THE CHARACTERISTICS OF EFFECTIVE EXECUTIVE DIRECTORS IN NONPROFIT ARTS ORGANIZATIONS

A Thesis
Presented in Partial Fulfillment of the Requirements for the Degree Master of Arts in the Graduate School of The Ohio State University

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ABSTRACT

Effective leadership in businesses and organizations is a topic frequently addressed by writers. Important considerations for effective CEOs, Board Presidents and other areas of upper management are often assessed. Nonprofit leadership is addressed less frequently, particularly in relation to the arts. I felt that a theory of what constitutes an effective executive director in an arts organization could be developed, beginning with a foundation of information from leadership studies and shaped with responses from individuals in the field.

I pursued this inquiry through the use of mailed surveys and personal interviews. Surveys asking specific questions regarding executive directors and their abilities were sent to Executive Directors, Board Members and Staff Members. Executive Directors were invited to participate in further telephone interviews concerning the abilities and practices of an Executive Director in a nonprofit arts organization. I used the results from these surveys and
interviews to shape my observations concerning effective Executive Directors.

Response to the Mailed Survey questions indicated consensus of opinion between Executive Directors, Board Members and Staff Members. Effectiveness issues which garnered the strongest response were Managing the Financial Health of the Organization (87%), Ability to Improvise When the Situation Calls For It (92%), Ability to Have A Long Time Span of Vision For the Organization (94%), Good Communication and Writing Skills (94%), Time Given to Maintaining Relationship with Staff (87%), Ability to Provide Organizational Momentum (92%), and Reinforces Organizational Philosophy and Values (96%).

Response to the Telephone Interviews offered many congruent points. Among the abilities emphasized by the respondents were skill with finances, organization, flexibility, having a holistic view of the organization, ethics, integrity and the ability to be innovative. Also stressed were the importance of communication, allowing staff the room to do their jobs well, and maintaining a positive organizational morale. While the majority of interviewees expressed the belief that arts administration training can be very beneficial, practical experience in the arts was unanimously supported as an important aspect of being an effective executive in the arts.

iii
DEDICATED TO

My family and friends with many thanks for their support and encouragement.

My mother, Beverly, for her example of unflattering determination.

My father, Darien, my first, and best example of what a leader should be.
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## LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.1</td>
<td>Combined Survey Responses</td>
<td>57</td>
</tr>
<tr>
<td>4.2</td>
<td>Executive Director Survey Responses</td>
<td>61</td>
</tr>
<tr>
<td>4.3</td>
<td>Staff Survey Responses</td>
<td>63</td>
</tr>
<tr>
<td>4.4</td>
<td>Board Survey Responses</td>
<td>64</td>
</tr>
</tbody>
</table>
TABLE OF CONTENTS

Page

ABSTRACT .................................................................................................................. ii
DEDICATION ............................................................................................................ iv
ACKNOWLEDGMENTS .............................................................................................. v
VITA ............................................................................................................................ vi
LIST OF TABLES ...................................................................................................... vii

Chapters:

1. INTRODUCTION ................................................................................................... 1
   LITERATURE ......................................................................................................... 5
   PURPOSE OF THE STUDY ..................................................................................... 8
   METHODOLOGY ................................................................................................... 9
   PARTICIPANTS AND FORMAT ............................................................................ 9
   METHODS OF DATA COLLECTION AND ANALYSIS .................................. 10
   CONCLUSION ....................................................................................................... 12

2. LITERATURE REVIEW ....................................................................................... 13
   INTRODUCTION .................................................................................................. 13
   SEARCHING FOR EFFECTIVE LEADERSHIP ............................................... 14
   SEARCHING FOR LEADERSHIP CONTEXT ...................................................... 38

3. METHODOLOGY ................................................................................................. 47
   INTRODUCTION .................................................................................................. 47
   SURVEY .................................................................................................................. 47
   DATA COLLECTION ............................................................................................... 47
   CONCLUSION ........................................................................................................ 51

4. RESEARCH RESULTS .......................................................................................... 55
   INTRODUCTION .................................................................................................. 55
   MAILED SURVEY RESULTS ............................................................................. 55
   COMBINED RESPONSES .................................................................................... 56
   SEPARATE RESPONSES ...................................................................................... 60
   EXECUTIVE RESPONSES .................................................................................... 60
   STAFF RESPONSES .............................................................................................. 62
   BOARD RESPONSES ............................................................................................ 62
   RESPONSES OF NOT AT ALL IMPORTANT ................................................... 65

vii
CHAPTER 1

INTRODUCTION

The background to this research stems both from my own experience and curiosity and the vast body of literature that has been written on the subject of leadership. In working with several organizations in the past four years I have been exposed to several different directors of arts organizations and their varying leadership styles. In comparing these different leaders and my impressions of their relative merits, I have become very interested in what constitutes an effective leader.

The body of literature pertaining to leadership is extensive. The spectrum is wide, ranging from scholarly research studies to self-assessment materials, addressing leadership at every level in myriad types of organizations. Such a large pool of resources indicates the importance placed upon the idea of leadership by organizations and individuals.
Several resources mentioned the period after World War II as the starting point for leadership studies as they are approached today. "No doubt the most significant early work on leadership functions was the research done by Shartle and his colleagues at Ohio State University on dimensions of leader behavior among naval officers" (Clark, 1990, 85). "Patterns of Leader Behavior: A Factorial Study of Navy Officer Performance" (1953) was conducted through The Ohio State University Research Foundation in Columbus, Ohio, under the direction of Dr. Ralph M. Stogdill and Dr. Carroll L. Shartle. The researchers identified three hypotheses: a. leadership behavior is multi-dimensional; b. the pattern of behavior along the different dimensions is affected by the individual's job; and c. the pattern of behavior is also effected by the organization through which the individual holds the job (p. 65). The researchers surveyed naval officers assigned to a wide variety of duties, both in ship and shore situations. They also gathered data from the superiors and subordinates of the officers. Based upon the resulting data, the researchers concluded that their hypotheses were correct and that the information might be used to develop tools for "prediction of administrative performance" (p. 69). One such instrument that the research did lead to was the Leader Behavior Description
Questionnaire, used to measure "main factors of leader consideration and initiating structure" (Clark, 1990, 85).

Another useful source of background material when approaching leadership queries are books such as Kenneth E. and Miriam B. Clark's *Measures of Leadership* (1990). The book is a compilation of theories and studies presented at a joint conference for members of the Center for Creative Leadership and the Psychological Corporation in San Antonio, October, 1988. The conference, which presented 29 different investigations along various paths of inquiry, was held as part of an effort to examine whether the traits and behaviors of effective leaders can be measured. The book was designed for use by anyone interested in investigating the studies that helped build the consensus of the conference that such measurements are possible and to provide insights into measuring and shaping leaders within any organization. The chapters concerning the investigations presented at the conference are preceded by several chapters of leadership study history and explanations of the different dimensions of leadership examined.

Essays and articles are another important source of background material for a study of leadership. Martin M. Chemers' "The Social, Organizational, and Cultural Context
of Effective Leadership" (1984) begins with a brief history of leadership theories and then outlines more recent approaches which he categorizes as leader, transactional, cognitive or cross-cultural approaches (pp. 99-103). Chemers emphasizes several similarities that contemporary theories contain, the chief one being the move by theorists away from searching for one key approach to leadership theory. "[Anymore], most leadership theories adopt a contingency perspective. One would be hard put to find an empirical theory of leadership which holds that one style of leadership is appropriate for all situations" (p. 105).

Journals like Nonprofit Management and Leadership (II.1990) feature relevant essays such as "The Effective Nonprofit Executive: Leader of the Board" (Herman and Heimovics, 1990). The authors begin by discussing the place of the executive in a nonprofit organization, relative to the powers and responsibilities of the board and staff. The essay then discusses leadership behaviors that have been catalogued based on studies assessing leadership behavior by executives in specific situations. While the majority of the resulting behaviors, for example facilitating interaction in board relationships and promoting board accomplishment and productivity are clearly focused within the organization, the authors emphasize their belief that
the best executives must also be effective outside of the organization (e.g. developing an informal information network and improvising solutions).

Leadership theories, like all others, are in a constant state of development. Building from a foundation of leadership studies and shaped with responses from individuals in the field, a theory of what constitutes an effective executive director in an arts organization can be developed. Each time research and evaluation of leadership in a field is done there is the potential for new, helpful insights to come to light. My research will be a useful tool for facilitating the understanding of other beginning arts administrators as well as my own.

LITERATURE

The following sources relate more closely to the arts aspect of my topic.

Leadership Partners: The Special Role of the Executive Director and the Board Chair in the Life of the Not-for-Profit Organization (Rogers, Strong, Tomson & Vickers, 1994) provides suggestions to non-profit organizations seeking to determine what characteristics they desire in a new executive. The text offers guidelines, illustrations and advice on the search process when bringing in new associates. As a part of these guidelines, the authors have
included templates for surveys to assess leadership attributes, skills, traits, and performance.

Pathways to Leadership (Powell, 1995) is another book of guidelines and advice. It is designed for use by aspiring non-profit leaders as well as present practitioners. Beginning with a brief review of leadership theories, the text goes on to suggest attributes and strategies for effective leadership. Providing careful illustrations and outlines for basic procedures in the daily life of a non-profit organization, the book more closely resembles a manual than a study of leadership. However, this and other references that are focussed more on guiding than reporting the behavior of leaders offer insight into non-profit leadership needs through the knowledge and abilities that they emphasize or encourage.

Executive Leadership in Nonprofit Organizations by Robert D. Herman and Richard D. Heimovics (1991) is similar to the proceeding materials, but the authors have placed a strong emphasis on the awareness that an executive director must have of the community outside of the organization. It was Herman and Heimovics' intent to center the advisory material in their book within a "[description and analysis of] the unique environmental (that is, the legal, political, economic, and philanthropic) context of nonprofit
organizations" (p. xiv). Still, this compilation of information concentrates more on executive strategies for organizational planning rather than executive characteristics.

More appropriate to the investigation of arts executive characteristics are studies concerning the training of arts administrators. The first of these studies is "Curricular Considerations in Arts Administration: A Comparison of Views from the Field" (Hutchens & Zoe, 1985) which addresses the educational requirements regarded as necessary for effective arts administration by practitioners and instructors in the field. This study surveyed executive directors, board members/trustees, and arts administration program heads on the importance of specific management areas and perceptions of their own abilities in these areas. The results of this survey were then compared to the importance these areas were given in existing arts administration programs across the country. Based on these results, the authors offered their insights on shaping arts administration programs to best reflect the demands of the field.

The second study is "Assessing the Role of Formal Education in Arts Administration Training" (Martin & Rich, 1998). This survey was focused on the opinions of artistic directors, and combined artistic and managerial leaders of
nonprofit performing arts organizations - though a few for-profit and university affiliated organizations did end up in the mix. Respondents were asked to rank the importance of pre-determined management skills and the degree to which formal arts administration training was deemed necessary. They were also asked to list the major challenges they felt currently face arts organizations and the type, frequency, and importance of continuing education for arts managers. The results indicated that arts training is serving the field well, though improvements (e.g. more exposure to marketing training) were indicated as well. The needs expressed in these studies underline abilities that are deemed necessary for arts administrators.

**PURPOSE OF THE STUDY**

The purpose of this study was to describe perceptions of leadership behaviors of executive directors in non-profit arts organizations. A great deal of work has been done on leadership in general and a significant amount has been done on non-profit leadership. With my research, it has been my intent to tighten the focus of these materials in order to present a picture of leadership in the arts at this point in time. My specific question is: What are the characteristics of effective executive directors in non-profit arts organizations? Secondary to that: Do the characteristics
deemed necessary for the arts differ significantly from those enumerated in other studies? If so, how?

In pursuing this goal, I have come to a clearer understanding of the way leadership works within an arts organization. I believe that improving my grasp of the leadership process, will render my work as an administrator within an arts organization more effective.

**METHODOLOGY**

For this research I used survey methodology. Beneath the umbrella of this methodology, I used mailed surveys and personal interviews. Survey methods have been used to collect data on the educational experiences considered to be the most beneficial for arts administrators (Hutchens & Zoe, 1985; Martin & Rich, 1998); and in studies focused on determining how leadership works within an organization (Posner & Kouzes, 1988; Sashkin & Burke, 1988). In addition, a discussion and examples of survey methodology by Richard M. Jaeger (1997) matched the needs of this inquiry. "The purpose of survey research is to describe specific characteristics of a large group of persons, objects, or institutions" (p. 449).

**PARTICIPANTS AND FORMAT**

The participants for this study were drawn from individuals currently working for non-profit arts
organizations. The initial, mailed surveys, which are described in subsequent sections of this proposal, were sent to executive directors, board members and staff members of selected organizations.

Organizations whose members received surveys were selected by stratified sampling: random selection from a pool with specific boundaries. The organizations that these individuals work for were not limited to a particular discipline, for example dance, opera, or visual art. Mail survey materials were sent to fifty organizations across the country, and directed to the executive director, a board member and a staff member, for a total of one hundred and fifty surveys dispersed.

In addition, executive directors from the pool of contacted organizations participated in a second survey, conducted as a telephone interview.

**METHODS OF DATA COLLECTION AND ANALYSIS**

The surveys alluded to above were questionnaires based on examples found in previous studies and in survey methodology texts like Jaeger’s "Survey Research Methods in Education" (1997). The questionnaires asked participants to critique the importance of leadership characteristics and
abilities for executive directors as well as provide additional suggestions of any criteria they felt had been neglected.

The interview surveys were conducted via individual interviews by telephone. The purpose of this second survey was to delve further into the opinions regarding effective executives than a paper survey will allow. The data gathered from these interviews was added to the results of the first survey.

For the analysis of mailed survey results, I used cross tabulation (Jaeger, 1997). Responses were counted and percentages computed based on predetermined categories (e.g. percentage of individuals who believe that grantsmanship ability is a key part of being an effective leader in an arts nonprofit). These figures are presented in tables to illustrate the survey results.

To compile the data from the personal interview facet of this research, I used content analysis (Stuhr, 1999; Posner & Kouzes). Responses were categorized according to themes and key terms. This data, combined with the results of the cross tabulation, was used to formulate the conclusions of my thesis.
CONCLUSION

Leadership theories and ideas concerning best practices are in a continuous state of evolution as shown by the large and diverse resources on the subject. Greater emphasis is being placed on earning higher degrees in the field of arts administration. The ways arts institutions function are shifting to adapt to changing community and artist needs. Investigations of what is required of leaders in the arts need to be conducted on a frequent basis in order to maintain effective leadership. I hope that my research proves to be a useful addition to these studies.
CHAPTER 2

LITERATURE REVIEW

INTRODUCTION

A main thrust of my research has been looking at leadership studies, searching for patterns within them. What aspects of leadership have other researchers analyzed? What did they discover from their research? Through my reading, I found that most of these studies have used characteristics, behavior and personality traits to create measurements of leadership.

From there I turned my attention to studies more closely focused on the leadership in nonprofit organizations, specifically arts nonprofits. Examining leadership surveys in both the arts and nonprofit administration fields and other related texts, I sought to understand what might make nonprofit arts leadership different from leadership in other types of fields. I also studied materials which address the social structure in which effective leadership occurs.
SEARCHING FOR EFFECTIVE LEADERSHIP

Peter D. Gratzinger, Ronald A. Warren and Robert A. Cooke, (1988), attempted "to demonstrate that behavioral ratings clearly differentiate between managers who are effective or ineffective in terms of styles" (p. 243). The researchers developed a three-construct survey, drawing from previous studies that used two and three-construct techniques. The constructs are as follows:

- People/Security Orientation: scales measuring Approval, Conventional, Dependence, and Apprehension.
- Satisfaction Orientation: scales measuring Achievement, Self Actualization, Humanistic-Helpful, and Affiliation.
- Task/Security Orientation: scales measuring Power, Competition, Perfectionism, and Oppositional. (p.241)

They surveyed 556 managers in different types of jobs (e.g. manufacturing, government), from different geographical areas of the United States. In addition, 2,923 others - which included peers, subordinates, and superiors - were surveyed. Managers averaged 4.7 participating observers.

[The survey instrument consisted of] 120 items measuring the 12 management styles that are described by [the] three-factor model, namely the People/Security, Task/Security, and Satisfaction Orientations.

The behavioral outcomes rated by co-workers encompassed four key areas of management - on-the-job effectiveness, interest in self-improvement, handling negative feedback, and social relationships. These ratings by others were used to estimate managerial effectiveness of the focal managers who were administered the self-reports (pp. 242-243).
Each participating manager was given a rank based on a weighted ratings score. The top 10% of the sample were deemed "Effective Managers" while the bottom 10% were classified as "Ineffective Managers." Based on the results of the survey, Effective Managers felt they had great strength in styles under the Satisfaction heading - chiefly Achievement, Self-Actualization, Humanistic-Helpful, and Affiliation. In contrast, the self-profile of an Ineffective Manager showed the highest numbers in Dependence, Apprehension, Oppositional, Power, and Competition. Analysis of results showed that the peer evaluations often mirrored the managers' self-assessments, indicating a strong reliability of self-assessment by managers in a survey setting. The results also suggested that their three pronged study design would prove efficacious. Effective leaders were found in many levels of organizations, though a significant number were in the higher ranks indicating a recognition of their skills by the organization as well. Of significance to my own investigation was the survey that concluded achievement orientation, self-respect, high energy, willingness to help others, and affiliation (found largely in the Satisfaction Orientation) are the key traits of effective leaders.

Early leadership studies are typically grouped under the heading of "Great Man" or "Great Person" leadership theory. This school of thought stemmed from the assumption that great leadership is inborn, not something that can be developed.

In 1948, after compiling and studying the work of the proceeding 25 years, Stogdill reached two conclusions:

First, he pointed out that no specific traits or personal characteristics stood out as strong, certain markers of leadership. But, second, he also identified five specific sets of personal characteristics that were consistently associated with leadership across many research studies. (p. 298)

Sashkin and Burke emphasize that researchers concentrated on Stogdill’s first conclusion almost exclusively for 25 years, while his second conclusion was largely ignored.

Among research conducted in the 25 years after Stogdill’s initial study were the decade long studies done by Harvard University and The Ohio State University. Both of these studies focused on the behavior of leaders and identified similar pairs of critical behavior dimensions: behavior centered on task accomplishment and interpersonal relations. Initial analysis of the findings seemed to
indicate that the most effective leaders were the ones who rated highly in both areas. Subsequent years of research failed to corroborate these conclusions.

Fiedler, whose Least Preferred Co-Worker (LPC) scale also used the areas of task accomplishment and interpersonal relations, outlined a more complex solution.

[The LPC] supposedly indicates a deep personal motivational preference in terms of task or relationship motivation. This motivational preference is then shown to be associated with effectiveness or ineffectiveness in each of eight situational combinations of three variables: employee relations (good or poor), the degree to which the task is structured (high or low), and the amount of power the leader has (high or low). (p. 299)

Fiedler developed ten different scenarios explaining how different combinations in different situations explain leadership behavior. For example, leaders with low LPC scores succeed more often in optimum situations with good leader-member relations, clearly structured tasks and high leader power. Fiedler suggests this is a result of engaging relationship-centered behavior, the opposite of the subject's LPC-based motivational pattern. The LPC leader, unconcerned with job completion, relaxes and engages in relationship-oriented activities. In contrast, high LPC leaders concentrate on task-directed activity when relationships are stable. In Fiedler's opinion, this approach is wrong: the task is proceeding well without extra
interference. Interference by the High LPC leader in a stable situation causes irritation and alienation of followers resulting in poor performance. While Fiedler’s work was significant in the development of leadership studies, the authors believe that no study, including Fiedler’s, has ever demonstrated that leaders behave the way Fiedler suggests in such situations.

Sashkin and Burke then shift their focus to the beginnings of Organizational Leadership study. They first site the works of psychologist R. J. House and political scientist and social historian J. M. Burns. The work of House delved into psychological characteristics of leaders defined as "charismatic" while Burns' work focused on the difference between economic and noneconomic sources of authority, a distinction later used to define transactional and transformational leadership respectively.

In an effort to determine if leaders at an executive level were significantly different in their approach from midlevel managers, Burke developed his own test -- the Leadership Report. Burke’s results indicated that executives scored significantly higher in transformational areas while managers scored significantly higher in transactional areas - a result that Burke is careful to note is not independent. "The forced-choice construction of the
Leadership Report [almost guarantees] that if the first difference were found the second would follow" (p. 304).

Building on these previous studies and Burke's own work, Sashkin and Burke developed the Leader Behavior Questionnaire in order to build a better picture of organizational leadership and how these leaders function. This approach includes three foundation elements: 1. the leader's personal characteristics; 2. the leader's effect on organizational functioning and culture; and 3. the leader's behavior.

1. The Leader's Personal Characteristics
   - Impact Belief: believes in their ability to affect the organizational environment.
   - Power Need: desires power and influence - through these things are accomplished in the organization. Realize they must share power and influence to empower others in the organization.
   - Cognitive Time Span: must have relatively long time spans of vision, function over periods of at least a decade or two.

2. Organizational Context - four critical functions
   - adapting
   - attaining goals
   - coordinating or integrating efforts of organizational members and groups
   - maintaining the organization's culture, the pattern of values and beliefs that supports effective operation of the other three functions

3. Leadership Behavior
   - Organizational level: defines a common philosophy, then acts to put that philosophy to work internally as well as externally.
   - Individual level: reinforces the values contained in an organizational philosophy, through interpersonal interactions.
   - Trustworthiness: demonstrates consistency of action by following through on commitments, matching words with
actions, and consistently exhibiting respect and personal concern. (pp. 305-306)

This leadership approach - "visionary leadership theory" - asserts that effective transformational leaders use their power and influence to both empower the members of their organizations and to realize their long term organizational vision.

Effective visionary leaders build into their visions and into organization cultures strong support for both the critical organizational functions and critical human work needs...The use of power is directed toward the construction of an organizational culture that will support the leader's vision; such cultures are developed by defining and internalizing among followers specific values and beliefs and by designing policies and programs that permit work activities that followers can control, from which followers can derive a sense of completion and achievement, and within which individuals can work together to construct elements of the leaders' vision (p. 308).

The Leader Behavior Questionnaire is divided into ten scales, each with five questions.

1. Focused Leadership: the ability to manage one's attention and to direct the attention of others.
2. Communication Leadership: the ability to get across the essential message, even if this means devising some innovative, unusual way to ensure that the idea is understood.
3. Trust Leadership: assesses the leader's reliability, the extent to which one can trust the leader to be consistent and not act in surprising or unexpected ways.
4. Respectful Leadership: measures "unconditional positive regard," an expressed respect for self and others that is maintained independent of whether an individual engages in "good" or "bad," in "desirable" or "undesirable" behavior.
5. Risk Leadership: these leaders are willing to take risks, not on a hit-and-miss basis but, rather, only
after a careful examination of factors favoring success and failure.

6. Bottom-Line Leadership: a basic sense of self-assurance, an underlying belief that they can personally make a difference and have an impact on people, events, and organizational achievements.

7. Empowered Leadership: effective visionary leaders use power to empower others, who then use their power and influence to help create the leader's vision.

8. Long-Term Leadership: the ability to think clearly over relatively long spans of time, at least several years; a commitment to creating certain conditions in an organization in the long run.

9. Organizational Leadership: the ability to deal with change in environment, achieve goals based on customer/client demands, coordinate activities of individuals and teams, and maintain a system of shared values and beliefs that drive the organization's "culture" and determine how well the organization will deal with the aforementioned problems.

10. Cultural Leadership: extent to which a leader is able to develop or inculcate those values that will strengthen organizational functioning (pp. 311-314).

Sashkin and Burke were still in the process of refining their tool at the time of their study's publication. Their original questionnaire had only five scales and had recently been enlarged. Their preliminary data supported their hopes for the revised survey.

Anna Marie Valerio, (1988), investigated the importance of job experience on managerial development. Built on twenty-year AT&T Longitudinal Study data, the study was conducted as part of a preparation for the organization's new management development programs. Results were compared to research done by the Center for Creative Leadership across several different companies.
The study was conducted via two mailed questionnaires: a "key events" questionnaire, which asked managers to describe three career events which altered their management styles and a competency questionnaire, which asked managers to describe on- and off-job tasks that aided the development of 13 assessment dimensions. In-depth interviews were done subsequently on the following aspects.

- Key Events & Lessons Learned

1. Promotion/Increase in Scope: an increase in responsibility which is different and broader than previous experiences. Learned management style and skills such as motivating, developing, and rewarding subordinates; a broader perspective on the company; insights for delegating work and responsibility to subordinates; decisiveness and decision making; organizing/prioritizing skills.

2. Special Projects: involved working alone or with a small staff, skip-level reporting, and brief durations of several months - offered by bosses, not initiated by managers. Gained a broader perspective on company; exposure to top management provided increased visibility for promotional opportunities.

3. Exposure to Role Models: people from whom a manager gained insight on what - or what not - to do. Learned the importance of interpersonal skills in dealing with
subordinates, peers and supervisors; how to delegate work and responsibility to subordinates while giving them freedom and autonomy; how to use a participative management style.
4. Self-Initiated Activities: job transfers, new departmental procedures, projects to resolve specific problems - all instituted by the manager, no one else. Learned to take initiative with own career (i.e. volunteer for projects, took responsibility for finding solutions to problems); took risks by being innovative and creative.
5. Learning from Negative Experiences: included receiving incomplete information, resistance or negative feedback from subordinates, overlooking information in decision making, not receiving organization or supervisor support for a project, and working for a difficult boss. Learned the importance of effective interpersonal skills; the necessity for good follow-up and monitoring of projects; patience and humility.
6. Rotation to AT&T: usually a temporary assignment lasting one to several years. Learned to have a broader vision of the company and the entire system as a whole; how to work cooperatively with people from different operating companies; long-range planning.
7. Start-Up Operations: managers creating a business venture/new function within the organization from nothing or
almost nothing. Learned effective interpersonal and negotiation skills; how to perform effectively in a stressful, unstructured, and often-chaotic situation; time management.

8. Staff Person to Vice President: working with a company VP, learning to prepare and deliver presentations, budget planning, and to represent the supervisor at various meetings. Learned how the entire company operates; interpersonal/negotiation skills.

9. Attendance at Advanced Management Potential Assessment (AMPA): a four day program to measure potential for performance at high management levels by managers at levels several steps below. Learned strength and weakness areas; the need to change management style; lack of correspondence between assessment performance and job performance; concrete examples of areas in which improvement was necessary.

- Early Managerial Experiences

Valerio's results indicated that the first few years of a manager's career are a key aspect of their development. One of the most crucial influences of the early years is the first boss, or one of the very first. Good bosses were described by the following traits:

1. Has knowledge and imparts it.

2. Is supportive of subordinates.
3. Gives freedom to make decisions, try new things, make mistakes.
4. Gives subordinates large projects and responsibility.
5. Provides feedback on performance.

The traits of bad bosses were the opposite of those above, with the addition of taking no interest in employees.

Survey responders indicated that they developed their commitment to a company during the early years. They attributed this commitment to promotions, challenging and enjoyable work, fair pay and benefits.

Asked about the way they changed over the course of their careers, the respondents sited an increased sense of confidence, a greater orientation toward people - being more outgoing, tolerant, considerate of others, and politically aware - and being more participative. Great emphasis was also given to improvement in problem-solving skills and the ability to delegate.

Finally, how managers gauge success was described as the sense of accomplishment gained by being able to meet the demands of varied jobs or situations.

• Job Challenges and "Dark Hours"

This section of the study focused on set backs and hurdles. Set backs were often attributed to unsupportive superiors or periods when projects or efforts stalled. Participants
regained confidence by taking action either internally by finding strength in small or past successes and the determination to go on in spite of difficulties, or externally by attempting to change the situation or environment that was hindering progress. Managers reported their greatest challenges came from assignments or projects that involved a large increase in job scope or which fell into a category their background and experience didn't prepare them for.

- The Issue of Gender

Participants were asked whether females must overcome additional difficulties to obtain the same stature as men in equivalent leadership positions. A majority of the men and women respondents agreed with this assessment. Eighty-seven percent of the males and sixty-three percent of the females polled said women did have more obstacles to overcome than men.

- Role of Other People

Asked about the role other people in an organization had in learning experiences, the respondents sited superiors within a few levels above them and peers of their own level as the greatest influences. Asked specifically about learning gained by working with difficult superiors, the participants
indicated that toleration, working around the person, or changing positions were the most typical resolutions.

- **Personal Life**

Respondents were asked to report the effect of various outside facets of their life on their work.

1. Marriage/familial situations were reported as contributing to stability, increasing interpersonal skills, and improving organization.

2. While divorce, illness, midlife crises and the like were indicated as stressful, they were also sited as valuable learning experiences.

3. Involvement in community activities and the challenge of balancing personal and professional life were also mentioned as significant influences.

4. The sacrifice of evenings and weekends or putting in long hours for the job were indicated as sacrifices necessary for advancement in the opinion of many of those surveyed.

- **Advice to Other Managers**

Responses to a question of advice for beginning managers followed these major themes:

1. Keep informed

2. Develop a supportive network

3. Take initiative
4. Be true to yourself

5. Seek help from an advocate

6. Establish priorities for your own career

- Development of Generic Management Skills

Finally, the participants were asked to describe on-job and off-job experiences that contributed to the following skills:

1. Oral presentation

2. Oral defense

3. Written communication

4. Impact

5. Behavior flexibility

6. Autonomy

7. Leadership

8. Finding and using information

9. Organizing

10. Planning

11. Decision making

12. Decisiveness

13. Self-objectivity (531-532)

The study concluded that the leadership experience of managers in leadership at different levels in the New York Telephone company mirrored experiences of managers in other
fields. Dedication and a desire to get ahead that inspires longer working hours, a need for stimulation and challenge from a position, and the importance of outside/community activities in interpersonal growth were sited as some of the key findings.

**Searching for Arts and Nonprofit Leadership**

In 1985, James Hutchens and Vivian Zoe surveyed directors of arts administration programs, arts administrators in the field, and board members/trustees of organizations to ascertain the value of practical experience in each of these fields. Respondents held degrees ranking from B.A. to Ph.D. in programs ranging from Fine Arts to Public and Business Administration to Science.

The surveyed arts administrators and board officers stressed the importance of effective action for the organization in the following areas:

- organizational development and behavior
- marketing
- public and press relations
- grantsmanship
- fund raising
- aesthetic and artistic sense
- audience development
- community outreach and education (p. 18)

While respondents asserted that practical experience is critical to effective arts leadership, relatively few of the
respondents' organizations offered practical training programs for aspiring arts administrators.

In a similar study, Dan J. Martin and J. Dennis Rich (1998) asked respondents to rank the importance of certain knowledge areas and skills and their value to arts administrative leadership. Because of the current shift from self-made arts administrators to professionally trained administrators, the authors were particularly interested in current managers' perceptions of professional training. The authors surveyed administrators in performance organizations, including operas, ballets, symphonies, theaters, and presenting organizations. The vast majority of respondents were chief executives, with artistic and managerial directors making up the balance. The following were listed as the "top ten" skills desired by the arts organizations.

- Leadership
- Budgeting
- Team Building
- Fund Raising
- Communications/Writing
- Marketing/Audience Development
- Financial Management
- Aesthetics
- Trustee/Volunteer Relations
- Strategic Management (p. 10-12)

Martin and Rich note that Leadership was ranked highest in almost every category, whether by discipline or by size.
one of the most interesting parts of the article discussed responses to questions about present administrators' continued learning and their assessment of arts administration graduates. Their responses indicate that the most effective 1. continue to learn as they work through seminars, workshops and conference training; 2. understand and utilize technology in their organizations; 3. remain sensitive to the art forms and artists involved in their organizations. Current arts administrators also believe that beginning administrators must learn from their jobs and be prepared to work at all levels of the organization.

From these sources, I turned to a work by Eric R. Rogers, Tonda N. Strong, Nancy Smith Tomson and Donn F. Vickers (1994). This book differs from previous literature in that it dealt with organizational function as a whole and the search for an executive.

In the chapter entitled "Looking for Leaders: Board Member Selection and the Executive Search," the authors list leadership characteristics used as part of an application process. One very useful example they provide is a tool for assessing Leadership Attributes, Skills, Abilities, and Traits which they have identified as key concerns. The following were given as an example of skills and attributes
for potential executives to rate according to their perceived importance.

1. Understanding the broader system in which the organization must function
2. Identifying and responding appropriately to major constituents or the organization
3. Setting the organizational agenda in the context of broader community issues and needs
4. Identifying and selecting competent staff and board members
5. Assisting staff and board in developing a common sense of mission
6. Establishing and maintaining productive staff and board relations
7. Utilizing and developing talents of staff and board
8. Assisting staff and board in responding effectively to problems and opportunities
9. Identifying and clarifying problems and opportunities for the organization
10. Establishing an organizational climate that minimizes the need for winners and losers
11. Comprehending financial aspects of the organization
12. Developing strategies that head off problems/crises before they occur
13. Engaging in consensus-building and coalition formation
14. Positioning, packaging, and presenting the organization to the community
15. Designing appropriate strategies for implementing the organization’s programs
16. Conceptualizing and articulating a vision and mission for the organization
17. Moving consistently and effectively toward long-term goals
18. Helping the organization evolve naturally with a minimum of false starts
19. Sense when the organization needs to move to a new phase or stage
20. Uphold and maintain high performance standards for yourself and your colleagues
21. Identify the limits of your own knowledge and skills and seek appropriate assistance
22. Know when and where to take a stand
23. Deal with negative situations in a positive manner (pp. 15-16)
The authors then recommended aspects of organizational culture that might prove to be useful points of analysis during the interview process. Among these were questions on the importance of considering the place of the organization relative to objectives shared with other community organizations; the perspective and power of time and process in the organization; the executive's perceptions concerning human nature; and styles and modes of operation. The section finishes with the suggestion that candidates be asked to describe what they feel are the most important questions asked during the interview process and why. The intent of this is to draw out more thoughtful, descriptive answers and aid in candidate assessment.

Herman and Heimovics (1991), in a "handbook" type text directed toward the executive, touch on the "boundary-spanning nature of leadership in nonprofit organizations"—a difficulty general leadership studies typically do not address (p. 20). The authors emphasize that nonprofit organizations have many boundaries—political, social, financial—that must be addressed. A nonprofit must be able to adapt to changes in its environment.

The highly open nature of nonprofit organizations requires that the organizations and their leaders be flexible and adaptive, yet principled when adapting to changes. When quick responses are necessary, decision making is facilitated when it
is based upon a shared set of values and guided by
the agreed-upon sense of mission for the
organization. (p. 28).

The authors stress that nonprofit organizations are often in
a state of constant re-creation as the needs of community,
redefining of mission, and change in funding or other
outside influences affect them.

Herman and Heimovics detail three arenas that the
executive must be able to function in - something not
typically asked of leaders in other organizations.
1. Comparisons with Business: While nonprofit organizations
are not businesses and should not behave entirely as if a
business, certain characteristics must be there. Human
resource management, budgeting and financial analysis,
accounting and control processes - certain business skills
must be present in order to maintain an effective
organization. Nonprofit organizations often find themselves
competing aggressively with other nonprofit entities, as
well as for-profit ventures, for funding and consumers, just
as a "regular business" does. The executive, taking the
lead, must be able to draw on some business practices while
maintaining the nonprofit nature of the organization.
2. Comparisons with Government: Nonprofit organizations
often use public money and are intended to provide public
services, among other functions. The authors state that
nonprofit executives, like government officials, are guardians of public trust - trust that resources will be used in an appropriate manner toward a common good. Nonprofit organizations are often involved in political arenas and are expected to answer to governmental regulations. However, they are also expected to maintain their individuality from government functions.

3. Adhering to Multiple Community Values and Sustaining the Mission of the Organization: Nonprofit organizations are intended to be an active part of the community they reside in. Because they receive public monies, it is important that they be aware of the way in which the public desires their services to be offered. It is also important that the organization be strong enough to stand behind its mission as long as it is an effective one (pp. 28-36).

Herman and Heimovics finish the discussion by reemphasizing the complex nature of the nonprofit executive’s job.

The expectations for the effective executive combine characteristics of the successful government official and the entrepreneurial businessperson...The effective leader is expected to be able to negotiate when values may be in conflict (that is, to be political) while maintaining a sense of mission that is independent from government (that is, to remain autonomous)...leadership of nonprofit organizations confronted with complex and often conflicting expectations. (p. 36)
Another article by Robert D. Herman and Richard D. Heimovics' (1990) provides some insight into the nature of the executive director's relationship with the nonprofit board. The authors begin by advising the executive director to meet one-on-one once a year, at least, with each board member in order to work toward a high-performance board. They also encourage the executive to find "board champions" who will work with the executive in order to build a better board. Relations with the board are extremely important. "The executive's role is to provide information, suggestions and encouragement to this group" (pp. 174). The authors then present six actions and four strategies they feel are key for an effective executive relationship with the nonprofit board. The actions are meant to be ongoing in the life of the organization.

1. Facilitate Interaction in Board Relationships: listen carefully to board members, manage differences of opinion, help the board find consensus and celebrate accomplishments.

2. Show Consideration and Respect Toward Board Members: be aware of board member needs, as related to the organization, to help place them in jobs that will enhance their experience and benefit the organization.

3. Envision Change and Innovation for the Organization in Work with the Board: keep the board updated on changes in
the internal and external environment of the organization to allow them to take the best advantage of opportunities.

4. Promote Board Accomplishment and Productivity: keep the board on task, assure deadlines are being met and high standards are being maintained.

5. Initiate and Maintain Structure for the Board: work with board presidents developing consistent procedures to keep things moving efficiently and effectively.

6. Provide Information to the Board: ensure that the board receive organizational information that is organized, timely and uncluttered. (p. 177)

The authors recommend the following strategies in order to maintain a steady place for the organization within its environment.

1. Spend Time on External Relations: spend significant time on building external relations.

2. Develop an Informal Informational Network: build a network of contacts in government agencies, peer organizations, creating a stronger flow of information and improved opportunities for growth.

3. Know Your Agenda: frame agenda with organization's strategic plan and develop along immediate as well as long-range lines to prevent being pulled in too many directions.
4. Improvise; Accept Multiple, Partial Solutions: keep an open mind in every situation and be ready for change and adjustment. (p. 178)

Searching for Leadership Context

Martin M. Chemers' (1984) gives a concise but thorough review of recent leadership theories which approach the subject as a social phenomenon. The examples Chemers' used for this writing were mostly small groups. While acknowledging that organizational leadership often involves interactions on a grander scale, he feels that "leadership is meant to be the processes of interpersonal influence which take place in the small group" (p. 91). Chemers is careful to emphasize, however, that the nature of leadership will be influenced by the larger reality that small groups exist in - community, economy and culture.

Chemers discusses the nature of leadership, specifically organizational functions and small-group functions. He identifies a key function of an organization as "internal maintenance," drawing an analogy between organizations and the human body. Internal maintenance is a "pervasive set of rules, regulations, and functions which ease the performance of standard duties and routine activities" (p. 92). The author warns against turning inward with too much attention to the internal and neglecting the
"external maintenance" of the organization. Sensitivity to the external environment of the organization and an internal flexibility that adjusts to external needs is a balance that must be maintained for a successful organization in Chemers' opinion.

Chemers discusses small-group functions, a smaller scale version of the organizational practices, and the interactional behavior of leaders. Here, motivation and control of group members by the leader are the roles of internal maintenance. Reaction to outside influences is led by the leader who must set up the procedures for processing information and making decisions.

The author follows this with a discussion of contemporary leadership theory, specifically as it relates to the notion of "contingency" or the belief that effective leadership and organizational structures hinge on the environment they exist in - there is no panacea approach to leadership situations.

Chemers briefly traces work from authors Stogdill and Fiedler, leading into a discussion of Vroom and Yetton's Normative Decision Theory, an exploration that focuses on the relationship of leadership decision-making style to group performance and morale (p. 97). Vroom and Yetton define different leadership styles by assessing the amount
of follower decision making allowed by the leader. For example, autocratic style - decisions made by leader alone, no subordinate consultation; consultative style - subordinate consultation is sought before the leader makes a decision; or group style - subordinates and leader share the responsibility of decision-making (p. 97). The following are the key situational characteristics and rules for this model.

Characteristics:
1. the expected support, acceptance, and commitment to the decision by subordinates
2. the amount of structured, clear decision-relevant information available to the leader.

Rules:
1. other things being equal, autocratic decisions are less time-consuming and, therefore, more efficient
2. if the leader does not have sufficient structure and information to make a high-quality decision, he or she must consult with subordinates to gain the necessary information and enlist their aid and advice
3. if the leader does not have sufficient support from subordinates to be assured that they will accept the decision, the leader must gain subordinate acceptance and commitment through participation in decision making (p. 97).
Fiedler and Vroom and Yetton's works run parallel to a great extent, but diverge on the question of whether leaders can change their styles depending upon a situation. While Vroom and Yetton support this idea, Fiedler believes that effective leadership is built on a stable set of attributes. Chemers' discussion addresses the findings of Bass, Valenzi, Farrow, and Solomon (1975) which describe five decision styles similar to those mentioned above: directive, negotiative, consultative, participative, and delegative. Bass and his colleagues found that leaders often use a combination of these styles, which would complement Vroom and Yetton's theory. However, the combinations had a tendency to be the same groupings - directive and negotiative as one group, consultative, participative and delegative as the other - which would seem to bear out Fiedler's conclusion.

While many of Chemers' examples are "leader oriented," he also gives attention to leader-follower theories that place emphasis on the total relationship. Among them is Hollarder's notion of 'idiosyncrasy credit':

Members of a group exchange their competence and loyalty for group-mediated rewards which range from physical rewards such as income or protection to the less tangible rewards of honor, status, and influence. (p. 100)
This is followed by a discussion of veins of research that have sought to determine the effect of follower attitude on leadership practices and abilities. Chemers is of the opinion that not enough research has been done to make findings entirely conclusive, but continued attention to both leader and follower characteristics should be beneficial to a better understanding.

Kenneth E. and Miriam B. Clark (1994) also explore the relationship of leader and follower. The authors describe charismatic leaders as those who exert great influence on others through great force of personality:

Charismatic leadership is presumed to increase the self-esteem of followers as they embrace the vision and mission articulated by the leader and accept as their own the leader’s values and goals. As commitment strengthens, followers become willing to subordinate their own self-interests for the sake of the cause, be it nation, family, tribe, club, group, or organization. The conviction that one is a member of an important cause is motivating; group goals then supersede individual goals. The charismatic leader takes advantage of these human qualities by setting goals that transcend the normal, thus giving greater impetus to activities. The group and its goals become exceedingly important. The process [of Charismatic leadership] promotes devotion to and trust in the leader, emotional involvement in the mission, motivation to perform beyond expectations, confidence in one’s own ability to perform, and faith in the outcome (p. 32).

This definition highlights several attributes many organizations consider positive ones: devotion to the mission of the organization, trust, motivation to strive for
higher goals, confidence in the individual’s ability to get the job done. However, the book includes a warning about charismatic leaders. “The charismatic personality often so enchants observers that fundamental flaws in character and personality are obscured, permitting ignoble goals to be ignored” (p. 34). Quoting Robert Hogan, McFarlin Professor of Psychology at the University of Tulsa, the authors list three of the most common flawed charismatic types:

1. The High Likeability Floater: Charming but fails to carry out responsibilities.
2. Hommes de Ressentiment: Passive-aggressive - always agreeable but manages to head off actions that don't flow with their priorities. Hiding hostility and resentment; agenda based on suspicion and distrust.
3. Narcissists: exhibitionism, feelings of entitlement, expectations of special privilege, feelings of omnipotence in controlling others, intolerance of criticism, feeling they have the right to exploit others (p. 34).

Transformational leadership is very similar to charismatic leadership - it is difficult to describe the difference is some places.

Transformational leadership as a concept [as opposed to charismatic leadership] places less emphasis on the personal qualities of the leader and more on a set of specific behaviors of the leader and followers... transformational leaders inspire greater involvement in work and assure more self-fulfillment by increasing the intellectual and emotional involvement of followers. (p. 35)

The authors describe transformational leaders as working to build trust and respect as opposed to personal devotion.

The discussion also included a description of Sashkin and
Burke’s Leader Behavior Questionnaire, mentioned before, which focuses on transformational leadership aspects.

Another source, written by James Lawrence Powell (1995), falls more into the category of informed advice than of research. Included is a chapter entitled “Understanding Leadership” which is a brief overview of leadership studies, several of which are mentioned previously. Especially useful was a description he included of the work of J. L. Fisher – which he referred to as a distillation of “the work of many” (p. 36). Fisher’s work details four important factors found in what he calls inspirational leaders:

1. Style: how the leader behaves on a daily basis.
2. Perceived Self-Confidence: beyond the self-confidence the leader has inside, the leader must project self-confidence to draw out even more from their followers than the followers thought they possessed.
3. Empathy: be able to listen carefully, without interrupting, and show through subsequent actions that the followers were heard and understood.
4. Social Distance: be open but not intimate; friendly but not a friend; warm but not involved in the personal lives of subordinates; visible and well known but not familiar. (p. 36-38)

Powell spends the most time discussing this last focus. Particularly in smaller nonprofit organizations, maintaining a social distance can be difficult. Powell states that many executives feel such a distance to be artificial and dishonest – a drastic change from the outgoing, teamwork oriented attitudes that helped them reach an executive position. The author is careful to point out that failure
to maintain this distance, while it may not destroy the organization, can easily cripple its effectiveness. Personal bonds with certain staff members that create disillusionment in others, a lack of direction in groups because the leader discards the power to become an equal member of the team. Powell stresses that the executive must put the well being of the organization as a whole before the desire to be well liked on every level. However, he cautions executives to be aware of being too distant.

Machiavelli wrote that it is better for the leader to be feared than loved, but both can be carried too far. To be respected is better than either. In the end, each nonprofit leader has to come to terms with the concept of social distance. Some may prefer to be somewhat less effective than to pay the price, but there seems no escaping that leadership will suffer. (p. 41)

Max DePree (1989) asks the reader to approach leadership from an angle that takes the followers into consideration at every step. When looking for outstanding leadership, DePree asks if the followers are learning; if they change with grace; if they achieve required results; and if they can manage conflict.

DePree encourages leaders to assess the way they approach their job with four statements:

1. Leaders should leave behind them assets and a legacy: see to providing a good financial health for the institution; provide the services and tools necessary for the people in
the organization to do their work effectively; nurturing
future leadership; overseeing the quality of the institution
by encouraging an atmosphere open to change.

2. *Leaders are obligated to provide and maintain momentum:*
maintain a clear vision of the organization's goals;
facilitate good communication; involve and reward the entire
organization.

3. *Leaders are responsible for effectiveness:* enable others
to reach their potential; encourage "roving leaders," those
who do not hold specific leadership titles but can relied
upon to step into a breech without hesitation.

4. *Leaders must take a role in developing, expressing, and
defending civility and values:* encourage healthy practices
and keep away from the "dying edge" - instant gratification,
consumption and affluence; avoid ignoring the need of
followers to share ideas and build vision; to disregard
principles or the law (pp. 18-20).

DePree's take on leadership is a bit different from
that of his peers. He distances himself from qualities
captured by surveys, concentrating on the mindset that he
believes makes those traits worthwhile.

In a day when so much energy seems to be spent on
maintenance and manuals, on bureaucracy and meaningless
quantification, to be a leader is to enjoy the special
privileges of complexity, of ambiguity, of diversity.
But to be a leader means, especially, having the
opportunity to make a meaningful difference in the
lives of those who permit leaders to lead. (p. 22)
CHAPTER 3

Methodology

INTRODUCTION

This study was designed to explore the characteristics that are commonly found in an effective arts administrator. It is meant to be more than a recounting of leadership behavior statistics. It is intended to capture a definition of effectiveness based on the practical experience and observations of administrators and their support staff currently working in the field of arts administration.

To gather data for this study, a set of three surveys were sent to fifty organizations, to be answered by the executive director, a board member and a staff member. These surveys were then followed by more in depth telephone interviews with executive directors of organizations who responded.

SURVEY

For the purposes of this project, survey methodology was determined to be the most appropriate choice. Jaeger
(1988) describes the decision to use survey methodology in the following way: Researchers who use surveys are interested in specific facts that describe a certain group. They want to find out about the present condition of the group, as opposed to what would happen if something affecting the group were changed. And, in Jaeger's opinion, the most obvious way to find this information is to make sure "to ask the right people" (p. 449).

Surveys have the advantage of allowing the researcher design their approach so that they can stratify the pools from which the random sample of respondents will be drawn. Survey research demands a definition of the target population specific enough to determine with certainty whether a person or organization fits within these boundaries. Interview surveys in particular allow the researcher to delve further into queries, drawing out insight and details that more basic survey tools may miss. Brief mail surveys are especially prone to being limited. Both survey techniques also face the disadvantage of respondent cooperation, which may or may not go according to plan:

In a survey conducted through the mail, it is impossible to tell who completed the questionnaires... Even in a telephone interview survey, one cannot be certain that the desired respondents are the person being interviewed. (p. 460)
The decision was made to use a mailed survey as the first source of respondent information because it is of relatively low cost and the best way to reach such a widespread sampling of people.

These initial mailed surveys were designed to be short and concise based upon the example of previous research surveys found during the literature review, the recommendation of survey texts, and the advice of colleagues who had used them for previous research. The survey is made up of closed questions, answered by checking various boxes. Several texts advocate the use of closed questions for mailed survey purposes.

Asking people to answer questions in their own words increases the difficulty of their task, which will affect the rate of nonresponse... and more important, self-administered open answers often do not produce useful data. (Fowler, 1984, 64).

The second set of questions, created for a phone interview survey, were designed to go into greater depth and invite a more opinionated response from the subject. Respondents became a part of this pool by indicating a willingness to participate in the research by returning a card included with the mailed survey.

Respondent selection included executive directors, board members and staff members of organizations. Executive directors were surveyed as the most immediate source of data.
for this study. Based upon research detailed in Chapter 2, which emphasizes the importance of effective executive interaction on several levels of the organization, board members and staff members were surveyed as well. Surveying respondents who measure the importance of executive characteristics from different standpoints is important in order to build a more complete picture of what is considered effective by organizations.

The organizations contacted were selected in the following way. Through discussion with experienced researchers, a sampling size of fifty organizations from around the United States was determined to be appropriate. To select organizations, areas of the country as divided by the National Assembly of State Arts Agencies were originally used, with an equal number of organizations drawn from each area. However, the divisions varied in state number from six to eleven, making the selections much more concentrated in some areas. In the interest of equal probability of selection, the first division plan was discarded. Instead, an organization was drawn from each state, with the exception of Alaska and Hawaii because of their geographic separation from the rest of the pool. To complete the sample of fifty, one organization from Washington, D.C., and a second organization from a randomly determined state were
added. Sampling was stratified by the predetermined that each organization must be nonprofit and be either a visual arts, performance arts, or presenting organization with a limit of seven possible in each category. Addresses were then sought by finding each city on the internet and selecting the first listed organization to fall under one of the categories, which were rotated each time. This selection process relied only on an address – listed either on a city’s art, tourism, or “yellow pages” listing, or by the state’s arts council – and not the presence of an organizational web page. Requiring a web page would have further restricted the possibility of selection. Web pages are not ubiquitous enough – yet – to provide a reasonable list of a state’s nonprofit arts organizations.

DATA COLLECTION

The mailed surveys asked questions drawn from the research points explored in Chapter 2. Four categories were listed: financial concerns, development concerns, personal traits and relationships. Each category had several specific questions. Respondents were asked to indicate whether they believed each of the issue were Very Important or Somewhat Important to effective executive direction in their organization. In instances where respondents believed
the issue to be of relative unimportance, they were asked to indicate that it was Not At All Important.

The interview questionnaire was also developed to address four categories: effectiveness in administration, effectiveness in relationships, the executive director’s relationship to the arts form, and the future of arts administration. The questions followed a hierarchical design.

[Begin] with the broadest, most general questions, and [end] with the most specific... [A] hierarchical set of research questions helps to identify large categories of issues, and then to suggest increasingly specific issues within those categories. (Jaeger, 454, 456)

The interview question design was also influenced by exposure to the Sense-Making Theory of Dialogue, an approach to research developed over the last two decades by Brenda Dervin (1999). Though not specified by the base questions, the telephone survey procedure followed Dervin’s interview practices. The basic tenet of these practices is the persistence of the interviewer in finding out the interviewee’s “really” - to draw out more detailed opinions where quick, ambiguous surface answers have been offered. Dervin stresses the importance of filling in gaps in interviews. The interviewer must be especially aware of their own, almost subconscious, tendency to fill in gaps in information with their own assumptions instead of carefully
digging out the interviewee's opinions and assumptions to fill in these gaps. Dervin - like many other interview methodologists - also emphasizes that great care must be taken when developing interview questions. Questions that are too leading or that are easily reworded - which may change the data gathered from each individual - can hurt the viability of the information.

The telephone interview respondents were sent a list of the questions to read through with the interviewer. No answer options were given - individuals were asked to respond in their own words. Each interview was tape recorded, with the interviewee's permission, and then transcribed immediately after. The interview results, described in greater detail in later chapters, were analyzed for content.

CONCLUSION

The goal of this study is to gather from the opinions and experiences of current administrators an account of what defines an effective arts administrator. Through self-administered surveys and in depth interviews built on research and survey findings, previously researched criteria and opinions were reviewed and weighed by the respondents.
In the following review of collected data it is my intent to draw out a picture of present expectations for executive efficiency in arts administration.
CHAPTER 4

RESEARCH RESULTS

Introduction

In order to develop a description of an effective executive director in an arts nonprofit that is as accurate as possible, information was gathered from current practitioners in the field. Questions used to gather the information were shaped based upon information and insights gathered from the literature review and the author's personal observations during internship assignments.

Mailed Survey Results

The Mailed Survey was sent to 50 nonprofit arts organizations with forms directed to the executive director, a staff member and a board member in each of the organizations. The response rate after two mailings was 40%. As detailed in the previous chapter, organizations were spread throughout the country, with budgets of the responding organizations ranging from $20,000 per annum to $25 million. In addition to budget amounts, respondents
were asked to report the number of staff members in the organization. Seventy percent of organizations reported from four to fifty full time staff. Eighteen percent of the organizations reported between two and three part time staff, while twelve percent of the organizations reported either no paid staff, or up to four volunteers.

**Combined Responses**

Respondents were asked to rank the importance of 25 aspects of executive leadership drawn from the literature review. The response categories were: Very Important, Somewhat Important and Not At All Important. Significant response to a question was determined by observing which categories received a response of 70% or greater. The combined responses of the executive directors, staff and board members showed great emphasis in three areas: Financial Concerns, Personal Traits and Relationships (Table 1).

The area of Financial Concerns had two questions with significant responses. Respondents indicated that Skill With Fund Raising (83%) and Managing the Financial Health of the Organization (87%) are Very Important skills for the executive director to possess. Opinions in the area of Development Concerns were split fairly evenly between Very Important and Somewhat Important. Only one question had a
<table>
<thead>
<tr>
<th>Category</th>
<th>Very</th>
<th>Some what</th>
<th>Not At All</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Financial Concerns</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Skill with Fund Raising</td>
<td>83%</td>
<td>17%</td>
<td>0%</td>
</tr>
<tr>
<td>b. Managing the financial health of the organization</td>
<td>87%</td>
<td>13%</td>
<td>0%</td>
</tr>
<tr>
<td>c. Grantmanship</td>
<td>45%</td>
<td>45%</td>
<td>8%</td>
</tr>
<tr>
<td>2. Development Concerns</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Skill with Marketing</td>
<td>57%</td>
<td>43%</td>
<td>0%</td>
</tr>
<tr>
<td>b. Skill building Public and Press Relations</td>
<td>70%</td>
<td>30%</td>
<td>0%</td>
</tr>
<tr>
<td>c. Knowledge of Audience Development</td>
<td>49%</td>
<td>51%</td>
<td>0%</td>
</tr>
<tr>
<td>d. Skill developing informal information network</td>
<td>43%</td>
<td>55%</td>
<td>2%</td>
</tr>
<tr>
<td>e. Skill in community outreach and education</td>
<td>49%</td>
<td>47%</td>
<td>2%</td>
</tr>
<tr>
<td>f. Skill using nonprofit practices in for-profit arenas</td>
<td>32%</td>
<td>45%</td>
<td>15%</td>
</tr>
<tr>
<td>g. Skill working with government programs while maintaining organizational independence</td>
<td>43%</td>
<td>43%</td>
<td>11%</td>
</tr>
<tr>
<td>h. Ability to work with public opinion while maintaining adherence to mission</td>
<td>62%</td>
<td>36%</td>
<td>2%</td>
</tr>
<tr>
<td>3. Personal Traits</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Aesthetic and artistic sense</td>
<td>60%</td>
<td>40%</td>
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</tr>
<tr>
<td>b. Ability to improvise when situations call for it</td>
<td>92%</td>
<td>4%</td>
<td>4%</td>
</tr>
<tr>
<td>c. Perceived as self-confident by staff and board</td>
<td>85%</td>
<td>13%</td>
<td>2%</td>
</tr>
<tr>
<td>d. Ability to have a long time span of vision for organization</td>
<td>94%</td>
<td>6%</td>
<td>0%</td>
</tr>
<tr>
<td>e. Good communication and writing skills</td>
<td>94%</td>
<td>6%</td>
<td>0%</td>
</tr>
<tr>
<td>f. Skilled in calculating risk/whether a course of action is &quot;worth the risk&quot;</td>
<td>79%</td>
<td>19%</td>
<td>0%</td>
</tr>
<tr>
<td>4. Relationships</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Willingness to consult with and take advice from staff</td>
<td>85%</td>
<td>15%</td>
<td>0%</td>
</tr>
<tr>
<td>b. Ability to provide organizational momentum</td>
<td>92%</td>
<td>6%</td>
<td>0%</td>
</tr>
<tr>
<td>c. Significant time given to maintaining relationship with</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Board</td>
<td>85%</td>
<td>15%</td>
<td>0%</td>
</tr>
<tr>
<td>2. Staff</td>
<td>87%</td>
<td>13%</td>
<td>0%</td>
</tr>
<tr>
<td>3. Volunteers</td>
<td>37%</td>
<td>63%</td>
<td>0%</td>
</tr>
<tr>
<td>d. Make sure information provided to support groups (board, staff) is enough</td>
<td>83%</td>
<td>15%</td>
<td>2%</td>
</tr>
<tr>
<td>e. Reinforces organizational philosophy and values</td>
<td>94%</td>
<td>6%</td>
<td>0%</td>
</tr>
<tr>
<td>f. Using own power to empower others in organization</td>
<td>83%</td>
<td>15%</td>
<td>2%</td>
</tr>
</tbody>
</table>

Table 4.1: Combined Survey Responses
response reaching 70% -- 70% of respondents considered Skill Building Public and Press Relations to be Very Important. Skill in Marketing was considered to be Very Important by 57% of respondents, while 62% of respondents considered Ability to Work with Public Opinion While Maintaining Adherence to Mission to be Very Important. Of the remaining questions in the areas of Financial Concerns and Development Concerns, Knowledge of Audience Development was considered to be Very Important by 51% of respondents. Indicated as Somewhat Important by a majority of respondents were Skill Developing Informal Information Network (55%), Skill in Community Outreach and Education (47%), Skill Using Nonprofit Practices in For-Profit Arenas (45%). Receiving identical response for both Very Important and Somewhat Important were Grantsmanship (45%) and Skill Working with Government Programs while Maintaining Organizational Independence (43%).

While Aesthetic and Artistic Sense was given a rating of Very Important by 60% of the combined group, it was the only skill option in the Personal Traits area that did not break the 70% barrier. Ability to Improvise When the Situation Calls For It (92%), Ability to Have A Long Time Span of Vision For the Organization (94%) and Good Communication and Writing Skills (94%) were considered Very
Important by those surveyed - three of only five skills considered to be Very Important by over 90% of the respondents. The remaining skills - Perceived as Self Confident by Staff and Board (85%) and Skilled in Calculating Whether A Course of Action is "Worth the Risk" (79%) were considered Very Important.

In the area of Relationships skills, Significant Time Given to Maintaining Relationship with Volunteers, considered to be Somewhat Important by 63% of respondents was the only category that was not considered Very Important by over 70% of the respondents. Significant Time Given to Maintaining Relationship with Board and Significant Time Given to Maintaining Relationship with Staff were considered to be Very Important by 85% and 87% of respondent respectively. Eighty-five percent of the respondents indicated that Willingness to Consult With and Take Advice from Staff was Very Important, while Make Sure Information Provided to Support Groups (Board, Staff) is Enough, and Using Own Power to Empower Others in Organization were each considered to be Very Important by 83% of respondents. The highest Very Important percentages in the area of Relationships were Ability to Provide Organizational Momentum (92%) and Reinforces Organizational
Philosophy and Values (96%), two of the five skills considered to be important by over 90% of respondents.

Separate Responses

While the combined scores of the three respondent groups give a greater than 70% emphasis - in any response category -- to fifteen of the twenty-five questions, only thirteen of these questions received the same emphasis from the separate groups. In addition, various questions that did not score above 70%, as indicated in Table 1, received a greater response from individual groups.

Executive Responses

Regarding Executive Responses only, significant response differed from the combined totals in four instances (Table 2). In addition to the fifteen questions considered to be Very Important in Table 1, executive directors stressed the importance of Grantsmanship (78%), Skill with marketing (74%), Skill Building Public and Press Relations (74%), and Significant Time Given to Maintaining Relationship with Volunteers (74%). Rankings for less emphasized categories closely mirrored those reported above.
<table>
<thead>
<tr>
<th></th>
<th>Very</th>
<th>Some</th>
<th>Not At All</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Financial Concerns</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Skill with Fund Raising</td>
<td>83%</td>
<td>17%</td>
<td>0%</td>
</tr>
<tr>
<td>b. Managing the financial health of the organization</td>
<td>91%</td>
<td>9%</td>
<td>0%</td>
</tr>
<tr>
<td>c. Grantsmanship</td>
<td>78%</td>
<td>17%</td>
<td>4%</td>
</tr>
<tr>
<td><strong>2. Development Concerns</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Skill with Marketing</td>
<td>74%</td>
<td>26%</td>
<td>0%</td>
</tr>
<tr>
<td>b. Skill building Public and Press Relations</td>
<td>74%</td>
<td>26%</td>
<td>0%</td>
</tr>
<tr>
<td>c. Knowledge of Audience Development</td>
<td>43%</td>
<td>57%</td>
<td>0%</td>
</tr>
<tr>
<td>d. Skill developing informal information network</td>
<td>35%</td>
<td>65%</td>
<td>0%</td>
</tr>
<tr>
<td>e. Skill in community outreach and education</td>
<td>43%</td>
<td>57%</td>
<td>0%</td>
</tr>
<tr>
<td>f. Skill using nonprofit practices in for-profit arenas</td>
<td>35%</td>
<td>39%</td>
<td>17%</td>
</tr>
<tr>
<td>g. Skill working with government programs while maintaining organizational independence</td>
<td>26%</td>
<td>57%</td>
<td>13%</td>
</tr>
<tr>
<td>h. Ability to work with public opinion while maintaining adherence to mission</td>
<td>52%</td>
<td>43%</td>
<td>4%</td>
</tr>
<tr>
<td><strong>3. Personal Traits</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Aesthetic and artistic sense</td>
<td>57%</td>
<td>43%</td>
<td>0%</td>
</tr>
<tr>
<td>b. Ability to improvise when situation call for it</td>
<td>96%</td>
<td>0%</td>
<td>4%</td>
</tr>
<tr>
<td>c. Perceived as self-confident by staff and board</td>
<td>91%</td>
<td>4%</td>
<td>4%</td>
</tr>
<tr>
<td>d. Ability to have a long time span of vision for organization</td>
<td>87%</td>
<td>13%</td>
<td>0%</td>
</tr>
<tr>
<td>e. Good communication and writing skills</td>
<td>96%</td>
<td>4%</td>
<td>0%</td>
</tr>
<tr>
<td>f. Skilled in calculating risk/whether a course of action is &quot;worth the risk&quot;</td>
<td>83%</td>
<td>17%</td>
<td>0%</td>
</tr>
<tr>
<td><strong>4. Relationships</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Willingness to consult with and take advice from staff</td>
<td>83%</td>
<td>17%</td>
<td>0%</td>
</tr>
<tr>
<td>b. Ability to provide organizational momentum</td>
<td>96%</td>
<td>4%</td>
<td>0%</td>
</tr>
<tr>
<td>c. Significant time given to maintaining relationship with</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Board</td>
<td>96%</td>
<td>4%</td>
<td>0%</td>
</tr>
<tr>
<td>2. Staff</td>
<td>91%</td>
<td>9%</td>
<td>0%</td>
</tr>
<tr>
<td>3. Volunteers</td>
<td>74%</td>
<td>26%</td>
<td>0%</td>
</tr>
<tr>
<td>d. Make sure information provided to support groups (board, staff) is enough</td>
<td>91%</td>
<td>9%</td>
<td>0%</td>
</tr>
<tr>
<td>e. Reinforces organizational philosophy and values</td>
<td>96%</td>
<td>4%</td>
<td>0%</td>
</tr>
<tr>
<td>f. Using own power to empower others in organization</td>
<td>96%</td>
<td>4%</td>
<td>0%</td>
</tr>
</tbody>
</table>

Table 4.2: Executive Director Survey Responses
Staff Responses

As Table 3 indicates, Staff Responses differed from the findings in Table 1, the Combined Responses, in three instances. In one case, a question which received a Very Important rating in Table 1 received scores below 70% from staff members (see Table 3). Only 68% of the staff respondents felt Using Own Power to Empower Others in Organization was Very Important. Responses in Table 3 surpassed those on Table 1 in the categories Ability to work with public opinion while maintaining adherence to mission and Skill building Public and Press Relations which were both deemed Very Important by 74% of the staff members responding. Again, all other scores closely resembled the combined numbers.

Board Member Responses

Table 4, Board Member Responses, differed from Table 1 in four places, in three instances giving greater weight to questions that did not garner as high a percentage in either Table 2 or Table 3. Skill in Community Outreach and Education (73%), and Aesthetic and Artistic Sense (64%) were considered Very Important, while Skill Using Nonprofit Practices in For-Profit Arenas was rated as Somewhat Important by 82%. Ability to Work With Public Opinion While Maintaining Adherence to Mission was considered to be Very
<table>
<thead>
<tr>
<th>1. Financial Concerns</th>
<th>Very</th>
<th>Somewhat</th>
<th>Not At All</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Skill with Fund Raising</td>
<td>89%</td>
<td>11%</td>
<td>0%</td>
</tr>
<tr>
<td>b. Managing the financial health of the organization</td>
<td>79%</td>
<td>21%</td>
<td>0%</td>
</tr>
<tr>
<td>c. Grantsmanship</td>
<td>42%</td>
<td>47%</td>
<td>5%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2. Development Concerns</th>
<th>Very</th>
<th>Somewhat</th>
<th>Not At All</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Skill with Marketing</td>
<td>42%</td>
<td>58%</td>
<td>0%</td>
</tr>
<tr>
<td>b. Skill building Public and Press Relations</td>
<td>74%</td>
<td>26%</td>
<td>0%</td>
</tr>
<tr>
<td>c. Knowledge of Audience Development</td>
<td>58%</td>
<td>42%</td>
<td>0%</td>
</tr>
<tr>
<td>d. Skill developing informal information network</td>
<td>47%</td>
<td>47%</td>
<td>5%</td>
</tr>
<tr>
<td>e. Skill in community outreach and education</td>
<td>42%</td>
<td>47%</td>
<td>5%</td>
</tr>
<tr>
<td>f. Skill using nonprofit practices in for-profit arenas</td>
<td>37%</td>
<td>32%</td>
<td>21%</td>
</tr>
<tr>
<td>g. Skill working with government programs while maintaining organizational independence</td>
<td>53%</td>
<td>37%</td>
<td>11%</td>
</tr>
<tr>
<td>h. Ability to work with public opinion while maintaining adherence to mission</td>
<td>74%</td>
<td>26%</td>
<td>0%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3. Personal Traits</th>
<th>Very</th>
<th>Somewhat</th>
<th>Not At All</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Aesthetic and artistic sense</td>
<td>63%</td>
<td>37%</td>
<td>0%</td>
</tr>
<tr>
<td>b. Ability to improvise when situation call for it</td>
<td>95%</td>
<td>0%</td>
<td>5%</td>
</tr>
<tr>
<td>c. Perceived as self-confident by staff and board</td>
<td>74%</td>
<td>26%</td>
<td>0%</td>
</tr>
<tr>
<td>d. Ability to have a long time span of vision for organization</td>
<td>100%</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>e. Good communication and writing skills</td>
<td>89%</td>
<td>11%</td>
<td>0%</td>
</tr>
<tr>
<td>f. Skilled in calculating risk/whether a course of action is &quot;worth the risk&quot;</td>
<td>74%</td>
<td>21%</td>
<td>0%</td>
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</table>

<table>
<thead>
<tr>
<th>4. Relationships</th>
<th>Very</th>
<th>Somewhat</th>
<th>Not At All</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Willingness to consult with and take advice from staff</td>
<td>89%</td>
<td>11%</td>
<td>0%</td>
</tr>
<tr>
<td>b. Ability to provide organizational momentum</td>
<td>89%</td>
<td>5%</td>
<td>0%</td>
</tr>
<tr>
<td>c. Significant time given to maintaining relationship with</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>1. Board</td>
<td>84%</td>
<td>16%</td>
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<tr>
<td>2. Staff</td>
<td>85%</td>
<td>11%</td>
<td>0%</td>
</tr>
<tr>
<td>3. Volunteers</td>
<td>47%</td>
<td>53%</td>
<td>0%</td>
</tr>
<tr>
<td>d. Make sure information provided to support groups (board, staff) is enough</td>
<td>79%</td>
<td>16%</td>
<td>5%</td>
</tr>
<tr>
<td>e. Reinforces organizational philosophy and values</td>
<td>95%</td>
<td>5%</td>
<td>0%</td>
</tr>
<tr>
<td>f. Using own power to empower others in organization</td>
<td>68%</td>
<td>26%</td>
<td>5%</td>
</tr>
</tbody>
</table>

Table 4.3: Staff Survey Responses
<table>
<thead>
<tr>
<th></th>
<th>Very</th>
<th>Some</th>
<th>Not At All</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Financial Concerns</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Skill with Fund Raising</td>
<td>73%</td>
<td>27%</td>
<td>0%</td>
</tr>
<tr>
<td>b. Managing the financial health of the organization</td>
<td>91%</td>
<td>9%</td>
<td>0%</td>
</tr>
<tr>
<td>c. Grantsmanship</td>
<td>45%</td>
<td>45%</td>
<td>9%</td>
</tr>
<tr>
<td><strong>2. Development Concerns</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Skill with Marketing</td>
<td>45%</td>
<td>55%</td>
<td>0%</td>
</tr>
<tr>
<td>b. Skill building Public and Press Relations</td>
<td>55%</td>
<td>45%</td>
<td>0%</td>
</tr>
<tr>
<td>c. Knowledge of Audience Development</td>
<td>45%</td>
<td>55%</td>
<td>0%</td>
</tr>
<tr>
<td>d. Skill developing informal information network</td>
<td>55%</td>
<td>45%</td>
<td>0%</td>
</tr>
<tr>
<td>e. Skill in community outreach and education</td>
<td>73%</td>
<td>27%</td>
<td>0%</td>
</tr>
<tr>
<td>f. Skill using nonprofit practices in for-profit arenas</td>
<td>9%</td>
<td>82%</td>
<td>0%</td>
</tr>
<tr>
<td>g. Skill working with government programs while maintaining organizational independence</td>
<td>64%</td>
<td>36%</td>
<td>0%</td>
</tr>
<tr>
<td>h. Ability to work with public opinion while maintaining adherence to mission</td>
<td>64%</td>
<td>36%</td>
<td>0%</td>
</tr>
<tr>
<td><strong>3. Personal Traits</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Aesthetic and artistic sense</td>
<td>64%</td>
<td>36%</td>
<td>0%</td>
</tr>
<tr>
<td>b. Ability to improvise when situation call for it</td>
<td>82%</td>
<td>18%</td>
<td>0%</td>
</tr>
<tr>
<td>c. Perceived as self-confident by staff and board</td>
<td>91%</td>
<td>9%</td>
<td>0%</td>
</tr>
<tr>
<td>d. Ability to have a long time span of vision for organization</td>
<td>100%</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>e. Good communication and writing skills</td>
<td>100%</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>f. Skilled in calculating risk/whether a course of action is &quot;worth the risk&quot;</td>
<td>82%</td>
<td>18%</td>
<td>0%</td>
</tr>
<tr>
<td><strong>4. Relationships</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Willingness to consult with and take advice from staff</td>
<td>82%</td>
<td>18%</td>
<td>0%</td>
</tr>
<tr>
<td>b. Ability to provide organizational momentum</td>
<td>91%</td>
<td>9%</td>
<td>0%</td>
</tr>
<tr>
<td>c. Significant time given to maintaining relationship with</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Board</td>
<td>73%</td>
<td>27%</td>
<td>0%</td>
</tr>
<tr>
<td>2. Staff</td>
<td>73%</td>
<td>27%</td>
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</tr>
<tr>
<td>3. Volunteers</td>
<td>55%</td>
<td>45%</td>
<td>0%</td>
</tr>
<tr>
<td>d. Make sure information provided to support groups (board, staff) is enough</td>
<td>64%</td>
<td>36%</td>
<td>0%</td>
</tr>
<tr>
<td>e. Reinforces organizational philosophy and values</td>
<td>82%</td>
<td>18%</td>
<td>0%</td>
</tr>
<tr>
<td>f. Using own power to empower others in organization</td>
<td>73%</td>
<td>27%</td>
<td>0%</td>
</tr>
</tbody>
</table>

Table 4.4: Board Survey Responses
Important by 64% of Board Respondents, a percentage surpassed only by the 74% response of Very Important in Table 3.

**Responses of Not At All Important**

A rating of Not At All Important was used only a few times by the respondents. **Grantsmanship** (Table 2, 4%; Table 3, 5%), **Skill Using Nonprofit Practices in For-Profit Areas** (Table 2, 17%; Table 3, 21%), **Skill Working with Government Programs While Maintaining Organizational Independence** (Table 2, 13%; Table 3, 11%), and **Ability to Improvise When Situation Calls For It** (Table 2, 4%; Table 3, 5%) were given the Not At All Important rating on both Table 2 and Table 3 by a low percentage of respondents. **Ability to Work with Public Opinion While Maintaining Adherence to Mission** (4%) and **Perceived as Self-Confidant by Staff and Board** (4%) received the Not At All Important ranking on Table 2. **Skill Developing an Informal Information Network** (5%), **Skill in Community Outreach and Education** (5%), **Make Sure Information Provided to Support Groups (Board, Staff) is Enough** (5%), and **Using Own Power to Empower Other in Organization** (5%) were given the Not At All Important ranking in Table 3.
Telephone Survey Results

A request for a telephone interview was directed to the executive directors in each organization receiving the mailed surveys. Of the 50% of executive directors who responded to the mailed survey, 70% volunteered to participate in the telephone interview portion of the research. The interviews were compared with the following results.

Under the heading of Effective Arts Administration, interviewees were asked the following questions:

1. How would you define an effective executive director?
   - What do you believe are critical skills?
   - What do you believe are critical personal characteristics?
   - How do you know the work being done is effective?

2. Does being an effective leader of a nonprofit arts organization require different leadership abilities than leading a non-arts nonprofit? Or, a business?

3. How important is formal arts administration training to effective leadership? Compare to someone who brings leadership experience from another field? Compared to or in addition to the experience of someone who has "come up through the ranks"?

In defining an effective executive director, the interviewees most often emphasized skill in finances and versatility in understanding the work of numerous departments in the organization. Defining critical skills and characteristics crossed over in many cases. Executives cited the importance of being organized, detail oriented,
and flexible. They stressed having a holistic view of the organization and knowing the specific artistic field well. In addition, they emphasized the importance of long range vision, entrepreneurship, ethics, integrity, and the ability to be innovative. More personally oriented aspects included keeping staff and board pointed in the same direction, being a good role model, having an understanding of artists and their motivations, having respect for people inside and outside of organization, using tact, and being willing to put in long hours. Indicators of effective work being done included an optimistic and committed staff and board members, good organizational morale, community support, strong ticket sales and attendance, and organizational quality.

Finances continued to be a theme in defining the differences between nonprofit arts, nonprofit non-arts, and business ventures. Several executives firmly defined their nonprofit as a business with different rules, the difference being that they have a nonprofit tax status and are reporting to board members concerned with art, not stock performance. In addition, knowledge and love of the art form, being able to understand and deal with artists, responsibility to multiple stake holders (i.e. the public, the staff, the board), and the ability to balance fiscal
responsibility with calculated artistic risk were frequently listed as important traits that leaders less experienced in the arts often lack.

The majority of the interviewees expressed a preference for a combination of formal arts administration training of some sort - either a degree or programs offered to those already in the arts field - and experience working in organizations. A small number expressed a preference for anything but arts administration training, citing concerns about training without practical experience.

Many of the respondents expressed the belief that leadership from a field outside of the arts can be just as useful provided the individual has some understanding of and appreciation for the art form. A few executives stated a preference for experience outside of the arts, bringing in a greater understanding of traditional business practices. When asked to explain this preference, the interviewees cited a desire to have someone on the staff with better business training than many nonprofit staff have and the insights that come from bringing in someone with a different perspective than most of the staff.

The respondents were unanimous in their belief that formal training and experience, alone or in combination, are no guarantee of success as an executive director. Success
in dependent upon each individual’s ability to use their training and experience to the greatest effect.

The next questions were categorized as **Effective Organizational Relationships**.

1. **How would you describe an effective executive director’s relationship with their board?**
   - What are the executive’s responsibilities to the board?
   - What can the executive do to develop and maintain a healthy board and board relationship?
   - What should the executive expect from the board in order to be effective?

2. **How would you describe an effective executive director’s relationship with their staff?**
   - What are the executive’s responsibilities to the staff?
   - What can the executive do to develop and maintain a healthy staff and staff relationship?
   - What should the executive expect from the staff in order to be effective?

3. **Does the size of the organization change the role or actions of the executive director? If so, how?**

4. **Does the life-stage of an organization change the role or actions of the executive director? If so, how?**

Communication was emphasized repeatedly as the key to effective and healthy relationships with both board and staff. The executives expressed the importance of providing the board with full, explicit, timely information, encouraging the board, making good use of board talents instead of supplying the members with busy work, fostering continued board learning, honoring commitments to board functions, and promoting good relations between the board
and the staff. In return, the interviewees stated a desire for a board that focused on policy as opposed to day to day operations in the organization, confidence and trust in the executive's ability to do their job, respect, and honest, open communication of concerns in a timely manner.

The executives gave great weight to the importance of giving staff members the confidence and space to work and be creative with their own projects and areas. The importance of being able to delegate effectively, giving clear directions, being available to the staff, and leading by example were frequently stressed as well. The respondents expressed a desire for relationships with respect, open communication, supportiveness, and strong collaboration. In addition, the need for the executive to occasionally be a protective or mediating layer between staff and board members was also highlighted.

Answers for the way the size of the organization changes the role or actions of the executive director had a definite theme: distance and delegation. The respondents all described a distance in contact with departments and awareness of everyday details that grows between the executive and the layers of the organization as the size of the organization increases. The larger the organization, the more the executive relies on the middle ranks of the
staff to maintain department functions and relay information, while the director concentrates on broader issues and organizational efforts. The importance of effective delegation was emphasized again. The respondents also stressed the importance of the smaller organization's executive having strong skills in several areas, being able to advise or help different departments when necessary.

The majority of the respondents expressed the belief that organizational life-stage also changes the role and actions of the executive director. The two major scenarios offered as examples by the interviewees were of organizations just beginning or trying to come out of a downward spiral and organizations of long standing in a relatively calm period. The directors described a need for boundless energy, creativity, and determination on the part of an executive trying to start or help preserve an organization. Executives in a more stable situation were described as needing those characteristics, but in smaller concentration. Instead, the respondents listed the ability to maintain the stability while encouraging continued outreach, growth, and imagination from the organization, preventing the organization from relaxing and become stagnant.
The survey next addressed the area of the Executive Director and the Art Form.

1. How important do you believe practical experience in the art form of the organization is for an executive director to have?
   - In what ways does this practical experience take away from or add to the executive director's effectiveness?
   - Is practical experience in an art form different from that of the organization just as useful? Why or why not?

2. Can an executive director dedicated to the success of the organization but relatively ignorant of or dispassionate about the organization's art form be as effective as an executive director with more investment in the art? Why or why not?

3. Is there a depth at which knowledgeable dedication to the art form of the organization can become a detriment?

While none of the interviewees stated that practical experience in the organization's art form was a detriment, opinion was divided concerning its importance. Several of the respondents described practical experience as a helpful thing to have, but not absolutely necessary. The rest of the executives firmly stressed the importance of experience in the organization's art form. Included in the respondents' definition of experience were those who have been actual practitioners of the art (e.g. a cellist, a painter), have worked closely with artists in the field for many years, or possess a great knowledge of the art form through study and observation. Experience in the art form was credited with facilitating understanding and respect.
between the executive and the artistic director and artists. Some executives expressed the belief that such experience helps to maintain awareness and understanding of the organization's mission. Others emphasized being able to shape compromise and maintain balance in the organization because of a better grasp of requirements for the art and artists.

In response to the question about effective, dispassionate leadership only one respondent allowed that someone who wasn't interested in the artistic side of the organization could be just as effective a director, but qualified it, saying that it would depend on the needs and position in the lifecycle of the organization. The remaining interviewees were adamant that genuine interest in the art of the organization is absolutely necessary. Inability to relate well to patrons, fund raise effectively, communicate with an artistic director and artists, and an inability to maintain the hectic pace of an arts executive without dedication were listed as the difficulties facing a dispassionate director.

When answering the question about knowledge and dedication being a detriment, most of the interviewees emphasized that no depth of knowledge of the art form is a detriment. Instead, respondents explained that it is the
way the director uses that knowledge that can be damaging. Two examples of damaging behavior were given. The first example was an executive who has become an administrator in an attempt to reach, or revive, a career in the art form. Administration is seen as nothing more than a way to get closer to becoming the artist themselves. The second example was an executive who crosses the line between the job of the executive director and the artistic director, attempting to influence artistic content resulting in an imbalance in the organization. The respondents stressed the importance of the executive's responsibility to work at being able to step back, maintaining a balance between artistic endeavor and fiscal responsibility, facilitating compromise, and allowing those holding the artistic decision-making positions to do their job. Additional responses to this question cited passion for the organization creating distance and unwarranted competition between artistic organizations in a community. The importance of cooperation between organizations within communities or fields was stressed.

The final question category was The Future.

1. Do you believe what constitutes an effective arts executive director is changing or will change in the next ten years? How and why? Or, why not?
2. If you believe there will be changes, what do you feel will be the best way for effective leaders to respond to them?
The general opinion stated by all of the respondents was that the basic tenets of arts administration - relating to artists, departmental concerns - will remain the same for executives. The impact of changing technology was cited frequently, specifically in the areas of outreach, exposure, and e-commerce. Better communication, both inside and outside of the organization, is also being anticipated, particularly through expanding use of e-mail. Despite technological advances, the respondents stressed that arts organizations will always have a social aspect, both for organizational communication and patron participation, that cannot be replaced by e-mail or Web pages. In addition, changing attitudes toward the way organizational endowments and fiscal responsibilities are approached and dealing with changing work attitudes of successive generations were addressed.

In closing the interviews, respondents were asked if they would like to discuss any point further, or if there were any important issues they felt the interviewer had missed. No additional issues were suggested. Respondents chose to reemphasize the importance of attitude and ability, being a good role model to the other members of the organization, the value of formal arts administration training and the tools it provides, and the importance of
being a good mediator in an organization of artistic tempers. Several interviewees returned, at length, to the question of dedication becoming a detriment, stressing the importance of deciding whether or not administration is your calling and the danger of the executive who oversteps their authority while seeking to influence artistic decisions.

Conclusion

The results of the mail and telephone survey mirror one another closely, adding weight to the findings. Respondents stressed a holistic view of the organization, understanding of multiple areas and concerns in the organization, and good communication facilitated by a firm understanding of the art form. In the final chapter, these results will be shaped into a picture of an effective executive director as defined by practitioners in the field.
CHAPTER 5

REFLECTIONS

Introduction

The substance of this chapter is drawn from the results of the Mailed Surveys and Telephone Interviews conducted for this research. The majority of the information used in this chapter is taken from the Telephone Interviews done with executive directors currently practicing in the field. It should be restated that the pool of respondents for the Telephone Interviews was formed of those executive directors who indicated a willingness to participate. No screening concerning the respondents' own effectiveness as an executive director was conducted.

While the results of the surveys and interviews have already been recounted in the previous chapter, in this chapter points which the interviewees particularly emphasized will be discussed.

In order to maintain the anonymity the contributing executives were assured, the transcripts of each interview have been combined into one continuous document and will be
referred to simply as Transcript in places where direct quotes have been used.

**Effective Arts Administration**

A majority of the executives interviewed placed great weight upon the executive director being a very versatile person, possessing skills important to many areas of the organization. The collected interviews contend that an effective executive director has a significant understanding of the way each department in their organization functions.

It was interesting to note that one of the first specific areas stressed by these nonprofit respondents was skill in financial matters: fund raising, fiscal management. One particularly adamant executive director explained this concern over the understanding of financial matters in the following way:

*Nonprofit is a tax status, not a way of doing business. Without money there isn’t anything. You can have all the greatest ideas in the world, but if you cannot weigh them against your revenue, then you’re not going to have [an organization] any more.* (Transcript, 24).

The respondents talked about old and new financial concerns for their organizations and the arts in general. The ever present concerns of ticket sales and sustaining a good base of patrons and donors continue, but with new twists. Keeping up with technology, particularly sales and exposure through e-commerce, is an eagerly anticipated challenge for
many of the interviewees. Finding better ways to build and maintain endowments or embrace new funding opportunities are also attracting interest.

In several cases, discussion of fund raising turned easily to concern with marketing. The Mailed Surveys showed a 50-50 split in opinion between staff and board members concerning an executive’s need to be well versed in marketing. The executives’ Mailed Surveys and Telephone Interviews, however, indicated that over seventy percent of the respondents consider skill with marketing to be a necessary part of being effective. While the depth of involvement with the work of the marketing department varied depending on the size of the organization, the collected opinions of the interviewees pointed to the executive being able to help guide or advise the marketing department when necessary, or to help assure that marketing efforts reflect the spirit of the organization.

A third, frequently mentioned skill area was that of public relations. Several interviewees expressed a belief that the executive director often acts as figurehead, role model and chief defender of the organization. Directors from organizations of varying sizes expressed the belief that the executive director needs to be a familiar figure to the organization’s constituents. They stressed the
importance of the executive being seen actively supporting the art and activities of the organization. Drawing from my own limited experience and observations, I found it pleasantly surprising that many respondents accentuated the need for the executive to be a very approachable figure, placing great value on the criticisms, compliments, suggestions, and desires of community members of all kinds.

Great weight was placed upon the executive's ability to draw on the inputs of staff, board, constituents and the executive's own holistic understanding of the organization and use these inputs to work at innovation and long range planning. The respondents emphasized the idea that an organization and its director must always be moving forward, looking for ways for the organization to improve and grow. Effective communication, which was frequently included as an important aspect of effective administration will be discussed in the following section.

As described in Chapter 4, when the interviewees were asked about the importance of formal arts administration training the answers varied from very important to not at all. It was interesting to note that, while many of the respondents expressed a belief that formal arts administration training can be beneficial, very few had administration degrees of any sort. A few of the
interviewees who expressed a liking for formal training but did not have any themselves had attended training conferences and workshops hosted by associations such as the American Symphony Orchestra League, or foundations like the National Endowment for the Arts and the Getty Foundation. Based on positive experiences with these conferences, respondents stated they had developed a good opinion of arts administration specific efforts and training. Other executives who supported the idea of formal training expressed an appreciation for the idea of having training in various subjects.

Regardless of their opinion of formal arts administration training, all of the executives emphasized the importance of experience in the art form as a part of being an effective leader, which will be discussed later.

**Effective Organizational Relationships**

Communication and recognition of ability were the strongest themes in discussions of effective relationships. The interviewees expressed a commitment to maintaining open, honest relationships with the staff and the board and using staff and board talents to the fullest extent.

Respondents stressed the importance of being approachable as part of good communication. An effective executive director, from their descriptions, cannot have a
holistic view of the concerns and direction of the organization if they are out of touch with the opinions and worries of the staff or board. Each executive had a different way of keeping in touch with the concerns of their organization. One executive described part of an open, communicative relationship in the following way:

[The organization needs] to know they have your support. Then, if they see a problem, they can tell you about it. I think the more hands on you can be, the better it is. If your door’s closed all the time, that sends a message. If you can’t sit down and help somebody stuff envelopes then that really sets a bad tone. It’s good to get out and know what [everyone is doing]. (Transcript, 27)

Respondents emphasized the importance of keeping the board members engaged, describing the board as a tremendous source of knowledge, support, creative ideas and influence. Several of those interviewed placed great weight on the executive director making sure that the board has work appropriate both to their position and their skills, ensuring the board has opportunities to be actively involved in the organization on a continuous basis. Respondents were quick, however, to accentuate the importance of clearly defining staff and board boundaries to prevent conflict over how things are done, when and by whom.

Several interviewees expressed the belief that the executive bears a responsibility to maintain positive morale for the organization by working well with the individuals,
staff, and board involved with the organization. One director explained the importance of positive morale in the following way:

Attitude and ability are key. The executive director must work to build a positive attitude in the organization. [Artists] who want to be there [produce better art]. A happy staff works harder. A motivated board accomplishes more. (Transcript, 29)

Respondents repeatedly emphasized the importance of showing the staff and board great respect for their intelligence, for the importance of the jobs that they do for the organization, and for their value as individuals. The executives also stressed the great need for the director earn, and keep, the respect of the board and staff through their behavior and responsible guidance of the organization.

The Executive Director and the Art Form

The different responses to questions concerning experience in and knowledge of an organization's art form were very interesting. As mentioned in the previous chapter, many executives placed a high value on an executive director having experience in the organization's art form. Several directors said they felt that having a good understanding of the art form facilitated communication between the executive and the artistic director and artists. In addition, many of the respondents credit a good grasp of the art form with facilitating smoother operations because
the director knows from experience what will be needed by
the organization to produce the artistic product.

Several of the directors interviewed expressed the
belief that experience with the art form helps encourage
respect for the executive director from the artistic
director and artists involved with the organization beyond
that which an inexperienced but competent director might
inspire. Some of the respondents explained this by
describing an empathy inspired between the executive and the
artistic staff by the knowledge that they have faced similar
situations, experienced comparable frustration and
gratification from artistic endeavors. While I did not find
the description of this respect startling, I was surprised
by how conscious the responding directors were of it.
Several of the interviewees placed great weight on the
respect engendered by the director’s experience before
discussing communication or effective planning.

This emphasis on respect was echoed by many of the
executives who discussed the effect experience has on the
executive’s perception of the artistic individuals in the
organization.

It’s important for [executive directors] to know how
art is made, how artists think, how they work, how they
connect with their work or how their work connects with
the audience. (Transcript, 23)
Some of the respondents discussed negative experiences with individuals in administration who had derisive attitudes toward artists, attitudes which caused rifts between staff members and between some of the staff and artists. Understanding and respect were two of the most frequently emphasized subjects during the Telephone Interviews, matched only by the importance given to effective communication.

I was surprised again by some of the responses to my question concerning the possibility of an executive's knowledge of or dedication to the art form becoming a detriment. Because of a past experience of my own, I wasn't startled by the descriptions some executives gave of directors - in love with the art form - who choose to ignore the advice of staff and board to favor their own preferences for artistic output. What was unexpected were the frequent discussions of executives who had chosen to become an executive director in an effort get closer to being one of the artists. Several of the executives described directors whose effectiveness suffered because part of their mind was focused on reaching the spotlight or escaping a retirement from the artistic side of the field now regretted. Respondents repeatedly emphasized the need for executives to honestly assess why they were becoming directors.

You have to decide - no matter how knowledgeable or talented you are - you have to decide that the area in which you can make the greatest contribution is through
managerial work, and if you have that attitude, then the knowledge you have will only help you. It's important to have someone who knows the art form well and is aware of the body of works, but if you really have a sense of marketing you know there has to be a balance. You have to be able to bring proper prospective to your overall responsibility to the organization. (Transcript, 6)

The Future

Concerns for the future expressed by the respondents touched on subjects previously mentioned: changes in marketing and sales, endowment management, and communication technology. While they anticipated changes in how tasks are accomplished, a majority of the executives interviewed stated that they did not expect the basic concerns facing nonprofit arts organizations, such as fund raising, outreach, artistic growth and educational efforts, to change. Several respondents emphasized the belief that the arts will always need a social aspect, whatever technological advances are made. According to several of the executive's descriptions, there is something in the appreciation of artistic works that draws people to be there in person, to see, hear, and feel the experience. Effective executives, according to the respondents' collective opinion, must deal with familiar concerns while paying attention to changes and advances in the way the public and the arts approach one another.
Conclusion

The intent of this thesis was to bring together information and opinions on effective leadership as it relates to executive directors in nonprofit arts organizations. Executives, staff and board members were asked, through two research tools, to share their perceptions of effective leadership and the ways in which they pursue those ideals. In gathering together the thoughts the participants shared with me, I believe I have captured a significant picture of the characteristics that are the foundations of effective performance by executive directors in the nonprofit arts.

In the course of my research, I have developed a better understanding of the aspects of leadership that current executives in the arts consider to be key. I have learned a great deal about the attitudes and abilities that the interviewed executive directors state are important. In relating these findings, I hope that I have added in some small part to the understanding of effective administration in the arts.
APPENDIX A

MAILED SURVEY
The following is a compilation of traits that various sources have listed as part of being an effective executive director. Please indicate which of the following you feel are very important or moderately or not at all important.

<table>
<thead>
<tr>
<th>Type of Organization:</th>
<th>Respondent Job Title:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Full Time Staff:</td>
<td>Organization Budget:</td>
</tr>
</tbody>
</table>

### 1. Financial Concerns:
- a. Skill with Fund Raising
- b. Managing the financial health of the organization
- c. Grantmanship

### 2. Development Concerns:
- a. Skill with Marketing
- b. Skill building Public and Press Relations
- c. Knowledge of Audience Development
- d. Skill developing informal information network
- e. Skill in community outreach and education
- f. Skill using nonprofit practices in for-profit arenas
- g. Skill working with government programs while maintaining organizational independence
- h. Ability to work with public opinion while maintaining adherence to mission

### 3. Personal Traits
- a. Aesthetic and artistic sense
- b. Ability to improvise when situations call for it
- c. Perceived as self-confident by staff and board
- d. Ability to have a long time span of vision for organization
- e. Good communication and writing skills
- f. Skilled in calculating risk/whether a course of action is "worth the risk"

### 4. Relationships
- a. Willingness to consult with and take advice from staff
- b. Ability to provide organizational momentum
- c. Significant time given to maintaining relationships with
  1. Board
  2. Staff
  3. Volunteers
- d. Make sure information provided to support groups (board, staff) is enough, and accurate
- e. Reinforces organisational philosophy and values
- f. Using own power to empower others in the organization
APPENDIX B

TELEPHONE INTERVIEW
Telephone Interview

A. Effective Arts Administration
   1. How would you define an effective executive director?
      a. What do you believe are critical skills?
      b. What do you believe are critical personal characteristics?
      c. How do you know the work being done is effective?
   2. Does being an effective leader of a nonprofit arts organization require different leadership abilities than leading a non-arts nonprofit? Or, a business?
   3. How important is formal arts administration training to effective leadership? Compared to someone who brings leadership experience from another field? Compared to or in addition to the experience of someone who has "come up through the ranks"?

B. Effective Organizational Relationships
   1. How would you describe an effective executive director’s relationship with their board?
      a. What are the executive’s responsibilities to the board?
      b. What can the executive do to develop and maintain a healthy board and board relationship?
      c. What should the executive expect from the board in order to be effective?
   2. How would you describe an effective executive director’s relationship with their staff?
      a. What are the executive’s responsibilities to the staff?
      b. What can the executive do to develop and maintain a healthy staff and staff relationship?
      c. What should the executive expect from the staff in order to be effective?
   3. Does the size of the organization change the role or actions of the executive director? If so, how?
   4. Does the life-stage of an organization change the role or actions of the executive director? If so, how?
C. The Executive Director and the Art Form
   1. How important do you believe practical experience in the art form of the organization is for an executive director to have?
      a. In what ways does this practical experience take away from or add to the executive director's effectiveness?
      b. Is practical experience in an art form different from that of the organization just as useful? Why or why not?
   2. Can an executive director dedicated to the success of the organization but relatively ignorant of or dispassionate about the organization's art form be as effective as an executive director with more investment in the art? Why or why not?
   3. Is there a depth at which knowledgeable dedication to the art form of the organization can become a detriment?

D. The Future
   1. Do you believe what constitutes an effective arts executive director is changing or will change in the next ten years? How and why? Or, why not?
   2. If you believe there will be changes, what do you feel will be the best way for effective leaders to respond to them?

E. Additional Thoughts
   1. Is there any point we've discussed that you would like to emphasize further, or any important issues you feel were neglected?
APPENDIX C

SAMPLE LETTERS AND RESPONSE CARD
January 6, 2000

To the Executive Director:

Hello. My name is Pamela Faust. I am a graduate student in the Arts Policy & Administration program at the Ohio State University. I am currently conducting research for my Master's thesis under the supervision of Dr. James Hutchens, chair of the Art Education department.

The purpose of my research is to explore and define the characteristics that are considered important for an effective executive director in a nonprofit arts organization.

To do this, I am asking executive directors, board members and staff members currently working within nonprofit arts organizations to complete the five minute mail surveys enclosed with this letter. In addition, I invite the executive directors to participate in a further, brief survey. This survey is described in further detail on an enclosed response card.

Through this research, I hope to make a meaningful contribution to leadership studies in the arts as well as reach a better understanding of effective leadership for myself.

Please be assured that individuals and organizations participating in this study WILL NOT be identified directly. Participation is voluntary. A completed and returned survey will imply consent to use the information.

If you have any questions regarding this survey, I can be contacted in the following ways:

- At work: (614) 292 - 2244 (The College of the Arts - Office of Advising, The Ohio State University; between the hours of 9:00 a.m. and 5:00 p.m., EST)
- At home: (614) 436 - 6112 (Between the hours of 9:00 a.m. and 8:00 p.m., EST)
- E-mail: faust.17@osu.edu

Both telephone numbers have voice mail which is checked daily.

Pre-stamped envelopes are enclosed for the return of surveys and response cards. Three envelopes have been provided so that respondents may return their surveys at their own convenience. Please post survey responses by January 18, 2000. Thank you for helping me with my research!

Sincerely,
January 6, 2000

To a Staff Member:

Hello. My name is Pamela Faust. I am a graduate student in the Arts Policy & Administration program at the Ohio State University. I am currently conducting research for my Master's thesis under the supervision of Dr. James Hutchens, chair of the Art Education department.

The purpose of my research is to explore and define the characteristics that are considered important for an effective executive director in a nonprofit arts organization.

To do this, I am asking executive directors, board members and staff members currently working within nonprofit arts organizations to complete the five minute mail surveys enclosed with this letter.

Through this research, I hope to make a meaningful contribution to leadership studies in the arts as well as reach a better understanding of effective leadership for myself.

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Pre-stamped envelopes are enclosed for the return of the surveys. Three envelopes have been provided so that respondents may return their surveys at their own convenience. Please post survey responses by January 18, 2000. Thank you for helping me with my research!

Sincerely,
January 6, 2000

To a Board Member:

Hello. My name is Pamela Faust. I am a graduate student in the Arts Policy & Administration program at the Ohio State University. I am currently conducting research for my Master's thesis under the supervision of Dr. James Hutchens, chair of the Art Education department.

The purpose of my research is to explore and define the characteristics that are considered important for an effective executive director in a nonprofit arts organization.

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Pre-stamped envelopes are enclosed for the return of the surveys. Three envelopes have been provided so that respondents may return their surveys at their own convenience. Please post survey responses by January 18, 2000. Thank you for helping me with my research!

Sincerely,
January 6, 2000

To the Executive Director:

If you would be willing to participate in a telephone interview concerning characteristics of an effective executive director in a nonprofit arts organization, please fill out and return this form.

- The interview would be scheduled at your convenience.

- The interview would be **strictly limited to 45 minutes**.

- A list of the interview questions would be faxed to you ahead of the interview to allow you some time to think about the questions I will be asking.

- Additional verbal consent will be sought when I call to arrange an interview time.

Name: 

Organization: 

Telephone Number: 

Fax Number: 

Thank you for your assistance with this research!
BIBLIOGRAPHY


Stuhr, Dr. Patricia. (1999). Lectures for Art Education 705: Overview of Research Methods in Art Education. The Ohio State University. January 5 - March 11.