Entrepreneurial Programming Through Partnership: A Case Study of a Multimedia Performance and Interdisciplinary Arts Making by Shadowbox Live and the Columbus Museum of Art

THESIS

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Abstract

This case study explores the management process through which arts leaders from different fields build a partnership for an interdisciplinary production through entrepreneurial programming. I integrate existing models to build an analytical framework to understand the partnership process in three dimensions: the innovative programming, the entrepreneurial leadership transformation, and the organization development measured by the triple bottom line principle. The unprecedented success of the multimedia performance in question shows an approachable example for arts leaders to understand the importance of entrepreneurial strategies, competencies and tactics to strengthen leadership and organization development. Specifically, I conduct a case study of the residency theatre Shadowbox Live with the Columbus Museum of Art, both in Columbus, and the key attributes that made this successful partnership possible. I identify three key attributes during the partnership: the artistic and managerial preparation to form a new venture through trust-building, the recombination of resources from both fields including technology adoption, and the flexibility and adaptability of arts leadership towards entrepreneurship. This study documents the administrative aspects of the innovative interdisciplinary arts making and encourages collaborative works that involve cross-boundary conversations, civic engagement and expanded access of art.
Dedication

This document is dedicated to the City of Columbus, where I spent my graduate school journey at. Shall this land prosper through vibrant arts and culture.
Acknowledgement

I would like to thank my advisor Dr. Margaret Wyszomirski for her continuous love, support and encouragement both as a professor and a life mentor; Dr. Karen Hutzel for serving on my committee; and Shadowbox Live that made this case happen and their endeavors to take risks, create new arts and serve the community.
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Table of Contents

ABSTRACT ......................................................................................................................... ii

DEDICATION ......................................................................................................................... III

VITA ........................................................................................................................................ V

FIELDS OF STUDY ................................................................................................................ V

LIST OF TABLES .................................................................................................................... IX

LIST OF FIGURES ................................................................................................................ X

CHAPTER 1 INTRODUCTION ................................................................................................. 1

1.1 OVERVIEW ....................................................................................................................... 1

1.2 STATEMENT OF PURPOSE AND RESEARCH QUESTIONS ........................................... 4

1.3 INTRODUCTION OF SHADOWBOX LIVE AND GALLERY OF ECHOES ......................... 6

   Introduction of Shadowbox Live ..................................................................................... 6

   Vision and Mission Statement of Shadowbox Live ............................................................. 7

   Key Members ...................................................................................................................... 8

   LIGHT Project and Its Partnership Experiences ................................................................. 9

   Introduction of Gallery of Echoes .................................................................................... 11

1.4 SIGNIFICANCE TO THE FIELD ..................................................................................... 13

CHAPTER 2 LITERATURE REVIEW ...................................................................................... 14

2.1 ENTREPRENEURSHIP, CULTURAL ENTREPRENEURSHIP AND ARTS ENTREPRENEURSHIP .... 14
<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Entrepreneurship in the Business Context</td>
<td>14</td>
</tr>
<tr>
<td>Cultural Entrepreneurship</td>
<td>18</td>
</tr>
<tr>
<td>Arts Entrepreneurship</td>
<td>22</td>
</tr>
<tr>
<td>2.2 Partnership as a Trend</td>
<td>27</td>
</tr>
<tr>
<td>Partnership and the Motivation</td>
<td>28</td>
</tr>
<tr>
<td>Strategies of Partnership</td>
<td>29</td>
</tr>
<tr>
<td>Similar Partnership Practices as Gallery of Echoes</td>
<td>33</td>
</tr>
<tr>
<td>2.3 My Analytical Framework</td>
<td>36</td>
</tr>
<tr>
<td>Chapter 3: METHODOLOGY</td>
<td>41</td>
</tr>
<tr>
<td>3.1 Research Design</td>
<td>41</td>
</tr>
<tr>
<td>3.2 Method of Case Study</td>
<td>42</td>
</tr>
<tr>
<td>3.3 Interview Questions and Data Inquiries</td>
<td>44</td>
</tr>
<tr>
<td>Chapter 4: WHY GALLERY OF ECHOES: THE CMA EXPERIENCE?</td>
<td>48</td>
</tr>
<tr>
<td>4.1 Partnership in the Preparation Stage</td>
<td>48</td>
</tr>
<tr>
<td>The Producing Entities and Their Missions</td>
<td>49</td>
</tr>
<tr>
<td>The Columbus Museum of Art</td>
<td>50</td>
</tr>
<tr>
<td>The Shadowbox Live</td>
<td>51</td>
</tr>
<tr>
<td>Preparation Steps</td>
<td>52</td>
</tr>
<tr>
<td>Civic Engagement</td>
<td>54</td>
</tr>
<tr>
<td>4.2 Recombination of Resources of Visual &amp; Performing Arts Entities</td>
<td>56</td>
</tr>
<tr>
<td>Resources from the Museum</td>
<td>57</td>
</tr>
<tr>
<td>Resources from Shadowbox</td>
<td>59</td>
</tr>
<tr>
<td>Promotion and Publicity</td>
<td>63</td>
</tr>
<tr>
<td>Performance Evaluation Tools</td>
<td>63</td>
</tr>
</tbody>
</table>
4.3 A CROSS-BOUNDARY CONVERSATION: TRUST & RESPECT .................................................. 65
  Risks and Failures vs. Trust and Respect ................................................................. 65
  Trust Building and Outcomes .................................................................................. 68
4.4 DIGITAL PERFORMANCE AND INTERDISCIPLINARY ARTS ........................................... 71
  Background of Digital Performance ........................................................................ 71
  Difficulties of Nonprofit Theatre .............................................................................. 72
  Technology Implementation in Gallery of Echoes ..................................................... 74
  Museum Theatre vs. Interdisciplinary Arts ............................................................... 76

CHAPTER 5: WHY SHADOWBOX LIVE AND CMA? ......................................................... 79
5.1 THE BACKDROP OF THE CROSS-BOUNDARY CONVERSATION .................................. 80
  Art Makes Columbus, Columbus Makes Art ............................................................. 80
  The Change of Cultural Policy .................................................................................. 82
5.2 ARTS LEADERS AND THEIR ROLES: THE MOVE TOWARDS THE ENTREPRENEUR ....... 84
  Arts Leaders’ Role Changes ................................................................................... 84
  Starting from Custodian ............................................................................................. 85
  Moving Towards Entrepreneur ................................................................................. 86
5.3 DOES PARTNERSHIP WORK? AN EVALUATION BY TRIPLE BOTTOM LINE PRINCIPLE ...... 90
  Nonprofit for Financially Sustainability ..................................................................... 90
  Nonprofit for Artistic Innovation and Creativity ...................................................... 94
  Nonprofit for Public Service ...................................................................................... 96

CONCLUSION ............................................................................................................. 100

THE ANALYTICAL FRAMEWORK FOR ENTREPRENEURIAL PROGRAMMING THROUGH
PARTNERSHIP ........................................................................................................... 100

SCOPE AND LIMITATIONS OF THE STUDY ................................................................ 102
List of Tables

TABLE 1 COMPARISON OF MANAGEMENT SKILLS OF ARTS ENTREPRENEURS .......................................................... 25
TABLE 2 PARTNERSHIP BETWEEN ARTS ORGANIZATIONS AND DIFFERENT GROUPS ............................................. 30
TABLE 3 PARTNERSHIP OF MUSEUM AND THEATRE .................................................................................................. 34
List of Figures

FIGURE 1 COMPARISON OF CONVENTIONAL, INSTITUTIONAL, CULTURAL AND SOCIAL ENTREPRENEURSHIP 20
FIGURE 2 PARTNERSHIP IN PERFORMING ARTS .................................................................................. 32
FIGURE 3 WHAT IS ARTS ENTREPRENEURSHIP? (CHANG AND WYSZOMIRSKI, 2015, p. 25) ............... 37
FIGURE 4 THE ANALYTICAL FRAMEWORK OF ENTREPRENEURIAL PROGRAMMING, VERSION 1 .......... 38
FIGURE 5 THE ANALYTICAL FRAMEWORK OF ENTREPRENEURIAL PROGRAMMING, VERSION 2 ........ 40
FIGURE 6 BOUQUET OF LIGHT BY CHRISTOPHER RIES ........................................................................ 59
FIGURE 7 ARTS LEADERS’ ROLE CHANGES THROUGH THE PARTNERSHIP ........................................... 85
FIGURE 8 REVENUE AND EXPENDITURE OF THE CMA FY 2013 ...................................................... 91
FIGURE 9 REVENUE AND EXPENDITURE OF SHADOWBOX FY 2013 .................................................. 92
FIGURE 10 COMPARISON OF THE EXPENSES OF THE CMA AND SHADOWBOX FY 2013 .................... 93
FIGURE 11 THE ANALYTICAL FRAMEWORK OF ENTREPRENEURIAL PROGRAMMING THROUGH PARTNERSHIP, VERSION 3 ................................................................................. 99
Chapter 1 Introduction

1.1 Overview

A question that always pops up in my mind whenever I visit a museum and look at a steady painting: what would the art look like if it was alive? Human nature allows our imagination to connect visual presentations with performing one such as sound, light, movement and text. Is there an alternative way to present and educate the public about the art? In the digital world we now live, we have more opportunities to bring the artistic value of both visual and performing art together and manifest them through integrative art forms.

In order to demonstrate this, case studies can be closely examined in terms of how the partnership is done and why it is considered successful. In the past summer 2015, I was fortunate enough to witness such a creative approach took place on stage in Shadowbox Live Theatre during my internship there. Researching for their long-term marketing strategies and programming, I was able to dig into the partnership with the Columbus Museum of Art (CMA) where Gallery of Echoes: The CMA Experience came into being. The multi-media performance including dance, video, music and singing was innovatively rendered from 21 individual paintings in the museum’s permanent collection, some of which have not been shown in the museum for years. Each artwork forms an intriguing story, which was interpreted beautifully as a new multimedia arts experience.
In order to understand how this experiment paid off, the ingredients that both Shadowbox and CMA had put into the production are identified. Not only the excellent leadership of both arts organizations met the criteria, but also their resources and experience for decades in their respective fields allow the disconnection of different art fields to be overcome. Nevertheless, the risk taking of Shadowbox and its leaders to challenge the traditional music performance are essential for this interdisciplinary art genre to be generated. Among all the reviews of the show, the impact of this artistic innovation was astounding. The interdisciplinary learning powered by the multimedia performance are largely valued through audience reviews.

The challenge is huge, but the outcome is rewarding. Acknowledging the nature of each performance and each performing entity, there is no panacea to solve all the puzzles during a production. However, the case study sheds light on many possibilities in the cultural industry. Success can be brought into place by more interdisciplinary art works through strategic cross-field partnerships, trust-building conversations of leaders and digital technology installation on stage. Timing is also very important, thus additional study needs to be continued in order to keep up with future successful adaptations and partnerships.

The thesis follows a traditional research format, where this chapter has provided the background to my study objectives within the context of contemporary music theatres. Chapter 2 explores several research territories that my study objectives fall into and it clarifies some of interchangeable definitions of current nonprofit arts practices. The literature review provides the developing trend of nonprofit theatre practices as partnership
and evolving definitions of entrepreneurship from business field to nonprofit, and from nonprofit to nonprofit arts fields in order to conceptualize their leadership vision, skills and tools in order to gain diversified funding, foster civic engagement, and promote creative programs. Chapter 3 explains the methods used for the research as case studies, which contains both interviews and data analysis to examine how the program was produced and why it was considered successfully from the leadership level and organizational level.

Chapters 4 and 5 present the key findings according to the interviews and data collected and an analysis of the partnership process of the program and the theatre respectively. Chapter 4 focuses on the partnership in the preparation stage, recombination of resources and trust-building process. Also the importance of digital technology installation to the performance is studied. Chapter 5 identifies the leadership patterns of Shadowbox and the CMA on the themes of arts entrepreneurship. The leadership evolution promotes the organizational development in terms of artistic, social and economical value which are measured by the triple bottom line principle. Finally, the chapter concludes with a combined analytical framework that integrate four models studied in Chapters 4 & 5.

The conclusion summarizes the research findings and gives a framework for the future theatre leaders to strategically think about their leadership styles and how they impact the theatre practices, which leads to the findings of the case study and indicates some implications. It advocates for arts entrepreneurship as a new leadership style for arts leaders to adopt in the nonprofit arts sectors. Also it states limitations of the research and suggestions for future studies in the related topics.
1.2 Statement of Purpose and Research Questions

This case study aims to explore the partnership process of two nonprofit arts organizations conducting a joint interdisciplinary production through creative and entrepreneurial programming. The central research question throughout this case study is as follows: How does entrepreneurial programming through partnership help to transform the style of arts leaderships into entrepreneurship and promote organizational development in terms of financial sustainability, artistic excellence and public benefit?

Additional questions that will be important to this study include:

1. What prompted Shadowbox Live to create a new artistic product? What is the social and cultural context?
2. To both partners, what are the purposes of creating such a new venture? What standards are applied to measure the success of the partnership?
3. What new marketing approaches do Shadowbox apply to engage museum and theatre audiences?
4. During the implementation of the partnership, are there any difficulties presented? How do the arts leader cope with the challenges?
5. How does the theatre apply new technology? What is the attitude of nonprofit theatre towards new technology? What is the impact towards audience’s experience?
6. Do past partnership experiences help with opportunity spotting? What opportunities do *Gallery ofEchoes* bring to the organization?
7. What mindsets do Shadowbox’s leaders obtain in pursuing this new art form?
8. What components of arts entrepreneurship have been generated during the partnership process? What is the short term and long term benefit of entrepreneurship to the theatre?

9. To the museum and theatre, does Gallery of Echoes promote financial sustainability through diversified funding sources, new funding approaches?

10. Does Gallery of Echoes facilitate its audiences to better understand visual arts? Does it promote cross-cultural understanding and cross-field collaboration in the future?

11. Does Gallery of Echoes help Shadowbox to reach broader audiences and promote the accessibility of its art? Why is public benefit/value important to a nonprofit theatre?
1.3 Introduction of Shadowbox Live and Gallery of Echoes

Introduction of Shadowbox Live

Shadowbox Live is a 501©3 performer-operated troupe that originates a wide range of shows such as sketch comedy, theatre and live music on a daily basis since 1988. This musician-based arts organization was devoted to create original rock operas, traditional musicals, fine art exhibits in the hallway, contemporary dance, and video / television. Like most arts entrepreneurs, Shadowbox Live’s partnership started when it settled in downtown Columbus in 2011, where around 60 professional musician residents tailored the production schedule for steady growing audience demand. In 2012, the theatre developed a 200 seat house to a 300 seat house and added roughly 100 performances per year. This necessitated a staff increase (nearly 35% in 2012) as well as the expected increase in production and administrative expenses.

As the creative enterprise continues to grow, Shadowbox Live looks for opportunities to cultivate talented staff and reach out to local arts and initiate creative conversations. Before Gallery of Echoes, Shadowbox tentatively premiered 7 Deadly Sins accompanies by ballet dancers from BalletMet in 2011. The show was viewed by 7000+ audience members in two weeks and received the 2011 GCAC Excellence in the Arts Award for the first time. Another partnership was The Masque with Verb Ballets, a northeast Ohio dance company. Previous projects largely built their confidence to spot more opportunities.
One of the biggest highlights of going to Shadowbox is to dine in and appreciate great music and performance at the same time. The entertainment arena requires every artist to take multiple tasks on and off the stage: singing, dancing, serving tables, ushering, ticketing, grant writing and budgeting etc. Different from many non-profit organizations, more than 90 percent of Shadowbox’s revenue is earned income including the ticket sales and restaurant operation. The high independence in the company allows the leaders of the company with the most discretion in programming and producing.

Vision and Mission Statement of Shadowbox Live

As a resident theatre company, Shadowbox Live has an annual income of 3 million dollars and its team contains around 50 full-time artists and administrators. Outside of Broadway in the United States, most resident theatres function as non-profit or commercial, professional or semi-professional theater company that produce their own seasonal productions. In my study, there is no distinction in meanings between regional theatre and resident theatre, or theater and theatre.

The long-term mission statement of Shadowbox is to create an ever-changing body of work that meets their standards for quality, professionalism and dynamism and to create a self-perpetuating organization that fosters growth and development of artists and arts administrators as well as the community they serve. To make it short, Shadowbox aims to “inspire (artists), create (art), and educate (the public).” In addition, on the 2014 990 form of Shadowbox, the Statement of Program Service Accomplishments says: “to provide theater to the public, training for actors, singers and writers, and to premiere new
works.” Indeed, most of their project is intended to further benefit the public through diverse, original, and multi-sensory performances.

Rome was not built in a day. Shadowbox has established a long community relationship and partnership over the years. For instance, leaders of CMA and Shadowbox met at the Columbus Cultural Leadership Consortium, where preliminary meetings and discussions have been held to lay the groundwork for partnerships. More detail can be found in Chapter 5.1.

Key Members

There are several key individuals involved in defining the mission of the music theatre and the partnership with CMA. The executive director Stev Guyer, co-founded Shadowbox Live in 1989 and currently directs every aspect of performance and production for the company. Under his leadership, Shadowbox Live has grown from its humble beginnings as squatters in a downtown warehouse into the largest resident theater company in America, employing 45 full time artists. Mr. Guyer produces and/or directs over nineteen new productions annually and directed Gallery of Echoes in 2014.

Stacie Boord is the artistic director of the company. As an entrepreneurial artist, she works as a performer and an instructor for Shadowbox Live. The line between art-making and administration is vague. Graduated from the OSU with a bachelor of Music in Vocal Performance, the vocal master at Shadowbox is also engaged in the project development such as Gallery of Echoes, non-profit fundraising, media relations, corporate sales, education and personnel management.
Matthew Hahn serves as the Music Director for Shadowbox Live and is responsible for producing all music in each Shadowbox Live production as well as recruiting additional musicians. Serving as lead guitarist on stage, Hahn is a multi-instrumentalist and also an instructor with The Shadowbox Academy. Most of the songs in *Gallery of Echoes* are composed by Matthew Hahn and Stev Guyer.

LIGHT Project and Its Partnership Experiences

Light Project is the core music composing team of Shadowbox Live, in charge of most partnership and highlighted annual project. The band consists of four core musicians: Stev Guyer as the keys, guitar and percussion; Matthew Hahn as the guitar; Gabriel Guyer as the bass and Brandon Smith as the drums. The team has gone through many partnership projects, starting with *7 Deadly Sins* (2010), *The Masque* (2012), *Gallery of Echoes* (2014) and later *The Tenshu Monogatari* (2015).

The band was born in 2010 due to Shadowbox Live and BalletMet’s partnership on *7 Deadly Sins*. The goal of the very first partnering project was for Shadowbox to create live music of a full-length ballet in a contemporary rock style. Soon after the performance, Shadowbox realized the music overshadowed the ballet and took over much of the affection from the audiences. For Shadowbox, this is not a bad thing but the one-time partnership soon ended as the BalletMet felt incapable to adjust their mission and strategy for further partnership (S. Guyer, personal communication, February 5, 2016).
The first partnership gave Light project a bite of success outside of Shadowbox’s stage. Soon in 2012, the band spent 12 days creating and performing *The Masque*, based on the works of Edgar Allan Poe and performed as a symphony with narrative. During this partnership, 95% of the music were produced originally by Light band. The album was recorded on a Friday. The performance premiered with Verb Ballets on November 1st, 2013 in Cleveland was sold out and marched to Columbus on May 15th, 2014. Both premiers were sold out due to its local popularity, however, each performance lasts only one day. Mr. Guyer later responded that he had to let the performance go simply because of the rental fee at the Palace Theatre per night was outrageous even though the performances were sold out (S. Guyer, personal communication, February 5, 2016).

The Light Band provides Shadowbox the artistic capacity to produce its own music performance as well as working with other artists. During January of 2013, Light began writing its third musical piece, *Gallery of Echoes: the CMA Experience*. The band later finished 21 songs for 21 different works from the museum’s permanent collection. On their webpage, it introduces: “*Gallery of Echoes* premiered with its massive 27’ x 9’ screen to great success at the end of April 2014 and returned for an extended run in the Fall of 2014” (Shadowbox Live, webpage, 2016). The success of *Gallery of Echoes* was unexpected to both the theatre and the museum, and largely influenced the music team’s decision to work with non-resident artists/partners, including a full-length performance *Tenshu Monogatari* in 2015.
Introduction of *Gallery of Echoes*

A lot of serendipities happened in partnership with the CMA when Shadowbox Live presented *Gallery of Echoes: The CMA Experience*, premiered in May 2014. Upon the museum’s invitation, the production team took a tour guided by the curator of CMA and examined art from their permanent collection and interpreted in their language: dance, singing, video projecting, lighting etc. Each piece was named after the painting and transformed visual art into an experience only theatre can provide.

To better represent the art, Shadowbox took high-resolution photos of each artwork and made them into videos, projected on an impressive screen up center stage. To create an integrative experience, they scattered the band around the screen, and distributed the dancers and vocalists in front of the screen. Using a variety of shooting techniques, each video highlights the nuances and the subtle emotions of each piece, which makes audiences feel they had never seen the paintings in this detail and urge them to go back to the museum and see the artworks again.

Each piece offers a different angle of humanity—a varied slice in the culture and history pie. The list of the 21 pieces is carefully drafted to present a diversity of genre, media, ethnics and subjectivities. They are listed according to the order of its performance: *King Lake, California; Court Musician; Into the Past; Untitled 200; I love Eva; Summer Night, Riverside Drive; Sunflowers in the Windstorm; Melanie, The Schoolteacher; Bouquet of Light; Weeping Willow; Ohio Penitentiary, Death Row; Bird; American Justice; Morning...*
Part of the goals of this partnership are to promote cultural understanding through theatre, music, and media arts, to strengthen relationships between different groups of arts and deepen arts experiences for everyone by developing new genres that explore unique traditions. It is the hope that the combination of the museum experience of art and a theatrical style with modern rock music and production can create a performance that invites both the theatre, music, and visual arts lovers to join in and enjoy this cross-boundary interdisciplinary arts experience.

During the preparation phase, the music team was very cautious about their interpretation of the artworks and constantly consulted with the museum staff, as well as the live artists about their works. Before each performance, the leader of the production team would constantly give credits to the artists and thank for the inspiration they received from the 21 masterpieces. Mutual respects were found throughout the conversation with the museum and the artists that gives Shadowbox full authority to interpret their works. As a result, this practice opens more opportunities for Shadowbox by giving them credibility to continue their partnership with local visual artists in summer 2016.
1.4 Significance to the Field

I would like my case study to be viewed, questioned and criticized by theatregoers, policy makers or non-profit administrators as a unique approach to future theatre programming. It will add to the current literature on theatre management by highlighting multimedia stage technology and cross-border partnership, breaking down the barriers of different arts fields, and achieve arts leadership in a different perspective. By examining these issues, I hope to show that Shadowbox Theatre has gained an expanding creative capacity and entrepreneurial leadership experience. Also this practice falls into the large context of continuing partnership with more arts and cultural entities for a more inclusive and thriving community.
Chapter 2 Literature Review

2.1 Entrepreneurship, Cultural Entrepreneurship and Arts Entrepreneurship

Entrepreneurship in the Business Context

Although the term entrepreneurship originated from the business field in recent decades, it appears to all human activities and social transformations. Much literature points out Schumpeter’s contribution to the establishment of entrepreneurship theory in economics. In favor of Schumpeter’s idea, Polish economist Karol Śledzík wrote in Schumpeter’s view on innovation and entrepreneurship that Schumpeter insists that “innovations are essential to explaining economic growth, and the ‘entrepreneur’ is the central innovator” (Śledzík, 2013, p. 91). As an entrepreneurial economist himself, Joseph Schumpeter states his view of the entrepreneur in the Theory of Economic Development that the entrepreneur is an agent of change and the source of “creative destruction” (1934). Śledzík also agrees that entrepreneur’s job is to allocate existing resources to “new uses and new combinations” thus “this creative destruction [entrepreneurship] is the essence of capitalism” (Śledzík, 2013, p. 91).

Though entrepreneurship has been recognized as one of the most important factors in the globalized economy in recent decades, the reasons of why entrepreneurship arises has not been fully explained. In business history, Kolb believes that entrepreneurship is driven by two main reasons: “increased competition under globalization and technological changes”
In the 1970s, large corporations found it hard to take advantage of the fast changing dynamics of marketing and customer service. However, small entrepreneurial startups were able to compete since they can obtain better adaptabilities in a shorter time during economics downturns (Kolb, 2015, p. 19; Chang & Wyszomirski, 2015, p. 18).

There are also differences between traditional major business owners and small business entrepreneurship. In contrast some small business entrepreneurs, some startup companies do not intend to grow into franchising with many competitors on a global level. On the contrary, their business plan is to provide creative goods and services to a designated district and community. In her newly published guidebook *Entrepreneurship for the Creative and Cultural Industries* (2015), Kolb lists the strategic goals for three different types of entrepreneurs: “Traditional entrepreneur: desire to grow; Small business: provide living for owner and family; Creative entrepreneur: earning enough to support their lifestyle” (p. 20).

Observing that innovation and entrepreneurship become the center of economic change, many economists and social science scholars have brought up and debated entrepreneurship theories, formation and development. Coming from different perspectives, scholars have provided several approaches to divide the types of entrepreneurship. Two representative theories from William J. Baumol (1986) and Sharon Alvarez (2005) are compared and contrasted.
Baumol proposes that entrepreneurship has two primary types according to the level of economic development: “the initiating entrepreneur” and “the imitative entrepreneur”. In his definition, “initiating entrepreneurship refers to the introduction of products, productive techniques, and other items and procedures that were not available before. Imitative entrepreneurship deals with the diffusion of these innovations after their utility has been demonstrated by the initiators” (Baumol, 1986, p. 141). He suggests that the “initiating entrepreneurship” happens only when new products are produced or new techniques and procedures are applied. On the other hand, the “imitative entrepreneurship” focuses on the utility of the innovation that more likely occurs after “initiating entrepreneurship.”

Baumol’s study comes from a macroeconomics perspective and his concept of separating different entrepreneurship by their phases of development is unprecedented. However, his conclusion that “‘initiating entrepreneur’ was primarily responsible for starting economic growth during the nineteenth and twentieth centuries while ‘imitative entrepreneurship’ holds the key for economic advancement in developing countries today” (Baumol, 1986, p. 143-144) is arguable. The conclusion is too broad to break down into one single industry. For example, we often see in creative industries, even just in one region, both of the initiating and imitative entrepreneurship happen to meet diverse needs, either artistic value purposes, financial value purposes or public value purposes.

In 2005, Sharon Alvarez wrote a paper suggested that according to two sets of assumptions, two logically consistent theories of entrepreneurship are formed: the discover theory and the creative theory. The two complementary theories are based on three premises: “the
nature of entrepreneurial opportunities, the nature of entrepreneurs as individuals, and the nature of the decision making context within which entrepreneurs operate” (Alvarez, 2005, p. 2). According to these criteria, the discovery theory suggests that opportunities exist with or without recognition; individual entrepreneurs are “alert” to existing opportunities; and entrepreneurs are risk-bearing. In the nonprofit world, risks may be caused by imperfectly-distributed information, limited funding resources, disadvantaged networking and insufficient community support. Thus, all relevant components to bear the risk are costly to acquire. Most individual entrepreneurs discover and give opportunities agency, which is familiarly called opportunity spotting, but they may not necessarily choose to create opportunities simply because the opportunities are rather new to stakeholders.

Similar to the discover theory, Alvarez also generalized the creative theory according the same set of premises but opposite assumptions. The creative theory occurs when opportunities are created through decision makings among unidentified individuals thus the focus is on the output with “no obvious correct procedures in existence for exploiting these resources” (Alvarez, 2005, p. 9), and that entrepreneurs are “uncertainty-bearing” instead of risk-bearing. Alvarez concluded that “both approaches can be applied to the study of what might be called entrepreneurial behavior—although the specific nature of that behavior appears to be quite different” (Alvarez, 2005, p. 13).

Alvarez emphasizes the external environment under within the entrepreneurship occurs. His study encourages researchers to consider not only the entrepreneur as the subject, but also the window of opportunity and the context within which entrepreneurs operate.
However, Alvarez’s study only takes into consideration two outcomes that result from 3 “yes” or “no” variables. Common sense tells us that 3 variables in terms of “yes” or “no” will turn out 6 different combinations and each combination should indicate a particular type of entrepreneurship theory. Thus Alvarez’s two theories of entrepreneurship may not cover all entrepreneurial circumstances, let alone miscellaneous empirical combinations that fall into the grey zone of the straight “yes” or “no” indicators.

Cultural Entrepreneurship

The emerging theory of arts entrepreneurship sometimes falls into a larger concept of social or cultural entrepreneurship, where as cultural entrepreneurship covers both for-profit and nonprofit organizational forms and broadly used in studies from European countries. In this sector, I will elaborate three previous definitions of cultural entrepreneurship and compare them to three tentative definitions of arts entrepreneurship. In this way, we could easily draw their relations and distinctions under different research contexts. In order to distinguish the artist entrepreneurship from the entrepreneurship in the for-profit business sector, personal traits of artist entrepreneurs are paid close attention. Giving similarities, discrepancies and limitations of these definitions, readers can identify one particular word that is commonly mentioned in many arts entrepreneurship studies: “uncertainty” (otherwise known as “serendipities”). These reviews will give readers a basic idea of the importance of separating the arts and cultural entrepreneurship from the totality of entrepreneurship studies and clearly shows the gap where the developing arts entrepreneurship theory lags behind the practical application.
Identifying the characteristics of different types of entrepreneurship across fields is extremely difficult since many times, the value of arts and culture is measured through an economic lens and the organizational mission is targeting the economic concerns, let alone the numerous unpredictable processes of arts making and the uncertain procedures of program formulating. Thus the boundaries of different types of entrepreneurship are ambiguous and sometimes overlap with each other. Below is a chart of an entrepreneurial study by Dacin et al. (2010) that compares four prominent entrepreneurship: the conventional, institutional, cultural and social forms of entrepreneurship.
In the chart, the definition of cultural entrepreneurship is provided: “Cultural entrepreneur is an individual who identifies an opportunity and acts upon it in order to create social, cultural, or economic value” (DiMaggio, 1982; Wilson & Stokes, 2004, as cited in Dacin et al., 2010, p44). Many features of cultural entrepreneurship mirror those provided in the social entrepreneurship column and sometimes scholars use interchangeably. Both DiMaggio’s case study of the Boston Symphony Orchestra in 1982 and Johnson’s case...
A similar definition of cultural entrepreneurship can be found in Swedberg’s article *The cultural entrepreneur and the creative industries: beginning in Vienna*, published in 2006. In this article he points out the limits of economic analysis and contemporary sociology studies on cultural entrepreneurship and uses sociological classics to broaden the understanding of creative industries as a whole. He ends the article by providing his definition of cultural entrepreneurship: “the carrying out of a novel combination that results in something new and appreciated in the cultural sphere” (Swedberg, 2006, p. 260). Unlike DiMaggio’s definition, Swedberg’s definition focuses less on the impact of cultural entrepreneurship, but more on artist and arts making process as something new and novel, which aligns with Schumpeter’s economic analysis of entrepreneurship and innovation.

An alternative definition can be found in Lounsbury and Glynn’s study of *Cultural Entrepreneurship: Stories, Legitimacy, and the Acquisition of Resources*. They define cultural entrepreneurship “as the process of storytelling that mediates between extant stocks of entrepreneurial resources and subsequent capital acquisition and wealth creation (2001, p. 545)” and focus on how the entrepreneurial stories “facilitate the crafting of a new venture identity that serves as a touchstone upon which legitimacy may be conferred by investors, competitors, and consumers, opening up access to new capital and market opportunities” (2001, p. 545). Among the three definitions of cultural entrepreneurship discussed here, this definition mentions “resources” for the first time and brings the
important narratives of entrepreneurs, and indicates that the entrepreneurs’ stories are “an integral part of the process by which founders construct new ventures, acquire needed capital, and generate new wealth” (Lounsbury and Glynn, 2001, p. 545).

In addition, Kolb mentioned that for nonprofit organizations, the administrators are focusing on satisfying social need instead of expanding the number of consumers for profit. As a consequence, we often see funding agencies mention the effectiveness of art funding and distribution instead of the efficiency of the money they invest, since the creative sectors start an entrepreneurship as a channel to provide the services that they already created to people that have had limited access in the past (Kolb, 2015, p. 22).

**Arts Entrepreneurship**

To better distinguish the arts entrepreneurship from a traditional economic phenomenon, scholars narrow down the cultural entrepreneurship even more to only the nonprofit sector and focus on creativity, subjectivity, and the cognitive aspects of opportunity spotting (Scherdin and Zander, 2011, p. 4). Scherdin and Zander write in the introduction of *Art Entrepreneurship*: “In the context of art, entrepreneurship is about the discovery and pursuit of new art ideas, using a multitude of artistic expressions and organizational forms as vehicles by which to express and convey these ideas to the public” (2011, p. 3). This definition provides a clear pattern of the artistic process containing creativity, novelty and utility, which remain central to the entrepreneurship in the business context. Similarly, Rentschler mentions in her *The Entrepreneurial Arts Leader* that an entrepreneur, either manager or artist, is the individual who works in a changing context, identifies
opportunities, garners necessary resources, directs creative programs and is responsible for the vitality and viability of the organization (2002, p. 46).

Back to *Arts Entrepreneurship*, marketing specialist Katja Landqvist points out that entrepreneurs and artists have different understandings of innovation: “Entrepreneurship is distinguished as the action taken to implement as innovation… artistic originality is usually linked to style [art-making process] innovation only” thus artist entrepreneurship is about not only innovation in organization, and economic management, as well as traditional style innovation (Landqvist, 2011, p. 13). Further, she defines entrepreneurship in the arts as “suggesting alternative forms of practice in contrast to and over and above dominant practices” (p. 13). Her explanation of new organization of art and new styles of artworks corresponds to Schumpeter’s broad perception of entrepreneurship where artistic innovation can be distinguished. Landqvist’s article draws significant similarities between artists and entrepreneurs, however, the purpose of such connections has not been addressed.

In order to capture the purpose of arts entrepreneurship, Chang and Wyszomirski have tracked eight major scholarly journals in related fields from 2003 to 2013 in order to map the development of arts entrepreneurship. They found that the literature on arts entrepreneurship is rather scattered in arts marketing, networking, education in nonprofit start-ups and development of new types of art. Research in this area is lagged behind the practice since arts entrepreneurs in real world, are constantly involved in risk taking and opportunity spotting in a changing environment specially among small arts enterprises. Therefore, Chang and Wyszomirski proposed a preliminary but comprehensive definition.
of arts entrepreneurship based on the previous related journals as a whole: “arts entrepreneurship is a management process through which cultural workers seek to support their creativity and autonomy, advance their capacity for adaptability, and create artistic as well as economic and social value” (2015, p. 24). The purpose of the “creative destruction” is: “this management process involves an ongoing set of innovative choices and risks intended to recombine resources and pursue new opportunities in order to produce artistic, economic and social value” (Chang and Wyszomirski, 2015, p. 25). The action of arts entrepreneurial adventure contains three key elements: “seek,” “change” and “create,” and the outcome of the creative products fulfills its organizational task of pursuing financial sustainability, artistic vitality, and recognized public value, commonly known as a triple-bottom line for nonprofit arts organizations (Wyszomirski, 2013).

In order to achieve the purpose of arts entrepreneurship, Scholars focus more on the human subject who initiate the arts entrepreneurship, where in previous studies, creativity is often studied as the artworks subject. Successful arts and cultural entrepreneurs appear to employ similar management skills, though described in different entrepreneurial aspects listed in the chart. The mix of skills of arts entrepreneurs includes management skills, political skills, and marketing strategies. The broad prerequisite of becoming an arts entrepreneur implies that the education of potential arts and cultural entrepreneurship should be developed upon business administration, public affairs and nonprofit management fields. Here I listed the management skills required for arts entrepreneurs in the chart to see how those skills have been described in order to adapt arts organization to a new social-economic environment.
Management Skills of Arts Entrepreneurs

<table>
<thead>
<tr>
<th>Category</th>
<th>Resource</th>
<th>Young et al., 2011</th>
<th>Chang &amp; Wyszomirski, 2015</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Dacin et al., 2010</td>
<td>Negotiation skills; Navigating government programs; Donor cultivation; Business planning; Financial management</td>
<td>Opportunity spotting; Business skill acquisition (unidentified); Professional development: training and education;</td>
</tr>
<tr>
<td>Social position and status-seeking motives; Creativity and alertness to opportunity; Ability to combine resources creatively; Special taste of art</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 1 Comparison of Management Skills of Arts Entrepreneurs

Through the literature, entrepreneurs often make choices under a changing political and social environment. Therefore, “uncertainty” is commonly discussed as one principle in arts entrepreneurship research where the task for entrepreneurs to find the key to manage creativity is to find hints of product demands, arts-making processes, and audience responses of the goods and services (Alexander, 2003, p. 91; Alvaraz, 2005, p. 9; Lindqvist, 2011, p. 17; Scherdin & Zander, 2011, p. 3)

Since the product-centered approaches for creativity shifts into people-centered approaches, entrepreneurship becomes an important issue to leadership and senior management. Creativity in management identified as entrepreneurship and innovation is the engine of the organization that helps the leaders spot a new opportunity and gear towards identification of new resources, where both the aesthetic pursuit and financial and public values can be reached in a new equilibrium through strategic planning.
The reason of reviewing the literature in entrepreneurship and arts entrepreneurship is because entrepreneurship must be present if nonprofits are to survive, and it is the arts leader who acts as change agent during times of turbulence. (Rentschler, 2002, p. 43) The major goal of arts leaders is to balance the tensions between aesthetic mission and limited economic resources, thus managing change for leaders could be constantly making aesthetic and managerial choices (p. 43). Later section moves to partnership as the core leadership tool in entrepreneurship since the “entrepreneurial contributions is the intellectual ability to think beyond organizational boundaries and to see new combination.” (p. 43)
2.2 Partnership as a Trend

In recent decades, nonprofits tend to increase partnerships within and cross arts fields to achieve numerous public purposes (Guo & Acar, 2009, p. 340). Among them, partnerships between museum and theatre happen on a relatively rare basis and has not been studied extensively. In this section, I review case studies of nonprofit arts partnering with for-profit and nonprofit sectors. Through these studies, the reasons that encourage or discourage arts organizations to partner are identified. Also the indicators of partnership success are analyzed. In these case studies, similar partnership practices as *Gallery of Echoes* are examined as well.

One might notice that the word “partnership” is used in both research studies and community practices, and often mean the same as “collaboration” and “alliances” (Backer, 2002, p. 9). In Gowdy et al.’s article, for example, the meaning of “partnership” is used to describe the diversity of all colors and inclusiveness of different ethnicities in the working place, and therefore in his study, “network” or “coalition” are found as alternative words to describe partnership (2009, p12-13). To reduce the discrepancies in my study, I will use the term “partnership” exclusively, as Backer did in his research, to describe the trend of nonprofit arts organizations sharing their missions, resources, venues, risks and responsibilities with other organizations in a temporary or permanent, formal or informal relationship. During the preparation stage of the partnership in my case, I use collaboration specifically to address the cooperative process of art creation.
Partnership and the Motivation

The general definition of partnership can be traced back to Gray’s *Collaborating: Finding common ground for multiparty problems*. The book defines partnership/collaboration as “a process through which parties who see different aspects of a problem can constructively explore their differences and search for solutions that are beyond their own limited visions of what is possible” (Gray, 1989, p. 5). Guo & Acar continue to narrow down the scope to only nonprofit partnership/collaboration as “what occurs when different nonprofit organizations work together to address problems through joint effort, resources, and decision making and share ownership of the final product or service” (2005, p. 343). Guo & Acar’s definition is closer to the partnership I study here, where two arts organizations contribute effort, resources together to create a new art production that benefits both parties. According to Guo & Acar, the more financial cost and human capital of each organization devote into the joint project, the more formal the partnerships are and the less autonomy each organization maintains.

Reasons that drive and prevent partnership are a strong research interest in the literature. The motivations of partnership typically come from the outside economic, social and cultural environment instead of from inside of the organization (Sontag-Padilla, Staplefoote, Morganti, 2012, p. 13). Sontag-Padilla et al. indicate two main reasons that nonprofits collaborate: partnership instead of competition and financial sustainability. The partnering strategies aim to cope with financials during economic fluctuations and protect both the organizations and funders (p. 13-14).
Guo & Acer also examine what institutional factors make partnerships between nonprofit organizations more possible. The following factors were testified and proved to be advantageous for successful partnership: the long establishment of the organizations, the financial security, the large-scale budget size, more government funding from fewer funding streams, more board linkages in the industry (Guo & Acer, 2005, p. 340). Also they indicate that partnership happens more often in arts and cultural industries than in education and research or social services industries.

Focusing on museums and other public service centers, Rodger et al. again proves that museums’ partnerships with other nonprofit institutions can help build each partner’s organizational strengths and skills. However, insufficient staff members or money support or even diverted core missions can be obstacles that discourage institutions from partnerships. Nevertheless, Rodger’s quantitative study shows that among the institutions with partnership experiences, the impact of a partnership on their organizational development is rated positive by 78.8 percent of their CEOs (Rodger, 2005, p. 54).

**Strategies of Partnership**

In order to better understand the value of partnership and evaluate the partnership process, reports on case studies about partnerships between nonprofit arts organizations with different groups are gathered below. Despite the different missions, organizational structures, skills and experiences, the partnerships benefit both parties in various ways, and lead to more participation opportunities in cultural activities.
## Partnership between Arts Organizations and Different Groups

<table>
<thead>
<tr>
<th>Type</th>
<th>Arts + Business</th>
<th>Arts + Non-Arts</th>
<th>Arts + Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Purpose of Partnership</strong></td>
<td>To address social or environmental issues and to produce specific organizational benefits for BOTH partners</td>
<td>Greater public credit for community involvement, connections to new communities of potential participants and wider opportunities to carry out creative work</td>
<td>Expand artistic programming and services; engage new audiences; attract artists; engage donors and expand network; and strengthen staff and internal capacity</td>
</tr>
</tbody>
</table>
| **Indicators of Partnership Success** | • A specific purpose to underpin the strategy  
  • Aware of their strengths and weaknesses  
  • Resources required, commitment and risks  
  • Well-targeted marketing  
  • Recognize the power imbalance and proactively employ their capabilities  
  • Real-time, two-way communication channels  
  • Manage transaction costs | • Understand the risks of reputations, time, money, or other assets  
  • Better communication (identifying more responsive contact persons, scheduling regular meetings, in person or on the telephone to review project status)  
  • Role clarification on responsibilities or tasks  
  • Accountability for carrying out tasks | • A frank assessment of the partnership to each party (mission and input)  
  • Planning of its goals, resources and leaderships  
  • Clarity of roles, responsibilities, and rewards  
  • Assessment of full financial costs  
  • Respect the different cultures and schedules |

Source: AL-Tabbaa, Leach, & March, 2014  
Walker, 2004  
Ostrower, 2004

Table 2 Partnership between Arts Organizations and Different Groups
The first thing we may notice in the chart is that the purpose of partnership, specially in the “arts + arts” column, largely aligns with that of arts entrepreneurship, which is to expand their creativity, mobilize their adaptability and to produce artistic, economic and social impact/value. Though the findings address the purposes from different angles, one common purpose is embedded in all partnerships: benefit to both parties. Based on this principle of mutual benefit, the indicators used in describing the partnership success of different fields can also be generalized by these common factors:

- Benefit to all participants
- Agreed missions/goals of partnership
- Institutional resources evaluation at the outset
- Awareness of costs and risks
- Well-planned leadership, roles and responsibilities
- Frequent communications based upon trust and respect

These factors of partnership are also part of the components in arts entrepreneurial tactics and competencies, according to Chang and Wyszomirski (2015, p. 25). Moreover, the strategies/frameworks in the practical field of partnership are in agreement with Langeveld’s study of partnership targeted in performing arts field as well. The statement that Langeveld inserts about homogeneity of partners in type, value and artistic match makes the partnership more optimistic still need to be examined. Here we can see that Langeveld specifies the conditions for optimizing collaborative processes as below, and the similarities are highlighted in red.
### Conditions for optimising collaborative processes

<table>
<thead>
<tr>
<th>Structural conditions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voluntary intention and organic development</td>
</tr>
<tr>
<td>A shared collaboration history</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cultural conditions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Well-harmonised logistics — efficient communication, regular meetings</td>
</tr>
<tr>
<td>Transparency</td>
</tr>
<tr>
<td>Commitment</td>
</tr>
<tr>
<td>Trust and openness</td>
</tr>
<tr>
<td>Mutual investment of money, time and resources</td>
</tr>
<tr>
<td>Belief in the collaboration from both sides</td>
</tr>
<tr>
<td>Willingness to give up privileges to realise a common vision</td>
</tr>
<tr>
<td>Human element — working chemistry, match of experiences</td>
</tr>
<tr>
<td>Equality</td>
</tr>
<tr>
<td>Homogeneity of partners in type, value, workload, speed, capacity, number of inhabitants in the service area</td>
</tr>
<tr>
<td>Scale</td>
</tr>
<tr>
<td>The skill of listening and searching for commonalities</td>
</tr>
<tr>
<td>Clear communication of the Director’s vision to the employees</td>
</tr>
<tr>
<td>Spending personal time together</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Strategic conditions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Urgency</td>
</tr>
<tr>
<td>Clear identity before collaboration</td>
</tr>
<tr>
<td>Well-defined common vision and clear objectives</td>
</tr>
<tr>
<td>Mutual gaining point</td>
</tr>
<tr>
<td>Value, goal and mission alignment</td>
</tr>
<tr>
<td>Realisation of a goal can only be achieved by common action</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Additional conditions for mergers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Neutral director</td>
</tr>
<tr>
<td>A consultant with extensive experience of integration processes</td>
</tr>
<tr>
<td>Timing</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Additional conditions for co-productions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intrinsic urge</td>
</tr>
<tr>
<td>Formalisation</td>
</tr>
<tr>
<td>Artistic match</td>
</tr>
<tr>
<td>Respecting differences in organisations culture and structure</td>
</tr>
<tr>
<td>Active involvement of employees</td>
</tr>
</tbody>
</table>

Figure 2 Partnership in Performing Arts

As Ostrower claims, partnership is becoming increasingly favored among grant makers and government funding agencies and the encouragement from the philanthropic world implies that partnership has an intrinsic value and effectiveness in nonprofit operation. Thus partnership serves “as a solution, often to problems that have not even been well defined” (2005, p. 36). In the report supported by La Piana Consulting, Gowdy et al. also identify partnership as one of the five trends that change the way the nonprofit sector operates. Partnership as part of the emerging trend, is not optional but mandatory for a nonprofit organization to refine its mission and strategies. Other research points out that partnership is “a tool and not a goal in itself” and therefore nonprofit sector should focus on the “process, not only the product” (Langeveld, 2014, p. 31 and p. 49).

Similar Partnership Practices as Gallery of Echoes

Literature shows that partnership between theatre and museum is rare, needless to say the partnership through programming. Among more than 60 nonprofit arts partnerships investigated, Baker mentions only two cases between theatre and museum: The Universe Project (Backer, 2003, p. 26) and Wallace Funds Leadership and Excellence in Arts Participation Initiative (LEAP), (Backer, 2003, p. 30). Ostrower provides only one such example in 19 partnerships under Community Partnerships for Cultural Participation Initiative (CPCP), (Ostrower, 2004, p. 6). The collaborative activities of museum and theatre are mostly joint programs of arts exhibition, performance, or both. Due to the resources of each organization contributed, the bricolage can take place in museums (e.g. museum theatre), theatres (e.g. interdisciplinary arts), or in a public place (e.g. cultural
festivals). Again we could find the purpose for this type of “Arts + Arts” partnership is achieved through various means:

<table>
<thead>
<tr>
<th>Partners</th>
<th>Universe Project</th>
<th>LEAP</th>
<th>CPCP</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scientific institutions with a group of visual and performing arts organizations.</td>
<td>Museums, performing arts organizations, and community cultural centers</td>
<td>A Children’s museum and a Latino theatre</td>
</tr>
<tr>
<td>Events</td>
<td>e.g. Southwest Chamber Music had a concert of universe-themed music at the museum, where a universe-themed exhibit from the museum was adjacent to its auditorium.</td>
<td>e.g. Arena Stage in Washington DC is partnering with local museums to conduct audience research, expand programs and create new plays etc.</td>
<td>The museum presents events with food and drink to the Latino community members attracted by Latino artists from Latino theatre</td>
</tr>
<tr>
<td>Benefits</td>
<td>Financial contribution: local foundation and the City of Pasadena arts commission ($175,000)</td>
<td>Boost marketing, programs extension, and audience expansion</td>
<td>Audience expansion and diversification; New outreach program, and increased visibility through cross marketing</td>
</tr>
</tbody>
</table>

Table 3 Partnership of Museum and Theatre

From the chart above, we can see that both LEAP and CPCP projects focus on audience development without programming partnership, and that leaves only Universe Project focusing on the content of creative programming through partnership. The rarity shows that my study of entrepreneurial programming partnership between theatre and museum is needed.
Nonprofit arts partnerships within and across the arts field are promising and deserve to be studied in detail. However, there is a gap in the research field where the partnerships of performing arts and visual arts entities have not been studied thoroughly. Although many nonprofit agencies have a history of managing their own services and thriving in their own territory. The economic downturn and funding shrinkage nationwide urge nonprofits to consider network sharing, program partnering, and cross marketing with other public services centers, corporations, universities and informal groups. Transforming competitors into partners increases the balance of the ecosystem in public service and allows arts organizations to develop numerous successful entrepreneurial practices.
2.3 My Analytical Framework

According to Chang and Wyszomirski’s article (2015, p. 25), the partnerships are key component of arts entrepreneurial strategies, leadership tools, and administrative competencies. Therefore, I integrate two models: one for partnerships and one for arts entrepreneurship and relate them to one another in my analytical framework. The components of arts entrepreneurship accumulate the “recipe” and build up the layers and options in each partnership process. The taxonomy of Arts Entrepreneurship Components from Chang and Wyszomirski’s What is arts entrepreneurship? tracking the development of its definition in scholarly journals (2015, p. 25) is shown below:
DEFINITION: arts entrepreneurship is a management process through which cultural workers seek to support their creativity and autonomy, advance their capacity for adaptability, and create artistic as well as economic and social value.

Arts Entrepreneur Purpose: the purpose of this management process involves an ongoing set of innovative choices and risks intended to recombine resources and pursue new opportunities in order to produce artistic, economic and social value.

<table>
<thead>
<tr>
<th>STRATEGIES</th>
<th>TACTICS</th>
<th>COMPETENCIES/SKILLS</th>
<th>MINDSET</th>
<th>CONTEXT</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Creative</td>
<td>- Audience Development</td>
<td>Acquisition</td>
<td>- Tolerance of Failure -</td>
<td>- Individual Artist</td>
</tr>
<tr>
<td>Enterprise</td>
<td>- New funding Source</td>
<td>- Professional Development: Training and</td>
<td>0pen-minded</td>
<td>or Small Business</td>
</tr>
<tr>
<td>- Career Portfolios</td>
<td>- New Funding Approach</td>
<td>Education</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Community or</td>
<td>- Networking</td>
<td></td>
<td></td>
<td>- Artistic Field</td>
</tr>
<tr>
<td>Heritage Enterprise</td>
<td>- Partnerships</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Social Enterprise</td>
<td>- Recombination</td>
<td></td>
<td></td>
<td>- Local/Regional Locale</td>
</tr>
<tr>
<td>- Change Management</td>
<td>- Bricolage</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Intrapreneur</td>
<td>- New Technology</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Figure 3 What is arts entrepreneurship? (Chang and Wyszomirski, 2015, p. 25)
The partnership process is generated from Backer’s study: *PARTNERSHIP AS AN ART FORM: What Works and What Doesn’t in Nonprofit Arts Partnerships* (2002). In his study, he divides the life cycle of partnerships into ten main stages:

1. Deciding to Partner
2. Planning
3. Setting Objectives
4. Defining Leadership
5. Defining Membership
6. Mobilizing Resources
7. Integrating with the Community Environment
8. Implementing the Partnership
9. Evaluating the Partnership
10. Promoting Sustainability

According to his ten stages of partnership, I distribute these stages into three major components in arts entrepreneurship framework:

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**Version 1**: The analytical framework of the entrepreneurial “recipe” through partnership process

*The arts entrepreneurship contains three main categories: strategies, competencies, tactics.*

Figure 4 The Analytical Framework of Entrepreneurial Programming, Version 1

However, this version of framework does not provide a chronological order of partnering process. Based upon Bakers’ assumption, I tailor his ten main stages into a more precise
partnership process for my study. The first coming decisions of who to partner up, what to do and what can be achieved become the first step “strategic alliance”. Stage 4 and 5 are counted as one step as “defining leadership”; stage 6 and 7 are restructured as “mobilizing resources”, stage 8 is still an important stage as “implementing partnership” and the last two stages are combined as “evaluation & sustainability”.

The main reason for Baker to divide the life cycle of partnership into ten main stages is due to his subject of more than 60 arts partnerships, each of which obtains diverse partnering purposes and procedures. While my focus is one in-depth case study about the partnership of a music resident theatre and a long-established fine art museum from the same community, where audiences have largely acknowledged their artistic characteristics and cultural reputation. Thus in my study, narrowing down the process is approachable and necessary to better understand the one-year collaborative art-making process that mostly happened during the preparation stage, administrative procedures and its outcomes through the lens of arts entrepreneurship. Here is my refined framework below.
Figure 5 The Analytical Framework of Entrepreneurial Programming, Version 2

Version 2: The analytical framework of the entrepreneurial “recipe” through partnership process.

*The arts entrepreneurship contains five categories: strategies, tactics, skills, mindset and context.
Chapter 3 Methodology

3.1 Research Design

In this chapter, I state the research strategies that are used in collaborative programing through recombination of various resources from two nonprofit arts organizations. Building on the theory of partnership and arts entrepreneurship presented in Chapter 2, I further examine the five aspects of the conceptualized arts entrepreneurship framework to see which fit into the practical management process in my study. By the end of the Chapter 5, I revise the analytical framework based on the whole study to better understand the entrepreneurial programming through partnership. This initial methodological discussion applies generally to studies of organizational and management studies. In addition, I confirm the study of the program and the organization to be a case study, in terms of its strengths and shortcomings. The majority of the chapter targets two aspects of the case study: the qualitative analysis through interviews with both leaders in the partnership and the data collection from their program documents. The analysis of two resources of information is complementary, as interviews reflected the subjective opinions and mindsets of the entrepreneurs, while the internal reports and audience reviews from the documents provide objective figures and financial results of the project which support what the leaders have proposed.
3.2 Method of Case Study

This thesis is a case study of a performance and its producers over a period of time and is driven by an emerging arts entrepreneurial theory in 2015. To begin with, this research utilized case study methods because the project to be examined is contemporary, the researcher has zero control over the entrepreneurial events, the context of the phenomenon is largely influencing the process and the meaning of the project, multiple sources of evidence were utilized (Yin, 1989; Stake, 1995; Creswell, 2013). In general, case studies are designated to answer “how” or “why” questions where investigator has little control over the real-life event in a contemporary timeframe (Yin, 1989, p13). I study the entrepreneurial programming through partnerships, sources of information such as observations, interviews, reply cards from audiences, programming documents, financial reports and newspaper reviews are applied to answer “how” and “why” questions as key elements towards excellent leadership practice and future programming entrepreneurship.

The reason that I categorized my study into case study is because of the properties of my subject: a medium-size non-profit arts organization, a specific project, and furthermore, an entrepreneurial partnership. This falls right into the social science research which include disciplines such as management sciences, city and regional planning research, and public administrations (Yin, 1989, p13). Case study methodology allows researchers to understand holistic and meaningful qualities of the organizational and managerial process underneath a complex social phenomenon (Yin, 1989, p14). To be specific, Shadowbox was built round 1988, located in Columbus Ohio, and has been serving as a resident
music/restaurant theatre in the community since then. The nature of the theatre as an original artist-oriented music-based non-profit site will be examined. The site was chosen based on: a personal experience and adventure; the unique artist-oriented organization structure; the successful programming practices; concept and vision of theatre management and entrepreneurship leadership; and the recent achievement as the Winner of the 2014 GCAC Arts Excellence Award.

Furthermore, the implication of the case study must be determined. My study of the Shadowbox Live and its production integrates four models in arts leadership, arts entrepreneurship, organization management and partnership into one framework for entrepreneurial programming through partnership. My research will be focused on how does Shadowbox achieve arts entrepreneurship through a multimedia performance when collaborating with CMA. Even the staff at Shadowbox Live had difficulty copying the business model at another site. I would like my study to be a detailed examination of the key steps in decision making and programming of the theatre that may shed light on other similar theatre practices and innovation.

Regardless of the nature of the data collection, case studies shall be insightful and systematic. The case study adds two sources of evidence not usually available in other research methodologies: direct observation and systemic interviewing (Yin, 1989, p19). Here I took full advantage of my time at the theatre to work with the administration office in the day as well as the production team at night. My personal network provided opportunities for informal talks with staff and interviews about how they formulated the
idea to collaborate. The hands-on work provides me with previous documents of the production meeting, records of the music composition and performance documentary, financial reports and analysis, feedback of audiences and news report. Much information can be found online through Shadowbox website.

Nevertheless, The Office of Responsible Research Practices has determined that the project does not meet the federal definition of human subjects research requiring review. Thus no further human subjects research review (IRB) is needed. The determination is based on the following: the project will focus on a single case-study of the Shadowbox Theater and the intent is not to create generalizable data. My case study is to examine a project that has been done by Shadowbox Theatre and Columbus Museum of Art in 2014. This collaborative performance has been seen as a great success in terms of partnership and arts entrepreneurship. No generalizable data can be drawn by the study but the thesis itself serves as a document of the past practices and procedures that Shadowbox has put into place and a suggested strategic thinking tool for entrepreneurial practices in nonprofit art organizations.

### 3.3 Interview Questions and Data Inquiries

In order to collect valuable data within limited time, I brought up the central research questions, followed by a few brief related questions in order to have a deeper look at the innovative partnership, entrepreneurial components, organization development, community engagement, and technology revolution under the theatre I studied.

My interview questions to Shadowbox are:
1. Under the large context of partnership in central Ohio, how did this partnership conversation with CMA start?

2. For Shadowbox, was the initial vision of the performance different from the outcome?

3. What are the previous partnership experience? Do they impact shadowbox? In what ways?

4. Is there any new marketing approach used in this project? Is it successful?


6. Is Gallery of Echoes a recombination of the existed resources of the two nonprofit organizations? What is new in this recombination?

7. What principles have Shadowbox applied in working with other artists? And will Shadowbox continue to work with other visual artists?

8. How much budget goes to multimedia stage technology each year? Does it impact audiences’ experience of art?

9. What are the key elements that contribute to Shadowbox’s public support?

10. Are there any suggestions to make Gallery of Echoes better in the future?

My interview questions to CMA are:

1. Under the large context of seeking partnership in central Ohio, how did this partnership conversation with Shadowbox start?

2. Does partnership fulfill part of CMA’s mission? What is the purpose of approving Shadowbox for partnership at the beginning?
3. What are the previous partnership experience? Do they impact CMA’s decision making? In what ways?
4. What chances and challenges did CMA face when collaborating with performing arts entities?
6. Is *Gallery of Echoes* a recombination of the existed resources of the two nonprofit organizations? What is new to CMA in this recombination?
7. Are there any suggestions to make *Gallery of Echoes* better in the future?

In order to better facilitate my research, I request a large amount of documents owned by Shadowbox administrators about the program and the company itself. Information is provided based on the following questions:

1. How is the financial situation of Shadowbox before and after *Gallery of Echoes*?
2. What kind of Network do Shadowbox Live have in order to obtain information and connections? (CCLC)
3. Any mission statement, vision, long-term planning, annual report from Shadowbox? Did the mission and vision of the company change throughout the years? Is arts education part of the mission? Is community wellbeing part of the mission?
4. What is the NEA funding for *Tenshu*? Any documents of how Shadowbox gain the funding? How much is the funding?
5. What is “Light” band? What is the relationship of “Shadowbox” and “Light”? Is “Light” the major component of the creative team for the company’s collaborative works?
6. Is multimedia stage technology (used in *Gallery of Echoes*) a strong strategy for Shadowbox? Is Shadowbox adopting any advanced technology? Is it worthwhile investing?

7. Through all the tickets sold for the show, how many are frequent visitors and how many are new comers? How about the feedbacks of the show?

The theme of creative programming and partnership is central to this case, and is explained more fully throughout the study under the umbrella of arts entrepreneurship territory. The result of this new venture is encouraging, and in fact, it inspires the theatre to continue its partnership. However, readers shall bear in mind that a single case study, no matter how intelligently done, is always limited by the possibility of generalization about arts and humanity field (Yin, 1989, p21), where scientific work can be repeated under the same criteria but in social science research, no researcher can find two identical leaves under the same tree. Ultimately, these themes will be presented as a hands-on practice in the arts administration field to support the current arts entrepreneurship theory.
Chapter 4: Why *Gallery of Echoes: the CMA Experience*?

In this chapter, I will focus on the partnership processes, mainly the preparation stage where most of the collaborative work takes place. The cross-field partnership involves many partners: administrative leaders and community relation heads, artistic directors and curators, producers and art owners etc. Thus I start with examining trust, respect, and interpretation attitudes of each partner. In order to determine the success “recipe” of their entrepreneurial partnership, I further analyze the recombination of resources from both sides. Last but not least, I provide the opinion that adopting new technology in performance substantially improves the audience’s experience of art. By studying the partnership process, the approaches that the arts entrepreneurs apply are clear: to informally assemble a group of professionals that have both established reputations in visual arts and performing arts fields, to recombine their human and physical resources, and to move efficiently towards an interdisciplinary arts production that goes beyond the traditional theatre practices normally occurring in museums.

4.1 Partnership in the Preparation Stage

To better understand the motivation of partnership, I chose to stand primarily on the theater’s side and narrate its mission and preparation for the upcoming opportunity, followed by the promotion and evaluation tools based on its previous performance
experiences. The goals of partnership are to devote resources to achieve something they can not do alone, to coordinate strategies to address a specific problem (artistic excellence), and increase their visibility and reputation in the community.

The Producing Entities and Their Missions

In 2014, WOSU-TV’s Broad & High reported the innovative partnership between Shadowbox Live and Columbus Museum of Art. They call Gallery of Echoes an evocative, multimedia performance and believes it has paid off with Shadowbox receiving a coveted award from the Greater Columbus Arts Council in September, 2014. In the report, Shadowbox was encouraged by the success and popularity of the show and thus brought the show back in November, 2014. It was during the second rehearsals when Broad & High interviewed both partners. Link of the interview can be found in the references. Same to the interviewees in my study, the public media interviewed both Stev Guyer, the Executive Director of Shadowbox and Nancy Turner, the Director of Community Relations from the CMA, who were two main initiators of this partnership.

In my literature review, it shows that partnerships are more likely to happen if two of the organizations are driven by similar missions (Backer, 2002, p. 49). Similarities can be found in missions of the CMA and Shadowbox. The mission of Shadowbox is to create an ever-changing body of work…fosters growth and development of artists and arts administrators as well as the community they serve. To make it short, Shadowbox intends to “inspire [artists], create [art], and educate [the public].” On the other hand, the mission of the CMA shows similar intentions, “to create great experiences with great art for
everyone.” The emphasis on art creation and education components provides a consensus of their interest in promoting and sharing an original work designed to bridge different arts disciplines. CMA is interested in bringing more theatre lovers to appreciate the work of art, raise the awareness of the museum in the community during its construction period and also provide knowledge of artworks and history of art to a broader audience. For Gallery of Echoes, CMA and Shadowbox met at the Columbus Cultural Leadership Consortium (CCLC) and through this networking, the preliminary meetings and discussions were held to lay the groundwork for the partnership.

The Columbus Museum of Art

Museums have a history of collaborating with symphony orchestra, opera companies and traditional theatres. However, the reason that drives the CMA to join the conversation with a pop culture theatre can still be the same: it is something the museum cannot do by itself. From the museum’s perspective, after hearing Mr. Guyer’s idea about interpreting the artworks from collection into music, dance and video at CCLC meetings, Nancy Turner immediately agreed to invite them for a visit (N. Turner, personal communication, February 19, 2016). The visit to the museum was fully guided by the museum curator Dominique Vasseur. After glancing each painting, the music talents were thrilled to learn the stories behind paintings that were explicitly revealed by the curator. Sensing this experience being an opportunity to broaden the appreciation of art, Ms. Turner helped the music team pick out 50 works that they were interested in. “They were like kids in a candy store,” said Nancy Turner, director of community relations at the CMA. The excitement of the music team was largely encouraged to further explore more edgy artworks into a rock-
n-roll show. She noticed that different members of the band had different favorites due to their particular interests, and their final decision of the artworks covers a variety of ethnicity, culture, gender, media and time. Based on the criteria, the music team narrowed down to 22 pieces including paintings, sculptures and photographs from the museum’s permanent collection (one undisclosed piece was left out due to the disapproval of its creator. Thus in the final performance, 21 pieces were presented to audiences in both performance periods).

**The Shadowbox Live**

From the theatre’s perspective, the goal of the performance was to express the visual art musically. The interpretation was certainly approved when Nannette V. Maciejunes, the Executive Director of the CMA, was watching the demo of *Gallery of Echoes* played by Mr. Guyer and his music team (Grossberg, 2014). The museum leaders and board members, felt deeply touched by the music and immediately fell in love with the fusion of visual arts and performing art together (S. Guyer, personal communication, February 5, 2016; The Columbus Dispatch, May 1, 2014). The demo contains three songs rendered from three paintings, and no dance, video or singing were added at that moment. It was drafted as a musical presentation to the major donors and supporters of the museum for approval. The music team were rather nervous, but the music-crafting somehow worked, and certainly uncovered the emotion hidden in the paintings that were long to be exposed (S. Guyer, personal communication, February 5, 2016). So the music team went back with trust and respect from the museum, and soon composed the music for the other 18 artworks within 72 hours.
Prior to this, the music theatre is recognized as an artistic-oriented cultural entity, thriving for its artistic excellence and bold theatricality for audiences from all walks of life. The artistic-oriented and market-oriented arts organizations both have their advantages and disadvantages. For Shadowbox, the high percentage of annual income coming from earned revenue provides the nonprofit cultural firm greater freedom to enact their values and pursue their artistic goals, but it can create tensions between the firm's intrinsic values and the disparate values and demands of the external constituencies (Voss etc., 2000). Therefore, performer-operated (another word for artistic-orientated) and self-perpetuating organizations may lack of long-range planning for revenue sources or financial sustainability due to the insufficient administrative skills and professional training.

The nature of the partnership is task sharing. As an artist-oriented nonprofit arts organization, Shadowbox indeed has a relatively limited energy and interest in doing administration jobs. However, working as managerialist, the museum has profound experience of handling licensing and copyright issues as well as networking with their artists. The administrative capacity of the museum to handle these matters helps Shadowbox overcome its shortage of administration skills and focus on performance making. Organizational partnerships and new approaches to creative programming are all efforts to strengthen an artistic-oriented organization like Shadowbox.

Preparation Steps

According to Mr. Guyer, the beginning step was photo shooting each chosen piece in the museum since Shadowbox believed the artwork itself was what everything else on stage
was based on. The second step of their preparation was the music composing of each artwork. The third step was the video creating which explores the piece of art in depth. The videos were able to enlarge the details of paintings on a gigantic 27-foot screen so that audience could observe the work of art with no distance, while, at the meantime, enjoying dance, songs and live music.

The composition of the performance is significantly entrepreneurial. For example, a soldier came back from Iraq and painted this broken human body, debris of machines and pieces of homes disordered in his artwork called the *Untitled 2009*. It belongs to the permanent collection of the museum and frequently was seen as an anti-war piece of art. The music team extracted the emotional elements embedded in the piece such as anger, frustration, pain and sadness which represent this young solder’s inner feelings as hopelessness when he saw the world being destroyed. The emotions were conveyed by Iraqi folk music and dance style on stage, which shed light on the unsettling cultural environment under wars. Audiences also witnessed dancers costumed in Iraqi clothes as scared local residents and evacuated from bombing and fight. The dancers evolved more imagery, choreographed as rolling apart and together, became “the visual personification of Light’s pulsating music” (Brown, 2014). According to the eastern style of music, audiences visualized the artworks coming alive on stage multi-dimensionally, at the meantime, they connected their emotions to the subject and the soldier/creator.
Civic Engagement

In the interview, Mr. Guyer also mentions that the performance intends to leave space for everyone to interpret according to their personal experiences. A broad spectrum of civic engagement is highly valued. The comment the theatre received most from the audience members is the chance of seeing the artwork from a different perspective, where the experience of such inspirational music and innovative performance motivate them to re-enter the museum and give a second look at the artwork. For instance, one patron from opening night wrote on his/her review card: “Maybe my favorite event EVER! The music was beautiful and the costumes and staging were incredible. I LOVED the video. I saw so many parts of the paintings I never would have experienced like we did with the 27’ of screen. Thank you Shadowbox for the experience.” Another patron also commented how the enthusiasm of the artists on and off stage impacted his/her experience: “it made the whole show and the experience so magical and I really felt myself being pulled into the action.”

Like many non-experts on art in the museum, Mr. Brown, a blog-critic, loves meandering amongst great art but finds hard to slow down and take a deeper appreciation of the collection. However, after the show, his review online writes that he will never look at the CMA in his hometown “the same way again” after “being immersed in the sights and sounds of the collaboration called Gallery of Echoes” (Brown, 2014). It again proves that “art speaks during the conversation”, Nancy stated in the end of the interview (Broad and High, 2014). This performance benefits the museum by bringing a new group of audiences to enjoy museum in a new way and start the conversation about works of art. This happened
during a particularly important time period as well, since the museum was under
construction and very limited space was available for the arts to be exhibited. However,
this performance stands as a reminder of the museum’s existence and raised the awareness
of the importance of art existing in the community in an alternative way.
4.2 Recombination of Resources of Visual & Performing Arts Entities

Insufficient resources are one of the biggest reasons for nonprofit organizations to seek partners, mentioned in Backers’ research (2002, p. 6). In contrast, partnership itself require resources from both parties to be provided. There is an unspoken truth in nonprofit arts partnerships: it costs, and it pays. Plus, it works both ways to both partners. The no-cost-free concept requires arts leaders to plan in advance in terms of financial and human resource investment and how to efficiently combine their resources based on mutual understanding. It requires the leaders to think positively of matching up what their organizations obtain as a strength instead of what they do not obtain as a drawback.

Even though partnerships seem easier for two nonprofit entities living in the same community, the obstacles to their partnership can still be huge. From an administrative perspective, the obstacle can come from the distrust of their funders to invest money and energy in the performing event that may potentially stain the museum’s reputation. Distrust largely results from the different cultural languages that they speak and the divergent expectation they held. Due to cultural differences in visual arts and performing arts, artists from different background are speaking different languages. For instances, the visual arts organizations may know little about music-making and the music theatres may have limited knowledge of the art history behind the paintings. Backer’s article mentions that during some uneasy projects, there is even an independent consulting firm, that understands both languages, to help continue the conversation.
The entrepreneurial programming in my case is a new joint venture that is informally structured between two arts entities. But there is a clear commitment of resources that both parties provided to accomplish the multimedia performance. The new joint venture is time-limited, starting from the beginning of 2014 and premiered in May of 2014. Based on artworks the museum provides, the negotiation with the copyright company and conversation with artists and curators took most of the preparation time. Once the event has been proven successful, the joint venture can be reproduced for an ongoing life.

**Resources from the Museum**

To achieve the successful partnership, human capital/resources played the most important part during the partnership of CMA and Shadowbox. The partnership is considered a risky move because no such performance has been experimented, and there are numerous ways to avoid trying something new among senior nonprofit decision-makers. Creating the opportunity of partnership is a multidimensional task, because entrepreneurs have to consider the social context (artistic environment), the arts community (needs and expectations), as well as complex situations (when, where, how to present art). No two arts organizations are the same so that the size gap of the institutions and the amount of time and energy that the leaders can contribute to the partnerships largely determine their programming outcome and beneficial returns. This indicates that the partnership is in the charge of its representatives. Departing the project in the process and the turnover of the institutions, which did not happen in my case, can snuff a partnership in the bud.
When asked what the resources that museum mostly contributed into the joint venture, Nancy Turner did not hesitate to answer: “labor, lots of labor” (personal communication, February 19, 2016). She specified what she meant from the museum side. From the very beginning, the curator shared his long-cumulated knowledge of the artworks collected by the museum. The Museum bears a constant cost of purchasing and safekeeping the artworks as permanent collection. For better arts education purposes, the museum also issued pocket guide that gives full explanation for each artwork they own. To Shadowbox, this is a library/base for their artistic/music inspiration and interpretation. The curators, staff members, historians, and artists of the artworks are the human resources that the museum provided, so that the performing arts organizations can accurately connect the meanings of the artworks with words, documents, personal connections and emotional expression that the theatre can elaborate collaterally. The context of the artworks and administrative skills provided by the museum are fundamental contributions to the creative programming.

Besides, the museum gave full permission for Shadowbox to photograph/capture each painting, sculpture, photography and glass and helped them with legal issues through registrar. Ms. Turner mentioned that 5 artworks have to be paid for copyright and contract services and those were the museum’s responsibility to make all 21 artworks fully available for the theatre’s interpretation. For some of the artworks that their creators are still alive, the museum helped contact the artists to join the conversation with Shadowbox’s music team. Among the collaborating artists, Christopher Ries was one of the great beneficiaries. He attended the performance premiere and appreciated the music interpretation of his glass
work *Bouquet of Light* and wrote a Thankyou letter to Shadowbox afterwards (S. Guyer, personal communication, February 5, 2016). During the performance, the video was projected on screen, showing his optical lead crystal beginning with a block of extremely pure and solid glass being shaped by saws and grinders and polished to perfection. The video enables the audience to observe the art-making endeavor, so that *Bouquet of Light* transforms from a simple exterior into complex abstract forms of small refractions and reflections under light (CMA, 2005, p. 91). Shadowbox also translated the contemporary glass work into modern electronic rock music in a sense of metropolitan city life full of vigor and tension.

Figure 6 *Bouquet of Light* by Christopher Ries
This figure illustrates the artwork collected by the Columbus Museum of Art Pocket Book and was presented by Shadowbox in *Gallery of Echoes.* (The Columbus Museum of Art, 2005).

**Resources from Shadowbox**

Adequate resources are fundamental to partnerships, thus many resource-rich and financially successful organizations find their partnerships easier to accomplish than organizations just on the edge of survival (Backer, 2002, p. 49). This is the situation of the
two organizations in my case. Both arts organizations are financially healthy and able to commit to a new common goal. For Shadowbox, seasonal performance is a routine, and production team and cast members are always ready. The CMA, on the other hand, finds their knowledge and human capital abundant and ready to spread the knowledge. There is a potential constraint for two nonprofit arts partners living in the same locale, since they have the potential to compete for funding sources and cultural agendas. However, the practice in my case has shown no evidence that competition has occurred or intensified.

The resources that Shadowbox Live provides for this collaborative performance can be divided into four parts: performance venues, artistic inputs, audiences and financial resources. Firstly, Shadowbox operates its own main theatre stage, custom shop and scenic design space, backstage bistro, restaurant and bar, parking lots etc. It serves as a complete performing arts entity and fully functions under the performing arts event cycle (Preece, 2011, p. 106). According to the cycle, the partnership with the museum takes place in the first two stages: creative generation and formal planning. After that, the theatre takes charge of engaging resources of putting on the performance, preparation & rehearsal and the actual performance. The arts learning and interpreting that Shadowbox applies in performance is from the museum’s ODIP model – observe (artwork), discover (creativity), interpret (meaning), and prove (value) (Much, 2014), which parallels with the performing arts event cycle mentioned in Preece’s performing arts event cycle: creative generation (observe and discover), formal planning (interpret), engaging resources (prove), preparation & rehearsal (prove), and performance (prove) (2011, p. 106).
Secondly, entrepreneurial programming is not new to Shadowbox. The resident theatre company employs around 50 full time artists a year in professional live music performing. Most artists wear multiple hats for the theatre: music players, composers, singers, dancers, actors, directors, scenic designers, playwrights, songwriters, restaurant servers, hosts, tickets sellers, etc. The multiple techniques and skills on and off stage made the production very efficient during preparation and planning. Thus the available artistic resources can easily assemble an additional creative team without interrupting the regular programs in the theatre. The current employees also train and educate new musicians to gain business skills beside performing on stage. However, this makes the touring of shadowbox team uneasy due to their familiarity with their own stage and infrastructure.

Thirdly, Shadowbox generates a stream of supportive audiences in the community. After studying the data of their audiences such age, education, demographics, races, the performing arts entrepreneurs know how to use different types of performances to fill gaps identified in a given community. For example, by programing their performances, the team has a rough idea that *50 Shades of Shadowbox* may attract millennials since they are familiar with the title coming from *50 Shades of Gray*. Also they present classic Beatles Show, expecting it to attract patrons who grew up in the 1960s.

For *Gallery of Echoes*, Shadowbox intentionally works on attracting audiences that are intimidated by the museum stereotype and fail to understand visual arts in depth. The entrepreneurial venture aims to gather audience members, especially young audiences who are considered hard to reach, to participate in its transformative art. This is audience
cultivating in a certain degree. Unknown the performance outcome, the performing arts entrepreneurs made the multimedia performance available and then match it with audiences in the community. From an economic point of view, the demand is induced by the supplier, where the arts entrepreneurs shape their audiences’ perception and taste of art.

Fourthly, Shadowbox took the full charge of the financial investment of the performance. No monetary cost or benefit were divided between the two organizations, except Shadowbox sending couple tickets for the performances to the museum (N. Turner, personal communication, February 19, 2016). In the 990 form for fiscal year 2013, Shadowbox invested $1,831,823 in its annual program services, and gained a revenue of $3,092,044 (profit rate is 69%). Among the revenue gained, Gallery of Echoes occupies a slice, which is $102,302 (3.3% of the total revenue), including beverage and food, as well as contributions and grants. Based on the average profit rate Shadowbox obtains, the financial investment of Shadowbox into this partnering project is around $31,714 (estimated). This figure significantly underestimates the real investment amount. Gallery of Echoes is only one out of a dozen ongoing programs that Shadowbox operate on a daily base and most of the investment for Gallery of Echoes happened during the preparation stage, which is identified as management and general expenses of the company instead of program services expenses. More financial explanation can be seen in Chapter 5.3.
Promotion and Publicity

Shadowbox Live has accumulated a mix of traditional and contemporary strategies for promoting this original project. Traditional strategies will include: 1) press releases; 2) media advisories; 3) print materials; 4) rack cards; and 5) table top cards in the Shadowbox Bistro. Marketing collateral are printed out for mailing months ahead of the event for easy-to-call reservation. As a patron myself, I subscribed to their marketing brochures through emails about sale tickets for lunchbox, special date celebrations, Group discount and special annual events. In addition, social media and web marketing campaigns are launched heavily for performances from LIGHT Project. Technology plays a role in promoting as well, by recording the creative behind-the-scenes process, previewing the musical score and video blogs updates. On the other hand, CMA has print-out seasonal publications and online promoting tools as well to better inform museum patrons to participate in museum-related performances.

Performance Evaluation Tools

To measure its performance outcome, Shadowbox has two main ways of evaluations. Quantitatively, box office data are used to identify ticket buyers who are new to this experience. Qualitatively, Shadowbox uses a proven system of collecting reply cards after each performance to demonstrate audience impact. Talk-back sessions can provide input on the value of the experience, where key artists are available in the lobby after the show to thank the audiences and learn feedback from attendees. Feedback is recorded and
attached to an audience member’s record when possible in the ticketing system. Electronic surveys may also be deployed following the performances. Data collected from those who attend performances are used to understand the newcomers and audience demographics and to shape future marketing strategies. In this paper, I rely on the reply cards for audience’s experience and feedbacks to track its social value and artistic excellence. Also I look at the financial report and tickets sales in order to measure the financial outcome of this performance. News reports and individual’s blogs are also taken into consideration for its social impact.
4.3 A Cross-boundary Conversation: Trust & Respect

Trust is defined as “the willingness of one party to relate with another in the belief that the other’s actions will be beneficial rather than detrimental to the first party, even though this cannot be guaranteed” (Langeveld, 2014, p. 18). It can be attributed to various social relationships between people. It is interesting to know that human beings were born to distrust others in order to protect themselves during uncertainty. We’ve all heard about the famous prisoner’s dilemma where two rational individuals, with limited communications, choose not to trust each other, even if unconditional trust can benefit them both as a result. So if the psychological dynamics of partnerships don’t work, the organizational dynamics don’t work either (Backer, 2002, p. 51). Reciprocal trust and respect are keys for the organizational entrepreneurs of the partnership, as every company has a different identity and culture, especially two companies producing art of different disciplines (Langeveld, 2014, p. 84).

Risks and Failures vs. Trust and Respect

The thought of potential failure and uncertain outcome also bothers the partners during partnership processes. To overcome such psychological fears, it is a fundamental step to build the trust among the leaders coming from different arts territories in order to reach consensus on agendas, communicate effectively, and understand each others’ cultures and ways of doing business (Backer, 2002, p. 18). So when asked about the key factors of the partnership success, both leaders participated in programming *Gallery of Echoes* proved the importance of trust and respect of other representatives and their respective
organization. The partnering time was necessary to build up the trust - including regular regional meetings, touch base emails for information and updates, casual lunches and phone calls, etc.

Previous partnership experiences can serve as an advantage to help further partnership but the psychological challenges such as previous failures in partnerships, size differences, or power disparities among the arts organizations can significantly impair the partnering success. (Langeveld, 2014, p. 18) Both of the organizations in my study have experiences in partnership. The CMA has partnered up with performing arts organizations such as CATCO, Columbus Symphony Orchestra, whereas Shadowbox has experiences in creating music work based on the works of Edgar Allan Poe. Instead of avoiding future partnerships that potentially are negative experiences, partners can treat an unsuccessful partnership as a lesson to come up with successful strategies and implement them in a new partnership. The partners need to aim towards a win-win situation, even if their experiences of collaborative work are the same.

Partnership is an art, where Shadowbox is the lead and the museum the follow. This is a reciprocal trust-building chain, just like a duet, where two arts organizational leaders learn about each other’s reputations, spend sufficient time knowing each other’s steps, feel comfortable expressing their thoughts, expect realistic outcomes out of the relationship, care about each other’s reputation, and contribute critical resources to their joint venture, talk often and argue respectfully. As a result, trust can be built to counteract the threats during partnerships. Like many old couples, trust weighs more than a marriage certificate:
“Trust can substitute more formal control mechanisms, such as written contracts, thus reducing transaction costs for the organization. These transaction costs can involve looking for information about the trustworthiness of potential partners or continuously monitoring that each partner meets its obligations” (Langeveld, 2014, p. 16).

The partnership between CMA and Shadowbox is off-contract thus it can take more time to strengthen its social bonds instead of the legitimacy bond. It took approximately a year for both organizations to showcase the finalist artworks. During the trust-building period, CMA staff compiled historical information, appraisal papers, jury reviews, and the rights for each piece. Efforts are made by the museum, trusting that the theatre can handle the artwork and information correctly. On the other hand, Shadowbox staff, the receiver of the artworks, filmed, photographed, and wrote individual music that are based on the authentic emotions evoked from the selected artworks. (Much, 2014) Indeed, each department of Shadowbox (the band, video, and choreography) tried very hard to keep the authenticity of the artist’s intentions and present their observation transparently, while allowing the audience to look through the performance and interpret the artists’ intentions. To represent art inspired by art, the production team are aware that any pre-interpretation or adding of their own thoughts are under strict scrutiny of whether this is remaining true to the artist’s initiatives. During the preparation, a high volume of communication and consultancy with the museum took place. The relation of artwork, interpreter, and audience is clear: the theatre people observe and describe, the first half of the ODIP model of museum learning (observe and discover), and leave the audience for the latter half of the learning (interpret and prove). With this attitude, they stand for the legacy of art and true telling the artist’s stories, and lay out the impression of trustworthiness to the museum.
Trust Building and Outcomes

Again, most voluntary partnerships succeed because of this intangible ingredient: trust (Langeveld, 2014, p. 18). Here in my study, trust represents the faith that Shadowbox will ‘repay’ the gift that the museum provided for free and for good. The gift can be returned tangibly such as commissions of ticket sales (not applied to my case), or intangibly such as public awareness of the museum under construction and increasing popularity of the artworks presented in the performance. It has proven that many audiences returned to the museum specifically for a work of art that they felt impressed by the performance (N. Turner, personal communication, February 19, 2016). Because the agreement of collaborating together is informal and no financial revenue is divided between two parties in this case, the resources that the museum provide and receive are not financially countable. However, that does not mean the museum has no potential to receive financial benefit from the partnership. By deepening their art experience, the museum inevitably opens up more possibilities for future funding sources from individual donors.

On the other side of the coin, Shadowbox also gains organizational reputation and financial sustainability from building the trustworthy image through the successful partnership. The benefits include but not limit to: a diverse funding source from private business enterprises such as PNC Bank to the public funding agency as the National Endowment for the Arts. The funding from the NEA supports the next Light Project *Tenshu*, a production of Japanese and American culture after *Gallery of Echoes*. This partnership also draws attention from the Mayor’s office, encouraging Shadowbox explore more practices
likewise to a broader audience. The creditability also comes from the community representatives, when Greater Columbus Arts Council presented Shadowbox, again, the Winner of the 2014 GCAC Arts Excellence Award (later called Columbus Makes Art Excellence Awards determined by three criteria: risk, innovation and artistic excellence).

The show enlarges the internal creative capability of the theatre as a whole. It encourages the creative team to think beyond the current creative accomplishment: “yes, we did this, and now what?” During the summer 2015, Stev Guyer at Shadowbox visited an arts gallery and saw an exhibition about the death penalty. Based on what Shadowbox has done for Gallery of Echoes, he thought it would be great to move forward and have the artist join in and collaborate with them on humanity issues, but was refused by the artist for not knowing what the theatre’s intention was. During the conservation with Mr. Guyer, we agree that visual artists have the tendency to work alone and keep everyone else’s hands away from their creations, and act protectively about their own artistic identity. When asked about some artists’ rejections, Mr. Guyer implies that many visual artists believe their works shall be finished in their hands, and the creation cycle of art must be ended the minute when the work is sold. The practice of interpreting visual arts in Gallery of Echoes serves as an example of what theatre can possibly do to prolong the life cycle of the art making.

Even though visual artists and the theatre have different concepts and approaches to art-making, their goal is the same: to create something new. The partnership with the museum is to find the other end of the artistic path, and to connect the stillness with the aliveness of art. Partnerships including Gallery of Echoes tend to focus on both the uniqueness of
artists’ cultures and disciplines, and their commonalities of human emotions expression and humanity pursuit, so that the associated characteristics and inputs can intensify the power of art and create profound collaborative arts experiences. Most importantly, the respect that Shadowbox shows to the artworks set up a good role model that enables Shadowbox to easily start conversation with more local visual artists with trust existed from the beginning.
4.4 Digital Performance and Interdisciplinary Arts

The purpose of this section mainly helps arts administrators to gain a general idea of the performance studies surrounding multimedia performances and its theatrical implications, in order to contextualize the specific production by Shadowbox Live within the larger context of the digital arts field. Later this section I will differentiate the jobs of museum theatre from theatre that adapts museum artworks; distinguish numerous categorizations of performance innovations in 21st century; and provide reasons why theatre involves interdisciplinary arts.

Background of Digital Performance

In the overview of Dixon’s *Digital Performance*, he stated that since the last decade of 20th century, live theater, dance and performances embraced a new definition by taking advantage of computer technologies. These new forms of performances started booming with emerging interactive installations, Internet connection, digital documentation and also screen projecting with manipulated images in order to accelerate audience’s experience by adding computer-generated settings to live actors (Dixon & Smith, 2007, p. 1).

Digital performance can be found everywhere on stage since the definition is broad: it includes all performance works where computer technologies play a key role rather than a subsidiary one in content, techniques, aesthetics, or delivery forms. (Dixon, 2007, p. 3) The technology adoption is a main way of utilizing innovation as a key criterion in performances, whereas technology can be applied either as art itself, or as a tool to promote the arts. The technology of Shadowbox Live adapted has long been proven practical: "this
inevitably includes live theatre, dance and performance art that incorporates projections that have been digitally created or manipulated” (Dixon & Smith, 2007, p. 3).

The current performance studies have generated numerous terminologies to describe the multimodality on stage: cybertheatre, postorganic theatre, mixed media theatre, intermedial theatre or transmedial theatre, video performance, networked performance, multimedia installation, new media performance, and computer theatre, virtual theatre, multimedia theatre etc. (Klich, 2012, p. 11). The term I select to describe *Gallery of Echoes* the best is multimedia performance.

**Difficulties of Nonprofit Theatre**

It is a common perception in the nonprofit sector that arts organizations have been left behind by new technologies due to budget constraint and uncertainty of the investment. Leaders of nonprofit organizations tend to locate cheaper sources of supplies and equipment by discount or cooperative purchasing (Rentschler, 2002, p. 176), but rarely spend the budget on new-arrival technical devices, which may potentially jeopardize the number of productions and employment of staff. The executive director of Shadowbox is budget-restricted as well, indicating their devices were second-hand and purchased from Mr. Guyer’s personal friend. He implies that directors resist making the ‘hard’ decisions if other options are available, “money goes first into payrolls of my artists, then to the facility. I am afraid that technology may come third or later”.
In Napier and Nilsson’s research, theatre company and software company have distinctive developing strategies in terms of applying new technology to increase their creative capabilities. (2006, p. 276) They indicate that software companies have a strong sense of competing with similar software producers, thus they work closely with product developers in order to improve the users’ experience and assure their product quality even exceeding what customer anticipates. Technology advancement is the core competence of software companies thus they would significantly invest in technology development, take higher risks to try out new accessory devices, operating systems and programming applications etc. On the other hand, software companies have a high resilience of failure. The unexpected outcome will push the developing team to switch to another direction aimed for an alternative market. The software companies practice a risk-failure-risk-again-strategy until the product receives a financial success among the customers.

The attitude towards technology is different in the theatre. The executive director of Shadowbox agrees that the limited budget makes it hard for any theatre to try things new, such as video, media and interactive art. (S. Guyer, personal communication, February 5, 2016). He implies that on average, the theater is lagged behind by 50 years in terms of applying new technology, even though most theatres recognize the trend. The huge video screen was rented specially for the show. He indicates that what Shadowbox did was putting gigantic video projections on stage, and that seems already provocative, even though video projections were first implemented on stage several decades ago. “Apart from Shadowbox, very little video projection is used in this city’s theaters, but I encourage effective use or experimentation with it,” Mr. Guyer said so in the interview (Much, L.,
Columbus Underground, May 5, 2014). The huge gap between technology innovation and theatre adoption is partially the key to enlarge the future creative vitality of theatre.

Technology Implementation in *Gallery of Echoes*

During the preparation period of the performance *Gallery of Echoes*, the video production team took tremendous energy in photographing each painting from the museum, took them back, and edited the photography into moving images and animations, using a variety of angles and effects. The film disassembles every individual piece into multiple visual dimensions, where the audience can delve into the lake and climb the mountains for Albert Bierstadt’s *King Lake, California*, led by the flying eagle in the valley. Each video explicitly shows the nuances of each brush stroke or underscores the subtle emotions, such as displaying Emile Nolde’s Nazi fear, anxiety and hope through his *Sunflowers in the Windstorm*.

The installation of a 27 by 9-foot screen in the center stage is where the technology took place on stage. It transcends previous notions of theatrical projection design for performances and proves as imperative as any other element in this production: a multimedia close-up exploration that seldom happens in the museum. A certain amount of audiences wrote in their reply cards in regards to the innovative theatrical experience: “totally stimulating! Each note, each dance step, each brush stroke - the videography was spectacular”; “[the show] redefines the meanings of multi-media + art… the courage to break all molds”; “[the performance is] so intelligent, creative, and innovative, it was
obvious a tremendous amount of work & effort was put into this show” (reply card gathered by the theatre, 2014).

Among all arts fields, UNESCO predicts that the newest inventions in technology and electronics may have influenced the music industries the most. It makes music available to an extended sound palette, new dimensions of sound in space and further appreciation of music through both sound and vision (Bornoff, 1968, p. 57). The technology largely provides possibilities of music composing, stereophonic transmission, arts dissemination, and audience’s experiences via different media available. Music theatres such as Shadowbox Live do not limit its intellectual appreciation to live-house production, it also provides its music for trial through their website, Youtube channel, and public broadcasting. Other contemporary music theatres publicize their performances through more dimensions: sound radio, film, television and social media etc. The traditional conception of a spectacle becomes very vague due to the infusion of technological development (mainly Internet) as a tool.

Technology not only plays an important role in performance itself, but also in the effective partnerships as well (Backer, 2002, p. 49), mainly through elevating the efficiency of communication and effectiveness of problem-solving. During the partnership of Gallery of Echoes, emails have been the main communication tool of the two parties. Technology largely lower the printing cost by spreading the information online, such as recording the creative behind-the-scenes process, previewing the musical score, trailers and video blogs updates. For this performance, Shadowbox Live committed to giving audiences a
transparent, engaging look ‘behind the scenes’ by recording weekly video blogs highlighting the creative process. Shadowbox Live also works with community partners, such as the Columbus Council on World Affairs and Columbus Museum of Arts, to cross promote their correlated events online.

**Museum Theatre vs. Interdisciplinary Arts**

Theatre, known as an old form of ritualistic art since ancient Greece, has gained a natural role of public education by presenting cultural events and political interpretations on stage (Hughes, 1998). The use of theatre as an educational medium is not new since many historical events were passed down through storytelling, role playing and drama interpretation (American Association of Museums, as AAM, 1993). This form of learning has long been adapted by museums simply because utilizing theatrical techniques, no matter vocally or physically, are proved to be an effective way of engaging audience and enhancing understanding (Bridal, 2004). In Bridal’s *Exploring Museum Theatre*, she mentions:

> “Museum theatre begins with consent-based educational performances, typically shorter than those in theatre venues, and frequently interactive, performed in formal and informal theatre spaces, both within the museum and as outreach, by trained museum theatre professionals for museum audiences of all ages and for school audiences” (Bridal, 2004, p. 5).

In this sense, theatre is no longer defined as an independent art form but an instructional technique to cultivate museum visitors by creating a three dimensional, interactive and creative conversation. The purpose is not promoting performance art, but the visual art that the museum chose to represent. To my understanding, visitors in a museum face an ocean
of visual artworks that contain culture, ideas, feelings, and values. The marriage of museum and theatre allows museum visitors to explore the ocean by taking a boat. The paddles in hands, which are theatrical tools, enable visitors to proactively experience the art world with their own interest and curiosity.

Regardless of the professionalism of theatre in museum, the theatre programs placed within the museum have proved to be a huge success since 1992 when museums shifted their role as vital educational institutions (AAM, 1992). Within a year, the American Association of Museums also hosted a forum specifically for museum theatre and published case studies and findings on the use of theatre as an education tool (AAM, 1993). The pioneering museums adapting museum theatre did not include art museums. *Journal of Museum Education* collected examples of Children Museums, History Museum and Science Museum that show both theatre’s and museum’s missions focusing on education thus drama purpose and museum education can be seen as parallel (Rutowski, 1990).

However, bringing theatrical performances in museum somehow confirms theatre’s effectiveness in terms of audience learning and interaction. That is the reason why *Gallery of Echoes* extends the concept of using theatrical devices to promote visual arts. Indeed, it successfully changes audience perceptions of a traditional art museum experience with the help of performing arts. The performance intends to present the museum’s embedded theatricality through professional storytelling. It transcends the traditional way of using semi-professional museum theatre as merely an educational tool to facilitate museum experiences, into a new interdisciplinary art form where performance is showcasing art.
inspired by art. In order to do so, Shadowbox has investigated the museum, artworks, and artists in depth, therefore its patrons can walk into the theatre and watch museum being performed as an alternative way of theatre and museum education. This cross-boundary art-borrowing not only tackles the need of the museum to fulfill the education purpose, but also increase the theatre’s creative capability to challenge the traditional understanding of visual art by showcasing the stories behind the work of art in a more accessible and explicit way.
Chapter 5: Why Shadowbox Live and CMA?

With an emphasis on arts policy and leadership aspects, this chapter starts with context of the cultural policy evolution from a national level to a local level, under which nonprofit arts organizations incrementally shift their missions and goals to cope with policy changes (largely to match grant criteria). Under this context, I capture their patterns of evolving arts leadership styles before and after the partnership taking place. This guiding tool also influences the nonprofit arts organizations leaders’ strategically thinking of their relationships between the organization and the community.

Building upon the context of art leadership provided by Columbus Cultural Leadership Consortium in Central Ohio in the past decade, I evaluate the change of leadership styles of both Shadowbox and the CMA, using Rentschler’s Arts Leaders’ Role Changes framework and Wyszomirski’s Triple Bottom Line Principle. Through these lenses, arts entrepreneurship can be measured by whether the partnership reaches its financial goal, the quality standard of art in order to better educate the public and shape audience’s taste, or to expand the art accessibility (Preece, 2011, p. 108). Therefore, I integrate the previous analytical framework in Chapter 2.3 with two additional models studied here and generate my final analytical framework in Chapter 5 that conceptualizes my case study from leadership, programming and organization aspects.
5.1 The Backdrop of the Cross-Boundary Conversation

Art Makes Columbus, Columbus Makes Art

Arts partnerships have a greater chance for success if they are supported in the larger context of the local and state community in which they exist - including other changes that are underway in a community, such as changes in cultural participation strategy of arts organizations as a whole or arts policy at any level (Backer, 2002, p. 62). Within the local community, partnership of arts and cultural sectors has long been desired as a significant differentiator for the artistic experience and city’s overall economic development (CCLC, 2006, p. 2). Initiated by 16 local organizations in central Ohio, the Columbus Cultural Leadership Consortium (CCLC, or “the consortium”) was formed in 2006 to bring the city’s major organizational leaders to discuss arts policy and strategy in both the short term and over the long haul as an integrated industry. In the initial list, Columbus Museum of Arts was one of the Consortium Member Organizations, whereas Shadowbox joined later in 2011. The consortium divides the local arts and cultural organizations into three types: traditional culture like Columbus Symphony Orchestra, Opera Columbus and BalletMet; independent culture such as the King Arts Complex and 400 Rich Street; and pop culture such as summer arts festival and Shadowbox Live.

Ten years ago, CCLC believed that by creating groundbreaking, world-class art and performances together, the city Columbus will prosper as a result and attract talents from outside the city. They envisioned Columbus in the next 10 years, which is 2016, growing into “a hub for creative talent, a leader in education, and a unique and vibrant home for families, singles, and businesses” (CCLC, 2006, p. 4). By the end of 2006, previous
partnerships were documented and studied. These partnerships happened in the areas of joint programming, administration (e.g. GCAC and CAPA), and space (mainly theatre spaces). The purpose of partnership is to expand artistic products, improve efficiency, and maximize public value (p. 11). The report mentions dozens of programming partnerships, after which *Gallery of Echoes* grew out of. I list several major joint events here:

- The Jazz Arts Group + the Columbus Zoo: *JazZoo!* (share venue and audience)
- ProMusica’s + COSI: *Youth and Family Day Concerts*
- ProMusica + Columbus Museum of Art, for the *Stop! Look! Listen! Family Chamber Music Series* (both partnerships by ProMusica are focusing on special groups of audiences)
- CAPA (*A Year with Frog and Toad*) + Columbus Symphony’s (*The Firebird*) new season collaborations with the Phoenix Theatre (no information found, it seems to be a joint seasonal show with cross-marketing)
- Opera Columbus + Columbus Zoo and Aquarium: *Go Wild* (for their Summer program kids)
- Opera Columbus + Columbus Museum of Art: *Art and Arias* (no information found)
- Artistic collaboration – Gererd Charles of BalletMet + Steven Anderson of the Phoenix Theatre: *Alice in Wonderland* (artists and dancers appeared on-stage together, resulting in sold-out performances and an added performance due to high demand)

Recognizing Columbus as home to a wide range of literary, visual, scientific, musical, dance, theatre, botanical, and media/film arts, it is not hard for two of the local arts organizations to co-produce a diverse, multidisciplinary program to reach audience members and participants of all ages and backgrounds. The sharing of resources including venues, professional knowledge, advisory board members, artists and patrons are to gain artistic excellence and financial efficiency. In the report, the Executive Director of Wexner Center for the Arts Sherri Geldin also predicts the happening of *Gallery of Echoes*, indicating that a healthy cultural community should provide sufficient in-depth
multidimensional choices within its own ranks in order to build a stronger community and attract greater talents (CCLC, 2006, p. 7).

The Change of Cultural Policy

The environment of change is tied to the cultural policy change such as national funding shrinkage and therefore a regionalization of nonprofit services. The change in cultural policy and funding guideline requires arts leaders to shift their roles and to ensure arts organizations’ vitality by creative programming, and organizations’ viability by diversifying funding. According to these two criteria, arts leadership roles can be divided into four types: custodian (low diverse funding, low creative programming); managerialist (high diverse funding, low creative programming); impresario (low diverse funding, high creative programming) and entrepreneur (high diverse funding, high creative programming) (Rentschler, 2002, p. 59). Details can be found in Chapter 5.2. The change of environment inevitably shifts the interests of arts leaders as well as their roles. The different roles can be distinguished by two factors: the choices of funding resources and the amount of creative programming.

To be specific, the need of diversifying funding sources results from the decrease of government funding, which has been drastically altered since 1975 in United States (Rentschler, 2002, p. 74). Since then, the model has shifted from long-term funding to project-based funding, from the federal level to local level, from individual organization to collaborating project (e.g. the NEA funded Shadowbox in 2015 for the cross-cultural program Tenshu, but more donation came from local corporative companies such as
Hyundai Motor Company). Also funding for partnerships from the cultural industry are increasingly favorable and adoptable. Thus to gain a better financial support, arts organizations are encouraged to shift from individual funding to partnership for survival and carry the responsibility of developing the industry as a group.

Also, the changing environment urges nonprofit arts organizations to shift from focusing on individual needs to community’s needs. Arts leaders, therefore, aim from pursuing excellent artistic productions to arts-related education and outreach programs (from service-centered to audience-based) (Rentschler, 2002, p. 50). This inevitably challenges the arts leaders to strategically plan their creative/artistic programming due to the external pressures of funding and audiences’ interests, in order to make the most appropriate aesthetic and managerial choices as they lead the arts organizations. To prove these shifts, part of the products of the entrepreneurial era from 1994 to present is adjunct services and multimedia (Rentschler, 2002, p. 20), which includes performances such as Gallery of Echoes.
5.2 Arts Leaders and their Roles: The Move Towards the Entrepreneur

The mission of an organization largely motivates its leaders to launch creative programs or new financial approaches. The long-term mission statement of Shadowbox is to create an ever-changing body of work that meets their standards for quality, professionalism and dynamism and to create a self-perpetuating organization that fosters growth and development of artists and arts administrators as well as the community they serve. To shorten it, the mission provides two major goals: financial sustainability and artistic success within the community. The mission of Shadowbox largely coincides with the task of arts leaders to move towards entrepreneurship. According to Rentschler (2002) and Wyszomirski (2015), entrepreneurs of nonprofit arts organizations aim to create value for society by taking risks and combining resources to exploit opportunities in a changing environment. Thus in this section, I compare the goals of the arts leaders of Shadowbox with the mission of the organization to determine if they align with each other in order to produce artistic, economic and social value (not market-driven but value-driven).

Arts Leaders’ Role Changes

The demands of diversifying funding and creative programming are the two major reasons that drive arts leaders to move forward to entrepreneurs. To better understand the change, we can refer to the chart of the arts leaders’ role changes for the CMA and Shadowbox throughout the partnering project Gallery of Echoes (GOE). This chart is based in Rentschler’s conceptual model of Role Variance of Arts Leaders (p. 59 & p. 107).
Starting from Custodian

In this chart, there are four major roles of nonprofit arts leaders (marked in yellow), where the goal is to achieve entrepreneur role (upper right), with a higher creative programming option and a more diverse funding source. On the contrary, both organizations started from the custodian role but took different paths. The custodian role focus on heritage of the traditions and continuity of preservation from the history as a small organization. It is an initial stage of nonprofit since it focuses more on the organization itself and its short-term
interests. Leaders as custodians are less interested in the need of funding diversity or creativity in arts or arts management. In the past decades, the leaders of Shadowbox grew from custodian to impresario type by focusing more on creative artmaking, same or less on the financial aspects. The history of Shadowbox is a history of trying new programs out and enlarge its creative capacity.

On the other hand, the leaders of the CMA shifted from custodian role to managerialist role, by turning the mission of the museum from preservation of art to education of the public. This can be proven by Coldiron’s thesis study of the CMA Cultivating Creativity: The Columbus Museum of Art and the Role of Education in Museum Operation. She shows that the traditional museum model shaped the previous mission of the CMA: “to acquire, to preserve, to study, and to interpret its collections, and to stimulate public interest in art through special exhibitions and education programs” while the current mission of CMA is much more market oriented: “to create great experiences with great art for everyone” (Coldiron, p. 24 & p. 27). The modified mission largely emphasizes on the arts recipients and fulfilling their artistic needs. It proves that the arts leaders of the CMA function as managerialists by tuning their programs and activities according to the community’s demand.

Moving Towards Entrepreneur

The partnership between Shadowbox and the CMA moved their leaders’ roles to a new stage. To establish the joint program (GOE), both leaders develop entrepreneurial tactics such as to mobilize creative ideas, approach new audiences, search for more funding source
and add more institutional resources to each other. To the CMA leaders, *Gallery of Echoes* stands as creative programming adding to their program pool. This entrepreneurial program also emotionally attracts people who do not normally go to art museums. Through the partnership, the CMA leaders not only trained themselves in working with theatre managers and musicians, but also led the board and trustees to get along with the museum’s programming flexibility. As entrepreneurs, the museum leaders support the interpretation of the work of art for viewers from all aspects, including 60-70 percent of the theatre people and 20-30 percent of museum visitors (with some overlapped patrons), by permitting other forms of arts built upon its own and to provide accessible art to a diverse public and the community it serves.

To Shadowbox Live, this partnership speaks to outside groups and changes the audience’s attitude towards their production. This deepens their community relations with audiences, specially those in the less-privileged neighborhoods, therefore diversify the funding stream in a long trajectory. Through this partnership, Shadowbox became more aware of their own strength and weakness as a nonprofit organizations and began to show more interest in its funding diversity and audience development. The arts leaders of Shadowbox realize that developing strategies to diversify funding can extend their pre-existed creative programming. The core competencies of Shadowbox will not be shaken by relying partially on outside funding resources such as contribution, grants, gifts and donations from public to private. However, it will improve their financial sustainability and enhance the relationship between Shadowbox and the community. From their financial report (990, 2014), Shadowbox received approximately the same amount of program service revenue.
(around 3.2 million) but 30 percent increase in contributions and grants revenue (from around 1 million to 1.3 million). This indicates that the leadership of Shadowbox has successfully managed to diversify its revenue stream, and shifted from impresario role to entrepreneur role by diversifying its funding stream in 2014.

Arts leaders should bear in mind that the path towards entrepreneur is not a linear path or with one absolute answer. It varies due to their leadership styles and the culture of the organizations. Also, the environment of the creative industry is evolving thus the leaders’ status as entrepreneur can reverse back to other roles under particular circumstances to maintain the core competencies, concerning the community needs, the public interest and funding diversity. Thus as Rentschler concludes: “it will also be important for leaders to accept the risks of trying new things in an era of change, thereby acknowledging readiness to adapt to a more competitive context” (2002, p. 205).

To draw a conclusion, due to the change of cultural policy, arts leaders relocate their tasks to increase financial sustainability, relieve the tension between the freedom of aesthetics and needs to fill income gap, build up a more community-oriented arts programming system. Many entrepreneurship tactics are involved in the arts leaders’ role changes. Tactics include recombination of resources, introducing new technology, cross-marketing approach, reaching out to new audiences, creating new funding source and approach. Furthermore, the unexpected entrepreneurial success can create unexpected managerial adjustments and newly-identified opportunities, which are described as the triple bottom line principle in Chapter 5.3. The result of advancing arts leadership is to create a better
entrepreneurial culture generated by strong arts leadership and board support through strategic alliance and partnership.
5.3 Does Partnership Work? An Evaluation by Triple Bottom Line Principle

In this section, I evaluate the program outcome from two partners’ perspectives through Wyzomirski’s triple bottom line principle: financial sustainability, artistic vitality, and public value (2013, p. 156). The concept of the three balanced principles helps arts leaders to understand the complex foci of operating non-profit arts organizations (McIntosh, 2015, P. 30), thus serve as benchmarks in the creative sector to evaluate the effectiveness of any entrepreneurial management and leadership.

Nonprofit for Financially Sustainability

Museum and theatre have developed very different approaches to achieve financial sustainability in the past decades. Wyzomirski’s research indicates that the NEA, with reduced budget and political support, is no longer financially sufficient to fill the income gap of nonprofit arts organizations in their local community settings (2013, P. 159). Thus simply depending on funding to support programs and cover managerial cost is not sufficient to most nonprofit organizations in the past decades in US. Here I draw the revenue and expenses chart for both arts organization (FY 2013) to analyze their current situations in terms of financial operation.
There are three things to mention here. Firstly, the CMA has a high program service ratio (71% of the total expenses go to the program services). Secondly, the fundraising efficiency of the CMA is rather high, with every dollar spent in fundraising event receiving 12.6 dollars in contribution and grants for the organization. Last but not least, the balance of the fiscal year 2013 is about 4 million, indicating that the organization is not in finance deficit but has a potential to expand its expenditure in program services. Even under the construction period, the public support in 2014 did not go down (remains around 10 million). This is partially due to the joint program as a reminder of museum’s existence and even an increased public awareness and expectation of the museum’s renewed look.
On the other side of the coin, Shadowbox has a smaller scale of budgeting and expenditure but rather different compared to the CMA, shown below:

![Diagram showing Revenue and Expenditure of Shadowbox FY 2013](image)

**Figure 9 Revenue and Expenditure of Shadowbox FY 2013**

For Shadowbox, program services take up to 96% of its total revenue, including ticket sales of performance, restaurant and bar services etc. It is much higher than the average earned income for nonprofit arts organizations (60%). Theatre Communications Group’s (TCG) annual report indicates that theatres strengthened contributed income from trustees (13.3 percent), other individuals (13.8 percent) and fundraising events (18.8 percent) over the five-year period (Voss et al., 2014, p. 12). This indicates that Shadowbox has a great potential to gain a more diversified funding base through federal to local grant requesting, fundraising events and campaigns to attract cooperate and individual donors and thrive
from the recovery of the economy since 2008. With the public support doubled from 2010 to 2014, Shadowbox has another potential to grow its program service ratio (55%) by providing more education and outreach programs; partner with local public schools and operate youth workshops for play writing, music composing and acting; and bring more artistic activities to audiences in the less-privileged communities that are considered hard to reach.

Figure 10 Comparison of the Expenses of the CMA and Shadowbox FY 2013

Most importantly, when we compare the expenditure of the CMA with Shadowbox, we can see that the main cost of the two organizations are distinctive. CMA has a lower percentage of expenses go to management compared to that in Shadowbox, indicating a higher efficiency in administrative work. On the other hand, Shadowbox produces services and performance on a daily base, thus programming an additional performance has a lower marginal cost to the total program services cost. In that sense, the two organizations partner
up to provide their representative strengths and minimize the cost of the production through partnership. As a result, the CMA invested in *Gallery of Echoes* to raise audience awareness during the construction period, therefore keep reminding the donors their artistic attributes outside the limited exhibit space. Shadowbox produced *Gallery of Echoes* to attract new audiences from visual arts world to purchase tickets and dine in and particularly cultivate young audiences to experience their program services.

**Nonprofit for Artistic Innovation and Creativity**

Wyzomirski mentions the intention of the NEA to diversify the artistic bottom line of excellence into “excellence, diversity and vitality of the arts and to help broaden the availability and appreciation of such excellence, diversity and vitality” since 1981 (2013, p. 160). Thus the new standard of artistic excellence really encourages “the development of new work, experiment with technology, give more attention to artistic development activities, and emphasize American contemporary art” (Wyzomirski, 2013, p.160). This largely defines the artistic qualities of *Gallery of Echoes*. “As observers, we too often consider different disciplines of art as completely separate beasts,” says Guyer. “But all art is connected at very base and very visceral levels. ‘Art inspired by art inspired by art.’ That is what Gallery of Echoes represents.” The program supports creativity around imagination, critical thinking and innovation both from the arts providers and recipients.

The artistic innovation and creativity was again validated by the coveted Artistic Excellence Award from the Greater Columbus Arts Council once the performance came out in 2014. Columbus theater critic Richard Ades indicates the artistic excellence of this
entrepreneurial performance by Shadowbox, “these pieces are in a class by themselves.
The best ones complement their respective artworks perfectly, and are all flawlessly
performed” (BWW News Desk, 2015). The news mentions that a fine art student from
OSU and CCAD, a former docent for the CMA sees this show as a huge public benefit: “as
a docent in the late 70's I became very familiar with many of the paintings in the museum,
but sitting in the audience watching Gallery of Echoes, I felt I was seeing the artwork for
the very first time. I actually had tears in my eyes at one point, seeing details in a vast
landscape I'd never seen before” (BWW News Desk, 2015).

As I mentioned earlier, the entrepreneurial activities are not market-driven but value-driven
and the value of entrepreneurship can either be tangible (funding and income), or intangible
(social, cultural and intellectual capital). The intangible value is sometimes more
significant to the organization in a long term, such as innovative ideas, successful practices
and experiences, clearer organizational identities that are shared by the arts leaders and arts
organizations. Gallery of Echoes belongs to one of these entrepreneurial practices that
gives the theatre approval when engaging cultural diversity as an aspect of artistic
excellence. The performance erases the fine line between elitism (museum art) and
populism (rock-n-roll). Furthermore, Shadowbox extends the concept of artistic vitality by
adapting a Japanese folktale, targeting the artistically under-served Japanese community in
Central Ohio. It further strengthens the sense of community belonging by presenting their
culture in contemporary artworks.
Nonprofit for Public Service

The program benefits both the museum and the theatre in a long trajectory in terms of providing equitable public access through partnership. On September 6th, 2014, *Gallery of Echoes* was open to up to 10,000 audiences for free at the Columbus Commons. In fact, more than 6,000 participated in the show outdoor. Broadway World Columbus reported on this event and credited Shadowbox about public benefits this event brought to the public.

The access-expanding activity took place at downtown Columbus, involving audiences of all ages and backgrounds, specially making the arts accessible to those who do not normally appear in theatre or museum, such as cultural minorities and under-served populations. The chosen artworks represent different groups of populations as well, such as *Portrait of Andries Stilte II* by Kehinde Wiley, a portrait of a black people by a black painter living in New York.

Beside presenting the public performance for free, Shadowbox is exploring education and outreach programs based on this performance as well, cultivating high school students to interpret their own interdisciplinary arts experience through Shadowbox’s arts education program. The intrinsic value of its activities can benefit the kids’ critical thinking as individuals and collaborative working capacity as group members. The educational programming in Shadowbox invite students studying STEM subjects, so that art education can supplement their basic curriculum.

The educational components in *Gallery of Echoes* are shared and supported by the theatre. For *Gallery of Echoes*, student audiences made up half of the audience size. During the
first round of the 12 performances in May, the financial report shows that the number of non-student audiences attended performances is 1,028 and the number of student audiences attended is 1,006. PNC Arts Live even funded Shadowbox to provide a student matinee performance specially for 905 students around Columbus where students watched the *Gallery of Echoes* show and participated in the talkback with the artists.

During the talkbacks, the artistic director at Shadowbox, Stacie Boord, encountered insightful questions that inspired the team to further design an education module, where students selected a piece of art and create their own multimedia performance. The content of this arts educational activity closely aligns with their Common Core Curriculum. The arts educational programmer of the theatre started to distribute the arts program to a STEM school in South Dakota during the summer camp, and developed the Module into an Arts Design Challenge competition. On April 14th, 2015, Shadowbox Live hosted the first Skilled USA Performing Arts competition for Career Tech students. 3 teams of students from 11 schools participated in the multimedia arts making project and submitted reflection papers as well as marketing plan for their work (Shadowbox’s website, 2016).

Pat Huston, State Supervisor of Ohio Department of Education, asserts that Shadowbox has succeeded in arts education: “that [Shadowbox Live] piloted this program is a testament to how they value the arts and nurturing young artists. It was especially rewarding to observe the caring and constructive feedback from the judges to the student competitors…National Skills USA is considering what we did in Ohio as a national model” (cited from Shadowbox Website, 2016) The performance of *Gallery of Echoes* goes beyond
the theatre, to parks, schools and other public venues to facilitate arts education/participation that falls short in the basic curriculum and provides an open-minded artistic environment for young artists and students, specially those who live in less-privileged neighborhoods. By doing so, Shadowbox is eligible not just for ticket sales, main revenue stream, but also contributions and grants from federal to local levels.

All in all, *Gallery of Echoes* can be categorized as an informal, trust-based, and mutually beneficial co-production. To Shadowbox and the CMA, the performance manifests their artistic excellence, bold theatricality and educational leadership. The partnership proves a consensus that arts speak to us all and can continue to inspire new experimental ways of thinking and doing art through inheriting the legacy of previous artworks. To audiences, the collaborative performance invites those from all backgrounds to experience new interpretation of arts and benefit from the experiences artistically and socially, thus cultivate both the artists and the audiences to challenge the tradition.
Figure 11 The Analytical framework of Entrepreneurial Programming through Partnership, Version 3
Conclusion

The Analytical Framework for Entrepreneurial Programming through Partnership

I categorize *Gallery of Echoes* as a successful entrepreneurial programming through partnership between two nonprofit arts organizations. To demonstrate it, I examine this partnership process in three dimensions: the innovative programming, the entrepreneurial leadership transformation, the organization sustainability measured by triple bottom line principle. The programming of the performance is a recombination of intellectual properties and financial capital and a bricolage of tangible and intangible resource, in order to create a multimedia performance that demonstrates innovation, risk and artistic excellence.

Based on the local networking platform, nonprofit art organizations are not fighting alone during economic downturns. The partnership transforms the traditional type of arts leadership into an entrepreneurial one by encouraging the leaders to be more open-minded towards funding diversity and programming creativity, as well as to gain a stronger resilience against potential failure and risks.

In Chapter 5, I further apply Rentschner’s (2002) and Wyszomirski’s (2013) models to the original framework to better examine the impact of the partnership towards the leadership
and the organization as a whole. From the first row of the framework, we can see that by mobilizing resources and integrating with the community environment, the entrepreneurial programming of *Gallery of Echoes* raises public awareness of the nonprofit arts organization as a public service center and elevates the organizational development by strengthening its financial sustainability through a strategic alliance. The partnership helps to fill the income gap by counteracting each others’ resource shortages, spotting more funding opportunities and cultivating donors by providing equitable public access and broader arts education programs related to the performance.

Secondly, during the implementation stage of the partnership, cross-boundary conversations and trust-building communication are essential to the partnership success. Thus, there is a sunken cost to both of the organizations where human capital investment and intangible preparation cost are not calculated. The partnership implements new technology on stage and integrates multi-disciplinary arts forms into a new performance. Through this creative programming, the organization gains artistic excellence by transforming the traditional museum theatre performance into professional museum plus theatre arts experience.

The partnership outcome has been largely appreciated and supported by the community members in order to improve the community's artistic participation through free public arts event and accessible arts education programs. This performance aims to bring the arts to a
broader audience, and let the arts speak to everyone, especially younger audiences. The cross-field artwork refreshes the understanding of both theatre performance and museum artworks, and connect the two types of audiences through interdisciplinary arts experience.

**Scope and Limitations of the Study**

In conclusion, my case study explores the partnership process of two nonprofit arts organizations conducting a joint interdisciplinary production through creative and entrepreneurial programming. It stands as an approachable example for entrepreneurial theatre companies to learn from its leadership to form new joint ventures through trust-building, the partnership as a recombination of resources from both fields and the flexibility and adaptability in order to conduct creative programming. I integrate existing models into an analytical framework of the entrepreneurial partnership to conceptualize the arts entrepreneurship strategies, competencies and tactics through partnership process to achieve artistic and financial success both in short and long terms. This study documents the administrative aspects of the innovative interdisciplinary arts making and encourages collaborative works that involve cross-boundary conversations, civic engagement and expanded access of art.

Although additional comparable partnership between visual and performing arts entities would help to better understand the creative management and entrepreneurial partnership,
few exist. Also my study provides key elements of arts leadership from an administrative perspective instead of studying the success of the performance through a performance studies perspective. Future research can continue to identify the recipe for collaborative success in a larger context.
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