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The role of collaborative leadership in the development of performing arts facilities

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The Role of Collaborative Leadership in the Development of Performing Arts Facilities

by

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Abstract

The Role of Collaborative Leadership in the Development of Performing Arts Facilities

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The purpose of this study was to improve the development of performing arts facilities by maximizing participants' combined capabilities and expertise through collaborative leadership. A single case study methodology was employed to examine the extent to which connective leadership, a form of collaborative leadership, was used in the development of Richmond CenterStage. Fourteen participants representing several involved organizations were interviewed and completed the Achieving Styles Inventory. Data analysis supported the hypothesis that connective leadership was not used in the facility's development, and could have been used to improve the process through incorporation of diverse viewpoints of all interdependent participants.

Signature Page for Leadership Studies Honors Thesis

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Thesis presented

by

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This is to certify that the thesis prepared by Alexandra Taylor Wiles has been approved by his/her committee as satisfactory completion of the thesis requirement to earn honors in leadership studies.

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- Alexandra Taylor Wiles

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“That is what makes it difficult, the fixed costs. That’s a huge cost, but [one has] got to create institutional excitement, not just one week at a time.”
- Michael Kaiser

"One of my favorite things to do in a theater is to sit on the edge of the stage before anyone shows up and listen to the silence of all those who have danced before me. This is my church."
- Phillip Skaggs

“The danger, perhaps, is to hear the analyst too much and the artist too little.”
- R. Greenleaf, *Servant Leadership*

Chapter 1: Introduction

Hamlet speaks his final line. The last note of a symphony echoes. The ballerina dips gracefully into a curtsy. The curtain falls, and the audience begins to applaud. Actors, singers, dancers, and musicians take their bows. What made this moment possible? Certainly the people on both sides of the curtain, the time taken to produce and market the piece, and the money exchanged to fund it were critical components. Just as necessary, however, is the space in which these forces coalesce to create art and foster communication between and among artists and the audience. The creation of that space is just as--if not more--complex as the creation of art itself. But how does a performing arts facility come into existence?

The Arts in the United States

The performing arts are considered by many as best supported by nonprofit organizations, as they have "the best chance of generating and sustaining public culture by generally bring[ing] their artistic practices into the public sphere" (Kidd 302). Support for arts organizations relies on a variety of justifications, from social to economic to educational, and even simply from the perception of art's intrinsic value. While some view arts and culture as a "tool that promotes cohesion...which furthers society's development," others focus on economics (Matasarro in Sacco 45). Pesner notes that in 2004, 1,477 nonprofit theaters--only one sort of arts organization--generated at least $1.46 billion for the United States economy while employing over 100,000 individuals (n.p.).

Since 2004, the nonprofit arts and culture sector has continued to grow. In 2008, arts and cultural organizations in the state of Virginia alone generated over $849 million and accounted for 18,850 jobs. Furthermore, of the institutions that receive state funding through the Virginia

Commission for the Arts, 170 of the 187 nonprofits offer educational programs geared specifically towards students ("Support for the Arts (VCA)").

However, even as nonprofit arts organizations are increasingly called upon to entertain, educate, preserve and develop culture, funding for such organizations has dissipated at an alarming rate. The recent recession undercut private support for nonprofits, in part due to donors' and patrons' restricted resources, resulting in dwindling donations and ticket sales. Public funding through government agencies has been stretched even further as a result; the Virginia Commission for the Arts sustained a 15 percent funding cut for the 2010-11 fiscal year alone ("Chair's Report").

Collaboration and the Arts

As increasing emphasis is placed on the economic, educational, and social importance of the arts, funding to support largely not-for-profit artistic endeavors has dissipated rapidly. As a result, collaboration among arts organizations has become not only popular but often necessary in order to produce artistic programs. Of course, arts organizations are not strangers to collaboration. The successful production of any performance requires the coordination, cooperation, and communication of a diverse cast of producers, directors, designers, technicians, artists, funders, and audience members. To have any chance of ensuring the survival and growth of arts and culture in the United States, collaboration must be employed.

This collaboration, of course, is not limited to the creation and production of art itself, but also applies to the infrastructure that supports it--particularly those physical structures in which performances occur. Such collaboration may prove even more challenging given the greater number and broader range of stakeholders in creating infrastructure, including artists, nonprofit

organizations, facility managers, individual donors and corporate sponsors, local and state governments, and most importantly, the public, who is meant to derive benefit from the art that "lives" in these venues. Performing arts facilities have rapidly sprung up across the United States over the past 15 years, a period of growth that was suddenly and harshly cut short by the "Great Recession" of 2008.

Richmond CenterStage

One such facility was Richmond CenterStage, a multi-venue performing arts center in Virginia's capital. Offering "three performing arts spaces, a visual arts gallery, and an interactive education facility," the space totals 179,000 square feet ("About Us," Richmond CenterStage).

In the late 1990s, several community leaders saw that downtown Richmond was in desperate need of economic revitalization, and local arts organizations were ready with their answer: a new performing arts center. Interested parties felt that such a center could help to rejuvenate the deserted 6th Street Market area, bringing visitors in from the surrounding counties and incentivizing economic revival through ticket sales, facility rentals, and increased profit for related businesses, such as restaurants and hotels. On February 21, 2001, "business leaders, arts groups, and downtown boosters announced plans to develop a performing arts complex by 2005 or 2006 with fundraising led by the Capital Region Performing Arts Foundation," later known as the Virginia Performing Arts Foundation (Jones). The Carpenter Center--originally the Loew's Theater, a historic movie house opened in 1928--would close, displacing the Richmond Symphony and the Richmond Ballet, two of Virginia's leading arts organizations. The plan was to renovate the Carpenter Center and revitalize the rest of the block, formerly a Thalheimer's department store, into a performing arts center of which the renamed Carpenter Theater would be

a part. The Symphony and Ballet became itinerant residents of other local performing arts venues not nearly so well-suited to their needs in terms of available audience seating or building specifications.

In 2003, the Richmond City Council approved a 1% increase in the city meal tax to support the project, and committed $27.8 million to the center's first phase, which had a budget of approximately $80 million (Jones). Only a year later, the meal tax funding ended with the election of L. Douglas Wilder as mayor (S. Bass). Further disappointment in fundraising arrived the following year as the state legislature allocated $8.5 million for the center, less than one third of the funding the Foundation had hoped for. As fundraising goals were not met and estimates for the center's construction arrived 20% over budget, Mayor Wilder and the Foundation locked horns over the project, its funding, and its scope, halting construction and leaving the Carpenter Theater unfit for performance. In November 2005, a truce was called and a committee was formed to study the plans for the center (Jones). RPAC, Inc., or the Richmond Performing Arts Center, LLLP, was formed at the direction of the mayor as a "private-public partnership set up to develop and manage" the performing arts center. As a for-profit entity, RPAC also had the ability to receive historic tax credits for the Carpenter Theater, a benefit the Foundation could not receive on its own as a nonprofit organization.

Over the course of 2006, new plans for the center were submitted by the committee, indicating that a $65 million project was feasible if $20 million could be raised by the end of the calendar year. In November, the project's name was changed to Richmond CenterStage to "reflect greater focus on the city," and the Foundation changed its name the CenterStage Foundation to reflect this shift (Jones).

The necessary $20 million was raised, and in January 2007, Mayor Wilder approved the plan. This revised plan eliminated a concert hall and jazz club from the venue. These modifications succeeded in adequately reducing the project's budget, but also hamstrung several resident arts organizations that had planned on using those spaces and resulted in millions of dollars lost in the facilities' development and design (S. Bass). Ground was broken in June.

Another major funding victory arrived in September, when the City Council approved $25 million to support Richmond CenterStage and the Landmark Theater, and committed to contributing $500,000 annually if the Foundation could match the amount with private funding (Jones).

In August 2008, it was announced that RPAC, Inc., had "voted unanimously to grant a venue management contract to SMG [the venue management company that runs the Richmond Coliseum] for the Landmark Theater and Richmond CenterStage project" ("SMG Acquires..."). On September 12, 2009, nearly 10 years after the Carpenter Center's closing, Richmond CenterStage opened to the public with a final project budget of $73.5 million. The Grand Opening production featured performances of each of the nine Richmond CenterStage resident companies, featuring literally hundreds of artists.

The cast of individuals and organizations who brought the facility into existence was numerous as well. While the CenterStage Foundation was responsible for fundraising, the City of Richmond technically owns the facility and has leased it to RPAC, which is responsible for its operation and management. While RPAC oversees these processes, SMG is contracted to manage the facilities which both touring productions and resident companies use.

From conception to opening night, bringing this facility into existence was certainly not easy. From fundraising shortfalls to conflict with the city government; to regular turnover of Foundation staff; to the complicated internal structure of RPAC, the Foundation, and SMG sharing responsibility; to the ongoing question of the feasibility of facility use for resident and producing companies; participants met with numerous of obstacles.

CenterStage proponents also had to deal with external criticism which arose primarily through a web log known as SaveRichmond.com. Launched in 2005, the site was initially intended to serve as an "'open letter' that asked for Richmond's leaders to reconsider the city's toxic relationship with its creative community" (Harrison). However, it soon became an all-encompassing site that made a case against CenterStage on cultural, economic, and other grounds (Proctor). These sentiments were echoed by other Richmond citizens throughout the process and after the center's opening in local newspapers; however, many participants assert that many of the claims made by Save Richmond and in other media outlets were misinformed or altogether incorrect. Posts on Save Richmond regarding Richmond CenterStage concluded in August 2009 when one of its contributors became the Arts and Culture Editor for Style Weekly, one of the media outlets that regularly reported on and continues to follow Richmond CenterStage's developments.

Complexity, revision, and the incorporation of numerous viewpoints over an extended period of time are common themes in the development of arts and culture facilities. Such a process clearly requires collaboration among involved parties; Richmond CenterStage is no exception. The September 2009 re-opening of the Carpenter Theater and debut of the additional venues in the adjoining Dorothy Pauley Square was the culminating celebration of nearly a

decade of planning, development, construction, and fundraising. But could the journey to opening night have been improved?

The Research Question

To answer such a question requires an examination of the process through the perspective of those involved. To what extent was collaborative leadership used by the organizations and individuals engaged in the development of Richmond CenterStage to shape and complete the project? How might collaborative leadership styles or techniques have been better-used throughout the process to strengthen the final product? How might other temporary groups benefit from this case study to ensure the successful creation of their own performing arts facilities?

The Curtain Rises

Given the number of stakeholders involved, collaborative leadership certainly played a part in making Richmond CenterStage a reality. What must be examined is the extent to which this leadership was truly effective in creating the "honesty, openness, consistency, and respect" that collaborative leadership is supposed to engender and protect (Larson & LaFasto in Northouse 254). This case study will provide leaders of other arts and cultural infrastructure initiatives with a better understanding of the skills necessary to successfully lead such a venture, particularly in an economic climate that proves more threatening than ever to such efforts. Furthermore, it will help leaders better understand the need to assemble the "right" group of individuals to create an appropriate blend of work styles and perspectives for the particular initiative. Through a better understanding of collaborative leadership in the development of cultural infrastructure, we may more effectively support the nonprofit arts organizations upon which we call with increasing

frequency and urgency to energize economies, educate students, empower communities, and ultimately enrich lives.

Chapter 2: Literature Review & Background

Kirchner and Ford spotlight the unique difficulty of defining the arts sector, noting that there is no widely accepted distinction between what is meant by "arts" and "the broader concept of culture" (171). This definitional problem is further compounded by the intensely personal nature of art, which gives individuals the freedom to decide for themselves what art actually *is*. Our definitions are rarely identical. Despite this uncertain foundation of what art *is*, the late 1990s and early 2000s experienced a proliferation of nonprofit arts organizations (Kirchner and Ford 171). Such organizations are often categorized by their activity: offering programs focused on the performing or visual arts, or acting as a support organization that provides resources, funding, or collaborative opportunities to other nonprofit arts groups. These support organizations are particularly unique from a leadership perspective as they often serve as a hub between and among arts organizations, donors, commerce and tourism bureaus. They do not just support one organization, but network the arts community as a whole; coordination and cooperation logically stand as critical components of such organizations' work.

A Case for the Arts: Why Should We Care?

Even more tenuous than the definition of the work itself is the justification of the arts as a critical component of society and civilization. This debate only becomes more heated in a serious economic recession, particularly as funding for arts education in public schools often sits at the top of the list of programs to be eliminated from district budgets. Burch notes that the arts are most commonly defended with economic or "sociological/political/aesthetic justifications" (309-310). These justifications are usually instrumental: they emphasize the role of art as one of a host of tools to accomplish some other end that is more generally acceptable

and quantifiable. One such argument is the support of music education because it improves students' scores on mathematics assessments.

While such a view of art's importance may sate the palate of those less enthusiastic about supporting the sector, the intrinsic value of art itself *should* be an even greater motivation for the support of the visual and performing arts in the United States. Burch posits that "art is most profoundly in the national interest because of the way in which it affects the quality of our cultural life and functioning of our democracy" (310). Art spotlights new ideas; promotes diversity of perspectives; serves as a reflection of our culture's innovation, creativity, ingenuity; and stands as an indication of what defines, empowers, and motivates us as a nation. In so doing, art not only improves our quality of life but better enables our system of government to function in the way in which it is intended to. Burch maintains that through the soft power created by "fostering national respect and international leadership commensurate with, and complementary to, the nation's prominence in other endeavors" and by "contributing to the intellectual freedom and versatility that is required for a democracy to function properly," art challenges the status quo, the "enemy of effective democratic participation" (Burch 311-314). In an era of growing socioeconomic division and persistent racial, gender, and sexual inequality, art gives voice to perspectives that may otherwise remain unheard. Small arts organizations are particularly well-suited to amplifying minority voices because they offer "a significant element of cultural diversity" and "[inhabit] areas that larger organizations fail (or hesitate) to reach" (Chang). However, such small organizations often struggle to survive on their own; they face the paradox of needing to remain small to minimize costs, but also needing to grow to gain greater support and visibility.

Practical Implications

It would seem that the arts, then, are a worthy cause that deserves the support of the democratic system that both gives freedom to and benefits from the creativity and expression afforded by music, dance, theatre, photography, painting, and more. Yet federal tax code makes no direct mention of the arts in defining organizations that are exempt from federal income tax as 501(c)(3) nonprofit organizations. The only way an arts organization can receive designation as a 501(c)(3) nonprofit is to demonstrate and defend its *educational* value (Burch 323). While many arts organizations do embrace education as a central component of their work, this lack of direct recognition limits the focus of the organization in that it must continually defend its artistic work as something that art often is, but that only captures a small part of what art offers to individuals and communities. The heart of their work--the art itself--is somehow considered unworthy in and of itself of support or funding. There appears to be a significant contradiction in thought as a nation meant to be a world power, not only by strength and might but by the innovation and ingenuity that art inspires, cannot agree even on why art is important. This lack of commitment persists even as we recognize that future generations will face increasingly complex problems of debt, government, technology, and education. We may not all be artists, but we all benefit from the color and shape that art affords for the enrichment of our culture and encouragement of new ways of approaching these growing problems. It is therefore in the interest of the American public to take an interest in the stability and growth of arts organizations that enhance our communities and preserve our cultural heritage.

Nonprofit Arts Organizations: An Overview

Roles and Responsibilities

Those who are willing to confront these ambiguities and contradictions often find themselves involved in arts nonprofits as staff members, board members, volunteers, and patrons. The staff of most arts organizations is headed by either a single leader or a dual leader system. The former combines both artistic direction and business management in one executive directorship, while the latter divides these responsibilities between two individuals, an artistic director and a managing or executive director. This staff leadership most commonly reports to a board of directors, which is headed by a board president or chairperson (Kirchner and Ford 172). Non-board volunteers often work directly with staff members in support functions, and patrons support the work of the organization through attendance of events, and through monetary and non-monetary contributions. Kirchner and Ford state that shareholders are those who offer "any source of income" for the organization (172). However, given the generally outward-focused work of nonprofit organizations, *stakeholders*--those individuals and communities who directly benefit from the organization's programs and artistic offerings but may not necessarily represent a source of income--should also be taken into consideration. While those shareholders who make financial contributions certainly have a clear interest and right to at least have input into the organization's activity, stakeholders may also have a clear and profound understanding of an organization's impact; their statistics, anecdotes, and input may help an organization refine its work and increase its efficacy. Whether they speak for themselves or are represented by others, knowledgable stakeholders offer a perspective that shareholders may not have firsthand. It would be difficult to say that inner-city schoolchildren who are able to see their first play or take free art

classes thanks to subsidized or sponsored programs are not important stakeholders in a nonprofit arts organization.

Supporting the Mission

Nonprofit organizations are guided by mission and vision statements that describe not only the organization's activities and purpose but what its stakeholders desire it to be in the future (Kirchner and Ford 173). To fulfill its mission and pursue its vision, a nonprofit organization relies on both earned income from "ticket sales, memberships, and auxiliary operations," which could include gift shop sales or educational programs, and also contributions that are "monetary or non-monetary and include individual donations, corporate contributions and support, foundation grants and funding, and government funding and other support, such as tax relief" (Kirchner and Ford 172). Often, such non-monetary donations come in the form of the time and expertise offered by volunteers.

The importance of these contributions--sometimes referred to as "unearned" income--a term that certainly is the thorn in the side of many nonprofit development officers and fundraisers--cannot be underestimated. Indeed, individual donors "supported 13.9 percent of theaters' expenses in 2000. They covered 20.2 percent of expenses in 2004," even as the number of donors remained fairly consistent over the same period and subscription sales dropped (Pesner 39). Arts organizations continue to risk donor fatigue of their most dedicated funders, particularly as the recession lingers. As such, arts organizations must develop the strategy and means of attracting new and more donors, whether through expanded or improved programming, more aggressive marketing and outreach, or through collaboration with other organizations that may be experiencing similar difficulties.

Misconceptions

One common misconception that performing arts organizations battle is that ticket sales "should" be able to cover all the costs of a facility and that "an organization that could not make this happen was failing" (Rosewall). Indeed, ticket sales rarely cover the costs of running a performing arts organization. "Baumol's Curse" is a phenomenon in which arts organizations face "increasing artistic and operational costs over time but are unlikely or unable to achieve significant productivity gains" (Kirchner and Ford 172). In essence, there is only so much that can be streamlined in the arts--particularly the performing arts. Personnel costs are often the most significant expenses when personnel is paid: if a modern dance piece is choreographed for sixteen dancers, there must be sixteen dancers--not to mention the house and stage management and technical crew that supports the performers. While performer pay may be minimal, the costs of paying so many individuals quickly adds up for the organization. While it certainly would cut costs to simply always offer one-man shows, such programming does not necessarily serve the artistic mission of the company and eliminates much of the collaborative activity that is such an intrinsic part of the creation of art. The ideal situation is to find a means of funding and promoting the arts without decreasing the quality of the programming or jeopardizing the organization's mission; when resources are not available internally among an organization's circle of traditional funders such as individual donors and grant making organization, it is time for arts organizations to reach outward in a new way.

New Methods of Survival and Growth

As expenses grow and both earned and unearned income shrinks, many arts organizations struggle to offer their full complement of programs--and sometimes simply to survive. Pesner

suggests collaboration as one means to survive and thrive, describing it as a "way to grow artistically without blowing out the budget," but noting that "the real value of co-productions is that they allow theatres to do more ambitious projects than they could do on their own" (44). Of course, Schirle maintains that "there is no guarantee that the best ideas will emerge when the smoke has cleared or that the simultaneous contributions of numbers of people can unite in a work of power or vision," but that risk is true of any collaboration, artistic or otherwise. In some cases, competition is actually preferable to the cooperative behavior of collaboration. Kirchner and Ford contend that "collaboration and competition can productively coexist," and refer to the blending and balancing of both as "coopetition" (178). Coopetition's many forms can range from "single transactions or single projects to strategic alliances with other nonprofit organizations" (Kirchner and Ford 178). Enterprising organizations may also use such collaborative efforts not only for artistic programming but for joint fundraising or marketing. This could help all involved organizations accomplish goals too large to accomplish on their own, gain new media attention and donors, and strengthen the arts community through new alliances, cooperation, and information-sharing.

State of the Nonprofit Arts Sector

Such collaboration has particular importance in the current recession, which has affected philanthropic giving to all nonprofit organizations, but especially to those that provide services that can be considered nonessential--like the arts. Michael Kaiser, Executive Director of the Kennedy Center known as the "Turnaround King" of struggling arts organizations, notes that the problem isn't just the productivity limits imposed by Baumol's Curse: income is unavoidably limited by the performance venue due to a maximum number of sellable tickets from space

constraints (Kaiser ix). Kaiser also describes a vicious cycle of de-funding to which many performing arts nonprofits fall victim in light of diminishing sales and contributions. Due to financial constraints, organizations may decide to reduce artistic programming and the marketing efforts for those remaining programs; donors and audiences lose interest in the waning offerings and stop donating funds or purchasing tickets; more revenue is lost (Kaiser 34). Organizations can get caught in this downward spiral until there is no art left to fund, market, or sell. Kaiser suggests combatting this downward spiral by planning more ambitious projects that have the ability to garner larger, more diverse audiences and media attention, and planning further in advance in order to have time to court targeted donors for funding of specific projects.

A National Perspective

While a country's artistic productivity often represents the best of the nation's ingenuity and creativity, the current situation of arts nonprofits in the United States offers a portrait of uncertainty at best and crisis at worst. As individual donations have decreased, so have government grants to the arts, leaving many organizations hamstrung with no clear funding alternatives (Cray 295). Numerous organizations nationwide are reporting operating deficits indicative of major cash flow problems (Pesner 36).

National funding for the arts is a drop in the bucket of federal budgets that involve hundreds of billions of dollars. Calling federal arts and culture funding "symbolic at best," Hall outlines the yo-yo-ing of the budget for the National Endowment for the Arts (NEA) in the early and mid-1990s--a period in which the NEA budget ranged from $175.95 million in 1992 to $99.5 million in 1996. The budget gradually climbed back to $126.26 million in 2006 (Hall). This recovery was short-lived, as the current recession prompted further cuts, most recently including

a $20 million cut for FY 2011 and another possible cut of $20 million for FY 2012 (Americans for the Arts). While the NEA is certainly not the only funding source for arts nonprofits, this consistently low level and incessant variability of funding seems indicative of the United States' willingness and ability to stand behind one of its foremost cultural barometers.

In spite of such erratic support, nonprofit arts organizations continue to contribute to the best of their ability, both artistically and economically. In 2004, Pesner reports that 1,477 nonprofit professional theaters "employed 104,000 individuals (64% of whom are artistic personnel)" in order to produce 169,000 performances of 11,000 productions, all while raising $715 million and contributing $1.46 billion to the national economy (37). While $1.46 billion may still seem like a paltry sum in the context of the national budget, it demonstrates quite an impressive return on the investment of the $715 million contributed. It appears that investment in the arts has the ability to generate significant returns that may aid in community revitalization and national productivity.

Local and Community Perspectives

McClearn asserts that "arts and culture provide a vital link to urban planning and revitalization and therefore belong in development plans," but describes a need for better communication among the public, businesses, and government, as well as "new, modern, and more clearly articulated cultural policy...that reveals [art's] inextricable linkage with sustainable development" in order to maximize its role in such community improvement. Beyond its intrinsic value, McClearn notes that culture can serve as "a competitive restructuring driver" that can help build a city's image as a desirable "destination for businesses, tourists, and residents

alike." So, arts and culture can substantially contribute to the revitalization of a city, but how are communities able to use the arts to catalyze such change?

Success Story 1: Denver

One city that has successfully and sustainably revitalized itself through bolstering arts and culture is Denver, Colorado. A three-pronged approach, initiated in 1988, promoted the value of the arts by focusing on the needs of children, the local economy, and the "community as a whole" (Copenhaver et al; Zeiger and WESTAF in McClearn). A significant outreach campaign through mail, by telephone, and "speakers bureaus" was launched to educate citizens about the proposed Scientific and Cultural Facilities District (SCFD). This program was designed as "a collaboration between rural, suburban, and urban counties that distributes more than $30 million to scientific and cultural organizations" that was renewed twice, "most recently in 2004 with 65 percent voter approval" (McClearn). This initiative charges a 0.1 percent sales tax that generates $40 million annually for arts and science-focused nonprofits (Copenhaver et al. in McClearn). Arts and science nonprofits have returned the favor: from 1998 to 2008, the "direct and indirect economic activity generated" by these organizations has doubled (Colorado Business Committee for the Arts in McClearn). While the economy and cultural environment has certainly changed since 1988, such community-wide efforts require significant collaboration and widespread buy-in to the effort. More recent efforts might benefit from technological advances such as email list servs and social networking websites in terms of spreading the word on developments, building support, and voicing concerns, but may also experience more difficulty in gaining support in an increasingly diverse and complex society.

Success Story 2: Austin, Texas

Austin, Texas provides another example of successful incorporation of arts and culture in the betterment of a community. With "more than one hundred stages and production centers, a contemporary visual arts museum, a musical theater, and two national dance companies," this city collectively pursues a "good quality of life" through "a development process based on creativity and innovation" (Sacco, Blessi, and Nuccio). This focus on quality of life helped citizens create and implement a development model that not only led to "the creation of new jobs but also improving the community" (Texas Perspectives, Inc. in Sacco, Blessi, and Nuccio). Through engagement of community resources such as the Austin Entrepreneurs Foundation and the Austin Community Foundation, as well as private companies, arts and culture efforts tapped vast financial resources that have made possible the vibrant visual and performing arts offerings that citizens are welcome to enjoy (Sacco, Blessi, and Nuccio). This community-wide investment and emphasis on the importance of the arts continues today: Austin's South by Southwest Music Conference and Festival (SXSW) contributes over $100 million into the city's economy each year, while other arts events and festivals generate additional hundreds of thousands of dollars in profits annually (Powell qtd. in Taliaferro). Furthermore, Austin's arts experts project that by 2016, "one in 12 Texas jobs will be in the arts" (Rice qtd. in Taliaferro). Clearly, this community reaps a significant return on its artistic investment, both culturally and economically. This commitment has not only been recognized and rewarded locally. The John F. Kennedy Center for Performing Arts has designated Austin as a partner for its *Any Given Child* program, which "seeks to bring access, balance, and equity to each child's arts education, using an affordable model that combines the resources of the school district, local arts groups, and the Kennedy

Center" in order to "develop a long-range plan for arts education [for students in grades K-8] that is tailor-made for the school district and community" (Hunter).

Common Ground: Denver and Austin

In these success stories, there are two critical common themes. The foremost is that the community *perceives the need for* and *supports the development of* "human capital," the skills, knowledge and experience that individuals possess that are of value to the community. Upon this foundation rests the second theme that the community *as a whole*--not simply a small contingent of individuals who are passionate about the arts--understands the value of the arts-focused initiative under consideration in the context of human capital development. When "developing citizens' capacities" becomes a primary collective objective of the city's leaders and the public at large, the arts have the potential to draw significant support (Sacco, Blessi, and Nuccio). Of course, these success stories are examples of exceptional support for arts nonprofits; such organizations in less unified or supportive communities face even more difficulty in survival and success.

Performing Arts Facilities

As previously discussed, one way that arts organizations can attempt to strengthen their programming and support is to work together on collaborative projects or longer-term joint initiatives. These benefits may be amplified by collecting such collaborative organizations in one physical place for some or all parts of their artistic and administrative work. The natural location for such convention is a performing arts facility or complex.

For the Artists and Organizations

This potential for collaboration and crossover among organizations most directly impacts the arts nonprofits and the artists who bring organizations' programs to life. Such organizations benefit from clustering, "a concept that is closely related to coopetition," which is defined as the "contemporaneous cooperation of competitors" (Kirchner and Ford 178). Describing clusters as "occupational communities with geographic, cultural, and institutional proximity that experience unique coopetitive success in a particular industry or sector," Kirchner and Ford note that arts organizations that choose to cluster "enjoy the benefits of interaction with each other, better information, and powerful incentives" (178). Such incentives might include collective bargaining with ticketing services, facilities management, or union agreements, as well as potential rental rate discounts as "resident companies" of a facility. All of these benefits may contribute to the organizations' "increased productivity, creativity, and innovation" (Kirchner and Ford 178). It appears that being in close proximity--and perhaps within the same complex--helps arts nonprofits do what they are supposed to do: innovate and create in order to energize and inspire communities while promoting diversity of thought in a democratic society.

For the Community

A performing arts complex whose creation and management is driven by a desire to respond to the surrounding community's needs will likely not only meet with financial and organizational success, but also find itself embraced and supported by the community itself. The Cultural Facilities Assistance Program (CFAP) in Wisconsin worked with the state's numerous new performing arts facilities to instill and activate the mentality that "each community should not only have access to high quality arts and cultural activities, but that those activities should be

planned with extensive knowledge of the community" (Rosewall). Through this program, communication lines were opened in communities among all stakeholders, including political and business leaders, educators, students, community organizations, arts organizations, and the general public to pinpoint the role of each facility in its community and bolster its success by informing programming, marketing, and development (Rosewall). Community engagement and choice were key, and not only in the creation of facilities: Rosewall notes that communities should have a valued voice in programmatic choices, as "communities without buy-in will be less likely to participate." Those facilities that went through the entire program have experienced uniformly positive results (Rosewall).

Importance of Place

All of this communication with the community cannot occur, however, if the performing arts facility itself is not susceptible to the idea of "outside" input. Foulkes makes an excellent case for the relationship between the place--the facility itself--perception, and community involvement in a comparison of New York City's Lincoln Center and Brooklyn Academy of Music. At the core of community engagement must lie the belief that "place transfigures the perception and structure of the arts" (Foulkes 413). A building's appearance, its contents and its location in a community have a direct impact on who participates in its activities.

Lincoln Center

Lincoln Center, for example, was "the centerpiece of the largest urban renewal project ever granted," yet was criticized as "an institution bound to elitist notions of art, perpetuating all the attendant discriminatory practices of class and racial politics in the United States" (Foulkes 413-415). At the heart of this perception was the fact that in the construction of the center and

revitalization of the area, many of the diverse neighborhoods surrounding the site experienced a sort of reversed “white flight.” The neighborhoods actually became more affluent, pushing out immigrants and low-income families (Foulkes 416). The austere exterior of the complex was not considered welcoming and actually offered a “closed-off” back to the housing projects directly behind it (Foulkes 417). While it may have been in accord with the intention of revitalizing the area, Lincoln Center did not fit the area in which it was constructed. Instead, the facility’s planners created a structure that modified the community to fit its aesthetic and purpose. Its high-end offerings of operatic, symphonic, and theatrical performances with pricey tickets did not do much to help its image with its original neighbors, either.

In an attempt to improve its relationship with the larger community, Lincoln Center began using its grand outdoor plaza for periodic performances that became events not just for the local community, but eventually drew performers from all over the world. Working to incorporate “a wider variety of people and art, from Latin American popular music to community-based organizations and youth groups, first from New York City...now the world,” Lincoln Center’s plaza became “the first major formal performance venue for hip hop, featuring a competition of breakdancers in August 1981” (Foulkes 420). Hosting these community-focused events literally out in the open signified an attempt to embrace rather than alienate the diversity of New York City. However, it cannot be denied that this center achieved “symmetry with its place” by “razing blocks to create a super-structure that dramatically changed the physical and economic workings of the neighborhood” particularly “in terms of wealth, property value, homogeneity, and bourgeois ideas of the arts” (Foulkes 430).

Brooklyn Academy of Music

Brooklyn Academy of Music's (BAM) involvement in its community developed quite differently from that of Lincoln Center. Situated on property "ideal for a grand public building" and hailed even before its construction as "part of making Brooklyn into a 'city beautiful,' BAM was seen as a positive community force though it was *not* part of any strategic urban-planning effort (Foulkes 421). Unfortunately, similar to Lincoln Center, "the Academy was 'invisible' to those who lived right next to it...the grand style of the building conveyed a barrier to the residents nearby" (Foulkes 422-23).

Rather than attempting to transform the community, BAM's response was to get actively involved with those neighbors by sending professional artists into schools to conduct programs with children, hosting youth group performances at the Academy, offering a host of afternoon children's programs and distributing event tickets through local nonprofit organizations (Foulkes 423). The Academy also showcased "smaller, avant-garde dance and theater companies," (Foulkes 423). By venturing out into the community with family-friendly, education-based programming and inviting both youth-focused and nonstandard artistic programs inside its doors, BAM succeeded at integrating itself in the community and actively engaged in community revitalization.

Commonalities: Connection and Relevance

Both Lincoln Center and the Brooklyn Academy of Music had to overcome the public's perception of the physical structure as unwelcoming, austere, or otherwise closed-off to the community. In both cases, this meant re-evaluating the programming each facility offered; both facilities benefitted greatly from bringing that programming out into the community. This

transformative process is more than superficial impression management: though it appears that Brooklyn Academy of Music has employed this approach more extensively than Lincoln Center, “much of the current architectural renovation and new direction of Lincoln Center...follows principles that BAM helped formulate” including “connect[ing] to the streets physically, economically, and culturally” in order to “draw the streets into the stages” (Foulkes 430). For a performing arts facility to be successful, it must become and remain relevant to the immediate area in which it is situated. This can be achieved through artistic programming, educational outreach, and low-cost or free public events, but often it comes down to the structure itself. Where a performing arts facility is located--the space--and the environment created within its walls--the place--is a critical construct involved in connecting with the community and building a culture of arts support. Indeed, while “space refers to the structural, geometrical qualities of a physical environment, place is the notion that includes dimensions of lived experience, interaction, and use of space by its inhabitants” (qtd. in Hornecker n.p.). Arts facilities are spaces designed to become a particular kind of place once its patrons, artists, technicians, staff managers, and volunteers inhabit it. All of these individuals develop their own perceptions of the the space, and in turn help to define the place it becomes as well. In this way, the relationship of space, place, and inhabitants is symbiotic: each shapes and is shaped by the other two. It is critical, then, that the space is one that welcomes its intended inhabitants through the promise of an inviting place that not only fits but is malleable enough to be shaped by those that work and play within it so that the space will receive the support it requires financially and physically.

Recent Sample of Performing Arts Facilities

The past decade has witnessed a flurry of arts facility construction, though it is often the case that planning for such projects begins years--even decades--before ground is broken, bricks are laid, or previous structures are demolished (Cantrell). One example in the United Kingdom was the Royal Opera House, whose "renovation and expansion," Kaiser notes, "had been in the works for 17 years," and left the Royal Opera and the Royal Ballet homeless for over two years (102). Such issues are not limited to any one country or city. Indeed, a number of facilities recently constructed or currently in progress in the United States offer insight into the trials and tribulations of conceiving, building support for, designing, constructing, and opening a performing arts facility with varying degrees of success.

Kimmel Center for the Performing Arts

Philadelphia's Kimmel Center for the Performing Arts broke ground in November 1998 and opened, still incomplete, in December 2001 ("About Us"). The 450,000 square foot facility includes the 2,547-seat Verizon Hall and the 651-seat Perelman Theater which together serve as the residence of six nationally and internationally-recognized artistic organizations; the project, including land and building costs, totaled $235 million ("About Us"). Though the facility is now complete and has made admirable profits in 2008, 2009 and 2010, the facility's construction and opening did face setbacks and controversy. Kelly reports that construction costs climbed when steel erection for the facility was delayed for sixteen months, which lead to overtime filings, and additional charges for expedited manufacturing services. In the end, the final cost of construction was $180 million, significantly more than the budgeted $157 million ("Kimmel Center in Philadelphia Sues..."). In November 2005, the Kimmel Center's leadership filed suit against the

project's lead architect, Rafael Vinoly, claiming that the Center's $23 million debt was due to "an architect who had a grand vision but was unable to convert that vision into reality, causing the owner to incur significant additional expenses to correct and overcome the architect's errors and delays" (Dobrin n.p.). More specifically, the Center's representatives claimed that "documents were late, inaccurate, and incomplete; that design work was inadequate; and that equipment underperformed and required repair or replacement" (Kelly n.p.) Vinoly claimed that delays were due to "the Kimmel's own foot-dragging" (Dobrin n.p.). Responsibility will never be truly ascertained, as the suit was settled out of court in March 2006 with neither party assuming liability nor fault (Dobrin). Such disagreements and debt must certainly have cast a shadow on the first years of this magnificent cultural destination, but it is reassuring to see that the facility appears to enjoy great success at the present time in spite of its turbulent beginnings. Its story, however, does pose the question of whether such conflict may have been avoided with greater coordination and communication on the part of the project's leadership.

Dr. Phillips Center for the Performing Arts

The plans for this downtown performing arts center in Orlando, Florida, were approved four years ago, but only in 2011 has the financing plan that will fund the center's construction finally been approved; raising of sufficient funds has been a primary matter of concern (Schlueb). With two performance spaces in the complex--one for larger touring productions and one for local theatre groups--the project will require "$201.6 million, not including another $72 million from private donations for the land and design" and is expected to reach completion by July 2014 (Schlueb). Initially the performing arts center was part of a $1.1 billion plan for three community venues; an arena was completed prior to the onset of the recession, and renovations

to the Citrus Bowl have been postponed. The economy also had an impact on the financing of the Dr. Phillips Center itself: the initial plan was to use hotel taxes to fund approximately one third of the cost, but the recession adversely affected the tourism industry (Schlueb). Over the next four years, however, this strategy is predicted to generate $43 million for the center (Schlueb). Also created is a backup plan, through which the "city would tap a $25 million venues reserve fund that's already in place, along with another $2 million in reserve fund interest" as well as increased reliance on several major donors (Schlueb). While this plan may seem solid, a few dissenters are voicing reservations about the funding required not only to open but maintain such a facility. These dissenters may have a point: one official noted that "the board will need to raise another $68 million to fund fully an operational endowment and pay for the center's second phase, which includes a 1,700-seat multiform hall for symphony, ballet, and opera" (Schlueb). The danger in celebrating the approval to move ahead with construction is the initiation of a project for which the completion of future stages and sustainability of the entire venture are questionable at best.

Smith Center in Las Vegas, Nevada

As the Dr. Phillips Center struggles to begin construction, the Smith Center in Las Vegas, Nevada, is nearing the end of its construction process. After a ten-year planning period, ground was broken in 2009, and the $470 million, two-building, multi-venue facility is projected to open in late 2012 (Illia). This undertaking is the result of a private-public partnership in which the "city of Las Vegas [provides] land, infrastructure, environmental clean-up, and parking," and "the city of Las Vegas, Clark County, and State Legislature collaborated on a car rental fee" that has generated $105 million for a total city commitment of $170 million (Smith Center). The

private sector contribution features gifts of $50 million and an additional $100 million from the Donald W. Reynolds Foundation in honor of its chairman, Fred W. Smith, and his wife, Mary (Smith Center). This combined gift of $150 million is the "second largest donation to the performing arts in the United States" (Smith Center). Such vast private financial resources and municipal contributions make the Smith Center the exception rather than the rule. Even with such financial contributions, there is no guarantee that the Center will meet with success once it opens to the public.

Attempts in Myrtle Beach

On the other end of the spectrum from the Smith Center is Myrtle Beach's fruitless effort to develop and launch an 850-seat performing arts complex at the Myrtle Beach Convention Center (Anderson). The funds simply have not been raised: the Rivoli theatre group was supposed to raise $2.5 million for the $6 million project, but efforts to raise these funds have fallen flat, apparently due to a lack of sufficient donations and high fees associated with the development consulting firm hired for the project (Anderson). This case spotlights the issues of public support and available funds for performing arts infrastructure projects, particularly in the context of a lingering recession.

Impact of the Economy

These three facilities offer only a glimpse of the flurry of performing arts facilities that have been initiated and constructed in the last decade. Others include Kansas City's Kauffman Center for the Performing Arts; Seattle's McCaw Hall; Austin, Texas' Long Center; Los Angeles' Disney Hall; Miami Beach's New World Center; Dallas, Texas' AT&T Performing Arts Center, and more (Cantrell). These centers, like sports arenas and stadiums, have become

architectural, cultural, and "civic bragging rights" for communities (Cantrell). Of course, this bragging may occur whether or not the community actually supported the effort. The more significant problem is that simply being able to pull the funds together to build an incredible structure does not mean that the funds have been raised or are available to keep it running. Cantrell pinpoints the crux of this issue, noting that "donors are far readier to fund bricks and mortar than electricity bills and maintenance staffs." Higher costs are then passed on to participating arts organizations, as they are the entities bringing admission-paying patrons to the facility. However, this makes it more difficult for arts organizations to actually use the facility. Such organizations must often pass the cost on to audiences by raising ticket prices, which often negatively impacts attendance (Cantrell).

Numerous facilities open with fanfare and almost immediately fall on hard times. Some, like Dallas' "new opera house, theater, and outdoor amphitheater" fell short of its capital campaign goal, or quickly encounter cost overruns, like Philadelphia's Kimmel Center (Cantrell). Operating deficits are practically a norm, while "it used to be assumed that a new building would be good for a major two- or three-year surge in ticket sales" (Cantrell). Such concerns may prompt the cycle of de-funding about which Kaiser and other industry experts warn arts nonprofits, in which artistic and executive directors of presenting and resident companies of performing arts venues pick "safe" productions, cancel performances, lose funding and ticket sales, and eventually may face bankruptcy. While this philosophy urges riskier projects for arts nonprofits in uncertain times, it seems that communities face a greater risk of failure as the size and complexity of the performing arts complex increases. Actually constructing the building is only half the battle.

Creating Performing Arts Facilities: An Artistic Process?

While the strategies of "going big" or "playing it safe" may indicate disparities between the development of performing arts facilities and the artistic endeavor of creating performances of dance, theatre, or music, important similarities exist in terms of the process each requires. Both processes are inherently creative; even though one creates something that is (hopefully) lasting and permanent, while the other creates transient, living moments. Both generate something that did not exist before the process began. Both also work to bring people together in their final form for a communal experience: rarely is a performance or a building designed for an audience or occupancy of one.

This phenomenon of bringing people together does not happen only on and after opening night: just as in the creation of art, the creation of a performing arts complex requires the collaboration, communication, and coordination of many individuals and resources. Indeed, it may prove more complicated than the creation of art, as it involves more people of even more varied backgrounds, from the arts to business to politics--all of whom have different motives for involvement, different work styles, and different capacities and abilities to contribute to the project. If the community is engaged in the development of a center, it may benefit from greater and more widespread support, and the center in turn may have a greater impact on the community. Unlike a production of theatre, dance, music, or opera, the finished product is a capital investment, with the potential for major long-term influence that a transient performance, though potentially community-changing, often has difficulty matching--and is not necessarily intended to match. Such a complex process with such potential for long-term, far-reaching

impact requires strong leadership capable of connecting individuals of diverse backgrounds and perspectives.

Leadership in Nonprofit Arts Organizations

As chief representatives of their organizations, leaders of arts nonprofits often serve as the intermediary between the cultural facility and the performers and technicians that resident organizations employ to work in the venue. As such, an examination of the leadership of arts organizations themselves is critical to understanding some of the most important cross-group collaborators in the context of a performing arts center. While some organizations conglomerate artistic and managerial responsibilities in one executive directorship, many arts nonprofits adopt a dual leadership structure in which the artistic director oversees "both the artistic vision and functions of the organization" while a managing director "oversees the administrative and operational" functions (Kirchner and Ford 172). The director or directors of the nonprofit report to a board of directors or trustees that often subdivides into committees that focus on various aspects of the organization, including "development, finance, marketing, and strategic planning" (Kirchner and Ford 172). Some boards are very active and play a significant role through these committees, volunteering substantial time and energy to supporting staff in managing that aspect of the organization's activity. Other boards act more as advisors, offering counsel but maintaining a relatively "hands-off" approach. Both of these approaches are legitimate, as is any blend of behavior in this involvement continuum, but it is critical that the board's activity style match the organization's status and stability. Just as it would be incongruous for a board of a fledgling theatre company to have no involvement in building sets or helping out in the box office, we would think it equally inappropriate for trustees of a

nationally-recognized institution like the Kennedy Center to spend their time addressing annual fund appeals to be distributed *en masse* across the country. Given the number of individuals that can be involved in such a specialized organization's leadership, it is not surprising that arts organizations not only face problems typical of nonprofit leadership, but also those difficulties associated with their unique structures and patterns of formation.

Common Problems

Dual Leadership

The dual leadership provided by an artistic director and a managing director offers definite benefits. A more artistically-minded individual can focus on the creative aspects of the organization, while a more business-minded individual can handle the budgetary and financial responsibilities that many artists-turned-artistic directors do not possess. Regardless of specific abilities, this system also decreases the sheer volume of work and responsibility an executive director who handles both jobs must take on. However, this shared leadership structure also presents the opportunity for significant conflict. While the artistic director often is hierarchically dominant over the managing director, the goals of both individuals do not always work in concert (Cray 2007). An artistic director may want to program a series of avant-garde works, but the managing director may have to put his or her foot down if the series will not be financially successful. This problem of advancing the organizational mission while remaining solvent can cause significant discord among the nonprofit's leadership. Managing directors can begin to see artistic directors as impractical, and artistic directors can adopt the view that managing directors are inflexible. While such issues can sometimes be resolved, longterm disagreement of these two leaders has the potential to destroy the organization.

Founding Directors and Succession

Many arts organizations are "conceived and started up by the first artistic director of the organization, who initially may have headed it without other managerial support or a board of directors" (Kichner and Ford 172). Since most nonprofit arts organizations have only been created in the last 50 years, many of these founding directors are still running their organizations or have recently retired from their positions. Such founding directors have not only been with the organization since its inception; they actually created it. This dedication can be an incredibly powerful aspect of a director's leadership, but it can also create problems as other organizational leaders attempt to strengthen the organization by distributing power and responsibility--especially if the founding director needs to be replaced for some reason. Kirchner and Ford note that tensions may mount if the board tries to decrease an organization's dependence on the founder-director in order to ensure the organization's success or plan for leadership through leader replacement or natural succession (172). Such attempts at shifting power present the risk of offending the founder to the point of resignation and subsequent competition if they elect to form a new organization. Alternatively, the organization can also be weakened if the board makes too many attempts to placate the founding leader without whom they fear the organization will collapse (Kichner and Ford 172).

Leader Memory

Another common leadership issue for arts nonprofits recovering from crisis is that of the memory of the director who guided the organization through the difficult period. This issue is perhaps understood by no one so well as Michael Kaiser, often referred to as the "Turnaround King" of arts organizations mired in financial crisis. He asserts that a leader who guides an

organization through a crisis is often not the person best-suited to lead the organization once it has been stabilized, noting that "it's often difficult to let go and utilize the resources you've gathered once things are okay again" (Kaiser 60). It is not necessarily a matter of a leader's ability to adapt his or her style, but simply a matter of carrying the baggage of a difficult time into an era of the organization in which such added weight is not helpful or is even detrimental. However, a director who is able to adapt his or her style of leadership more deftly across periods and situations may find that they are able to successfully make such transitions from crisis to relative stability.

Leadership Styles and Models for the Arts

In the midst of economic recession, issues of nonprofit management, and responsibility to numerous and varied stakeholders, good leadership is critical for an arts organization to even have a chance of succeeding. Cray suggests that particularly relevant and effective styles include charismatic, transactional, transformational, and participatory leadership. However, Cray also notes that certain factors, such as "size of the organization, diversity of programs, internal political arrangements, relationships with external stakeholders, financial ability, and organizational effectiveness" impact what style or combination of styles are most effective at a given time for a particular organization.

Charismatic Leadership

A leader of a performing arts nonprofit benefits from being comfortable in a variety of settings, including interacting with the public at performances, in media or publicity situations, and with potential and current donors. This is due in part to the fact that charisma can play a significant role in each of these contexts. Described as "the ability to inspire, to motivate, and to

expect high performance from others based on strongly held core values" charisma involves "being visionary, inspirational, self-sacrificing, trustworthy, decisive, and performance oriented" (House and Javidan in Northouse 348). By embodying and effectively sharing their organization's mission and vision with others, charismatic leaders attract others to their cause. Northouse asserts that this approach is effective because "it ties followers and their self-concepts to the organizational identity" (175). In other words, charismatic leaders figure out how their organization relates to individuals' self-images and personal goals, and uses that connection to turn interested individuals into invested stakeholders.

The downside to charismatic leadership is that it can result in over-reliance on the leader and his or her vision and popular appeal (Cray). Arts organizations are particularly prone to this as an Artistic Director's vision and aesthetic are not necessarily easily replicated, especially if the founder-director scenario is at play. Idolization of the director can lead to over-reliance on this individual for decision-making, as he or she often serves as the sole figurehead or most complete source of information. If this individual is not competent in all of these tasks, this can mean serious trouble for the organization--and if they excel in all of these areas, their departure from the organization can result in a crisis of leadership if another equally excellent individual does not rise to take their place.

Transactional Leadership

Another form of leadership that is relevant to the management of a nonprofit arts organization is transactional leadership, which "refers to the bulk of leadership models, which focus on the exchanges that occur between leaders and their followers" (Northouse 172). Like any business or nonprofit, a performing arts nonprofit must generate a product: performances. To

make that happen, artist and designer contracts must be signed, venue agreements must be created, marketing and promotions efforts must be planned and executed, and tickets must be sold. Such activities can all be described as transactional situations that involve the exchange of one good or service for another to accomplish a goal.

Such transactional leadership, however, must be used carefully in the world of the arts. This pragmatic, exchange-based approach can be a serious "turn-off" to artists who may prefer a more flexible and personal leadership approach that may seem more conducive to the variable pacing of the artistic process than business-centered efficiency (Cray).

Transformational Leadership

Transformational leadership offers a greater degree of that interpersonal, relational focus that artists may feel is lacking in a leader who relies too much on transactional leadership. Individuals who employ this form of leadership "stimulate and inspire followers to both achieve extraordinary outcomes and, in the process, develop their own leadership capacity" (B. Bass and Riggio 3). Through the use of such techniques as idealized influence, inspirational motivation, intellectual stimulation, and individualized consideration, transformational leaders "help followers grow and develop into leaders by responding to individual followers' needs by empowering them and by aligning the objectives and goals of the individual followers, the leader, the group, and the larger organization" (B. Bass and Riggio 3-7). Due to this dynamic relationship of individual and group goals, this style of leadership holds important similarities with charismatic leadership. However, transformative leaders take this approach a step further by actively working to help followers build their own skill bases and achieve their own goals to further each follower's own success, happiness, and leadership ability--not simply identifying

and channeling those skills and goals for the goals of the organization. Everyone involved benefits from such a situation: Bernard Bass found that “transformational leadership can move followers to exceed expected performance, as well as lead to higher levels of follower satisfaction and commitment to the group and organization” (Bass in B. Bass and Riggio 3).

Transformational leadership builds commitment and motivation, which inspires followers to work harder and achieve more than they thought they could. This motivation and ethic is very important in a nonprofit setting that usually demands lots of time and energy for less than commensurate compensation--especially in the arts. People pursue careers in the arts not because they want to get rich but because they believe in the work they are doing. There is no guarantee of financial success. Transformational leadership speaks to those higher-level needs while accomplishing the work of the organization.

The key to transformational leadership is the leader’s ability to communicate effectively with followers in learning about their skills and goals, and knowing when it is an appropriate style to use. When tasks need to be accomplished quickly, such as the correction of a major online ticketing error in the days just prior to a major performance, or an organizational crisis, such as a major cash flow interruption due to inclement weather cancellations of the biggest revenue-earning performance of the year, there is not time to worry about developing followers. The work must be accomplished quickly and effectively to ensure that the organization survives the crisis.

Participatory and Collaborative Leadership

Some leaders take a step further past helping followers develop their skills and reaching their goals while fulfilling the organization’s mission by actually engaging followers in the

decision-making process. Known as participatory leadership, this approach involves "inviting subordinates to share in the decision making" by "consult[ing] with subordinates, obtain[ing] their ideas and opinions, and integrat[ing] their suggestions into the decisions about how the group or organization will proceed" (Northouse 128). This style, like transformational leadership, draws its strength from valuing the opinions of stakeholders, which fits quite well given the abilities and commitment of typical stakeholders of arts nonprofits. Cray notes that arts organizations often "include many employees and volunteers"--and board members and patrons--"who are well educated, interested, and committed to the goals" of the nonprofit. Participatory leadership is a form of collaborative leadership in that it relies on the input of many stakeholders to shape the organization and its direction through decision-making and planning. By incorporating the opinions of followers, leaders of arts nonprofits can better ensure the effectiveness of a decision's implementation because all of the individuals who offered their input and felt that it was taken into consideration because "people do support, and are motivated by, decisions they have helped to make" (Cray).

The potential problem with this style is that, like transformational leadership, participatory leadership can slow the decision-making process, particularly in crisis situations in which action must be taken quickly. Indeed, it may slow the process even more. Transformational leadership focuses primarily on the one-on-one interaction of a leader with each of his or her followers, while participatory and collaborative styles even in name evoke images of groups taking their time to hash out all of the issues surrounding a particular decision before coming to an agreement. Cray recognizes this caveat by asserting that participatory leadership "offers the best fit for most arts organizations provided they are not undergoing a

crisis," and also notes that "the slow pace of decision making this style fosters limits the ability of the organization to adapt to a dynamic environment."

Of course, in a recession era in which arts attendance dwindles and funding is slashed while demand for community-building and low-cost or free educational arts opportunities flares, most arts nonprofits *are* facing a dynamic environment that induces some degree of duress or crisis. How does an arts nonprofit leader reconcile the needs of the individuals who support the organization with the need of the organization to simply survive? The answer lies in the leader's ability to blend styles, knowing when to rely on charisma, when to adopt a transactional style, when to invigorate followers through transformational approaches, and when to engage followers in collaborative and participatory approaches. Few models describe the need for leaders to develop a full range of leadership styles as effectively as Jean Lipman-Blumen's theory of connective leadership.

Connective Leadership

Connective leadership is a particular form of collaborative leadership through which leaders respond to and "integrate the otherwise centrifugal forces of diversity and interdependence" (Lipman-Blumen 4). By focusing on "common interests and values" and inclusivity even of "those very different from the rest, without requiring their homogenization," leaders embrace the diversity of their organization's stakeholders and interdependence in an increasingly networked world (Lipman-Blumen 12). In this way, connective leaders are able to "encourage the widest set of participants to join in the leadership process" (Lipman-Blumen 21).

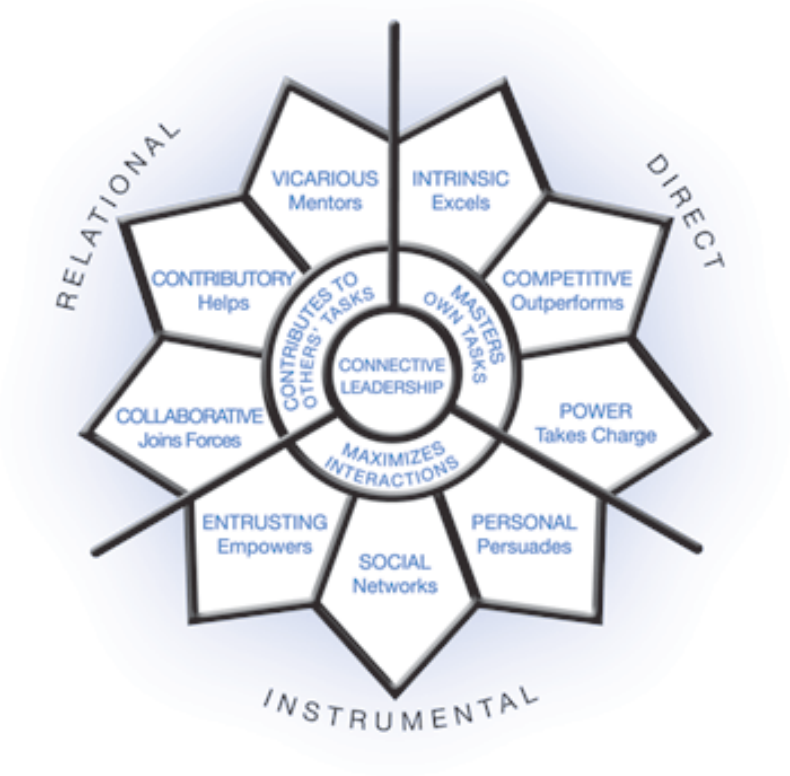
Connective Leadership in a Stage Three World

Lipman-Blumen describes three stages, or eras, of leadership, in which different styles and motivations drive leaders to conduct their work in different ways. Stage One is the "physical era, in which geographical boundaries made clear-cut groups led by 'intrepid' leaders" who "helped colonize the earth" (Lipman-Blumen 8). Shifting from the pure force and might used in Stage One, the geopolitical era (Stage Two) marks the period in which "geopolitical boundaries and ideologies defined the important differences among us" (Lipman-Blumen 8). Breaking trends of factionalism and focus on differences, Lipman-Blumen asserts that our current Stage Three era is one in which "connections among concepts, people and the environment are tightening" (8). Even in this connective era of networking and globalization, it would be foolish to think that differences do not play a part in the way groups accomplish their work. Connective leadership responds to both the diversity that once kept groups from interacting at all *and* the increasing interdependence we face in a hyper-connected world.

Basics of the Model

Leaders are able to reconcile these seemingly disparate forces by using a variety of "achieving styles," which are "different [learned] behaviors for getting what we want" (Lipman-Blumen 24). Lipman-Blumen offers three broad categories of achieving styles, including direct, relational, and instrumental behaviors. The direct achieving style is reminiscent of transactional leadership in that it is task-focused. By excelling at one's own work ("Intrinsic Style"), outperforming others ("Competitive Style"), and taking charge ("Power Style"), leaders using the directive styles "represent the core of American individualism" and "foster innovation, creativity,

Figure 1: Connective Leadership and Achieving Styles



diversity, and authoritarianism" (Lipman-Blumen 141). Other leaders may rely more on relational achieving styles, which include working with others ("Collaborative Style"), helping others achieve their own goals ("Contributory Style") or mentoring others so they may achieve their goals themselves ("Vicarious Style") (Lipman-Blumen 166). These leaders are driven by the desire to "[identify] with people and [meet] one's achievement needs through close or even distant relationships" (Lipman-Blumen 166). Still others may prefer instrumental styles, which include persuasion through charisma and their own characteristics or background ("Personal Style"), networking with others to achieve goals ("Social Style"), and empowering others by relying on them for help ("Entrusting Style") (Lipman-Blumen, Chapter 8). Lipman-Blumen's chart of achieving styles from the Connective Leadership Institute (Figure 1) illustrates the

classification of these behaviors, and the idea that all of these achieving styles are each only part of the full range of leadership behaviors.

Current Implementation

While the theory of connective leadership maintains that the best connective leaders have the ability to draw on any of these achieving styles as best fits the situation, most leaders have not fully accessed the power of connective leadership. Indeed, Lipman-Blumen notes that "most people develop a rather narrow repertoire of achieving styles, repeatedly drawing upon the same combination of behaviors even when they are inappropriate to the ends they are seeking" (114). While many leaders may muddle through using their few favored achieving styles, crises can push leaders outside of their comfort zone. If none of their preferred styles are addressing the situation, some leaders will manage to adopt another style to safely guide their group through the emergency. However, most leaders will simply revert to their favored achieving styles once the crisis is averted, rather than incorporate their newfound behavior into their ordinary leadership toolbox (Lipman-Blumen 130). Fortunately, Lipman-Blumen points out that these achieving styles are learned behaviors: a perceptive and motivated leader *can* modify their use of current styles and add new styles to their repertoire (114). This development is increasingly necessary for all leaders in this connective era "as the leadership paradigm shifts from independence to *interdependence*, from control to *connection*, from competition to *collaboration*, from individual to *group*, and from tightly linked geopolitical alliances to loosely couple global *networks*" (Lipman-Blumen 226).

Benefits of Connective Leadership

The key to connective leadership is sensitivity. Leaders must be able to evaluate a situation and decide which achieving styles will be most effective and appropriate based on the nature of the task, importance of the task, nature and location of key resources, condition of the internal environment, state of the external environment, and the leader's position and longevity within the organization (Lipman-Blumen 135). This sensitivity is also critical if a leader desires to modify or learn new achieving styles to more fully reap the benefits of connective leadership. This ability to expand or refine achieving styles means that if motivated, a leader can reduce or eliminate disparities between their own achieving styles and an organization's culture, or use styles that may lie outside of the organization's culture to reap the potential benefits of acting as a nonconformist or devil's advocate. The connective leader, in essence, "views the world through a much wider angle lens," offering a wider variety of perspectives and problem-solving approaches that maximize their own agility in guiding an organization through turbulent times. (Lipman-Blumen 339).

Connective Leadership and the Arts

Due to the versatility afforded through the use of multiple achieving styles, connective leadership may prove particularly useful for leaders of arts nonprofits--and even more especially for those involved in the development and creation of performing arts facilities. Given the number and diversity of interdependent stakeholders in such a project, leaders must be able to navigate the interdependence of all participating individuals and groups while also respecting the needs and motivations of each individual or organization involved. This requisite sensitivity to situational cues in connective leadership allows leaders to "read the achieving styles cues

embedded in each situation," benefitting from the ability to then "assemble the multiple, overlapping, or sequential work groups of people/leaders needed to respond to Stage 3 problems" (Lipman-Blumen 134). Such multiple, overlapping groups are a given element of the artistic process *and* play an even larger role in the development of a performing arts facility. Connective leaders of such arts infrastructure efforts may find the instrumental styles particularly useful, as these "are important strategies for knitting groups of leaders with distinct missions and diverse constituents into mutually enhancing coalitions" (Lipman-Blumen 194). An individual leading the development of a performing arts complex absolutely must work with various arts groups, funders, governmental agencies, community groups, contractors and construction crews to ensure that the project is successful; being able to meaningfully connect these various constituent groups is critical to success. In this connective era, leaders must guide diverse yet interdependent groups through turbulent economic situations in order to accomplish any project. The stakes for nonprofit arts infrastructure projects are especially high, and there are no guarantees that the new facility will face sufficient success once its doors are open. To have any chance of project completion, success, and stability, leaders must utilize the greatest range of connective leadership achieving styles in engaging their followers for the benefit of the community at large.

Chapter 3: Methodology

The Case

This study analyzed collaborative leadership in the development of Richmond CenterStage, a performing arts facility in Richmond, Virginia. One commonality in the development of all performing arts facilities is the complexity of the creation process itself. Indeed, this complexity justifies the exploration of connective leadership, a form of collaborative leadership, as a fitting model for such situations. The connective model addresses increasingly intricate situations that involve the unification of individuals and organizations with diverse perspectives and goals (Lipman-Blumen). This research used the case study method to investigate the role of collaborative leadership in the development of performing arts facilities.

The Case for a Case Study

Case Studies Defined

A case study approach can fit any number of research efforts; however, "the essence of a case study...is that it tries to illuminate a decision or set of decisions: why they were taken, how they were implemented and with what result" (Schramm in Yin 17). These decisions can be represented or examined through consideration of individuals, organizations, processes, programs, institutions, and events (Yin). While this flexibility may seem to weaken this method's validity, case studies are in fact empirical inquiries that "[investigate] a contemporary phenomenon in depth and within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident" (Yin 18). Lincoln and Guba note that this methodology is particularly useful in such real-life contexts because the "knower and the known are interactive, inseparable," and the case study promotes the holistic investigation of both the

facts and the individuals who create, interpret, and are affected by the situation (qtd. in Blandin 47). Altogether, this means that case studies actually offer an opportunity for more complete understanding of complex events, rather than reducing them beyond recognition for the sake of empiricism and use of purely quantitative analysis.

Key benefits of case studies include the capability to "[cope] with the technically distinctive situation in which there will be many more variables of interest than data points, and as one result relies on multiple sources of evidence...[and] benefits from the prior development of theoretical propositions to guide data collection and analysis" (Yin 18). In other words, case studies allow researchers the freedom of gaining insight from "immersion in and holistic regard for the phenomena" that they are investigating (Stake n.p.).

A case study can accommodate not only *more* information, but also a different *kind* of information. Polanyi describes two forms of knowledge as propositional and tacit (qtd. in Stake). Propositional knowledge is "seen to be composed of all interpersonally sharable statements, most of which...are observations of objects and events" (Stake n.p.). In contrast, tacit knowledge "may also dwell on objects and events, but it is knowledge gained from experience with them, experience with propositions about them, and rumination" (Stake n.p). Stake asserts that case studies may more effectively investigate tacit knowledge of individuals involved in a particular situation, as the aims of such methodology are "understanding, extension of experience, and increase in conviction in that which is known" (Stake n.p).

Rationale for Case Study Methodology

The case study undeniably applies to complex contemporary situations that cannot be manipulated in order to gain a holistic understanding of the phenomenon that draws on

individuals' propositional and tacit knowledge. As such, it serves as a particularly relevant methodology for the examination of the role of collaborative leadership in the development of a performing arts facility like Richmond CenterStage. This particular process occurred in the last decade, and as such is extremely recent, but has also passed, and is therefore not manipulable. The number of relevant variables is astonishing. The background, demographics, roles and in-process experiences of numerous individual participants; the many means of evaluating the process' success; as well as the number and range of achieving styles utilized by even just one leader reflect only a few of the potentially important factors that comprise and define this scenario. Employing a case study methodology also allows participants to share not only their propositional knowledge gained from their direct observations, but also that knowledge that they possess by having been through the experience itself, and having ruminated on it in the years that have passed since the project's completion. Furthermore, a case study methodology aids the researcher in "reading between the lines" to expose and understand realities of the situation that participants may not be able or willing to see or discuss due to their long-term involvement in such a monumental and highly publicized effort.

The use of case studies for the investigation of arts-related community ventures is not entirely novel; indeed, McClearn employed a case study methodology to explore the development of support for the arts in Denver, Colorado, described in Chapter 2. Creswell and McClearn note that the "process for creating a dedicated funding source for the arts in Denver" presented a scenario "bounded by time and activity" that was investigated "through formal and informal observation, document analysis, and personal experience" that was "issue-oriented and intended to invoke a change in the conventional thinking about cultural policy and

sustainability" (in McClearn n.p.) McClearn's data sources indicate that the case study accommodated the complexity of the situation as the methodology supported a future-focused intention to explain this particular situation as a model for other community arts support efforts. However, there is a dearth of research on the development of performing arts facilities--situations that are quite complex and as such require the holistic perspective that case studies offer.

Why Richmond CenterStage?

Richmond CenterStage stood as a prime case for investigating the role of collaborative leadership in the development of performing arts facilities. This facility was conceived of and developed in the late 1990s and first decade of the 2000s--a period during which many performing arts facilities were developed. Situated in a mid-size city, it reflects needs and challenges of mid-sized performing arts facility: it is not the very smallest that might exist in a rural community, nor the very largest, such as the Smith Center in Las Vegas (discussed in Chapter 2). As such, this study's results are potentially relevant to the bulk of performing arts centers. Furthermore, Richmond CenterStage is located in a city that was only moderately feeling the effects of the economic downturn as the project concluded. The process of its creation was less likely to be significantly swayed due to the intense and sudden onset of the recession, a situation that otherwise might limit this endeavor's status as a prime case study.

The leadership for this facility's development consisted primarily of the "usual suspects" of performing arts infrastructure development, including government officials, business leaders, and other philanthropists in combination with the artistic community. This helped to ensure that

findings of this study have the greatest possible relevance to the greatest number and variety of performing arts facilities that may be developed in the future.

Finally, the most immediate reason is practically-based: the researcher had a degree of personal experience with and firsthand observation of the development of this particular facility and had access to members of the process, due not only to geographic proximity but also to professional contacts who were involved and assisted in connecting the researcher with other process participants.

Experimental Design

Research Question

The primary focus of this investigation was to examine the role of collaborative leadership in the development of a performing arts facility. More specifically, how was collaborative leadership used in the development of Richmond CenterStage? The primary model of collaborative leadership examined was Jean Lipman-Blumen's theory of connective leadership, given its apparent flexibility in uniting contributors while respecting a diversity of interests and perspectives. By extension, this study seeks to illuminate how connective leadership could be implemented to better serve stakeholders in the development of performing arts facilities in the future.

Hypotheses

Based on Lipman-Blumen's assertion that most leaders still rely on a limited selection of connective leadership achieving styles and the researcher's personal experience of the development of Richmond CenterStage, it was hypothesized that connective leadership was not utilized in the development of the facility. It was also expected that problems encountered in the

development of the facility would include those that could have been directly addressed or avoided through participants' use, ability and acceptance of a broader array of achieving styles that more fully comprise connective leadership.

Design of the Case Study

The research question was investigated through an explanatory single case study. This methodology took into consideration a variety of variables through the collection of both qualitative and quantitative data using interviews and leadership survey profile results.

Variables

The array of variables in this case were numerous. Variables with regard to individuals included participant demographics, such as age, gender, race, income; educational background; professional experience; role within the process of the facility's development; membership in participating organizations; individual perceptions of leadership; reasons for involvement in the process; standing relationships with other members in the process; their set of preferred achieving styles and in the opportunities to utilize those behaviors throughout the process. Other important considerations included the timing and incidence of major obstacles or catalytic events throughout the development process; the availability of resources, both capital and human; the duration of the development process; media portrayal and public perceptions of the process; and organizational or societal influences to utilize certain generally-accepted achieving styles.

Data Collection

While qualitative data was collected through a standard case study process of interviewing individuals involved in the process, quantitative data will be collected through the Achieving Styles Inventory, a connective leadership instrument developed by the Connective

Leadership Institute (Lipman-Blumen, "Inventories"). This technique of using multiple data sources is known as data triangulation, through which "converging lines of inquiry" build internal validity by corroborating data across sources (Yin 115-16). The collection of both qualitative and quantitative data is a means of methodological triangulation that also serves to reinforce the validity of the case study (Yin).

Data Sources

Interviews

In the context of a case studies, interviews are "guided conversation[s]" that "are an essential source of...evidence because most case studies are about human affairs or behavioral events" (Yin 103, 108). Interviews allow researchers to collect data from "well-informed interviewees" who "can provide important insights into such affairs or events" (Yin 108). Fourteen one-on-one interviews were conducted by the researcher with key individuals identified as having had significant roles in the development of Richmond CenterStage. These individuals may have served as leaders of the project as a whole, or may have served as leaders in any one or more of the many organizations involved in the development process. The common denominator among all individuals interviewed was that they all held either a formal or informal leadership role by representing, regularly interacting or interfacing with more than one of the organizations involved in the development of Richmond CenterStage. This particular focus was chosen because connective leadership is particularly relevant to leaders who must work to establish common goals among interdependent individuals and organizations with differing backgrounds, intentions, and perspectives (Lipman-Blumen). This sort of cross-group collaboration is most directly observable in those individuals who had the opportunity to interact with more than one

group in the development of the facility; these individuals are the leaders who had the most fecund opportunity to implement connective strategies. Interviews were guided by a question bank, which is discussed in the study protocol below. Please see Appendix C for the interview questions.

Connective Leadership Instrument

Lipman-Blumen's Achieving Styles Inventory (ASI) is a 45-question seven-point Likert-scale survey that was used to collect quantitative data from individuals involved in the Richmond CenterStage development process (see Appendix E for ASI instrument). The ASI charts individuals' preferred achieving styles as detailed by the connective leadership model (Lipman-Blumen). This survey allowed for the collection of quantitative data on each individual interviewed that corroborated verbal responses and provided the opportunity to compare and contrast the preferred achieving styles of the initiative's potentially connective leaders. The benefit of employing this particular inventory was that it was developed by the researchers who are the founding experts on the particular leadership style in question, and that it provided quantitative data to supplement the qualitative case study data obtained through the interviews.

Protocol

In order to collect data, expedited IRB approval was first obtained. A group of 26 prospective interview subjects as identified by the researcher with the assistance of contacts who were directly involved in the development of Richmond CenterStage were contacted via e-mail to explain the basis of the project and secure subject agreement to participate in the research. Fourteen individuals agreed to participate, one individual declined, five individuals initially agreed to participate but failed to respond to future communications, and six individuals never

responded. The researcher worked with assenting subjects to identify a mutually agreeable time and location to conduct an interview. Quiet locations convenient to each individual subject were selected as interview locations; conference rooms on the University of Richmond campus were used when alternatives could not be identified. Once prospective subjects agreed to participate, they received an e-mail message confirming their participation pending their signature of the interview informed consent agreement (found in Appendix B). The message also contained relevant log-on information for the connective leadership assessment instrument, which has its own online consent form that must be electronically signed before the assessment begins (see Appendix D for the text of the ASI informed consent form and privacy consent form). Participants signed the interview informed consent form at his or her interview session; the electronic copy provided in advance was intended to give subjects the opportunity to withdraw from the study before meeting for an interview. None of the participants withdrew once committed to the interview.

During interview sessions, the researcher presented her credentials to the subject as requested, and the interview informed consent form was signed by the participant. Before each interview began, the right to withdraw from the research or abstain from any particular question at any time was reiterated. The interview was audio-recorded using basic recording software on the researcher's laptop computer; subjects were made aware of this procedure through the interview informed consent form and verbal reiteration prior to initiation of the recording session. These interviews were recorded for transcription purposes only, and interview files were not accessible to anyone except for the researcher and the professional confidential transcription service employed. Participants were made aware of these precautions taken to protect their

identities in order to give them the greatest freedom to speak candidly. Interviews were guided by the question bank found in Appendix C. If a subject repeatedly cited a specific event or behavior, the researcher sometimes asked further questions not included in the original bank as needed to collect more complete data on that particular item's potential implications for collaborative leadership. The researcher also asked clarifying questions when the subject's responses were vague or confusing in order to avoid the collection of inaccurate data. Interviews lasted approximately 45 minutes each; the shortest interview lasted 20 minutes, while the longest (and an outlier) lasted 90 minutes. One interview was conducted with each participant.

To complete the ASI, subjects followed the instructions provided by the instrument itself, and were asked to complete the ASI prior to their interview with the researcher. While order effects were not anticipated, interview questions could have potentially focused subjects' perceptions of their experience and observations in such a way that could possibly bias their responses. Subjects who had difficulty accessing the survey online had the option of filling out a printed version of the assessment; their responses were then directly entered by the researcher into the online form with subjects' permission. While the Connective Leadership Institute interface does allow participants to decide whether or not to disclose personal data (including their names) to the researcher, all participants were encouraged to disclose that information to aid the researcher in correlating qualitative data from interviews with each individual's quantitative survey data; all participants complied with this request. Participants' survey data was only intended to be reported in an aggregated format to protect individuals' privacy, but each participant was offered the opportunity to view his or her own ASI profile. Approximately one third of the participants asked to see their results, and the researcher discussed their results with

them as requested. Debriefing after the interviews was minimal as no deception was necessary for the purposes of this research. Participants were given the opportunity to ask questions about the research per standard debriefing procedures.

Developing a Database

Data was catalogued electronically by data type, including interview transcriptions and ASI results. Data was further catalogued for ASI results and interviews by assigning each subject a randomly-selected number in the range of one to 14 that was used to identify both their interview and survey results. This helped protect participant identities, as only the researcher was aware of the identities represented by corresponding numbers. Interview data recorded in the transcriptions were also compiled in a spreadsheet in which each question or question cluster was designated to its own sheet. Each participant's response to that question was pasted into a cell on that sheet in order based on their randomly-assigned number. This system of organization aided in reinforcing the reliability of the data used due to its degree of organization and ease of navigation (Yin).

Data Analysis

Data analysis "consists of examining, categorizing, tabulating, testing or otherwise recombining evidence to draw empirically-based conclusions" (Yin 126). Thorough, high-quality data analysis requires "attending to all the evidence collected, displaying and presenting the evidence separate from any interpretation, and considering alternative interpretations" (Yin 126). In an effort to produce such analysis, this study utilized multiple analytic techniques in order to appropriately and fully draw on and represent the data collected.

Content Analysis: Coding

Manual coding of interviews was conducted as outlined by the University of Texas at Austin's Instructional Assessment Resources. The process of coding involves "translating raw data into meaningful categories for the purpose of analysis," which in dealing with qualitative data "may also involve identifying recurring themes and ideas" ("Analyzing Interview Data"). Due to the financial limitations of procuring complex computerized coding software and the analytical limitations imposed by those systems available, manual coding ensured that codes were especially sensitive to this data set and that not only frequencies but connections between and among various codes were noted. This process involved reviewing all interview transcripts at least twice to become familiar with the data and generating a list of nearly 40 codes which were then used to actually code the data for content analysis. Code categories can include such topics or themes as setting and context, defining situations, subject perspectives and perceptions, processes, activities, events, strategies, relationships, and methods of this research effort ("Analyzing Interview Data"). A list of codes specific to this study can be found in Appendix F.

Pattern-matching was utilized in analyzing interview and document coding to strengthen internal validity of the study. This technique involves "compar[ing] an empirically based pattern" exposed by the coding process with the hypothesized pattern (Yin 136). Given the number of outcomes possible depending on individual achieving styles and leadership processes, pattern matching was useful in handling the many nonequivalent dependent variables in the experimental design of this case. This is an inductive style of analysis through which "the patterns, themes, and categories of analysis come from the data; they emerge out of the data rather than being imposed on them prior to data collection an analysis" (Patton 306 qtd. in

Blandin). This holistic approach to analysis developed naturally from the data collected, thereby reinforcing the study's validity as it limited the possibility that data was forced into a pre-established framework; instead, the data itself defined the framework upon which conclusions were drawn.

Statistical Analysis

Data from the ASI as provided by the Connective Leadership Institute is depicted graphically, numerically, and verbally. The numeric data--each individual's score (from 0 to 7) on each achieving style as well as their mean score--proved most useful in the analysis of data. A basic comparison of means for each domain of achieving styles (direct, relational, and instrumental) was used to analyze data from the ASI. While the Connective Leadership Institute generally does not condone the grouping of achieving styles into the three categories for the purposes of analysis, the small sample size in this case study actually necessitated such a grouping to distinguish significant trends.

The combination of content and statistical analysis generated data that supported explanation-building, illuminating the leadership processes at play in the development of Richmond CenterStage. Explanation-building is an iterative process through which the hypothesis is compared to an initial case--in this instance, perhaps a particular event, subject or organization within the process--and results in revision of the hypothesis (Yin).

Delimitations and Limitations

Delimitations

Delimitations serve the purpose of narrowing the focus of a study (Creswell). This case study was intended to examine the role and consequences of connective leadership in the

development of Richmond CenterStage. The study focuses only on the period during which the facility was developed; the facility's management and development past its opening to the public is not within the scope of this research. This study also was confined to the data available through interviews with the process' participants and the ASI survey of interviewed individuals.

Limitations

While the intention in selecting this particular facility was that it appeared to reflect the typical development of such a facility in a mid-sized city in the United States, certain factors may limit the generalizability of this study including community support, financial resources, government cooperation, the renovation of a historic site, individual differences and interpersonal behaviors. Furthermore, the focus of this study on the development of a performing arts center may limit the study's generalizability to other cross-group collaborations for which a different category of venue is the intended result. The study used a single model of collaborative leadership - Lipman-Blumen's Connective Leadership. Interview data may have been subject to participant self-enhancement bias or inaccurate recall of events, and is limited to qualitative analysis techniques.

Data collected through the ASI may have also been limited as a result of participant self-enhancement bias. Because subjects had little to no prior knowledge of connective leadership, and because there are no "good" nor "bad" results on the survey, subjects should not have had sufficient reason to consciously alter their responses. As in all case studies, the qualitative data may be subject to other interpretations (Kunes in Creswell).

Chapter 4: Analysis of Data

Setting the Stage for CenterStage

Participant Demographics

In-person interviews were conducted with fourteen individuals who participated in the development of Richmond CenterStage; four were women and ten were men. These individuals represented several organizations involved in the development of Richmond CenterStage, including the Resident Company Association, the staff of Richmond CenterStage, the board of the Richmond CenterStage Foundation, and RPAC. There is considerable variety in the personal and professional backgrounds of these individuals: some were arts managers, others were businesspeople or philanthropists in the Richmond area, while others were educators or retirees simply interested in the growth of their community. Less than one third of interviewees had been involved in the development of a performing arts facility prior to their involvement with Richmond CenterStage, though another third of the participants did cite involvement in other arts and culture initiatives or involvement in facilities development of a similar scope. While the initial date of involvement in Richmond CenterStage varied by participant, nearly all participants remained involved in the project until the Grand Opening; half of the participants are still directly involved with the facility.

Inspiration for Richmond CenterStage

Several participants cited Richmond's Chamber of Commerce annual Inter-City Visit to Pittsburgh in 2002 as one source of inspiration for the revitalization of the performing arts in Richmond, Virginia. This particular visit included a focus on Pittsburgh's performing arts district and the role it played in community revitalization. According to several participants, this came at

a time during which Richmond arts organizations, including the Richmond Symphony, the Virginia Opera, the Richmond Ballet, and a number of other smaller music, dance, and theatre groups were experiencing growing success and notoriety, but were hindered by a dearth of satisfactory performing arts facilities--or a performing arts center. Participants noted that many of these groups had never worked together, but were beginning to look for ways in which to do so. An Alliance for the Performing Arts was formed as a "roundtable" and was comprised of many performing arts leaders in the Richmond area. The idea for a network of multiple performing arts centers in both the City and the surrounding counties, including the Carpenter Center, was conceived.

Meanwhile, the Greater Richmond Convention Center was nearing completion, and several participants noted that this brand new building stood directly across from "four blocks that looked like Beirut," with "two closed department stores...and one block east where the Federal Court building is now, there were trees growing out of the windows and the roof." This group of participants noted that while the city and surrounding counties were supporting the Convention Center, no one was addressing the problem across the street; there was a growing sense among participants that additional measures must be taken to revitalize downtown Richmond. The arts organizations had developed the plan described above, and all of these community leaders came together under the notion that performing arts infrastructure could change the face of downtown Richmond.

Respondent Goals

Respondents cited a variety of goals that stood as their primary pursuits in the development of Richmond CenterStage. Some participants did cite multiple goals, but most

expressed at most one or two top priorities that they pursued within the development of the facility. While some held arts-focused goals related art organizations, programming, and arts education support, others emphasized revitalization-focused goals; still others pursued goals related to the process itself. While participants with backgrounds in the arts and education tended to stress arts-focused goals, participants with business backgrounds tended to emphasize revitalization and process-focused goals. One participant compared this differentiation of goals and interests as similar to pairing consultants with subject matter experts on a project, in which each party has a different background, expertise, and objective, but both are required to complete the project successfully. This participant asserted that such a situation involves a "constant interplay of different objectives and personal interests. And that's where the leadership in both parties has to come out."

Analysis of the interview data indicated that participants joined the Richmond CenterStage with at least seven different goals.

Connect and Promote Arts Organizations

Half of the participants interviewed expressed their goal in the development of Richmond CenterStage as connecting and promoting the interests of the arts and local arts organizations. For some Resident Company Association members, this meant representing the interests of their respective organizations in terms of the facility's design and technical specifications and to ensure that the nine original resident companies "work in harmony with one another." This included the coordination of the use of the space, as well as other collaborative efforts such as cross-marketing and default ticket sales (selling tickets for other concurrent productions by other resident companies when the patron's desired performance sells out.) Other participants who

expressed their goals as arts-focused described the arts community at the time as "fragmented," and felt that a lack of adequate facilities were "a major drawback to the arts being fully realized [in Richmond.]" All of these individuals had strong existing affiliations with the arts.

Fiscal Responsibility

One third of participants described goals related more to the process of developing Richmond CenterStage than the facility's end-state. Indeed, one third of participants (many of whom expressed other goals described in this section) described an objective of ensuring fiscal responsibility of the project, whether citing the need to establish an endowment prior to its completion, minimizing taxpayer loss, or to raising the funds necessary to complete the facility's construction and to keep the project on- or under-budget.

Create a Community Center

Approximately one third of participants expressed a goal of making Richmond CenterStage a true community center. One participant noted that Richmond never quite seemed like a community due to the political division of the City and the surrounding counties; this participant saw this performing arts center as a "nonpolitical approach to bring people together." By supporting the arts community and the general metropolitan community, these participants felt that such a center would serve as a hub for collaboration but also offer something "distinct and new" in and of itself, and would be a center bustling with activity every night. This vision of arts centers as community centers was particularly strong with the project's initial plan of a downtown center with additional community centers in Chesterfield, Henrico, and Hanover. Individuals who placed the heaviest emphasis on this goal had affiliations with the Resident Company Association, the CenterStage Foundation Board, and the CenterStage Foundation Staff.

Build a Performing Arts Center (Physical Structure)

One fifth of participants from a variety of backgrounds saw the creation of the physical structure itself as a primary objective. While some approached this objective from an ideological perspective of the benefits of having a center for the performing arts, others stated their objective as simply as wanting to "get it built."

Economic Revitalization

While many participants mentioned the economic benefits of arts and culture and related facilities, a couple of participants expressed the economic revitalization and development of the Richmond community through Richmond CenterStage as their primary focus in the project. These participants indicated that they did not have significant prior experience or even a strong established interest in the arts, and represented the organizations within the process that had the strongest decision-making and implementation power. One participant who identified with a more culturally-focused objective noted that these individuals "didn't give a rip" about arts and culture--that "their whole philosophy for doing this [project was] to renovate, regenerate, and rejuvenate downtown [Richmond]."

Arts Education Support

Two participants placed particular emphasis on their goals of creating and supporting the arts education component of Richmond CenterStage's development. Of particular importance to these individuals was the concept of "arts integration," through which the visual and performing arts are not simply taught to students but are incorporated into students' study throughout academic subjects. These participants felt that this relatively new approach to arts education would be of particular benefit to Richmond-area schools because it "can really drive not just a

measurable change...in terms of the students' achievement" but also in how teachers are trained to integrate the arts into school curricula, offering a significant potential impact in education reform.

Facilitate the Development Process

Two individuals specifically stated that they became involved in the development of Richmond CenterStage because they felt they could help improve the process. These participants pursued this goal with the intent of mediation and facilitation to "resolve the controversy" that arose particularly with external criticism of the project, the intervention of Mayor Wilder, and the creation of RPAC (all discussed later in this chapter).

Consistent Goals, Changing Expectations

On the whole, participants reported that their goals remained consistent throughout the course of their involvement, but that their expectations changed as the project morphed in both design and budget. One participant asserted that these shifts in expectations may have been necessary, based on the participant's reflection that the original plan "was just too big for this community." Some participants noted that subgoals were difficult to pin down, such as the date of the Grand Opening, which some participants said made the contracting of performers for the event very difficult.

Respondent Perspectives and Attitudes

As the process of Richmond CenterStage's development began, progressed, and concluded, participants noted distinct attitudes and shifts of attitude throughout the group. While participants largely confirmed each other's perceptions of the group's attitudes at the start of the

project through its conclusion, some differences arose in participants' perspectives at the time of data collection.

Attitudes upon Initial Involvement

A majority of participants expressed the initial attitude of the group as excited, enthusiastic, "very positive," and "fantastic." One participant described the atmosphere as "electric...We were on a mission. We were driven and we had this vision about what we wanted to accomplish and we felt that we were doing something really special...you could feel the energy." Another participant corroborated this attitude of determination in explaining that "failure [was] not an option" and that participants "[would] do anything to get [this project] done."

Participants did note that there were problems within this positive, determined attitude, primarily citing a degree of "innocence" or "naivete." Other participants observed a degree a degree of skepticism or suspicion both within the process and in the community. Internal skepticism, participants said, was related to the fact that some of the project's leaders did not have a strong affiliation with the cultural community, while external suspicion arose from doubt that the project could or would reach successful completion.

Attitude Shift

Several individuals described a shift in participants' attitudes during the process, citing "a lot of negative press," the difficulty of raising funds, and politics as the primary reasons for this attitude shift. One individual said that "we all became disenchanted" and another asserted that "people were tired of the arts, tired of fundraising." As participants' "enthusiasm towards the

project was kind of tested," one participant described the variety of participants' attitude shifts: "some people got scared, some people caved, some people had kind of tantrums."

While there may have been moments of negative attitude shifts due to the development of obstacles, several individuals also noted that these moments actually became rallying points for participants. One participant noted that people's attitudes became more determined, and another noted that as the group's focus returned to the arts "people started to gain the excitement back, the enthusiasm back."

Attitude at the Grand Opening

All participants interviewed were uniformly and overwhelmingly positive about the project's culmination at the Grand Opening gala and performance. Individuals described the event as one in which "everybody brought their A-game," "played well together," and found it "incredibly powerful to watch, and interesting to see these nine resident companies and the [CenterStage] Foundation work together to achieve that evening." The overriding emotions described were happiness, pride, gratification, a sense of accomplishment and affirmation, and a feeling of relief that the project was completed.

In the course of the interviews, the subject of the Grand Opening was the topic that inspired the most visceral emotion. At least three participants became visibly or audibly emotional when talking about the impact the project had on their own lives and as they observed the impact of its completion on the lives of others. One participant noted that the project involved a major life change, and that "to be there on opening night was an expression of joy...that [this participant wasn't] able to describe." Another participant got "choked up" describing the experience of observing one of the facility's construction workers bringing his

family to the Grand Opening dress rehearsal and pointing out each piece of molding and trim he had created for the facility's public spaces. To this participant, this snapshot was a moving manifestation of the project's success and *all* participants' pride in the work they had done.

Attitude at Present

Approximately one third of participants interviewed reported that they felt wholly positive about the facility at the present time. However, approximately half of the individuals interviewed currently felt positive about facility, but also expressed concern for its future. Much of this concern centered around issues of funding, including the sentiment that there is a need for additional community support and a desire to create and build an endowment to alleviate fundraising pressures. Other interviewees expressed concern about the feasibility of facility usage--especially for the resident companies--due to the cost of renting space, or felt that the "incorporating model" developed prior to opening might benefit from modification now that the facility is operational.

Process

While participants generally felt positive about the function of their own groups throughout the process of developing Richmond CenterStage, dissatisfaction was expressed by many members over the complexity and confusion that arose from the division of labor and distribution of power. Inclusivity was a source of debate within the process, and became a source of criticism from those external commentators on the process. However, some participants felt that these elements of discord actually were necessary or at least helpful to the process itself.

Division of Labor, Distribution of Power

Within Groups

Participants described the division of labor within their respective organizations and committees as based on "big functional areas," which included ticketing, programming and scheduling, design and construction, and others for the Resident Company Association; and fundraising, construction, operations, and others for the CenterStage Foundation Board and RPAC. Oversight of each of these areas for each of these organizations was allotted according to individuals' area of expertise, and in the case of the Resident Company Association, based on each resident' company's greatest concern. The CenterStage staff were naturally focused on certain functional areas based on their job title and description.

Between Groups

While individuals' roles within groups seemed satisfactorily defined and distributed, participants expressed dissatisfaction over the complexity arising from the division of labor and power *between* involved organizations. After the creation of RPAC, one participant reflected that "it was difficult ascertaining who was in [sic] a decision-making capacity. CenterStage Foundation had the money but it was RPAC that was making the decisions. Then we had the resident companies themselves...so it was just this convoluted structure." As one participant explained, "[RPAC] cannot fundraise. They are a corporation...All the fundraising has to be done by the Richmond CenterStage Foundation" while SMG is contracted to manage the facility, leading to a situation that is "a little convoluted." However, recognition was offered that "[the project] couldn't have been done" without the funding opportunities this divided structure afforded.

Communication

Participants resoundingly and unanimously commented that the primary channels of communication throughout the process were in-person meetings and e-mail. While e-mail was used to disseminate information to all interested individuals, in-person meetings were described as valuable due to the opportunity they afforded for face-to-face interaction to gauge responses and investment. Both were described as time-consuming and occasionally overwhelming, but useful and appropriate to the process. While most participants reported that they felt communication was overall positive within groups, there was a sense from multiple participants that communication between groups was not always satisfactory.

Communication within groups

Communication within groups was described as "amiable," "open, honest, and forthcoming." Other participants echoed this sentiment, expressing their belief that "the way...we treated each other was with respect, with support, finding common ground." Another participant tied this positive environment to the southern hospitality, saying that communication and treatment of participants was "always cordial. This is Richmond." However, another participant offered an assessment with a more negative subtext, saying that participants were "mostly adults." Indeed, some participants did reference "clash[es] of personalities" and "flare-up[s]," but nearly always qualified this statement by observing that such occurrences were infrequent.

Communication between groups

At least one third of participants expressed some degree of dissatisfaction in the communication between the organizations involved in the development of Richmond CenterStage. In all cases this dissatisfaction seemed to arise from a difficulty in maintaining

communication between all units. For example, one participant noted that "CenterStage was in the untenable position of being between the resident companies and RPAC" and another noted that communication was "duplicative and oftentimes misleading." One participant asserted that "in spite of repeated attempts, we never could bring [RPAC and CenterStage] together and stand for one head, one CEO who understands all the responsibilities" which "[made] communication difficult because there were always two places you had to check in." Other participants noted that communication became even more complicated with the inclusion of SMG due to reception of different messages from SMG and RPAC on facility matters.

However, one participant posited that such complicated communication structures was inspired at least in part due to "competing priorities" and that "part of it is just the nature of the biz." This participant also commented that "part of it is the nature of the way this model was rather thrust upon us" by the mayor (see "Significant Events" below). Other participants also understood this to be the case as they noted that this system of organizations "wasn't created to be the best working template from the outset. It was created to deal with the private partnership necessity and tax credits and politics." Participants indicated that each of their organizations' approach to facilitating communication between groups was to have one designated person who was in charge of maintaining contact with each other organization. However, some conflict arose as RPAC members requested to communicate with arts organizations only through the arts' groups' board members. Several members of arts organizations felt that this was not the most effective communication strategy, as their board members were often committed and knowledgeable, but were not always the most accessible or the most knowledgable on the finer

points of the artistic work that played into organizational needs in the construction, programming, and policies of the facility.

Inclusivity

When interviewed participants were asked whether there were any groups that they felt were left out of the process, or that they perceived as having felt left out, the two most common responses were the arts organizations and the general community.

Approximately one fifth of respondents felt that the arts groups were sufficiently represented, or that the arts organizations were "very involved" due to their holding a seat on various committees, and that "they really had to have a lot of input" because "they were going to have their homes in the building...and they were going to all perform there." However, more than one third of participants expressed the opinion that the arts organizations "did not sit around the decision-making table," particularly as venues were eliminated from the building plans. Two thirds of this cohort had affiliations with arts organizations, but the other third had ties to Richmond CenterStage in various capacities. Two other participants noted while that they did not necessarily believe that the arts organizations were left out, they did perceive that arts organizations held this point of view.

While at least one individual felt that the community was left out of the process, particularly in terms of understanding of the project's funding, another participant felt that there was not a problem of exclusivity but of excessive inclusivity. Positing that one of the project's "failings was the inability to draw the line...[that] 'Joe Smith' could call and you would feel some, you know, obligation to include them," leading to inefficiencies in the process.

Criticism

Beyond the project's criticism by the mayor (see "Significant Events" below), the primary source of criticism mentioned by participants was that of SaveRichmond.com and media outlets. While SaveRichmond.com writers felt that they were bringing the public the truth about a project that they did not perceive as beneficial to the community, one participant in the development of the facility felt that SaveRichmond "spared nobody, not even the truth, to derail the project." Another expressed a similar sentiment that the site would "generate, almost a couple times a week and sometimes on a daily basis, negative press about CenterStage...a lot of it was hearsay or misinformation." Participants reported that much of the criticism centered around the use of public funds and inclusivity of the community, which one participant described as "the blood that runs through all criticisms." Some participants brushed off criticisms voiced on the site due to its perceived lack of correct information, and were later surprised when other media outlets, primarily print sources, started quoting the site in articles on the facility's development.

A couple of participants noted that this criticism required the presentation of a united front and at times the control of information in order to coordinate responses. One interviewee said that this "wasn't to be antagonistic...it was so we could not be manipulated to meet someone else's agenda."

Two participants with a high degree of power in the decision-making process noted that this criticism "did make it more difficult," but also felt that criticism was "very healthy" and "at times turned out to be beneficial."

Significant Events: Intervention of the Mayor and Creation of RPAC

One significant event was mentioned in nearly every interview as the primary source of conflict and change in the development of Richmond CenterStage. However, many participants noted that while the long-lasting effects of this event may not be the best for stakeholders and the project's sustainability, the facility itself might not exist at all had it not been for the intervention of the mayor and subsequent creation of RPAC.

Intervention of the Mayor

As fundraising efforts struggled and concerns mounted surrounding the project's feasibility, L. Douglas Wilder became mayor of Richmond and became vocal about the effort to build the new performing arts center. Several participants used negative language in describing the mayor's intervention, which effectively stopped the project through the withholding of City funds unless certain conditions--primarily related to fundraising--were met. Participants said that they "got into a fight with the mayor" as he "got skittish about the whole project" and that "just started blowing everything up." Others used more neutral language, stating that "the mayor wanted a re-evaluation of the project" and noting that some of the project's objectives "were not appropriate" and that "the mayor, in effect, pointed those out." However, even those that felt the mayor's objections were appropriate felt that it was "done...very poorly communication-wise." One participant asserted that the purpose of this intervention was not to demean anyone but to "get the damn thing done."

Changing the Shape of CenterStage

As project leaders came into conflict with the mayor over the efficacy of the project's leadership, issues of funding, and the scope of the project itself, one participant noted that "a

couple of folks went and saw the mayor [to] talk through and try to resolve the impasse." A re-evaluation began, and one participant noted that report produced called for a significant scaling back of the project, including the elimination of the concert hall. A participant who was familiar with this change explained that "this [was] a great idea and a beautiful design, but there [was] just nowhere near this money in the community to do that plus renovate the Carpenter Theater plus the old Thalheimer's building, at least not now." Other participants acknowledged that while this change was not what they wanted, it was necessary that project participants accept these modifications and requirements because they "were very dependent upon that $25 million" from the City of Richmond.

Creation of RPAC

In addition to the modifications made to the design of the space and need to raise $20 million in less than one year to receive funding from the City of Richmond, the mayor also mandated the creation of the Richmond Performing Arts Center, LLLP (RPAC), which gave the project the ability to receive tax credits for the historic Carpenter Theater and was charged with the responsibility of constructing and operating Richmond CenterStage for the City of Richmond.

Role of Arts Organizations

When the project was halted, the mayor's original plan was the reopen the Carpenter Center with minimal improvements. It was at this point that several representatives of the Resident Company Association had a meeting with a representative of the mayor, at which this plan was presented on a Friday evening in late 2005. One participant expressed the impression that the City government expected the arts organizations to be excited about this plan, probably

due to the fact that several of the organizations had been displaced for much longer than they anticipated after the Center's closing in 2001. However, interviewed participants who were familiar with this meeting reported that the arts organizations said "do not do it, we will not come back." Four days later, on the following Monday, the mayor's position "totally reversed." One participant asserted that "there was a certain amount of energy injected" as a result of this interaction "that was very healthy." As the new modifications were introduced, another arts organization representative recognized that while the changes were not necessarily what all participants wanted, everyone had to start working together, or "there [would not] be anybody other than Broadway to go into it...Because [the arts organizations were] not going to be alive" if progress was not made.

Effects of this Event

One of the most immediate effects of this event was the turnover of project leadership. One participant noted that "the top three paid people in the [CenterStage] Foundation...were summarily thrown out of the organization" as a result of the Mayor's intervention. Furthermore, another organization, RPAC, now had significant decision-making capacity over the project. Some participants described this new component of the project's leadership as "somewhat confusing," "very confusing," and "created an unnecessary burden." Others felt that "it's a totally inappropriate way to [run a performing arts center]...it makes it much more complicated." However, some of these same participants and others noted that without the creation of and leadership provided by RPAC, Richmond CenterStage "wouldn't be a center as we know it today" and that "some people would say RPAC saved CenterStage." One participant noted that others, particularly those in the CenterStage Foundation who had previously had the greatest

control over the project prior to RPAC's creation, "would not say that." Indeed, this participant compared the situation to that of "the guys at Bastogne in World War II [who] were rescued by Patton's 6th Army [and] said 'we didn't need to be rescued.'"

Connective Leadership Elements

While participants were not directly prompted to discuss their own leadership philosophies, many interview participants did mention particular leadership behaviors and needs that arose throughout the course of Richmond CenterStage's development.

The Leadership Challenge: Diversity of Backgrounds and Objectives

As mentioned in "Participant Goals" above, participants with a variety of professional and personal backgrounds became involved in the development of Richmond CenterStage for a variety of reasons. This diversity of perspectives and goals was discussed by nearly half of the individuals interviewed, and was cited as the major leadership challenge of the project. One participant noted that the project involved taking "a very disparate group of people, with very disparate interests...they're all trying to work together to come up with one thing and their visions are all totally different." Another participant noted that this difference of perspectives among groups actually led to misunderstandings; the example provided was that participants who were "very bottom-line driven" did not understand that arts organizations "were trying to be altruistic in [their] planning and taking care of...other groups." Another participant echoed this sentiment, explaining that "it was all about diplomacy...it really is about finding that common ground and then once you can get [the group] to that common point, advancing the work." Another interviewee described the process as an "interesting collaboration...between what was largely a business-oriented board of directors [that was] trying to raise money...not necessarily

interested [in] the arts but interested in the community and its economic development" and others who joined the project specifically in support of the arts. One participant described the process as "very complicated, like a Rubik's Cube," due to "the personalities...and the different styles of leadership. You were dealing with CEOs...then you're dealing with the people who...are one of two employees" in a small nonprofit arts organization.

Participants' Composite "Best Leader"

By asking participants to describe the qualities of those individuals who seemed most able to "work with everyone" or "get things done," interviewees' responses generated a remarkably consistent description of their "ideal leader" for this process. Taken as a whole, participants appreciated competent professionals with the community's best interest at heart who devoted a great deal of time, energy, and excellence toward developing consensus and relationships by seeing both sides of an issue and "bringing out the best in people." Several participants, however, also expressed the need at several points in the process to curtail consensus-building and needing to move forward by making a decision rather than attempting to satisfy every individual.

Achieving Styles

Several interview questions asked participants to describe both their own behaviors in accomplishing tasks and goals throughout the course of the project, and those behaviors they observed in others. These behaviors were coded based on the nine achieving styles described by Lipman-Blumen's theory of connective leadership. Instrumental behaviors were mentioned by three individuals, while direct behaviors were mentioned by five individuals. Most frequently

discussed were behaviors that could be classified as relational, with a total of six individuals mentioning some action that fit this set.

Direct Set

Four individuals mentioned behaviors that reflected the direct set of achieving styles; however, none mentioned any behavior that could be classified as *competitive*. One individual expressed a tendency toward an *intrinsic* achieving style in "do[ing] the due diligence to really understand what was going on" simply because it was critical to fulfilling responsibilities to the project. Four individuals indicated a use of the *power* achieving style, primarily by noting that they accomplished their work on the project because they "had good people working" for them, or, conversely, because someone else who had strong positional power in the process could exert the necessary influence to achieve a given objective. These individuals were affiliated with the CenterStage Foundation board and staff, as well as RPAC.

Instrumental Set

Three individuals described positive behaviors that could be classified within the instrumental set of achieving styles. One individual made reference to a behavior reminiscent of the *personal* style, expressing the belief that humility was more important than using one's title or position to gain or exert influence. Effectively, this participant was saying that use of the personal style in the traditional sense was not an appropriate achieving style in this context.

One individual referenced being subject to the *entrusting* style, mentioning a couple of key players in the process that one "would never want to disappoint."

The *social* achieving style was described by two individuals. One participant placed heavy emphasis on "spend[ing] a lot of time out with the community" to bring more community

members into the process, while another emphasized "building trust and creating relationships" in which networking was the goal and the means of achievement. Individuals referencing behaviors in the instrumental set were involved in the Resident Company Association or Richmond CenterStage's staff and board.

Relational Set

None of the participants interviewed mentioned any behavior that could be classified as *vicarious*. Two participants discussed actions of their own that could be considered *contributory*, one by "[work]ing quieter...behind the scenes" and another by "just go[ing] down [to CenterStage] and help[ing]." The most commonly-mentioned style within the relational set was the *collaborative* style. One participant noted that this was the predominant style of the whole of the Resident Company Association, while others described collaborative behavior in the context of the Richmond CenterStage staff and board, both within and between groups.

Context-Driven Behavior

One half of participants described a need to alter their behavior or communication based on the situation at hand. Participants who described this need, however, were on the whole very careful to distinguish between changing their *delivery* and actually modifying the content of what was being delivered. The reason participants gave for the modification of their communication style or behavior was uniformly cited as having to do with the audience or target of the content being delivered. One participant noted that there was a need to "[give] more or less information to different groups...[and] modify it according to...[what the target's] tolerance for detail was" while another noted that it was necessary "to anticipate the kind of information they are looking

for and then the best way to present it." One participant expressed this perception in great depth, explaining that

> Each constituency has a certain interest and understanding the interest of the individual constituency and addressing those interests in some way was specifically very important...For the City Council, it was economic development...For the Symphony it was a place with great acoustics and the right number of seats. For Elegba Folklore Society it was recognizing the cultural contributions of African-Americans to this society...For some donors it was about name recognition. For some donors it was about performing arts...So really understanding that and being able to address each of those was critical.

Altogether, there was a strong sentiment expressed by this group of participants, who were primarily affiliated with the Resident Company Association or Richmond CenterStage staff, that "you have to know who your audience is and you have to design that message in a way you know it is going to reach them best."

Hindsight

Participants were asked towards the end of their interviews to reflect in hindsight on the development of Richmond CenterStage. While the elements of success that participants mentioned tended to align with several of the participant goals previously discussed, areas for improvement that participants described seemed to arise from differences in participant goals and backgrounds.

Success: What Worked Well

"Got it Done"

When asked what was successful about the Richmond CenterStage development process, more than half of the participants interviewed echoed the sentiment "it's there, it's done." Nearly half of these participants (one fifth of all participants interviewed) made no substantial mention of any other measure of success.

Connection and Promotion of Arts Organizations

Approximately one third of participants interviewed felt that one successful aspect of the process was that the involved arts organizations were better-connected and better-positioned not only to work with one another but to receive community support. An interviewee associated with the resident companies expressed the perception that the arts organizations "formed partnerships within the arts community that are largely still in place and will remain in place, whereas prior to this project, there were very few opportunities...to come together in a collaborative nature on a single project." One participant reflected that "the profile of the arts has been increased...it's much more central to the conversation of community and community health." Another reported that this project "elevated the position of arts and culture in this community, especially in the view of the senior corporate leadership." One business leader corroborated this perception, stating that involvement in this process inspired recognition of "how important [the] arts are to economic development, and having a community in creativity...arts education and those things, [and] the impact it can have on a community." A majority of respondents mentioning success as it related to the arts organizations were affiliated with the Resident Company Association or Richmond CenterStage staff.

Arts Education

A couple of participants also expressed satisfaction with the position of arts education in the community as a result of the development of Richmond CenterStage. These individuals noted that the project brought together educators "across school system lines" to develop the center's educational programming. They felt that "arts education is on a stronger footing than it has ever been" due to a "newfound belief" that the arts can lead "directly to better performance and [a] more robust life for kids."

The Process Itself

A small group of participants also felt that the process itself was relatively successful. One participant felt that the first step in the process was to "create a dream" and thought that the project was well-initiated in that regard. Another participant compared this experience to that of other communities and felt that it was "not nearly as dysfunctional" as it seemed to be "when...going through it," and had learned that the trials and tribulations of this project were "not as unusual as I thought [them to be] at the time."

What Could Have Been Improved

Participants were also asked to elaborate on what they felt could have been improved about the process of Richmond CenterStage's development, and what recommendations they would make to other communities attempting to carry out a similar arts initiative. A variety of responses were offered, but the most frequently-offered answers related to communications and structure, inclusivity and transparency, misconceptions in approach, and the need for a "reality check."

Communications in Relation to Structure

The most frequently-mentioned aspect of the process that participants said could have been improved upon related to the organizational structure and communication within that structure. Due to the division of labor and power among the involved organizations, one participant noted that arts organizations "realized that [they] needed to open an independent line of communication with RPAC and a second independent line of communication with SMG while maintaining...communication lines with CenterStage." Another participant corroborated this response, positing that "who answers to whom and who is calling the shots perhaps wasn't quite set up in the most functional way." Citing the adage that "form follows function," another participant added that "what we have is a complex, dysfunctional apparatus [that] makes it hard if not difficult if not impossible to do some of the things that a performing arts center needs to be able to do." Another participant took a more positive stance in asserting that "it had to go through the life cycle it went through, which...used up more time" especially since "[it] took a very disparate group of people, with very disparate interests...they're all trying to work together to come up with one thing and their visions are totally different." One participant neatly summarized this viewpoint in offering words of wisdom for other such efforts, stating that "if there is some way to incorporate [the separate entities] into a single structural model so there is not so much 'we versus them,' that would be the first thing [to do]."

Inclusivity and Transparency

The second most frequently referenced area of improvement focused on inclusivity and transparency of the process. Some participants felt that more could have and should have been done to make the process more inclusive of community opinions about the center. Others felt that

the selection criteria for involvement, particularly for the resident companies, should have been more stringent. Another participant felt that there should have been a greater appreciation for the "cognitive impact of the naysayers" rather than "dismiss[ing] them as people who would say anything" to impede the process. Related to this emphasis on inclusivity was the concern that the process be completely transparent to the public, since public funds were used. Altogether, the need to "surround [oneself] with the right people" was expressed by many, but who those "right people" were and to what extent they should should have been involved was not clear and consistent throughout participant responses.

Misconceptions

The third most-frequently referenced area of improvement surrounded misconceptions about the plan for the process itself. A couple of participants referenced the initial perception of some individuals whose goals focused on economic development that Richmond CenterStage could be developed and run as a business. One participant felt that this perception was incorrect because "it's not-for-profit work, it's just really different. And it's like a church committee. Anybody can join, anybody can volunteer and anybody can have an opinion, but you need to reach out and touch the community and ask them what they want, and then incorporate that in some way or make them feel like you've incorporated it if you can't." The opinion was also expressed that the initial mindset of economic development-focused participants was that "this is the way you do it...[because] this is the way I've run my business," when in reality, "a lot of that didn't work. And it took...lots of really passionate kind of battles...to say it doesn't work that way in this deal."

"Reality Check"

Nearly one third of participants offered responses that indicated that the project expanded beyond its capacity, stating that one's "eyes can't be too big," that one mustn't "overreach," and that one shouldn't let "the dream" reach beyond financial capability. One participant asserted that "those who were involved in the process were *so* closely involved that there was a certain loss of perspective" and believed that "with a bit of distance and perspective," the project "would have been done differently."

Quantitative Data: ASI Results

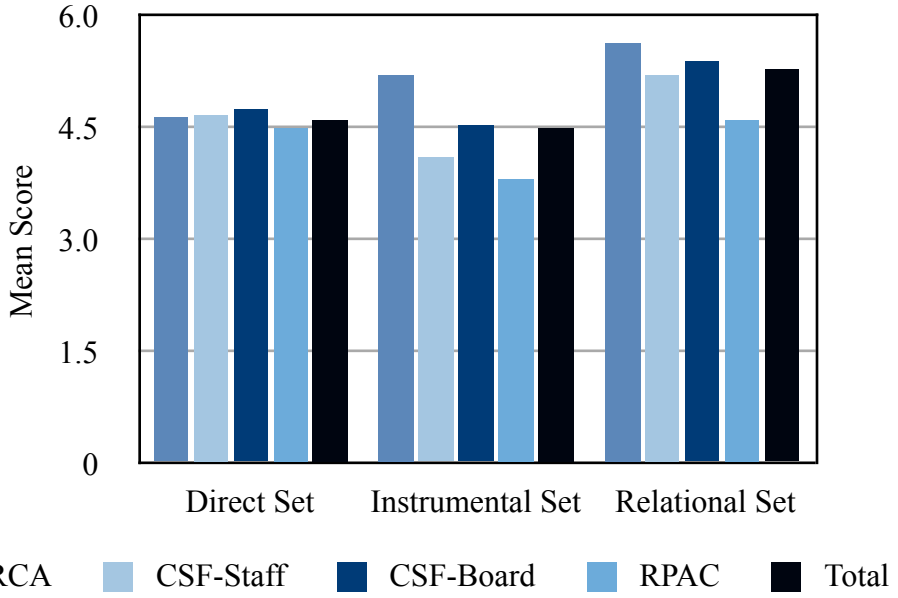
Overview

For the purposes of data analysis, participants were categorized by organizational affiliation (Resident Company Association, CenterStage Foundation Staff, CenterStage Foundation board, and RPAC), and also by primary objective (arts, revitalization, or both). Individuals who expressed both goals were included in both the arts group and the revitalization group in the analysis. While grouping achieving styles by set (direct, instrumental, and relational) tends to mute significant differences in style preference, the small sample size of 14 participants made analysis more practical and meaningful to group the nine styles into their three sets.

Organizational Affiliation v. Achieving Style Set Preference

In general, participants' scores were highest in the relational set, mirroring the interview data, in which relational behaviors were mentioned more than either instrumental or direct sets. Participants' lowest scores were in either instrumental or direct sets; there was greater variance in instrumental set scores, as seen in Figure 2.

Figure 2: Achieving Style Preference by Organizational Affiliation



Of particular note is the difference of scores between members of the Resident Company Association and RPAC. On average, members of RPAC scored the lowest of all four groups for both instrumental and relational sets (3.8333 and 4.6000 respectively), while members of the Resident Company Association scored the highest (5.2083 and 5.6333 respectively) (Figure 3).

Figure 3: Achieving Style Score Means by Organizational Affiliation					
	RCA	*CSF-Staff*	*CSF-Board*	*RPAC*	*Total*
Direct	4.6500	4.6670	4.7667	4.5000	4.6095
Instrumental	**5.2083**	4.1000	4.5500	**3.8333**	4.5071
Relational	**5.6333**	5.2000	5.3833	**4.6000**	5.2905

Project Goals v. Achieving Style Set Preference

Significant differences were also identified in average achieving style set scores between individuals who identified their goals as arts-focused and those who identified their goals as economic revitalization-focused. As a group, participants with an arts focus scored higher on instrumental and relational achieving styles than those who did not cite the arts as their primary goal (Figures 4 and 5). The reverse pattern emerged for those individuals whose goals were

focused on economic revitalization: that is, participants with this focus scored lower on instrumental and relational achieving styles than those who did not cite revitalization as their primary goal (Figure 6 and 7).

Figure 4: Achieving Style Score Means for Arts-Focused Individuals		
	Arts-Focused	*Not Arts-Focused*
Direct	4.6267	4.5667
Instrumental	**4.6567**	**4.1333**
Relational	**5.4200**	**4.9667**

Figure 5: Achieving Style Score Means for Arts-Focused Individuals

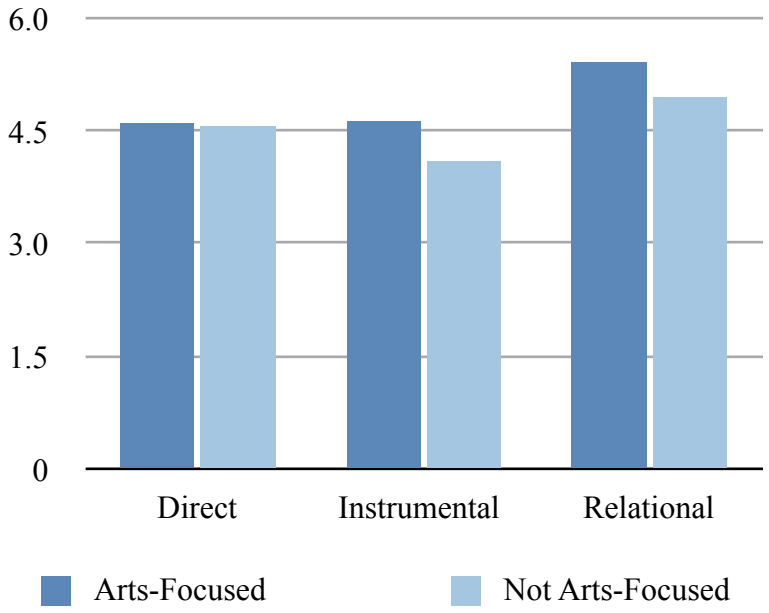
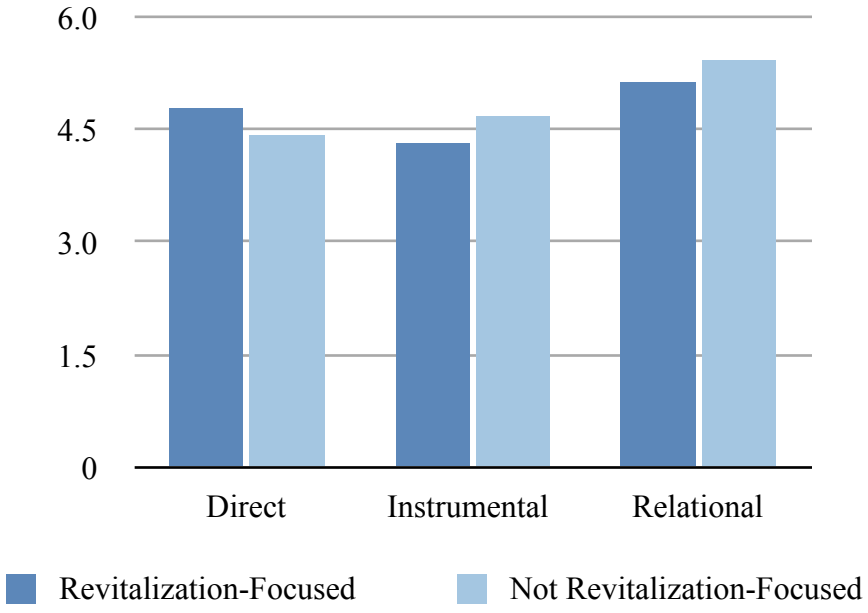


Figure 6: Achieving Style Score Means for Revitalization-Focused Individuals		
	Revitalization-Focused	*Not Revitalization-Focused*
Direct	4.7905	4.4286
Instrumental	**4.3143**	**4.7000**
Relational	**5.1333**	**5.4476**

Figure 7: Achieving Style Score Means for Revitalization-Focused Individuals



Chapter 5: Discussion and Conclusion

Discussion of Results

The purpose of this study was to improve the development of performing arts facilities by maximizing participants' combined capabilities and expertise through collaborative leadership. The analysis of data revealed several patterns relevant to the discussion of the extent to which collaborative leadership was used in the development of Richmond CenterStage. These patterns also yielded important recommendations for the development of other future arts facilities, particularly with regard to the need for increased training in and implementation of connective leadership in cross-group collaborations.

Was collaborative leadership present in the development of Richmond CenterStage?

As discussed in the literature review, collaborative leadership relies on the input of many stakeholders to shape an organization and its direction through decision-making and planning. Given the involvement of numerous individuals through several organizations--including but not limited to the Resident Company Association, the CenterStage Foundation staff and board, and RPAC--and that all of these parties were stakeholders in the development *and* outcome of Richmond CenterStage's development, it is clear that the project would not have happened, much less been completed if collaborative leadership had not been used. While certain aspects or decisions may have been more transactional or unilateral in nature, each organization described its process as one driven by a team, committee, or group. The nature of the funding structure also indicates the need for collaboration, since the nonprofit Foundation was able to solicit funds, while RPAC was able to secure historic tax credits; without these two funding channels, the facility may never have actually been completed. Working together was absolutely necessary.

Was connective leadership used?

While collaborative leadership was an inherent component of Richmond CenterStage's development process, connective leadership was not predominantly used in the facility's planning, construction, and development. This lack of connective leadership is to be expected, as Lipman-Blumen notes that this particular leadership approach is not widely used at this time. Connective leadership requires that leaders respond to and "integrate the otherwise centrifugal forces of diversity and interdependence" by focusing on "common interests and values" and inclusivity of "those very different from the rest, without requiring their homogenization" (Lipman-Blumen 4 and 12). While diversity and interdependence were both significant factors in this case, and individuals who worked to "bring people together" were clearly recognized and appreciated by participants, no single individual evidenced the ability and capacity necessary to consciously implement connective leadership.

Participants' scores on the Achieving Styles Inventory support this finding. Lipman-Blumen notes that "most people develop a rather narrow repertoire of achieving styles, repeatedly drawing upon the same combination of behaviors" (114). This was the case with individuals who completed the ASI. While connective leadership would be evidenced through relatively even distribution of preference among all achieving styles across behavior sets, difference in behavior set preference was noticeable, particularly between members of the Resident Company Association and RPAC, and between individuals who named their primary objective as arts-focused and those whose primary objective was economic revitalization. This makes sense, given that different behavior sets lend themselves naturally to different professional

backgrounds, just as differences may arise between artistic and managing directors due to the responsibilities with which each is charged.

Additionally, all groups--the Resident Company Association, the CenterStage Foundation staff, the CenterStage Foundation board, and RPAC--scored their lowest on the instrumental set of behaviors on the ASI. Interestingly, this is the behavior set that may be most useful in arts infrastructure projects, as they are "important strategies for knitting groups of leaders with distinct missions and diverse constituents into mutually enhancing coalitions" (Lipman-Blumen 194).

Was connective leadership theoretically appropriate?

Based on participants' interview data, it appears that all of the conditions that are addressed or taken into consideration by connective leadership were present in the development of Richmond CenterStage, indicating that connective leadership would be an appropriate style to use in such projects.

Stage Three World

Lipman-Blumen describes the current global environment as one in which "connections among concepts, people, and the environment are tightening" (8). In such a situation, connective leadership finds a middle ground between the diversity that once kept groups from interacting and the interdependence naturally arising from a hyper-connected, networked world. It is an era, Lipman-Blumen asserts, in which "the leadership paradigm shifts from independence to interdependence, from control to connection, from competition to collaboration, from individual to group, and from tightly-linked geopolitical alliances to loosely coupled global networks" (226). While each of these new conditions were present in the development of

Richmond CenterStage, interdependence and diversity stood out most prominently as factors that could have been reconciled through use of connective leadership.

Interdependence

This project clearly involved interdependence of participants, given that each organization had certain abilities and responsibilities, and that each organization was dependent upon the success of the others in order to help the project move towards completion. For example, CenterStage Foundation had the ability to solicit donations, while RPAC both allowed for the receipt of historic tax credits *and* allowed the project to move forward, given that its creation was stipulated by the mayor, who had stopped the project. The facility would not have fulfilled its mission without serving as a home to the Resident Companies, who would not have been able to use the building if RPAC and CenterStage Foundation had not been able to complete design, construction and fundraising necessary to do so. This interdependence was also expressed within organizations: most participants described their process of accomplishing their work by mentioning the group, team, or committee of which they were a part, and how those groups of individuals distributed its work based on individuals' primary focus and expertise.

Control was not consistently or completely held by one person or group. Connections formed through a division of labor took precedence, and even those individuals positioned to have the most power did not have total control, as evidenced by the intervention of the mayor and subsequent forced change of the project's organizational structure. Richmond CenterStage was not the product of one, tightly-knit alliance; it was produced by a network of several organizations which each had its own interests. Clearly, both individuals and groups were dependent on other individuals and groups to develop this performing arts facility.

Diversity

As evidenced by the variety of backgrounds, experiences, and goals of individuals involved in the process, diversity was clearly a prominent factor in the development of Richmond CenterStage. Interestingly, this aspect of the process may be one of the project's greatest assets *and* most significant obstacles. Participants in this research represented several of the organizations involved in the development of the facility. There was considerable variety in the personal and professional backgrounds of these individuals, as some were arts managers, educators, and concerned community members, while others were prominent businesspeople and philanthropists. Only one third of these individuals had prior experience in developing a performing arts facility, and many of those participants were involved in the Resident Company Association, which actually had very little decision-making power throughout the process. The fact that the fourteen interviewees expressed commitment to no less than seven goals indicates that even while some participants cited more than one goal, there was great diversity not only in participant demographics but their reasons for becoming a part of this project in the first place.

The Need for Connective Leadership

Diversity and interdependence were clearly at play in the development of Richmond CenterStage, establishing a strong relevance of connective leadership, which aims at respecting and leveraging these two opposing forces. Such a situation requires that leaders be able to evaluate a situation and make use of the most appropriate achieving style for that instance (Lipman-Blumen). The fact that at least half of the participants interviewed expressed a sentiment that it was important to alter one's behavior or communication style depending on the

intended target or audience indicates an inherent recognition of the need for the use of a variety of achieving styles.

Participants did value individuals who seemed to be able to "bring people together" and also those who could "get things done," but it was not clear that the individuals who were successful at the former were also successful at the latter. However, the composite image of the ideal leader was described by participants as a competent professional--someone who could "get things done"--and could develop consensus by seeing multiple perspectives on an issue--someone who could "bring people together." It seems that the individual who could fulfill all of these duties would be the quintessence of a connective leader. Clearly, participants inherently recognized the need for a connective leader, as they valued those who exhibited tendencies toward this style.

What issues in the process might connective leadership have addressed?

While fragments or sparks of connective leadership were mentioned throughout the course of participant interviews, it was not clear that this approach was implemented in a conscious and strategic way so as to truly facilitate the process. This implies that certain issues or sources of conflict may have been addressed or alleviated through use of connective leadership. While further research would be necessary to directly link these problems or difficulties to a solution through connective leadership, each of the major "areas of improvement" discussed in hindsight by participants have a potential solution in connective leadership.

Communications

At least one third of participants interviewed expressed dissatisfaction in the communication between the organizations involved in Richmond CenterStage, describing

communication as “duplicative,” “oftentimes misleading,” and “difficult,” and linking this situation to the complexity of the division of labor and “competing priorities” of each organization involved. It is possible that communications would have been better-tailored by message senders to message receivers if individuals had incorporated the differences of needs and priorities between organizations into communications themselves, smoothing divisions between groups to work toward the common goal of building a performing arts center.

Inclusivity

Further recognition and exploitation of different objectives and backgrounds may have had the additional benefit of promoting a sense of inclusivity among all participants, and among interested individuals outside the process. This does not mean that the modifications to the building plans or its organizational structure would not or should not have happened; it simply means that all groups would have potentially perceived and experienced a greater sense of inclusivity throughout the process. This may have been particularly helpful in bringing arts organizations to the “decision-making table” in a productive way, given the Richmond community an opportunity for greater involvement, and even helped to silence critics. However unreasonable or unfounded critics’ remarks were, actively engaging with and responding to critics rather than attempting to avoid them may have quieted criticism or at least given a stronger voice to participants’ perspectives, promoting transparency and allowing concerned citizens to make their own informed judgements. Even if all interested individuals were not involved--increasing transparency may have at least increased the *perception* of inclusivity.

Misconceptions

Early misconceptions that this project could be treated entirely "as a business" might have been transformed if the alternate perspective of facility development as "artistic process" and the realities of nonprofit ventures had been given more complete consideration. This might have also served to promote communication among organizations, as individuals with a variety of backgrounds could come together to create a shared conceptual understanding of the process and how it needed to work in order to be functional beyond opening night.

"Reality Check"

Several individuals expressed the sentiment that criticism of the project and the process that created it was actually helpful and healthy, and several individuals noted that the project's original scope and design were indeed far larger than what could reasonably be funded and sustained. It appears that incorporation of diverse perspectives--particularly those of critics--might have induced the "reality check" earlier in the process. This may have led to the scaling back of the project before it stalled and brought on the intervention of the mayor, which led to the organizational structure that served the purpose of building the facility, but is generally seen by participants as less than ideal for the running of the center at the present or in the future.

While these applications of connective leadership to areas of improvement are all conjecture, each area of improvement cited by participants is indeed a situation that, if charted onto the connective leadership model, may have been improved, eased, addressed, or altogether avoided.

How can it factor into future projects?

The diversity, interdependence, and the issues that arise from the conflict of those two factors are common in almost any group process. Arts infrastructure initiatives may be one of the best examples of such situations, given the great diversity of the "cast" and their reasons for involvement. As such, it is important to consider how connective leadership can be implemented in other similar future efforts.

Recommendations for the Development of Future Arts Facilities

The creation of a performing arts facility, similar to the creation of the art that lives within such a space, is clearly a collaborative process which involves numerous stakeholders. In such situations that require groups to engage in collaboration while balancing the forces of diversity and interdependence, the chance of the initiative's success would improve if it involved individuals in the process who collectively contribute all nine achieving styles. Such a model of sharing achieving styles is particularly important as the fully connective leader who is equally comfortable with all nine achieving styles is truly a rare individual.

One means of effectively and efficiently introducing this leadership model would be for the conveners of the involved groups to hold a work session with a connective leadership expert early in the process. This event would prepare all involved individuals for connective collaboration by administrating the Achieving Styles Inventory and debriefing the group. Such a process would help members to determine which styles were present and which were missing within and between each group. With this knowledge, participants could supplement missing styles by repositioning current members or identifying and recruiting other prospective members

who possess the appropriate capabilities, interests, and expertise, or by retaining a connective leadership expert for the duration of the project.

Education: More Versatile Leaders for the Future

For the long-term improvement of any collaborative process conducted by any temporary group, cross-disciplinary education and formal education or training in connective leadership is necessary. Given the variety of theories and models available for study, it is possible that an education in leadership studies might never touch on connective leadership. However, it is a style that individuals who are engaged in collaborative processes need to know. Given the growing diversity and interdependence of our global society, it is increasingly true that most everyone must participate in a collaborative effort at some point in their careers or lives. As such, knowledge of this specific leadership model is increasingly critical.

The Liberal Arts Argument

Much in the way that the liberal arts are known for supporting students' study of a variety of disciplines, cross-disciplinary education may be further expanded across fields, to include not only the arts and sciences, but business principles as well. In the development of a performing arts center, for example, it may benefit understanding among involved individuals if participants with business backgrounds have firsthand knowledge and understanding of the creative process from the artist's perspective, in which efficiency is not always the answer or the "name of the game." The reverse is true as well: individuals with a background in the arts may not necessarily be familiar with the business principles necessary to finance and operate a new project, particularly one of such a great scale. This cross-education is potentially implementable in the

early stages of an individual project as well, but may prove more potent as a more general movement in education as the whole.

Education in Leadership

Broader education in leadership studies may also help to promote flexibility of leaders in not only coping but actually leveraging diversity and interdependence in an increasingly networked world. Rather than teaching "how to lead," individuals who are introduced to leadership studies--and specifically to connective leadership theory--will have a more thorough understanding that one's style must fit the context of the given situation, and will derive confidence in understanding the theoretical basis of a variety of styles. However, more important than learning about particular theory of leadership is learning how to understand, appreciate, and leverage a variety of viewpoints in any given context.

Conclusion

Nonprofit arts organizations and performing arts centers can contribute significantly to their communities in terms of the economic, educational, and artistic value they deliver. However, as the economy slowly recovers after the "Great Recession" of 2008, arts organizations--like all nonprofit organizations--are still hard-pressed for the funding necessary to produce quality artistic programming. Arts initiatives--including developing performing arts centers--must be more carefully planned, coordinated, and supported than ever before if they are going to survive, let alone thrive. Collaboration is absolutely necessary at the present time; connective leadership will become only more necessary with the passage of time. As evidenced by the counterbalanced examples of Lincoln Center and the Brooklyn Academy of Music, the keys to such organizations' survival are connection and relevance to the community, two

principles that relate directly to the principal factors that engender the need for connective leadership: interdependence and the diversity of stakeholders. Connection can be established through interdependence, while diversity of stakeholders must be recognized and taken into consideration to remain relevant to the community. In this way, connective leadership relates not only to the development of the facility but to its management and operation after opening night as well.

The benefit of this leadership model is that it can be learned. This means that future collaborative efforts--whether arts centers or other community projects--can become connective efforts. Indeed, extensions of this research might examine the role of connective leadership in other temporary groups with other community-focused goals, or the used of this model in the development of other performing arts centers. Empirical research related to connective leadership training might further illuminate its demonstrable effects within and between groups with diverse goals.

The development of Richmond CenterStage was actually quite the success. The building exists, and it took only nine years to construct, a much shorter time span than other similar efforts have required. This is particularly impressive, considering the diversity of participants' backgrounds and goals. However, certain aspects of the process that proved problematic to participants could have been improved through the use of connective leadership. Indeed, connective leadership is the key to ensuring that such projects come to fruition in such a way that they can stand as as thriving centers for community engagement, economic vitality, and artistic expression for years to come.

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Appendix A: IRB Approval for Research

UNIVERSITY OF RICHMOND INSTITUTIONAL REVIEW BOARD FOR THE PROTECTION OF HUMAN SUBJECTS OF RESEARCH (IRB)
NOTICE OF ACTION

Date: January 19, 2012

Name(s): Alexandra Wiles

Faculty ☐ Student ☒ Other ☐

Faculty Mentor: Dr. Gill Hickman

Is this for a class? ☒ yes ☐ no
If yes, department and course number LDST 497-498, Jepson Senior Honors Thesis

Project Title: The Role of Collaborative Leadership in the Development of Performing Arts Facilities

The IRB has reviewed your research protocol by ☐ full review ☒ expedited review.
Your application is:

☐	Exempt from further review	Your project does not fall within federal or university guidelines requiring review. If the nature of the project changes, you must resubmit this project for further review.
☒	Approved	Please review the criteria for approval at the end of this form.
☐	Approved with conditions	Please respond via email to the Chair of the IRB how you plan to address the concerns outlined at the end of this form. Research may not begin until the conditions of approval have been met and approved.
☐	Disapproved	The IRB has some concerns regarding your proposed research; therefore, your project cannot be approved at this time. Please contact the Chair of the IRB to discuss the issues outlined at the end of this form.
☐	Incomplete	A decision on your protocol has been temporarily withheld until the information listed at the end of this form is provided for IRB consideration.

Richard Kirk Jonas, Chair
Institutional Review Board (1565)

Jan 19, 2012
Date

Note: The expedited process is used in this project because it presents minimal risks to subjects and falls under Research Category 7 of OHRP's Expedited Review Procedure. (7) Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies.

Conditions of Approval

Your proposal has been **approved** by the University of Richmond Institutional Review Board for the Protection of Human Subjects of Research (IRB). This approval is based upon the conditions listed below. It is your responsibility to ensure that your research adheres to these conditions.

1. IRB approval is for a period of one year. If this research project extends beyond one year from the date of this letter a request for renewal of approval must be filed.
2. Any substantive changes in the research project must be reported to the chair of the IRB. Changes shall not be initiated without IRB approval except where necessary to eliminate apparent immediate hazards to subjects. Based on the proposed changes, a new review may be necessary.
3. Any adverse reaction or other complication of the research which involves real or potential risk or injury to subjects must be reported to Dr. Hickman and the Chair of the IRB immediately.

Appendix B: Interview Consent Form

RESEARCH SUBJECT INFORMATION AND CONSENT FORM

TITLE: The Role of Collaborative Leadership in the Development of Performing Arts Facilities

PURPOSE OF THE STUDY
The purpose of this research study is to learn more about particular leadership styles may or may not be utilized in the development and construction of nonprofit performing arts facilities.

DESCRIPTION OF THE STUDY AND YOUR INVOLVEMENT
If you decide to be in this research study, you will be interviewed by the researcher regarding your experience and participation in the development of Richmond CenterStage.

BENEFITS
You may not derive any direct benefit from this study, but the findings of this research may promote an understanding of the interpersonal dynamics at play in the collaborative development of nonprofit cultural ventures. This may benefit others attempting to carry out such projects in the future, or inform current and future leadership and development efforts at the facility under investigation.

RISKS AND DISCOMFORTS
Interviews may last between 45 minutes and 1 hour. Interviews will focus on your experiences, reactions and observations of the development process. No distress is anticipated for subjects as you may refrain from answering any question with which you are not comfortable. Additionally, the information you provide will not be linked to your name in reports and presentations, so no risk is anticipated with regard to your privacy and anonymity. However, if at any time you feel you feel upset or uncomfortable, you should notify the interviewer. You are free to discontinue participation at any time.

PRINCIPAL INVESTIGATOR
The principal investigator for this study is Alexandra T. Wiles, a senior at the University of Richmond, who is supported by her advisor Dr. Gill R. Hickman, professor of Leadership Studies. The researcher can be contact via phone at (804) 306-7972 or via email at alex.wiles@richmond.edu or atwiles@gmail.com.

VOLUNTARY PARTICIPATION AND WITHDRAWAL
You do not have to participate in this study. If you choose to participate, you may stop at any time without any penalty. You may also choose not to answer particular questions that are asked in the study.

COSTS
There are no costs for participating in this study other than the time you will spend in the interview.

USE OF THE DATA BY THE RESEARCHER
Data will be used in the completion of the researcher's Honors Thesis project, which will be presented as required by the Jepson School of Leadership Studies at the University of Richmond 2012 Spring Research Symposium and in the researcher's final defense of her research in April 2012. The final report will also be submitted for the University's archives per standard undergraduate thesis procedures. It is possible that the paper will be submitted for publication.

CONFIDENTIALITY
The researcher will make every effort to ensure that the information you share will remain confidential. Your responses will not be associated with you by name, at any time, and the data you provide will be kept secure. The findings of this study may be presented at meetings and published in papers as described above, but your name will not ever be used in these presentations or papers.

PARTICIPANTS' RIGHTS
If you have any questions concerning your rights as a research subject, you may contact Dr. R. Kirk Jonas, the Chair of the University of Richmond's Institutional Review Board for the Protection of Research Participants, at (804) 484-1565 or at rjonas@richmond.edu.

QUESTIONS
In the future, you may have questions about your participation in this study. If you have any questions, contact:
Dr. Gill R. Hickman, Professor Jepson School of Leadership Studies Room 128 Jepson, University of Richmond, Richmond, VA 23173 804-287-6097 ghickman@richmond.edu

CONSENT
The study has been described to me and I understand that my participation is voluntary and that I may discontinue my participation at any time without penalty. I understand that my responses will be treated confidentially and used as described. I understand that if I have any questions, I can pose them to Alexandra T. Wiles. By signing below I attest that I am over 18 years of age and that I consent to participate in this study.
I have read and understand the above information and I consent to participate in this study by signing below.

_____ _____/_____/_____
Signature and Date

_____
Witness (Researcher)

Appendix C: Interview Question Bank

Background Questions

1. Professional background: Where do you work currently; what position do you hold? What position did you hold when you were involved in the development of Richmond CenterStage?
2. Have you ever been involved in an initiative or project like the development of Richmond CenterStage in terms of complexity, issues, or processes, in or out of the context of the arts? Please describe your role and responsibilities in that process.

Involvement

1. When and how did you first become involved in the Richmond CenterStage project?
2. What was your official title, if any, in the position(s) you held with regard to the project?
3. What were your responsibilities with regard to the project?
4. How long did you remain involved?
5. If you left before the completion of the process (ie, the opening of the facility), please describe what prompted your departure.

Objectives

1. Why did you get involved in the development of Richmond CenterStage?
2. Please describe your personal vision or objective for Richmond CenterStage at the start of the process.
3. Did that vision or objective change over the course of your involvement? If so, how? What circumstances or events prompted you to change your vision or expectations?
4. What were your priorities in the development of Richmond CenterStage?

5. What type of decisions did you regularly contribute your views or ideas to throughout the project? For example...
    a. Financial
    b. Physical (the facility itself)
    c. Programmatic (artistic and/or educational)
    d. Policy (anything involving the government, tax credits, etc.)
    e. Management (rental rates, union contracts, etc.)
6. Which participants contributed their views or ideas to the decision-making process most often? Were these the participants whose views or ideas were valued highly by the group? If not, whose views or ideas were most valued by the group?
7. Who had a say (either directly or through a representative) in decisions?
8. Were any participants left out of the decision-making process, and if so, who? How did those who were left out respond to being left out?
9. How did you go about accomplishing your work on the project? Did you tend to do it yourself, delegate it to someone else, work with others, or some combination of these? Please describe.
10. How did you go about gaining or exercising influence in the process? Did you use your official position in the project, your social skills, or your personal characteristics, your professional and community standing, or some combination of these? Please describe.
11. How did you go about getting information during the project? Asking for it directly, exchanging information with others, or using influence to get others to tell you without having to ask, or some combination of these? Please describe.

12. Did you find yourself acting differently depending on who you were interacting with, what specific task you were trying to accomplish, or what constraints were on the situation? Please describe.
13. Was there ever a time that your usual way of "getting things done" didn't seem to work? What was/were the situation(s)? How did you react? Did you end up accomplishing the goal(s) you were working towards? If you modified your behavior to overcome an obstacle, do you continue to use that new behavior today?

Interpersonal Dynamics

1. What forms of communication were used throughout the process, and with what frequency?
    a. Ex. face-to-face meetings, face-to-face conversations, telephone conferences or conversations, email, teleconferences, etc.
2. How would you describe participants' attitudes about the project, its progress, and its potential when you initially began your involvement?
3. Did peoples' attitudes shift over time? If so, how, and to what extent?
4. How do you feel criticism of the effort impacted your attitude about or contributions to the project?
5. How do you feel criticism of the effort impacted the attitudes and behavior of others during the course of the project?
6. How would you describe the atmosphere of meetings you attended? Was the atmosphere consistent over time and throughout various groups, or did it fluctuate or vary greatly? If it fluctuated, what was the source of those changes?
7. How did participants treat each other throughout the process?

8. How did the division of labor and crossover of members between organizations (such as the Resident Company Association, CenterStage Foundation, RPAC, and so forth) impact the communication process?
9. Were there certain individuals who seemed to work well with most people? What behaviors or approaches did they exhibit?
10. Were there certain individuals who did not seem to be able to work well with most people? What behaviors or approaches did they exhibit?
11. Were there certain individuals who seemed particularly able to "get things done?" How would you describe their behavior and approaches? Were these the same individuals who seemed to work well with most people?

Outcomes

1. How would you describe or classify the process used by the group?
2. What do you feel was successful about the process?
3. What do you feel was unsuccessful about the process?
4. How could the group's process have been improved, if at all?
5. Please describe your feelings about the endeavor on the opening night of the facility.
6. Please describe your feelings about the endeavor at the present time.
7. What recommendations would you give to other nonprofit arts organizations about creating and implementing a successful process to achieve their community's arts projects?

Appendix D: ASI Consent Form

Informed Consent and Privacy Consent for Achieving Styles Inventory

The following screen shots show the consent forms participants must agree to by clicking the appropriate buttons before starting the inventory.

Consent Form

By completing an Inventory on the Connective Leadership Institute website, you are contributing to the accumulating database used by the Connective Leadership Institute to conduct research. The research undertaken by the Institute focuses on Achieving Styles and their relationship to numerous other individual and organizational concepts.

There are no foreseeable risks associated with the ASI, OASI, or ASSET. We do, however, expect that the detailed analysis of your results and your Connective Leadership/Achieving Styles Profile, based on the Achieving Styles Model, will benefit you by providing new information about how you go about accomplishing your tasks and leading others.

Please understand that participation is completely voluntary. Your decision to complete the Inventory(ies) in no way will affect your current or future relationship with the Connective Leadership Institute. You have the right to withdraw from the research at any time without penalty.

Your individual privacy will be maintained in all publications or presentations resulting from our research. In the demographic section of the Inventories, you are required to fill in the first and last name boxes in order for you to access your data at a later time. In order to preserve the confidentiality of your responses, only those staff people with administrative status at the Connective Leadership Institute will have access to the records in the Achieving Styles Database.

By clicking the button below, I confirm that I understand the above information and give permission for my Inventory to be entered into the Achieving Styles Database and potentially be used for research purposes.

I voluntarily consent to participate in this research

Group Leader / Participant Privacy Consent Form

If you are part of a pre-paid group you will be assigned to a group leader who may wish to view your personal contact information like your name, address, phone number and email address in order to reference the Inventory you submit.

You have the right to keep your personal contact information private from your group leader if that is your desire.

Please select one of the options below then click the 'I confirm this privacy request' button.

Yes, I understand the above information and give permission for my group leader to view my personal contact information.

Click here for yes: ○

No, I do not give permission for my group leader to view my personal contact information.

Click here for no: ○

I confirm this privacy request

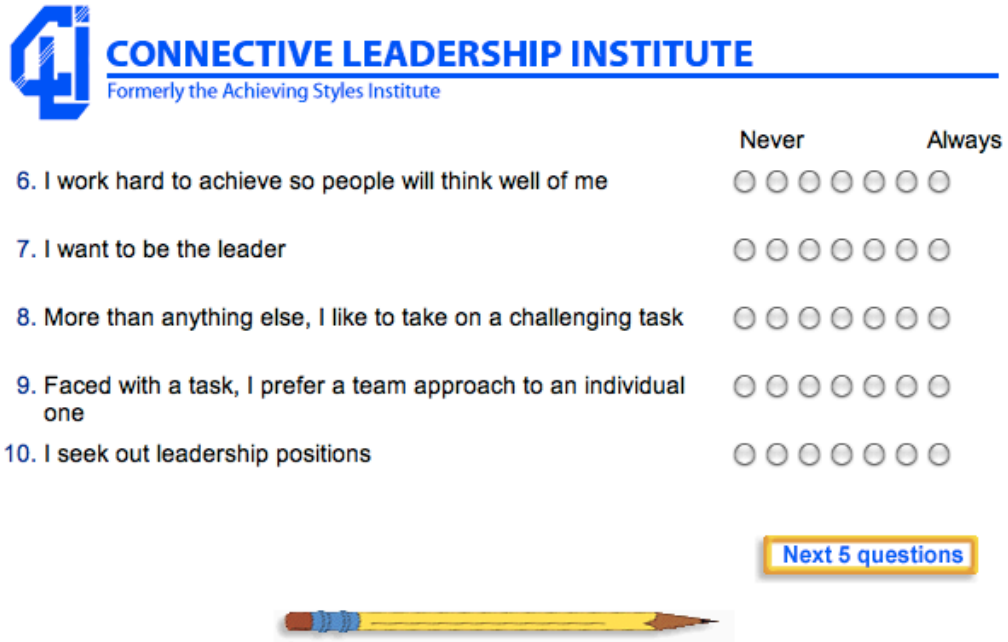
If you have any questions or would like additional information about research conducted by the Connective Leadership Institute please contact us.

Please print this page for your own records so that you may have a copy of your Group Leader / Participant Privacy Consent Form.

Appendix E: ASI Screen Shots

ASI Questions, Screen 1:

ASI Questions, Screen 2:

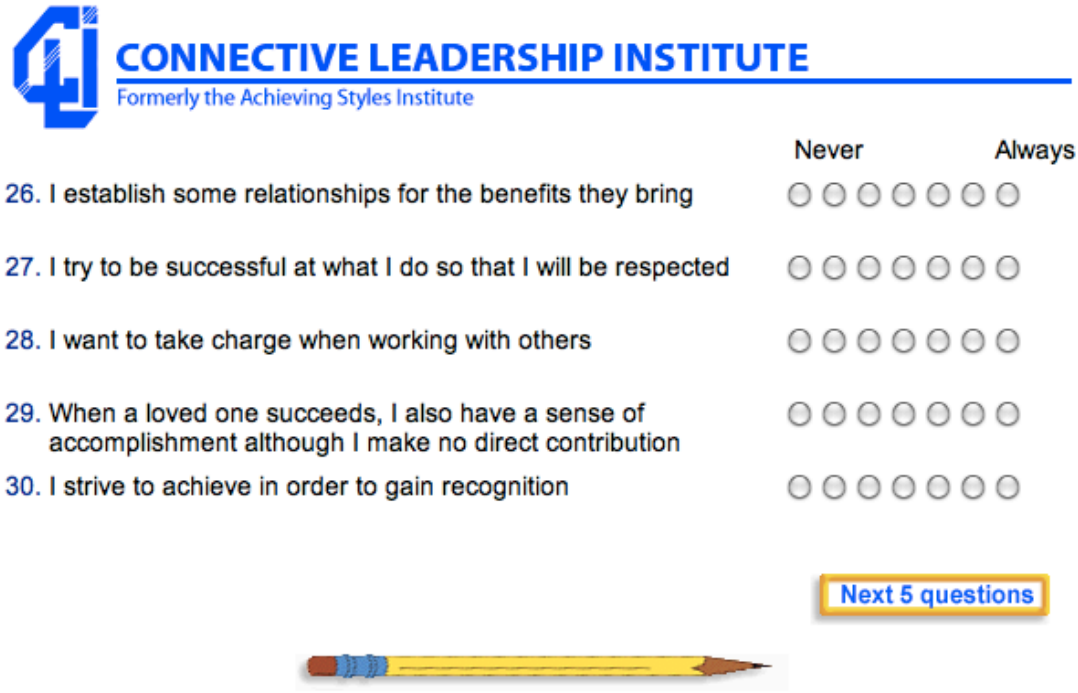


ASI Questions, Screen 3:

ASI Questions, Screen 4:

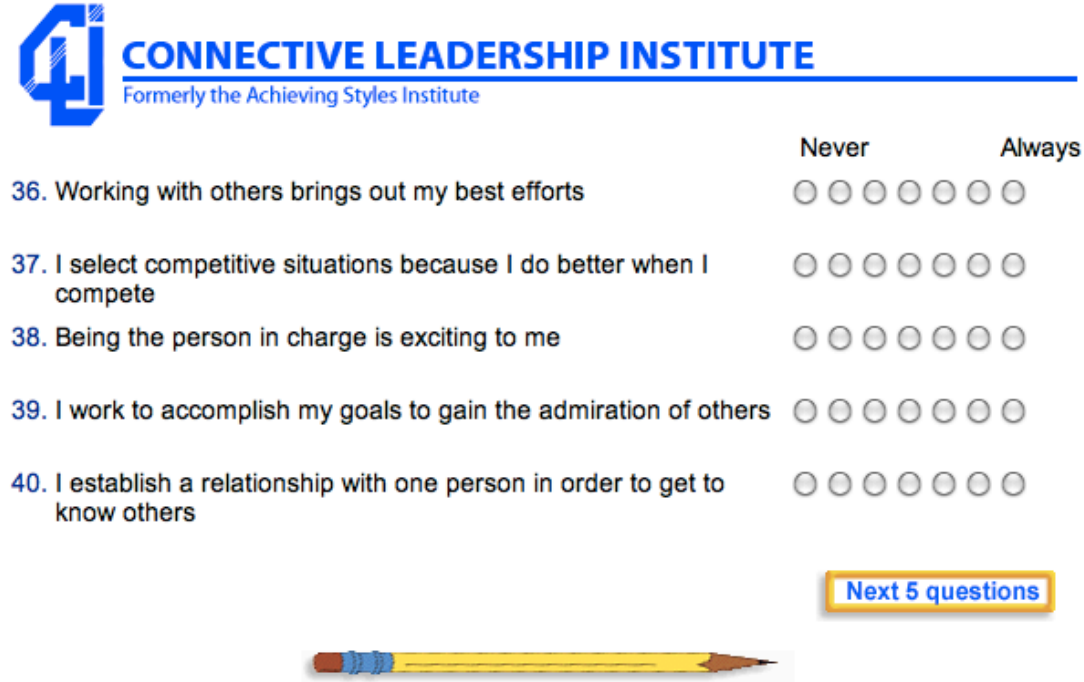
ASI Questions, Screen 5:

ASI Questions, Screen 6:

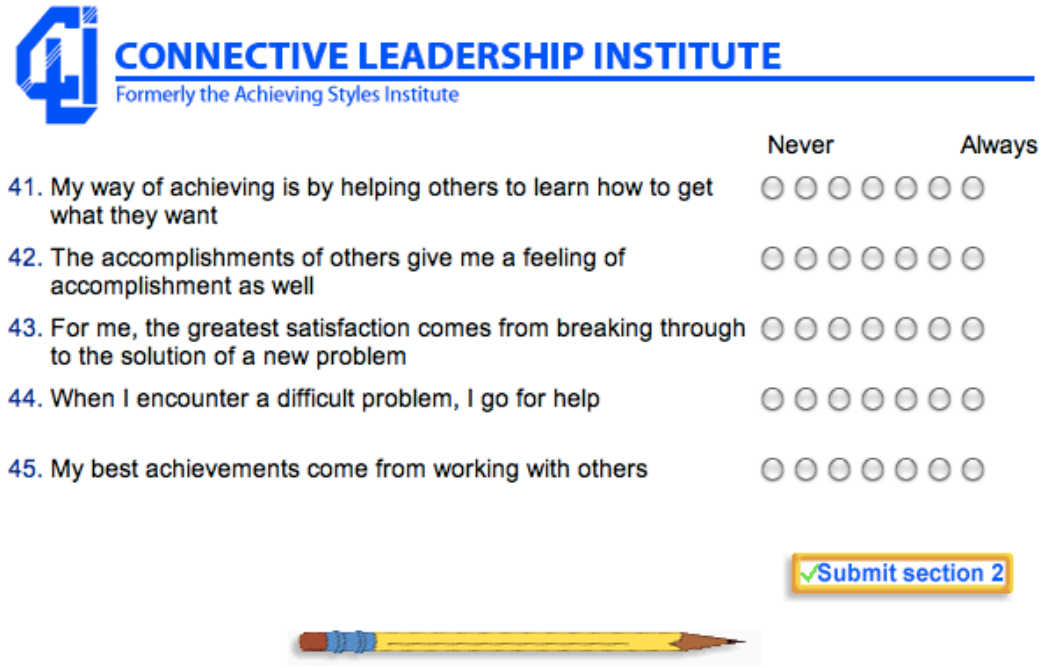


ASI Questions, Screen 7:

ASI Questions, Screen 8:



ASI Questions, Screen 9:



Appendix F: Code List

Setting the Stage for Richmond CenterStage
Participant Demographics
Inspiration for CenterStage

Respondent Goals
Connect and promote arts groups
Create community center
Arts education support
Fiscal responsibility
Make arts center (physical)
Fix problems in process
Goals maintained/Expectation shift

Respondent Perspective
Attitude at start
Attitude shift
Attitude at grand opening
Attitude at present

Process
Division of Labor
Distribution of Power
Communication within [sub]group
Communication between groups
Inclusivity
Criticism

Event
Intervention of mayor/Creation of RPAC
Meeting with mayor's representative

Connective Leadership Elements
Leadership Challenge: Diversity of Backgrounds and Objectives
"Best Leader"
Achieving Styles
- Direct Set
- Instrumental Set
- Relational Set

Context-Driven Behavior

Hindsight
Worked well/Was Successful
Could improve/Words of Wisdom