the tasks required for the group to achieve agreed outcomes
5. **Adjourning stage** – Concludes it work and disbands



### **Leading and Managing with the Board**

An arts organization board consists of volunteers charged with oversight and support of the organization. Chapter 7 noted the dynamic of board governance and its role in partnership with the arts organization's executive and staff. As a workgroup unto itself, the board of directors typically creates its own organizational structure made up of work groups and committees. In fact, when the board meets, it is in effect a "committee of the whole."

In its governance capacity, the board meetings and the meetings of its committees or workgroups need to be documented through the creation of publically available agendas and minutes of the official meetings of the arts organization. Most board meetings are structured around a standard agenda (see page 309 in text). Meetings are typically run using a variation on the formal Roberts Rules of Order Newly Revised (RONR). Basic parliamentary procedures used by arts boards include making and amending and approving motions.

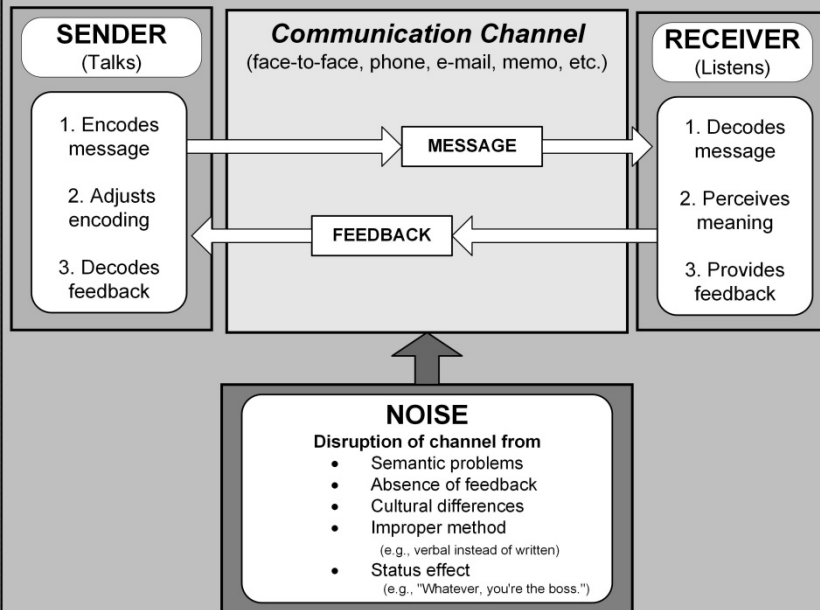


### Communications and Effective Leadership

The arts leader/manager is expected to communicate clearly and often. Keeping information flowing freely is essential if the arts organization is going to operate effectively. Successful managers spend a great deal of time listening as well as communicating.

#### Communication Process

A continuously adjusting process as each person listens or talks



In addition to the “noise” that can interfere with the communication process, four other elements may have an impact.

- **Stereotypes** – Ascribing patterns of behavior and communication to people or groups based on an oversimplification or single attribute
- **Halo Effect** – Tendency to see a person behavior positively or negatively based on one predominate behavior
- **Selective Perception** – Basing decisions or opinions by filtering out other inputs about a person
- **Projection** – Tendency to assign behaviors on others based on your own behavior