

Follow the leader?

Relationships between leaders and
followers in South African arts and culture
organisations

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1. Why follow on this journey?

“What I perceive, not just within our own country, but even more so throughout the continent is that there is a dearth of leadership. And that is, for me, the striking challenge of the creative sector. It is not an absence of funding, it is not an absence of cultural policy, it is the absence of leadership, because I believe that if you have leadership you will be able to attract funding, if you have leadership you will be able to develop the cultural policy that you need, and be able to implement them.”

(Belinda)*

An incredibly powerful statement, speaking to the need we have in the South African arts and culture sector to cultivate leaders and promote good leadership practice within, and for the sustainability of, our working environment and our passion.

With acknowledgement of this issue, better understandings of leadership, and learning through documented case studies of good (and bad) practice in leadership *specific to our local arts and culture arena*, I hope that practitioners who are active in this sector may begin to address the matter, and be inspired to move themselves and others into greatly needed leadership roles in order to push arts and culture forward and legitimise it as a necessary sector, which offers valuable impacts all round.

This chapter introduces the aims of my research as a step towards improving these understandings of leadership for our sector, and motivates my choices with guidance from relevant theorists.

* A South African arts and culture leader who participated in this study. Pseudonyms have been used to protect participant identities – refer to Chapters 3 and 4 for details.

1.1. What do I hope to get out of this journey?

My research aims to establish the leadership styles, traits and skills applicable to and prevalent in South African arts and culture leadership, with particular focus on how these affect relationships between leaders and their followers. Case studies of well-known local

arts leaders have been explored, considering them as individuals, in the context of their organisations, and in their relationships with both peer and employee followers.

1.2. Why is the journey necessary?

While there is a wealth of leadership theory available in other disciplines, and though studies around arts and culture leadership have been undertaken in the United Kingdom, Australia and America, there remains comparatively limited relevant material available on the subject, particularly in South Africa. We have a shortage of literature and documentation related specifically to leadership in our local arts and culture arena.

Arguments have been made by, among others, Jo Caust, associate professor and director of the Arts and Cultural Management Program at the University of South Australia, around leadership in the arts involving skills distinct from those in general leadership theory (2004) and that, despite similarities with leadership in other industries which can be applied to and adapted for the arts, the arts context can alter “leadership and decision-making styles” (Cray, Inglis & Freeman, 2007: 295). It has been argued that “innovation through creativity and entrepreneurial vigour are some of the most important forces that sustain the strong [United States] economic growth rate” and, as such, there is a “heightened level of interest in stimulating creative behaviour in groups and organisations” (Jung, 2001: 185), but is leadership encouraging creativity utilised in arts organisations?

Psychologist Daniel Goleman, in *Working with Emotional Intelligence* (subsequent to his 1995 co-written book *Emotional Intelligence*), explains that business standards are changing: employees are being judged “not just by how smart we are, or by our training and expertise, but also by how well we handle ourselves and each other” (1998: 3). This shift towards valuing so-called personal qualities in employees has emerged as they have been seen to contribute more to excellence in the workplace and in the development of leadership than intelligence or experience. Many organisations have begun to nourish such emotional “competencies” over and above valuing intelligence quotient (IQ) in order to “be more effective and productive” (Goleman, 1998: 4). This is vital in terms of leader-follower relations, as follower consent is paramount and trust is imperative in fostering creative

environments, as will be discussed subsequently. Furthermore, many of our arts leaders are mature in age, some approaching or having reached retirement. Succession is problematic as too few younger sector participants and middle managers have developed the necessary leadership or management skills or experience to fill these positions.

Theory and case studies relevant to South African leaders in the arts could facilitate peer learning, inspiring artists and arts managers to pursue much needed leadership roles and develop the skills set necessary within themselves and one another. Through exploring and documenting local case studies of arts leadership, I hope to add to the body of knowledge and writing available for reference, teaching and development.

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Before I can begin to explain how I have gone about this research and present what was established, Chapter 2 provides background into some of the resources available on the topic of leadership, both in general and in the arts and culture realm, and to what extent this literature informed my process.

2. What are the departure points?

In this chapter, I pose a series of questions related to general leadership theory, as well as arts-specific leadership. I begin by addressing issues around what makes a leader and why people may become leaders, before considering different leadership styles, and then exploring what role emotional and cultural intelligence plays in leadership ability. In answering each question, I provide my own thoughts and positions and then open the discussion to consider literature on each subject. The ideas explored here provided the context for my chosen methodologies and informed the kinds of questions I asked participants in the search of relevant data.

2.1. Are leaders such by nature, or can they be nurtured into these roles?

In answering this question, I would propose that both notions are true and are, in fact, co-dependent. It is my belief that leadership can, most certainly, be developed within an enabling context. While there are certain inherent qualities, traits or characteristics which may lend themselves to these individuals becoming leaders, there are also numerous skills necessary for leaders to be effective. In my understanding, skills need to be learnt, developed and honed, but certain innate personal qualities may aid in the process of learning such skills.

Furthering this discussion, there are various theories of leadership in which individual character and qualities are fore-grounded as vital aspects defining leadership success and whether a person can lead at all, or not. Other notions contest this, such as the description from “Facilitating Leadership through Action Learning: The case of the creative and cultural industries”, in which Mike Pedler considers leadership to be an art or skill that can be developed (2011). However, Caust also proposes that the arts require “different management skills than those found in mainstream business” (2004: 104). The question remains as to what exactly these qualities and skills may be, as Cray et al. echo, and if there is, indeed, a relationship between the two.

In “Leadership Perspectives from Arts Managers,” her Masters research in Arts Management, Trisha Taylor continues this debate around leadership qualities versus skills. Taylor cites Northouse that for some leadership is a “trait or ability,” for others a “skill or behaviour,” and for others still, a “relationship” (2012: 1). It seems that leadership means different things to different people.

Taylor sets out to establish the qualities considered most useful to current arts leaders in their own experiences (2012) and determined that they placed value on many of the same qualities, “with notable preferences toward passionate, visionary, collaborative leaders” (Taylor, 2012: ii). These findings make sense to me in that those working in the arts tend to be passionate about their craft, and much of the work in the industry is done collaboratively.

Taylor further identifies a “Big Five Personality Framework” (2012: 3) with the categories of extroversion, agreeableness, conscientiousness, emotional stability and openness to experience. Extroversion appeared to be the most important personality framework in leadership, while agreeableness and emotional stability were considered less significant. Each personality framework may be related to *both* skills *and* personal traits. Taylor lists those traits which came up most frequently in her sources: a leader’s ability to be adaptable, ambitious, assertive, charismatic, confident, cooperative, dependable, driven, honest, intelligent, organised, sociable, emotionally balanced and controlled, and to have integrity. Communication, conceptual, creative, interpersonal, management, and problem solving skills came up repeatedly in her sources as well. In subsequent sections of this chapter, I attempt to categorise different leadership styles according to this personality framework.

Similarly, in *Leadership in the Arts: An Inside View*, Marilyn Taft Thomas mentions various leadership qualities, but also that “any leadership position requires a vast range of skills” (2008: pp. 74-75), thus supporting my own convictions on the matter.

Piers Ibbotson, in *The Illusion of Leadership: Directing Creativity in Business and the Arts*, sees leadership as a “co-created” illusion in which leaders and followers participate

(2008:1). He deems context to play a role in leadership style and working relationships (ibid.). The notion of leadership as an illusion comes with a sense of performance, playing different roles that are all part of the same self: “the craft of leadership is one that is to do with how you are seen, as much as with how you are. It is about your physical presence and how you ‘handle’ yourself and others” (Ibbotson, 2008: 10). This, again, speaks to the notion of nature versus nurture in leadership, and that how one develops, shifts, and presents oneself in different circumstances is as relevant as a person’s natural self.

Clearly, both qualities and skills are applicable in leadership; I suggest that a balance between these skills and instincts is imperative. The most important aspect in leadership though, is the relationships that are developed and nurtured in particular contexts.

2.2. Who are leaders and why do they lead?

This question leads on from the previous debate around the nature of leaders and their progression towards their leadership roles. I would be interested to establish what personality traits, if any, people who step up to lead may have in common. However, it is also important to consider their backgrounds and contexts, which can be said to shape them in terms of their experiences, education, and opportunities available to them. I believe that who they are, what their backgrounds are, and what they are passionate about impact upon why they choose to lead, that is to say, if they choose to lead at all. I expect that many leaders in the South African arts and culture sector do so out of necessity, having been thrust into a context requiring them to take on leadership roles.

In “Leadership and Arts Management,” French-Canadian Laurent Lapierre (head of management and leadership courses and teacher in Management of Arts Enterprises) claims that leadership should be “rooted in the artistic product” while management is “subordinate to it” (2001: 4). It is true that leadership and management are two different concepts, which are often confused. In *Leadership in the Arts: An Inside View*, Marilyn Taft Thomas reported that “handling and controlling” were terms associated with management, whereas “guiding and directing” were terms used to describe leadership (2008: 27). My focus is on leadership, although I do acknowledge that management is an important part of

being able to lead effectively and efficiently, and also that some people in management positions consider themselves to be leaders, despite their lack of understanding of the true nature of what leadership requires and entails. These differentiations need to be paid close attention to in my research.

Lapierre also claims that *artists* are the ones who “assume leadership” within arts organisations (2001: 4). This, apart from speaking to my idea of leaders being thrust into these roles by necessity, leads me to question whether or not all leaders in the arts are artists themselves, and whether or not a working knowledge or understanding of the arts is essential to arts leadership.

Furthering these issues around who arts leaders are, in their article “Cultural Leadership: Mobilising Culture from Affordances to Dwelling,” Ian Sutherland and Jonathan Gosling attempt to establish who twelve cultural leadership practitioners are and what they are accomplishing. They conclude that the majority of the leaders studied had had long-term contact with culture, began as cultural practitioners or producers before progressing to leadership roles, were generally highly educated, had long and diverse career histories and considered their work as “central to identity” (Sutherland & Gosling, 2010: 16). These findings suggest that, if not necessarily essential, knowledge of and experience in practising arts and culture are, at the least, common to these particular leaders. The fact that they progressed to their leadership positions does not, per se, refute nor prove that they became leaders by necessity, in these cases.

While it would be valuable to establish who arts leaders are to some extent, I deem their motivation and context important aspects for consideration. Sutherland and Gosling also explore leader motivation to an extent. Johanson and Rentschler (Department of History, University of Melbourne, and Bowater School of Management and Marketing, Deakin University, respectively) consider how leadership styles in the Australia Council for the Arts have changed since its inception in the early seventies, shifting from visionary to statesman and then reformer leadership. They consider the contextual demand for more creative leadership and suggest that the Council’s leadership approaches were influenced by the trend towards “constructing the arts as an industry” (2002: 167).

This, again, draws attention to the importance of context in leadership. I believe that an understanding of the context in which one is leading (such as the arts and culture sector) is necessary, and that said context can affect whether or not one steps up to lead and in what manner this is done. I expect that many of the leaders in my study will be artists, or will have had experience in the field in the past. I say this because of the importance I, personally, place on a knowledge and understanding of the sectoral context, but also because I perceive many people outside of the arts to be dismissive of the arts and thus unwilling to get involved and lead within this sector. This may be due to a lack of experience in or understanding of the arts, particularly about the value of the arts. This indifference to the place of the arts is clearly demonstrated in times of economic crisis – funding for this sector is cut, and audiences become increasingly difficult to attract in light of competing leisure activities for the decreasing the amount of disposable income available. I also anticipate that there will be some commonalities among the leaders in my study in terms of their qualities, skills, and levels of experience.

2.3. What is the role of the follower in leadership?

I consider followers to be central within the concept of leadership. They give credibility to the leaders and their goals, and also help their leaders to achieve these aspirations.

Sutherland and Gosling define leadership through descriptions of the “effects by cultural leadership practitioners” (2010: 6). These effects could be in their organisation, community, sector, or broader society, but are also notable in followers, as Kevin Gardner Perry points out in his Doctor of Philosophy dissertation “The Art of Leadership: A Study of Administration Practices in Florida’s Schools of the Arts.” Perry cites DePree in explaining the significance of the follower: “the signs of outstanding leadership appear primarily among the followers. Are the followers reaching their potential? Are they learning? Serving?” (2012: 12). If one’s followers are not being developed or gaining confidence in their ability, they will be of little help to a leader.

In his 2010 video “First Follower – Leadership Lessons from Dancing Guy,” entrepreneur, programmer and former musician Derek Sivers explains that the first follower is also, in a

sense, a leader: publically showing others how to follow and transforming a “lone nut” into a leader. It is important for the leader to embrace the followers. Outsiders need to see both the leader and the led, and understand the cause. In this vein, Dee Hock (founder and former Chief Executive Officer of VISA) offers an important distinction about leadership as opposed to dictatorship and tyranny: “Leader presumes follower. Follower presumes choice” (2005: 47). Coercion does not make a leader – to be a leader or a follower one needs “continual freedom and independent judgement” (Hock, 2005: 47). Followers lead in the sense that they choose who to follow and how they will be led. All followers are of prime importance, as without them the concept of leadership becomes null and void. As such, leaders need to embrace and serve those they lead.

Clearly, without followers one cannot be considered a leader, and so developing relationships with followers is vital. The role of emotional intelligence is key here, and will be discussed in detail under Section 2.6 subsequently. These relationships need to be centred on trust, both in the leader’s individual character and skills, as well as trust in his or her ability to lead and guide the followers adequately within their field. Without valued followers, leaders cannot be successful, nor can credence be given to their cause.

2.4. How can transactional and transformational leadership be defined?

Transactional and transformational leadership seem to be the two broadest notions in the leadership theory I have engaged with, and each has other related styles. It is important to be able to differentiate between them, and to be able to identify what kind of people exhibit these styles or behaviours in their leadership.

Bass, core leadership theorist from Binghamton University, New York, discusses transactional and transformational leadership in his 1999 paper with Steidlmeier entitled “Ethics, Character, and Authentic Transformational Leadership Behaviour.” They define transactional leadership as using “contingent reinforcement” (1999: 184) in which followers are motivated by a metaphorical carrot or stick, and leaders react according to whether followers have carried out a particular agreement or not. In my opinion, this demonstrates

a somewhat superficial sense of relationship and motivation, rather than higher order thinking and behaviour.

Contrarily, they assert that transformational leaders tend to set examples for follower emulation as they are concerned with developing their followers into leaders, and this kind of leadership needs to be “grounded in moral foundation” (1999: 181). Certainly in the arts, we need to develop more leaders, so the practice of developing leadership competency in those you work with or who look up to you is necessary in our sector. I also consider morality and ethics to be imperative in leadership, regardless of the sector, and in all interpersonal relationships.

Transformational leadership consists of the following components: *idealised influence* or charisma, which is “envisioning, confident and sets high standards for emulation” (Bass & Steidlmeier, 1999: 187); *inspirational motivation*, providing followers with “challenges and meaning for engaging in shared goals and undertakings (Bass & Steidlmeier, 1999: 188); *intellectual stimulation*, helping followers to “question assumptions” and “generate more creative solutions to problems” (ibid.); and *individualised consideration*, focusing on each follower as an individual and providing “coaching, mentoring and growth opportunities” (Bass & Steidlmeier, 1999: 189). I find that the best way to learn is to follow examples set by others and to be given opportunities to emulate these.

While this information gives a sense of the differences between transformational and transactional leadership from Bass and Steidlemeier’s points of view, it is necessary to consider the opinions of others on the matter.

Anis Eliyana (PhD Management and Economics, Airlangga University) seems more supportive of transactional leadership than Bass and Steidlmeier, focusing on the notion of positive reinforcement through exchange and reward, but paying little attention to the other aspect of transactional leadership: the “stick,” related to a sense of threat or consequence. Eliyana sees this style as “more practical in nature because of its emphasis on meeting specific targets or objectives” (2010: 26). However, a possible downside noted is that followers or subordinates of transactional leaders are not “necessarily expected to

think innovatively and may be monitored on the basis of predetermined criteria” (ibid.). This leads me to conclude that innovative and creative thinking are key aspects in the arts and, in fact, in business, which need to be encouraged in leaders and their followers.

I would think that transactional leadership is a more prominent behaviour in what Pedler describes as positional leadership. This refers to an illustration of rank or hierarchy where the focus is on status, rather than creating successful and meaningful leader-follower relationships. Such emphasis on rank can create tension and foster a lack of trust, and does not cultivate an environment in which creativity and team work can flourish.

In terms of transformational leadership, Bass and Steidlmeier acknowledge critiques against this style which consider it unethical and manipulative, but defend the positive aspects it can offer. I agree with their position, and would argue that the cursory incentives prevalent in transactional leadership are manipulative, whereas the intrinsic motivation encouraged through transformational leadership is highly valuable, especially in the arts and culture realm.

On that note, in their article “Comparing Transformational Leadership in Successful and Unsuccessful Companies,” Gholamzreza Jandaghi, Hasan Zarei Matin and Ali Farjami (all in the Faculty of Management at the University of Tehran) support Bass and Steidlmeier. They explain the process between leaders and followers as involving the promotion of “higher levels of morality and motivation” (2009: 211). They assert that transformational leaders increase their followers’ creativity and encourage them to look at problems through multiple perspectives; that they are stimulating, inspiring and empowering; and that they encourage their followers to develop themselves, perform at higher levels and to focus on broader team or organisational objectives rather than purely on their own aims and agendas (Jandaghi et al., 2009: pp. 211-212). I think that acknowledging the broader picture, the perspectives of others, and the importance of team or collaborative work is very important in the arts sector.

Similarly, in their research entitled “The Relationship of Transformational Leadership with Group Cohesiveness and Emotional Intelligence,” (2009) Yung-Shui Wang and Tung-Chun

Huang (Taiwanese professors in business administration and human resource management) describe why transformational leadership is essential in creating contexts for better team work, and more positive and healthy relationships.

Returning to Taft Thomas when she reports that the terms “guiding and directing” are associated with leadership, it becomes apparent that such actions propel followers towards the “greater good of the group or organisation” (2008: pp. 29-30).

Jung reinforces these lines of reasoning in his empirical study, showing that transformational leadership facilitation has a direct effect on increased creativity in groups. It was noted that a lack of trust within groups restricts open expression and creativity, hence the importance of trust being developed in transformational leadership situations and relationships (Jung, 2001).

In light of these arguments, I strongly feel that transformational leadership is a more appropriate style for the arts and culture sector, and I hope and expect this to surface in my research as a regular practice or style among arts leaders. As such, it is necessary now to explore leadership styles that are related to the broader transformational category.

2.5. What other leadership styles can be linked to transformational leadership?

I have come across three leadership styles in particular which, in my opinion, are closely related to transformational leadership. Although they are all unique, they do have some overlapping characteristics which link them to transformational leadership.

The first style, charismatic or visionary leadership, speaks to the leader’s relationship with followers, and to drawing them into the vision and towards a common goal.

According to Eliyana, transformational leadership is connected to “charismatic or visionary leadership” (2010: 26) which, Weber explains, lies in an individual’s ability to inspire belief in him/herself as the source of authority (Bendix, 1966: 328). Caust identifies charismatic leadership as a style “with direct relation to the arts” (2004: 104). Caust cites Conger and

Kanungo in positing that “charismatic leaders differ from other leaders by their ability to formulate and articulate an inspirational vision and by behaviours and actions that foster an impression that they and their mission are extraordinary” (ibid.). This description resonates more with me than that of Weber’s in which the leader is considered an authoritarian and restrictive figure.

In my opinion, Nanus’s definition of visionary leaders is more closely related to transformational leadership and its values:

They adopt challenging new visions of what is both possible and desirable, communicate their visions, and persuade others to become so committed to these new directions that they are eager to lend their resources and energies to make them happen. In this way, effective leaders build lasting institutions that change the world.
(1992: 4).

Such institutions are needed in the arts in order to maintain the inspiring work we do that benefits society in a number of ways.

Similarly, Taft Thomas places emphasis on the leader’s ability to motivate others, empathise with them and get them to move “beyond their personal needs toward the greater good of the group or organisation,” and explains the importance of the leader having genuine passion for the organisation which others can see and feel (2008: pp. 29-30). Morale is vital, and “even with the strongest of vision, a leader must be able to inspire others to follow. This cannot be done unless you earn the respect and trust of the people in your organisation” (2008: 54). Again, this speaks to an ability to develop solid relationships with followers.

Arts leaders are required to represent their organisation but will also be “expected to serve as advocate for the arts in general,” and as such a genuine belief in the leader’s own organisation as well as in the importance of art itself is necessary (Taft Thomas, 2008: pp. 74-75). This, I feel, is the responsibility of arts leaders, over and above their organisational commitments. We need compelling leaders to advocate for the value and place of arts and culture in order to develop the sector and legitimise it.

It is this communication of and commitment to the vision – whether organisational, discipline-specific, or sector-wide – that is so important. Tom Borrup (non-profit cultural and community development), in *The Creative Community Builder's Handbook: How to Transform Communities Using Local Assets, Arts, and Culture*, puts forward the idea that the foundation of a community (arguably the leader and followers) is its “culture” and “governance – the shared understandings and expectations that people have of themselves, each other, and their collective endeavours – the things that make it possible for people to work together” (2006: 4). Ibbotson explains the importance of having a leader to “give a direction to the creative work of the group” and suggests that theatre directors exemplify this (2008: 1). Such an ensemble or team work approach is described as “a way of working together that highlights the task, above the status, or roles, of the individuals and springs from an intense and committed level of trust” (Ibbotson, 2008: 35). Leaders should take charge of creating these safe, trusting, community-like environments.

I agree that this form of leadership would be indispensable to leaders in the arts and culture sector. In my opinion, the personality frameworks identified by Taylor which are most applicable to charismatic, visionary leadership are those of extroversion, conscientiousness, and, to a slightly lesser extent, agreeableness.

Another kind of leadership I associate with the transformational style, and as relevant to the arts, is adaptive leadership.

Avolio, Bass and Jung explain the effectiveness of adaptive leaders in “rapidly changing environments” (2003: 207) whereby they “work with their followers to generate creative solutions to complex problems, while also developing them to handle a broader range of leadership responsibilities” (ibid.). This illustrates three of the four transformational leadership components: inspirational motivation, intellectual stimulation and individual consideration. This style is pertinent in the arts and culture industry as the sector is constantly required to adapt to changing funding paradigms and availability, policy shifts, and other influences from the external environment. If leaders are not flexible and do not work together and with their followers, they will not be able to sustain themselves, their work, or their organisations.

The two areas of Taylor's personality frameworks that are most in keeping with adaptive leadership are openness to experience and agreeableness, and also conscientiousness and extroversion, though less so.

In *Artful Making*, Austin and Devin see the leadership process as striving to "realise fully the benefits of worker's talents and skills... recognise individual difference among workers and to acknowledge the importance of group diversity" (2003: 81). Where artful making occurs, people work "on the same tasks together, as rough equals or as apprentices and masters" (ibid.). This speaks to the notion of adaptive leadership, and also introduces some ideas within facilitative leadership, the last leadership style I associate with transformational leadership.

"Facilitating Leadership through Action Learning: The case of the creative and cultural industries" is based on the *Leadership Facilitation Skills* programme which forms part of a *Cultural Leadership Programme* in the United Kingdom. At the heart of this programme is a "facilitative leadership" model which is "well-suited to organisations operating in complex environments and subject to unpredictable change" (Pedler, 2011: 1), a description which I feel strongly reflects the current situation of arts organisations, and which speaks back to adaptive leadership.

Pedler discusses the diversity within the sector and its leaders. Two main views of leaders are established: the "heroic" view in which leaders are considered to be "outstanding individuals," and the "art or skill" view where leadership is seen as "something that can be learned" (2011: 1). These are reflective of the aforementioned notions of natural and nurtured or developed leadership. This *Cultural Leadership Programme* is more aligned to the notion of leadership being an art or skill which needs to be learned.

According to Pedler, facilitative leadership "teaches you to facilitate your peers as they tackle complex organisational challenges" and the skills involved include "attending, listening, questioning, reflecting, learning and giving fewer solutions" (2011: 1). In the words of one of the tutors involved in the leadership programme, the creative and cultural industries are "likely to require leaders who ask as much as they tell, inspire, can manage

multiple possibilities, and will be most effective if they can offer and receive respect based trust” (Pedler, 2011: 3). Facilitation and action learning are combined to develop leadership practices and effectiveness. Action learning gives rise to distributive and facilitative leadership as it “aims to give access to anyone who can make a useful contribution to the situation” emphasising the “importance of encouraging people at all levels to realise their ideas and creativity and to come up with their own solutions to their practical issues” (Pedler, 2011: 14). This notion of distributed leadership is important, and refers to an environment in which many people at different levels are engaged in leadership practice, in the sense that “no one leader is ideal for all situations” (Pedler, 2011: 10).

Moreover, Ibbotson explains that successful leaders and “well-functioning teams” allow individuals to take on different status behaviours according to the requirements for completing tasks (2008: 44). This makes hierarchical positions “fluid and changeable,” allowing people to take on whatever role is necessary at the time (ibid.). Senge echoes this in the foreword to Dee Hock’s *One from Many: VISA and the Rise of the Chaordic Organisation* in which he notes “in healthy living systems *control is distributed* and change occurs continuously” (2005: xii, emphasis added). Hock further explains that at any point in time we are “simultaneously leading and following” and our “knowledge, judgement, and wisdom” are never more or less “useful and applicable” than that of another, regardless of whether that “other” is a “superior, subordinate, or peer.” (2005: 55).

As such, it is important for a leader to know the followers, returning to Austin and Devin’s argument in terms of recognising and knowing followers as individuals. As a leader, you don’t individually need “all the specialised talents and skills of your employees to lead the group effectively” but need to be aware of what each individual has to offer (Austin & Devin, 2003: 82). Managers or leaders need to be able to follow their employees as often as leading them (Austin & Devin, 2003: 85); this is often associated with the leader’s level of emotional intelligence.

This leadership style encompasses more of Taylor’s personality frameworks than the other two, namely openness to experience, agreeableness and conscientiousness. It is also the leadership style in which, I think, emotional stability plays a more important role.

2.6. What is the role played by emotional and cultural intelligence in transformational leadership and successful teams?

I have, before this point, mentioned emotional intelligence twice. I find this to be vital in leadership because of its correspondence to managing one's own emotions and behaviour, and creating relationships appropriate to given contexts.

Yung-Shui Wang and Tung-Chun Huang describe emotional intelligence as essential in transformational leadership:

Leaders exhibit more transformational leadership behaviour when they have the ability to perform self-emotional appraisals, others' emotional appraisals, regulation of emotions, and constructive use of emotions. Our findings support the view that emotional intelligence is an important variable for understanding and predicting transformational leadership behaviour. (2009: 389).

Furthermore, Goleman explains that emotional competence is especially important in leadership, and he found that the higher up one goes in an organisation, the more emphasis and importance is placed here. He claims "the art of leadership lies in *how* a person implements change" (Goleman, 1998: 185) rather than the change itself, and that emotional competence is key in implementing change positively and managing interpersonal relationships – aspects I consider central to transformational leadership.

Another crucial aspect of leadership that Goleman refers to is valuing, respecting and encouraging diversity. He states that diversity can "heighten performance across the board" (1998: 158) by "getting along well with people who are different, appreciating the unique ways others may operate, and seizing whatever business opportunity these unique approaches might offer" (ibid.). This is informed by a person's emotional and cultural intelligence, and is particularly relevant within facilitative leadership and in light of globalisation, and international agreements and working relationships.

While emotional intelligence is becoming a common yet important aspect of success in the workplace and in leadership, comparatively few theorists make reference to the notion of

cultural intelligence. This form of intelligence, however, is equally as important and relevant.

In their article, "Studying the Relationship between Cultural Intelligence and Employees' Performance," Ali Naghi Amiri, Seyed Mohammad Moghimi and Masoumeh Kazemi (all Faculty of Management, University of Tehran) introduce the concept of cultural intelligence as a "multidimensional construct targeted at situations involving cross-cultural interactions arising from differences in race, ethnicity, and nationality" (2010: 418) and indicate that this plays a large role in improving employee performance. Furthermore, in an increasingly globalised world, cultural intelligence is gradually being considered "a critical leadership competency" (Rockstuhl, Seiler, Ang, Van Dyne & Annen, 2011: 826).

Other writing on cultural intelligence includes *Cultural Intelligence: Individual Interactions Across Cultures*, P. Christopher Earley and Soon Ang. They assert that for leaders to be effective, there must be "a congruence between their own and societal concerns" (Earley & Ang, 2003: 3) and, in response to this, they suggest a new framework for understanding "intercultural exchange" (Earley & Ang, 2003: 4).

I would posit that cultural intelligence has a strong relation to a leader's knowledge and understanding of the broader sector, as well as helps them to develop appropriate and constructive relationships, particularly in a diverse country like South Africa and a sector so varied as arts and culture.

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Aspects explored in this chapter which I have taken forward into my practical research and the analyses thereof are vast. Firstly, I have embraced a combination of qualities and skills in assessing the leader cases, as well as the importance of continually developing leadership ability. Furthering this, I have made use of Taylor's "Big Five Personality Framework" in assessing characteristics and skills, and linking these to transformational leadership and its associated styles. I have also taken contexts into account with regards to how these affect motivations for people to become leaders and which leadership styles they employ. Such

contexts include the leader's backgrounds in terms of expertise and training, the sectors and organisational structures in which they work, and the people they work with. This goes back to the relationships between leaders and followers as well – I have explored what kinds of relationships exist within my case studies and attempted to link this to the working environments created by the leadership styles exercised and the level of emotional intelligence within the leaders and their followers.

3. What were the travel plans?

In approaching this research journey, not only were plans to engage with and gather data from leaders and their followers made and subsequently adjusted due to limitations and challenges along the way, but ethical considerations around protecting their identities also needed to be addressed. This chapter explains how I have approached these processes.

3.1. Which methods of transport were used?

3.1.1. Case study research:

Within this project, I chose to research multiple case studies since my interest lies in individual leadership cases (Leedy, 1997 & Stake, 1998). Case studies extract participants' viewpoints (Stake, 1995) using multiple sources of data (Yin, 1984). I regard this to be appropriate because it considers not only individual perspectives, but also those of relevant groups of individuals and their interactions (Feagin, Orum, & Sjoberg, 1991). This is useful as I have been studying the individual leader, employee and peer followers, as well as their relations in terms of the nature of the leadership style employed. As I foresaw, the data collected was qualitative.

Yin identifies the following sources of evidence for case study research: documentation, archival records, interviews, observation and physical artefacts (1994). Documents and archival records provide hard-copy or electronic data, and possibly audio/visual data (Yin, 1994). Interviews (one-on-one or group) generate interview notes, audio/visual recordings, and transcripts as data (ibid.). I would also add questionnaires as possible information sources, which generate response sheets as data, summaries, as well as analyses, tables, charts and graphs. Observation provides hard-copy or electronic data in the form of field notes, audio/visual recordings and transcripts (ibid.). Although it would have proved useful and applicable to my research, this source of evidence did not form part of my methodology because of geographical constraints (some of my research participants are based in other provinces). Physical artefacts were not relevant to my study.

Based on willingness and availability, I chose three case studies from the list of the following leaders:

- André le Roux (SAMRO Foundation General Manager)
- Annabell Handura (nee. Lebethe, Market Theatre Foundation Chief Executive Officer)
- Gita Pather (Director of the Wits Theatres)
- Ismail Mahomed (Artistic Director of the National Arts Festival)
- Maria Kint (Founder, Executive Co-Director of and Trainer for the Cultural Development Trust)
- Michelle Constant (Business and Arts South Africa Chief Executive Officer)
- Mike van Graan (Executive Director of the African Arts Institute)
- Nicholas Motsatse (Chief Executive Officer of SAMRO the Southern African Music Rights Organisation)*
- Peter Rorvik (Secretary General of the Arterial Network)
- Yvette Hardie (Director of ASSITEJ South Africa – the International Association of Theatre for Children and Young People)

They are all well-known leaders in the South African arts sector, and the organisations they represent are diverse in mandate.

These leaders were sent letters introducing me and my research area, inviting them to participate in the research, and clarifying requirements, including the request to involve their employee followers from within their organisations. For each participating leader, three of their employees took part in my study.

* This was Motsatse's position at the time of proposing my research. He no longer holds this position and does not work in the sector at the moment.

3.1.1.1. Gathering secondary data:

To contextualise my research area and the background to selected case studies, secondary data was gathered from hard copy or electronic books, journal articles, magazine and newspaper articles, conference addresses, speeches; the personal collections of family, friends, lecturers, colleagues, and research participants; and the internet, including social media.

The data searches were for content related to leadership theory; leadership in the arts and arts management; and any writing on, writing by, or information specific to the leaders in question as well as their peers, employees and organisations.

Reviewing organisational documentation, biographies, and curriculum vitas provided me with background to the participants, both individually and in context with their organisation, and in some cases they provided some insight into the leaders' skills, traits and leadership styles.

3.1.1.2. Self-administered questionnaires:

In terms of primary data, I developed self-administered questionnaires using SurveyMonkey, an online survey development, distribution and analysis platform (SurveyMonkey, 2014). The hyperlinks allowing access to these questionnaires were sent to participants individually via email before they were interviewed. My intention with this method was to collect proprietary information that would not have necessitated direct interaction with participants.

All of my research participants are highly literate and well educated, and the questionnaires I developed were well structured, clear and precise, and incorporated both close and open-ended questions. It is for these reasons that I considered questionnaires to be suitable data collection instruments in this context. Furthermore, I anticipated them to be less time consuming and logistically easier to conduct than interviews.

In my original proposal, the leaders, employees and peers were all to complete questionnaires. However, realising that the participants (particularly the leaders and their peers) would have limited time to offer me, I opted to use only the leader and employee questionnaires. I considered these to be the most relevant and important in preparing for the interviews. Additionally, I felt that the focus group sessions would be able to stand alone and that their data would not be closely related to the leaders' organisations.

The questionnaire for leaders [refer to Appendix 1: Leader questionnaire] allowed respondents to rate their own motivational and communication skills; organisational morale and ensemble; the extent to which they feel respected, valued and trusted within the organisation; the extent to which they encourage participation from peers and followers; shared understanding and expectations within the organisation; opportunities provided for employees to take on leadership roles within the organisation and the sector; how well they know others in the organisation (in terms of skills and knowledge base); and how often they draw on those skills and knowledge. Open-ended questions were also included, allowing respondents to explain their rating choices and to reflect on themselves as leaders, their career trajectories and their intentions. The questionnaire provided descriptions of various leadership styles, traits and skills. Respondents were asked to evaluate their own leadership styles, traits and skills based on these descriptions.

The questionnaire for employee followers [refer to Appendix 2: Employee questionnaire] allowed respondents to rate their leader's motivational and communication skills; organisational morale and ensemble; their respect for and trust in the leader; the extent to which they feel encouraged or safe to participate and contribute ideas; the extent to which they feel respected and valued within the organisation; shared understandings and expectations within the organisation; and opportunities for them to take on leadership roles. Again, open-ended questions allowed for explanations of their choices. Respondents were also asked to consider which leadership styles, traits and skills they feel apply to their leader, why, and to give examples to support their opinions.

In spite of my motivations outlined above for choosing to use such questionnaires, they proved problematic in practice, as warned by Brett Bowman. In a workshop, *Choosing and Using an Appropriate Research Method*, presented at the University of the Witwatersrand on 3 April 2012, he indicated that questionnaire respondents are often prone to selective responses and completion problems, so follow-up could be required to clarify unclear or to complete missing data. My intention was, if necessary, for this follow-up to be done via telephone or during subsequent interviews. Although my research participants had agreed to respond to both questionnaires and interviews, only three of them attempted to fill out the online questionnaires and none were completed in entirety.

One of the leaders reported poor internet connectivity as the reason for lack of questionnaire completion. In response to this challenge, I made adjustments to the format of the questionnaire so that participants would not have to complete the entire thing online. They were sent emails containing a PDF document version of the same questionnaire. This resulted in the need for an internet connection only to download it from the email, and then attach the completed questionnaire and return it to me via email, rather than for the entire duration of the questionnaire completion process. This would also have allowed them to input their responses in their own time, at multiple points in time as opposed to one sitting. Despite these efforts and follow-up with participants, no questionnaires were completed.

Since my intention was for the questionnaire data to have been collated and analysed prior to interviewing participants, the lack of questionnaire completion delayed my starting of the interviews. In response to this, and in anticipation of time constraints, I resolved the best way forward would be to abandon the questionnaires and attempt to incorporate and gather that information during the interview process instead.

3.1.1.3. Semi-structured one-on-one and group interviews:

My decision to interview respondents came because this is considered the most effective way of enlisting cooperation, and the interviewer can address respondent concerns directly, as well as control the flow, pace and order of the interview (Trochim, 2006). It is important and useful to be able to engage with participants, “probe” initial responses (Trochim, 2006: pp. 7-8 of 9) and “verify unclear responses” (Trochim, 2006: p. 1 of 9).

Semi-structured interviews enable the preparation of questions with probes designed to “obtain additional, clarifying information” (Leedy, 1997: 199), providing more freedom than a structured interview, openness to the unexpected and the ability to respond to unanticipated yet relevant additional information. The interviews were intended to delve deeper into themes uncovered through the questionnaires. Since the questionnaires were no longer part of my research data, I had to be much more aware and responsive when

conducting the interviews in order to identify these themes in the moment and probe further where appropriate.

I conducted semi-structured interviews with the leaders, employee followers and peer followers. My preference was to conduct these interviews in person, though in some cases I needed to use Skype where participants' geographical locations ruled out in person contact. I opted for Skype rather than telephonic interviews partially for financial reasons in that Skype calls are free, but mainly because this would allow for visual observation during the interview through a video call option.

Unfortunately, I discovered that video calls using Skype drastically reduced the sound quality, particularly when interviewing people in other provinces, and one person while they were overseas. This led me to avoid using these video calls and only make regular calls. While this ruled out the possibility of observing facial expression and body language during these interviews, it did offer improved sound quality for better flow of communication, following what was being said more clearly, avoiding unnecessary repetition, and hearing changes in tone of voice. Over and above this technological limitation, some of the participants had their own technical difficulties with Skype. For example, poor internet connections and storms resulted in dropped calls, and two of the participants who had not used Skype before only had speakers and no microphones which meant they could hear me but I could not hear them. In these cases, I managed to salvage the interviews rather than attempting to reschedule them by using a telephone to speak with the participants, putting them on speaker phone so I would still be able to record the interviews. The loss of visuals had become less problematic in light of the challenges with video on Skype, and so telephonic interviews were a viable alternative where required.

In terms of the leaders, I conducted one-on-one interviews with each of them [refer to Appendix 3: Final leader interview schedule - note, this is the adjusted version which also includes the questions from the original questionnaire], as well as with each of the three of their employees [refer to Appendix 4: Final employee interview schedule - also combined with the questionnaire] who agreed to participate in my research.

One of the major challenges I faced in conducting my research was the scheduling of these interviews, due to the nature of the arts and culture sector and my research participants. The participants are working in high pressure environments on multiple projects and, in some cases, within multiple organisations. Most participants, particularly the leaders, are in top management positions and are incredibly busy, as well as travelling frequently throughout the country and internationally. These factors made it difficult to get in contact with participants at times or to schedule the interviews, which required much persistence from my side. In some cases, interviews were scheduled and subsequently had to be postponed due to participants' pressing commitments and family or health emergencies.

Regrettably, such problems resulted in the loss of one of the four case studies, hence only three being reflected in this research report. Two of the interviews required for this particular case study had been scheduled, while the other two were yet to be confirmed. One of the participating employees, whose interview had been scheduled, withdrew from the research on the day of the interview. He indicated that he felt he was not the most appropriate person for me to interview and rather suggested one of his colleagues, whom I was unable to get in touch with. This situation also occurred within two other case studies; however, I was given more notice and was able to arrange and conduct interviews with different employees. The main reason for the loss of the fourth case study, though, was the lack of availability of the leader in question. Although a meeting had been scheduled, it was cancelled on the day it was scheduled to occur. After this point, the leader was on leave, only due to return several months later, by which time my research needed to have been complete and submitted for examination. It was suggested that I email my questions to the leader, copied to the personal assistant, for completion. I agreed to this and emailed both the leader and personal assistant, but, similarly to the questionnaires, these responses were not returned. At this point I was of the opinion that it was too late to pursue an alternate case study and, realising that this particular one was not to come to fruition, I decided rather to focus my time and attention on the remaining three case studies of leaders and their employees, and on the peers.

I felt that group interviews in the form of one or more focus groups would be valuable to facilitate discussion between other leaders (peers) in the arts and culture sector about the

leaders in my study, as well as their ideas about leadership and what is required of leaders in the arts and culture sector [refer to Appendix 5: Peer focus group interview schedule]. My hope was to interview five to ten peer leaders in one large group or two to three smaller groups.

With regards to these group interview sessions, for the same reasons that I encountered difficulty with scheduling the one-on-one interviews, I was unable to bring even two of the peers together at the same time for a group session. So as not to lose out on this valuable data, I opted to interview these participants one-on-one [note – the interview schedule remained the same as intended for the group interview sessions]. This also opened up opportunities to interview peers from other provinces via Skype or telephone, which would not have been possible in a group setting in Johannesburg. In spite of this, I only managed to interview four peers because my decision to pursue individual interviews instead came too late in my research process. However, the information I gathered from those four peers was still of utmost value.

Through these one-on-one interviews with leaders, employees, and peers, I managed to collect data allowing me to analyse participants' experiences within these leader-follower systems, both within each leaders' organisation and outside of them.

3.1.1.4. Data processing and analysis:

Had participants completed and returned the questionnaires, in data processing I would have collated this data according to each leader then according to each employee within each organisation. I then planned to create summaries of and identify themes within each individual questionnaire, as well as summaries about each leader based on their responses and those of their employees, to be used in preparation for the one-on-one interviews. This data would also have been used in subsequent analyses post interviews.

After conducting the interviews, they were carefully transcribed to provide me with primary textual data. My initial treatment of these texts was guided by a workshop, *Preliminary Processing of Qualitative Data*, presented at the Humanities Graduate Centre of the

University of the Witwatersrand on 11 March 2013 by Professor Susan van Zyl. Van Zyl suggested that each text (in my case, each interview transcript) needed to be reduced in volume while “maintaining the presence of your evidence” and the “voice” of your participants. Following van Zyl’s advice, I summarised each transcript in paragraph and then point form, paraphrasing some of the data and also noting down relevant “quotable quotes,” as van Zyl calls them. Some of my data was also converted into a different form, for example, I tabulated the responses regarding the qualities and skills apparent in each leader, as well as their predominant personality frameworks and leadership styles. Van Zyl described these processes as “vertical” analyses – reducing the volume of research material by way of summary text by text, which involves some level of preliminary interpretation of relevant or significant themes.

These texts were then further reduced in volume by the process van Zyl describes as “horizontal” analyses. This involves comparisons between the vertical analyses to identify recurring themes and discourses that appear across these different texts. I conducted various sets of horizontal analyses: comparisons between the leaders’ interviews, between each set of employees, between each leader and their employees, between all three sets of employees, between each peer, between the peers and the leaders, and between the peers and the employees. These were done to analyse the leaders’ relationships with their employee and peer followers, their leadership styles, perceptions of them from those outside of the organisation, and to establish commonalities and differences between the different leaders, their leadership styles and their effects on followers, and so on.

This process attempts to organise the data into “manageable themes, patterns, trends and relationships” (Mouton, 2001) through thematic content analytical methods identifying recurring themes.

Van Zyl explained that qualitative data can be enumerated, giving a sense of proportion to repetitive themes, but that this enumeration should be expressed as a ratio (for example, four of the five respondents) rather than as a percentage (for example, eighty percent of respondents). Where appropriate, my data or findings have been enumerated, and

presented visually in summary tables or charts. Presenting some of the data in this way, as well as in narrative form, provides the basis for the discussion of my research findings.

3.2. Ethical considerations:

My research did not have any ethical considerations regarding vulnerable parties. The main ethical matters were those of confidentiality and anonymity.

While ideally I would have like these South African case studies of leadership in arts and culture to be open and transparent for contextual purposes and to facilitate identification with such case studies in our sector, respect for participant's anonymity (due to organisational governance reasons) was required.

As such, none of the participants (nor any organisational employees) have been named in the interview transcripts, the subsequent analyses, or this research paper. Instead, they have been coded in the raw and processed data as Leader 1, with his or her employees being coded as Employee 1a, 1b and 1c; Leader 2, Employee 2a, and so on. For ease of reading and to help the reader relate to the subjects on a more human level in this research paper, they have been given pseudonyms. In some cases, gender has been switched to further protect individual identities.

Care has also been taken to keep the organisations in question anonymous, necessary to protect the identities of the participants. Some very basic and broad descriptions have been provided to contextualise the leaders' organisational backgrounds, but identifying features have been removed and the organisations have been coded as Organisation 1, for example, in the transcripts and analyses, and have been given pseudonyms in this research paper.

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Regardless of the challenges I faced in conducting this research, I believe I was able to come up with workable solutions which facilitated an ability to take the research forward and answer the research questions posed, meeting the aims set out for this study.

4. What was found upon reaching the destination?

This chapter serves to, firstly, introduce and contextualise my research participants. It will then present and discuss the research findings around who the leaders are and how they fit into the sector, why they are considered to be leaders and what motivated them to lead, how they became leaders, what they can offer as leaders in the sector and in their organisations, what styles of leadership they are employing and what evidence can be found in this regard, how their leadership styles affect their relationships with their followers, and the effect these styles have on the followers, both as individuals and within their working team.

4.1. Setting the scene:

As explained in the previous chapter, for confidentiality purposes, the identities of my research participants have been protected. As per Figure 1 below, the contributing leaders and employees have all been coded and provided with pseudonyms, as well as grouped according to which organisations they are associated with. The other leaders, or peers, have also been given pseudonyms, though their organisations are not considered to be particularly relevant to my study.

Figure 1: Organisational context of research participants

Artz Bazaar (Organisation 1)	Collaborative Arts Company (Organisation 2)	Performing Arts Education Alliance (Organisation 3)
• Melanie (Leader 1) • Thabo (Employee 1a) • Julian (Employee 1b) • Precious (Employee 1c)	• Joshua (Leader 2) • Masiza (Employee 2a) • Jasmine (Employee 2b) • Nicholas (Employee 2c)	• Zinhle (Leader 3) • Lazarus (Employee 3a) • Richard (Employee 3b) • Susan (Employee 3c)

Figure 1: Organisational context of research participants (continued)

Peers from outside of the leaders' organisations
• Belinda (Peer a) • Sinethemba (Peer b) • Rajesh (Peer c) • Mpho (Peer d)

Before I present and discuss the research findings, a brief context introducing my case studies and research participants is necessary. The descriptions are somewhat broad and general but, again, for confidentiality purposes I cannot be more specific.

The three leaders who participated in my research, namely Melanie, Joshua and Zinhle, have many things in common. Firstly, they are all over forty years of age, but not having reached sixty years. In addition to the administrative or management roles they have undertaken, they have worked creatively in the sector in multiple disciplines and capacities as well. Between them, they have served on a variety of boards and advisory panels, as well as participated in an assortment of networks or associations. Each of these leaders has won awards for their dedication and commitment to, as well as their work in, their respective fields.

Melanie is an arts leader within Artz Bazaar, a Section 21 company with substantial artistic projects, as well as community projects. Although she has also worked extensively in the sector as a creative practitioner, her administrative and management practice seems to be more extensive than that of the other two leaders.

Joshua leads within a non-profit company, the Collaborative Arts Company, with experience in research and mentorship for media and government. Joshua considers networking and dialogue to be very important within the arts and culture sector.

Arts leader, Zinhle, is part of a non-profit organisation called the Performing Arts Education Alliance. Zinhle has been doing a lot of work in curriculum development, in addition to her administrative and creative efforts. The Performing Arts Education Alliance was without organisational funding and unable to employ salaried members of staff during 2013, and hence has been dependent largely on volunteers and donations to run and fund its projects. As such, the participating employees were not working there at the time of being interviewed, but were asked to respond based on their time having worked with Zinhle at this organisation in the recent past.

The employees from Artz Bazaar, the Collaborative Arts Company, and the Performing Arts Education Alliance who participated in my study come from different backgrounds. They have diverse experience and qualifications ranging from creative or arts practice, to arts administration, to the commercial or business fields, and from short courses, to diplomas, to undergraduate and postgraduate degrees. These employees are varied in age, with some being in their mid to late twenties and others falling in the same age group as the leaders.

Of Melanie, Joshua and Zinhle's peers in the South African arts and culture sector I was able to interview, Belinda and Mpho are in the same age groups as the leader case studies – between forty and sixty years of age. Rajesh will join this age bracket in 2014. Sinethemba, the youngest, is thirty-seven years of age. All four of these peers have experience and/or qualifications in arts administration and management, education and facilitation, and research. Three of them have a background in sociology and have worked in policy for the arts and culture sector. Only two of them are or have been practicing artists but, despite this, the other two have a deep sectoral knowledge from a management and policy side, and have been working in arts and culture institutions for a notable period of time.

These contextualisations, while giving a broad sense of my research participants and their organisational contexts, also lead me to, and begin to respond to, the first question in this chapter.

4.2. Who are these leaders?

From the previous section it is clear that, although each leader is very different, some striking similarities can be drawn between them in terms of their general backgrounds and contexts. These relate strongly to some of the ideas that came through in the literature and informed my research.

Lapierre (2001) proposed that the artistic or creative product needs to be embedded in arts leadership practise. He further claimed that leaders of this sector began their careers as artists and subsequently took on management and leadership roles – a notion that was supported in research conducted by Sutherland and Gosling (2010). Their research also indicated that leaders in the arts and culture sector had had long-standing experience of culture, even if they had not directly been creative practitioners. Sutherland and Gosling further spoke of arts and culture leaders as being well educated and having had extensive and diverse career trajectories.

Even before I had begun my primary research, some of these ideas had already become apparent in the preliminary exploration of secondary data, such as the leaders' biographies and curriculum vitas. All of the principal leader case studies in my research have been working both in artistic capacities as well as in administrative and management capacities within the arts and culture sector, and have shown and been recognised for merit in their fields. These initial findings appear to be in agreement with the literature drawn on above, even if one takes into account the peers, who are also leaders in the sector. Although only two of them had practical artistic experience or education, they all had experience in the administrative and management side of the industry and demonstrated considerable knowledge and understanding of the sector.

Furthermore, the value of such knowledge and experience appeared to be a repetitive theme in my primary research findings as well:

“I think that... I do have a... very deep sector-specific knowledge” which “I just need to continue learning” and is “something that needs to keep going.”
(Joshua)

Joshua “has a great awareness of the broader picture” within the arts and culture sector.
(Zinhle)

“Having a track record of... being involved in the arts” beyond a “vested interest” plays a role in motivation for followers to support leaders in the sector.
(Sinethemba)

“A really good understanding of your sector is... non-negotiable... I think that we have been most successful where we’ve been able to groom people from within our sector to take leadership roles.” Without this knowledge and understanding, it is still possible to lead in the arts, “but the learning curve is so steep” that it would be “very challenging.”
(Rajesh)

Arts leaders need to be “absolutely excellent at what they do” and “really good at their own artistry.” A wide knowledge base is a “requirement in our sector, because it’s such a small sector and we’ve got so few leaders, everybody has to be equally conversant in all the debates... and the policy issues.” Joshua has shown the “ability and the willingness to keep extending [his] knowledge” and field of interest which, in turn, widens his field of influence.
(Mpho)

“A vision for what the sector should be” and “a broader and quite in depth... understanding of the socio, political, economic factors... to provide context for that vision” are vital for arts leaders, in addition to “an understanding and knowledge of the arts... an appreciation of its history” and an understanding of how “the arts contribute to nation building and to social cohesion and all of those kinds of things, while, at the same time, developing the arts... in their own right.”
(Belinda)

“I think that what the industry does need is leaders, people that are skilled, people that have a working knowledge of the industry, as well as that of management of an organisation.”
(Sinethemba)

Although it cannot be considered to be the sole requirement, based on these findings I would posit that a proficient awareness of the South African arts and culture sector and its history is important for successful leadership therein. If one does not already have this, it needs to be developed in order to lead successfully within the sector. Furthermore, because of the ever changing nature of the sector, arts leaders need to maintain and develop this knowledge and understanding continually. This is important not only for the capacity to participate and lead in this particular environment, but also to gain support from others practising in the sector.

Having said this, I also agree with Belinda regarding the necessity of having enough insight into the broader milieu in which the arts operate, since, as I have already mentioned, all of these factors that are external to our industry have an effect on us in terms of infrastructure, funding, access to audiences, creative content, means of communication, transportation, and so much more.

This extension of knowledge and concept of a continual learning process is valued by all of the leaders, and they encourage this in their followers as well. This will be illustrated in Sections 4.5 and 4.6.

Now that we have begun to develop a sense of who these leaders are and some of what they do, we come to the question of context and why they are leaders in the first place.

4.3. Why are they leading?

In addition to the kind of knowledge and experience required, theorists also made reference to the role of context in leadership. In this vein, Ibbotson (2008) spoke of people playing different roles according to different situations. The peers, in particular, made note of such role-changing, and also how context can affect leaders or the means thereof.

“I think leadership is also contextual. It’s not as if one is a leader in every situation... You might, within a particular context, be highly regarded and be able to... provide leadership in that context,” as opposed to a different context in which you feel “a little bit less confident... a little bit more out of

your depth... and you may not have the same kind of influence there... The way in which people provide leadership is linked to... their sense of security... in who they are... and in the role that they believe they can and should be playing.”

(Belinda)

“Not every leader’s a fantastic leader in every context.”

(Sinethemba)

Arts leaders “have to wear many hats.”

(Mpho)

“When the going is tough, that’s when you start to see real, real leadership emerging.”

(Rajesh)

Melanie, Joshua and Zinhle all came through the “anti-apartheid era,” the context of which is not insignificant and may have given them the “sense of you’ve got to struggle for something... you’ve got to struggle as artists, you struggle against something as the arts... and it makes these people stronger than they might have been otherwise, because they have a history of leadership... speaking out for the... minorities, for the poor... for the people who’ve been exploited... who’ve been marginalised.”

(Mpho)

From these perspectives, I would say that context influences leadership in many profound ways and that it affects people’s beliefs about and motivations for the work they do, when and how they decide to lead, if they decide to lead or if they do so out of necessity to fight for or against something they feel strongly about, or in order to meet an obligation related to the position they hold.

My anticipation when I began this research was that many of the leaders studied would have been placed in or would have accepted these leadership roles on account of necessity.

This was confirmed both by the leaders and their peers:

“I think I’ve been thrown into the position... when I got the job... it was quite obvious as to what the... requirements were, and so... I had to do it... You do what you have to do in order to make something happen... if you have passion, like real passion, then you will become a leader.”

(Joshua)

“I’ve been thrust into positions often in my life where I had no... real training for them or no real preparation for them.”
(Zinhle)

“You’ve got folks who are leaders by dint of the positions that they fill... In my case, certainly in the recent past, it’s been because of the positions that I have occupied.”
(Rajesh)

Because of “being, very much, part of a leadership grouping” and developing “a strong position in my community... I’ve recognised that I can be a leader... I can take leadership roles” but “I find it stressful.”
(Mpho)

Similarly, one of the employees reflected on this issue of leading by necessity from the perspective of someone taking on a leadership role without having been placed in a formal position, but as a result of organisational circumstance:

We are encouraged to “take leadership” because “we are a small team.”
(Nicholas)

In spite of the realities around positions and circumstances forcing (or, perhaps, enabling?) people to take on leadership roles, I would also point out that a sense of one’s own obligation or others’ expectations does not always necessarily result in an individual acting upon these encouraging forces. I have come to realise that those who are obligated to lead, for whatever reason, do not always step up to the plate and, in some cases, abuse these positions for their own agendas with no consideration of their constituencies or thought regarding those they should be leading and serving. It is my position that, although people’s roles, titles or environments may induce them to lead to an extent, there must be some sense of intrinsic motivation for following through on these roles. One such motivation, as suggested by Joshua, is that you need to have a passion for your cause.

On this note of becoming a leader and why, we are brought to the question of whether leaders do so by nature or whether they have had to be nurtured and developed towards leadership.

The literature was divided on this topic. Goleman's theories around emotional intelligence (1998) consider personal qualities (or a person's natural tendencies) to have more weight than education and experience in leadership, and in the workplace in general, and some leadership theories foreground character and qualities as the sole aspects defining whether one can be a leader or not. In contrast, Pedler (2011) and Caust (2004) see leadership as something that can be developed and learned.

This dilemma was also apparent in the participants' varied perceptions around leadership ability. Several employees argued for natural leadership alone as being responsible for leadership ability, with some of their comments on the subject being:

She has an "automatic quality about [her] where... [her] personality... leads the way."
(Julian about Melanie)

"I think [Joshua] is a natural leader" who knows how to "take the lead" and "when to pull back."
(Jasmine)

In contrast, some of the other participants argued for learnt leadership rather than natural leadership:

"I'm one of those people that had to get developed in my leadership qualities... I'm not a natural leader... My instinct is not to be that leader in the front."
(Mpho)

One employee in particular was in direct opposition to a colleague, Jasmine's, view (see her comment above) around whether their shared leader is a natural leader or someone who learnt to lead:

Joshua "learns along the way" and "gets better at it the more [he] does it."
(Masiza)

Both these arguments do have merits; however, others, still, disagreed further with these propositions, considering their leaders to have both natural tendencies as well as learnt skills:

“I think [Melanie is] probably a natural leader... but obviously leadership skills are also learnt... so [she’s] probably got better at it”
(Thabo)

“You’re a natural leader... there’s qualities of leadership but there’s also things that you learn along the way.”
(Nicholas)

My view, in agreement with the last group of individuals, is similarly sustained by Taylor (2012) and Taft Thomas (2008) who assert that people have certain personal traits which could lend themselves to leadership ability but do not necessarily define it in entirety, and that there are also skills required in leadership that can be developed. Furthermore, this stance appears to be corroborated by the leaders, all of whom indicated that they had learnt to lead and developed various skills for doing so and, what is more, noted that certain qualities or natural tendencies played a role in their leadership ability or the growth towards becoming leaders. Additionally, all of the peers spoke to this combination of nature versus nurture:

“I think most people, probably, become leaders over a course of time and through the experiences that they have, not necessarily because they seek it, or because that is what they were born for, because I don’t believe in that kind of stuff, but... these things happen quite organically.”
(Belinda)

“I think people have leadership ability but it needs to be nurtured in a particular context.”
(Sinethemba)

“There is, at the heart of any leader... an innate ability to step forward” but they would also “probably indicate that their leadership roles have shaped as they’ve gone along... I would characterise myself as one of those people who’s prepared to take the risk and the responsibility... but I’ve been, also, very fortunate in my life to have been mentored and shaped” by other leaders.
(Rajesh)

“I think there’s something in your... abilities that would come out even when you’re a child that show leadership qualities... Whether they get realised is... a nurture thing... but that... willingness to take a stand, to bring people along with you on that stand.” But I do think that “leadership can be developed.”
(Mpho)

While the debate remains open with regards to natural leadership ability as opposed to leadership development and the role of qualities or skills in leadership, I would say that in spite of the lack of universal agreement as to whether only natural characteristics, or only skills developed and nurtured, or a combination of the two wins the case is not, in fact, the relevant point. It is rather that all three arguments should be acknowledged, and that different permutations around the subject are considered true for different people in their own particular contexts. With this in mind, it is pertinent now to explore what some of these leadership qualities and skills may be.

4.4. What do they have packed in their suitcases?

In an attempt to evaluate what Melanie, Joshua and Zinhle have to offer in these leadership roles, they were asked to identify their qualities or characteristics and skills. Those proposed to them were taken from a list offered by the “Big Five Personality Framework” (Taylor, 2012: 3) around trait leadership which suggests that traits can play a role in determining a leader’s effectiveness. Each quality and skill is associated with one or more particular personality type. Before elaborating on which were most prevalent among the leaders, I refer to Figure 2, on the next page, which outlines the five personality frameworks and the qualities and skills associated with each one.

Figure 2: Qualities and skills associated with the Big Five Personality Framework

Personality Framework	Extroversion	Agreeableness	Conscientiousness	Emotional Stability	Openness to Experience
Qualities and Characteristics	Ambitious Assertive Charismatic Confident Cooperative Driven	Adaptable Cooperative Sociable	Ambitious Dependable Driven Having Integrity Honest Intelligent Organised	Emotionally Balanced and Controlled	Cooperative Intelligent
Skills	Communication Management	Interpersonal Management	Conceptual Problem-solving	-	Creative Problem-solving

According to the leaders' responses as to which qualities and skills they feel they possess, it appears that they all have some traits and skills from each different personality framework, but the "conscientious" personality type emerged as the most prominent amongst these leaders, followed closely by "extroverted" personalities.

For the most part, the leaders' qualities and characteristics were the same, and they identified with the traits listed. One of the exceptions was that Melanie indicated she is beyond being ambitious at this point in her career, and is comfortable with where she is and what she has achieved. The others were that neither Melanie nor Joshua felt it would be appropriate for them to declare whether or not they are charismatic or intelligent – Joshua said "I won't respond on that because I don't think it's for me to say". Needless to say, their employees unanimously agreed that they do, indeed, possess both charisma and intelligence. In terms of peer opinions, Rajesh considers them charismatic, while Mpho mentioned Joshua's intellect and described the two of them as "bright and sharp."

Comparing the leaders' responses with those of their employees, Melanie's employees agreed that she possessed the qualities listed, bar Julian who felt that she was not particularly driven. The responses from Joshua's employees had slightly more dissent: Masiza did not consider him to be adaptable; Nicholas felt he is only cooperative to an extent; and all three employees indicated that Joshua's emotional balance and control was

dependant on the situation. Again, most of Zinhle's employees agreed that she possessed all the listed qualities, with the exception of assertiveness. Although Zinhle herself stated that she is not assertive and this perception was supported by other employees, Lazarus felt that she was. One reason I can offer to address this, is that certain people may only be assertive in certain situations and lack this ability in others. Perhaps the employees have only experienced her one way or the other, but some of the peers provide concrete examples of Zinhle's assertiveness:

"On issues that really matter to [Zinhle, she] does try and bring in people who can support [her] on that, to help make the case."
(Mpho)

"Where I've seen [Zinhle] has largely been in informal public fora" where she "has represented her views very powerfully and very articulately," for example, where she "challenged the Minister" about an issue in the White Paper Review.
(Rajesh)

In spite of this, Zinhle would not describe herself as assertive, explaining that:

I struggle with "holding people accountable... I see everybody's point of view, I'm almost... too empathetic with people's issues sometimes, and... that can be abused."
(Zinhle)

Perhaps the confusion here is because people have different understandings of assertiveness – one can be quietly assertive and firm but, I suspect, the more common understanding may be of someone making a very much more visual and vocal stand in the public eye. I do agree that circumstance plays a role. In the same way that one can lead and be confident in particular situations but not in others, this too can be said of assertiveness – it may be that Zinhle dwells too much on the times she is not assertive, rather than assessing when she is and using that to improve upon her lack?

With regards to the skills set possessed, Melanie, Joshua and Zinhle felt they had all the skills listed, though the latter two conceded that they are still developing their management skills further. Their employees agreed unanimously that their respective leaders possessed

all of the skills proposed, with the exception of Joshua's employees regarding his interpersonal skills. Nicholas felt that Joshua did possess them but needed to develop them further. Masiza said that Joshua did have such skills, but didn't sound convinced of his own response, and subsequently contradicted himself:

"As a leader there's a way that you... handle issues that arises in... your workspace, with the people that work with you... If [Joshua] hears something outside about me, [he] mustn't just get angry with me without investigating further."

(Masiza)

This speaks very much to a person's sense or extent of emotional intelligence, something which Joshua himself noted as important in leadership:

"In this kind of environment, and in any kind of management or leadership environment, you have to be able to have a high sense of EQ and you have to be very sensitive to how people are feeling"

(Joshua)

Having said this, though, Joshua also acknowledged that he could improve in this area, and that he had had to learn it and work hard to develop it. In my opinion, emotional intelligence and managing interpersonal relationships, like learning, are aspects needing continual attention and development, and relationships of any kind are affected by both personalities and contexts.

Over and above those listed in Taylor's framework (2012), some other positive qualities that came through as present in the leaders, and which I agree are relevant in leadership, include sensitivity (in relation to the above discussion), agility and flexibility, having a sense of humour, approachability, valuing and respecting time, going the extra mile, working hard, having will power, and being determined, focused, helpful, supportive, collaborative, systematic, inspiring, passionate, solutions-driven, people-centred, innovative and resourceful. Additional skills that are relevant include strategic planning, financial and fundraising, mediation, listening, writing, improvisation, and the ability to network.

Similarly to the leader's perceptions of their qualities and skills suggesting that their dominant personality frameworks are conscientiousness and extroversion, their employees' assessments appear to be in keeping with these frameworks. But, what do these frameworks suggest in terms of relevant leadership styles? Figure 3 indicates the frameworks which, in my opinion, are most relevant to each leadership style as identified in Chapter 2.

Figure 3: Most prominent personality frameworks within transformational leadership styles

Charismatic, visionary leadership	Adaptive leadership	Facilitative leadership
• Extroversion • Conscientiousness • Agreeableness	• Openness to experience • Agreeableness • Extroversion	• Openness to experience • Agreeableness • Conscientiousness • Emotional Stability

From this evaluation, it would seem that charismatic, visionary leadership would be the most applicable leadership style among these individuals, although their personalities do allow for some adaptive and facilitative leadership tendencies. The next question should shed some light on the extent to which this assessment is accurate.

4.5. How are they leading?

Melanie, Joshua and Zinhle's predominant personality frameworks have already suggested that they tend towards the charismatic, visionary leadership style, but can this single source of evidence be relied upon? To broach the subject from another angle, the leaders were given the following definitions of various leadership styles, and were then asked to indicate which one(s) they felt applied to them:

Transactional leadership uses “contingent reinforcement” (Bass & Steidlmeier, 1999: 184) in which followers are motivated by the metaphorical carrot or stick, and leaders react according to whether followers have carried out a particular agreement or not.

Positional leadership describes an illustration of rank or hierarchy (Pedler, 2011)

Transformational leaders tend to set examples for follower emulation as they are concerned with developing their followers into leaders, and this kind of leadership needs to be “grounded in moral foundation” (Bass and Steidlmeier, 1999: 181).

Charismatic or visionary leadership lies in an individual’s ability to inspire belief in him or herself as the source of authority (Bendix, 1966). They adopt challenging new visions of what is both possible and desirable, communicate their visions, and persuade others to become so committed to these new directions that they are eager to lend their resources and energies to make them happen (Nanus, 1992).

Adaptive leadership thrive in “rapidly changing environments” whereby they “work with their followers to generate creative solutions to complex problems, while also developing them to handle a broader range of leadership responsibilities (Avolio et al., 2003: 207).

Facilitative leadership “aims to give access to anyone who can make a useful contribution to the situation,” emphasising the “importance of encouraging people at all levels to realise their ideas and creativity and to come up with their own solutions to their practical issues” (Pedler, 2011: 10).

Based on these descriptions, the most predominant styles that Melanie, Joshua and Zinhle all perceive themselves as working in are transformational leadership and, its associated styles, charismatic and visionary leadership, and facilitative leadership. This is in keeping with the main style associated with their personality frameworks.

Additionally, Melanie and Zinhle work, or try to work, within the adaptive leadership style. Joshua also felt that he could possibly be seen as a transactional leader, since he gives his staff credit and acknowledgement if they have done well, but can be “very tough” on them if they don’t achieve their goals.

A further point of unanimous agreement comes in terms of positional leadership. All the leaders were strongly opposed to this idea, Joshua even referring to it as “insane,” and emphasised the importance of relationships over status for positive and productive working relationships.

Thus far my assertions regarding transformational leadership as key appear to be correct, as do the associated styles based on the personality frameworks. The question remains as to how followers perceive their leaders.

Melanie, Joshua and Zinhle’s employees were also asked to identify their leader’s style based on the definitions given above. Melanie’s employees all strongly agreed with her, proposing that she is a charismatic and visionary leader, and most of them also felt she is a facilitative and adaptive leader. The same can be said of Joshua by his employees, who found his primary leadership styles to be charismatic and visionary, as well as facilitative. Zinhle and her employees agreed unanimously that she utilises all of the styles associated with transformational leadership.

One glaring disparity came from Precious, who felt that Melanie can also be considered a transactional leader since she acknowledges people’s achievements through positive reinforcement. However, this employee did not cite any examples to suggest that Melanie also makes use of negative reinforcement and rather that, if their targets or deadlines are not met, she is understanding and helps them to adjust to the situation and find ways of moving forward. This speaks more to adaptive leadership than transactional.

Having established that charismatic and visionary leadership is perceived to be the most applicable leadership style across the board, it would be valuable to address how this style is being manifested among the three leaders.

In the literature, Weber defines this style by the leaders’ abilities to inspire belief in themselves as sources of authority (Bendix, 1966). Conger and Kanungo see these leaders as individuals who are able to devise and express an inspirational vision, and who are able to promote an impression that they and their mission are extraordinary (Caust, 2004). Nanus

reflects similar ideas, adding that visionary leaders are able to convince followers to become so dedicated to their visions that they “are eager to lend their resources and energies to make them happen” (1992: 4). The importance of this ability to motivate and persuade is echoed by Taft Thomas (2008) as well. To answer the question of whether or not these aspects are apparent in the research data, I have drawn on the following quotations from research participants:

“My role in a leadership position is to be able to... conceptualise towards a particular vision and to bring the various partners towards that particular vision, and to be able to defend the decisions... that I take and decisions taken by people that I engage.”
(Melanie)

Melanie has “got the gift of the gab... a real ability, whether it’s in writing or... in talking, to... get [her] ideas across.”
(Thabo)

Joshua “has a very clear... vision of what [he] wants to achieve and... I think, it can be fairly said that [he’s] achieving it.”
(Julian)

Zinhle is “visionary... she thinks bigger than most people in South Africa do... in terms of where... the arts could go to, and I have an enormous amount of respect for her passion.”
(Melanie)

Zinhle has “huge integrity of vision... of passion, and incredible commitment.”
(Belinda)

“In their own way they are all very charismatic people because they are passionate about what they do... They are articulate people who are able to express views in a way that is appropriate to the context.”
(Rajesh)

These statements speak to all three leaders’ senses of vision, as well as their abilities to express those visions. Having said this, are they and their visions able to motivate and inspire?

Zinhle described Melanie as “inspirational.”

“Leading is about motivating and inspiring and setting directions... I think if I’m passionate about our cause then I’m hoping that the team will be infected by that.”

(Joshua)

Joshua “inspires the organisation” with his “concepts and... sharing of knowledge.”

(Nicholas)

“I think I’ve always been really good at inspiring people and... I know that I’m very passionate about what I believe in.”

(Zinhle)

Zinhle was “always there to motivate.”

(Lazarus)

At least two of the leaders seem to consider themselves able to motivate and inspire people, and acknowledge the relevance of this ability. Their employees also see this in them. In addition to this point on motivating and inspiring, and the previous one regarding having a vision and being able to articulate that, they have also been able to convince followers to buy-into their visions and to pursue the achievement of these visions:

Melanie’s role is to “make sure that we understand where we’re going... and to make sure that we’re loyal” to the vision.

(Thabo)

Joshua is “able to draw those skills of charisma and effective communication to be able to bring people together to engage with each other, to drive [his] particular objectives.”

(Melanie)

However, in Melanie’s words, team players are:

“significant towards developing and growing a particular vision, and being able to shape and change that vision as well.”

On the one hand, this appears to contradict the very foundation of conceptualising one’s vision and convincing people to support these visions within the style of charismatic, visionary leadership. Despite this, I would suggest that involving followers in the visioning process is a very strategic move, since it would probably be easier and more likely to attract

their buy-in and commitment. Even so, I would say that Melanie's comment also speaks very strongly to adaptive and facilitative leadership in terms of involving people and allowing their contributions, as well as giving them a greater sense of responsibility and developing them towards leadership competencies.

Having established from various perspectives that charismatic, visionary leadership is indeed a predominant style among these arts leaders, and that it is a leadership style relevant to and important in the arts and culture sector, it is also necessary to validate the extent to which these leaders also employ aspects of adaptive and facilitative leadership.

Starting with adaptive leadership, Avolio et al. assert that such leaders work closely with their followers to problem-solve innovatively (2003). Such team work with employees and involvement on the part of the leader is apparent in all three case studies:

"The capacity to work with others... is also of... credit to [Melanie]"
(Zinhle)

Within Artz Bazaar, "we're all asked to put our ideas on the table... to contribute... to give our ideas and to put into practice some of those ideas."
(Thabo)

"It's an ambivalent world, a complex world. So, you have to have the ability to be flexible for that kind of thing... I'm very much the kind of personality that can be adaptable and agile" and "you also need to be able to work very strongly with a team... I don't actually think it's about leadership, I think it's about teams... I have no doubt that... our organisation could not have grown at the rapid pace that it has if it were not for this incredible bunch of people working together and making it happen, and against incredible odds."
(Joshua)

"On a strategic level, last year we had a big strat. week where we... as a team, sat around this table and repositioned [the Collaborative Arts Company]... We talk, [Joshua] pulls what [he] thinks is of value and then [he] packages it."
(Jasmine)

"I really believe in... collaboration and... networking... and the potential for things to happen... when there's a... critical mass of people involved in doing them... I really believe that one can do a huge amount with very little if you are able to bring people together in some way."
(Zinhle)

“We were all a very open... and interactive team... and if one team member didn’t know” the direction we were taking, “they weren’t too shy to ask.”
(Lazarus)

In terms of problem-solving, “we’d always get together as a team and... bash heads together.”
(Lazarus)

Zinhle “was completely involved in everything.”
(Richard)

Adaptive leaders also cultivate their followers so they are able to take on leadership duties (Avolio et al., 2003). Similarly, Austin and Devin describe adaptive leaders as people who bring their followers “talents and skills” to complete fruition (2003: 81). Again, these aspects are apparent in comments from the leaders and their employees:

It is important to recognise “the contributions that people make... that doesn’t necessarily have to be material recognition. I think sometimes people just need to know that they are getting support for the work that they’re doing and to be able to allow them... bigger freedoms to be able to go and move into new work and pick a direction. So, it’s less a micromanagement and increased trusting and allowing people to develop in the process.”
(Melanie)

“We give [employees] lots of opportunities: we allow them to be able to head projects; we give them the opportunity to represent us at... a whole range of different forums.”
(Melanie)

Melanie wants to ensure staff members, even temporary ones, are “getting the most out of that... short period of time” and “would prefer to see people go further.” She “certainly does take interest in my career.”
(Thabo)

Melanie “certainly, fosters a relationship but doesn’t... disempower [people] by making decisions for them.... from an artistic point of view... [she] makes sure that they are growing themselves rather than being given... ready-made solutions.”
(Julian)

“You’re... constantly being fostered to lead continually.”
(Julian)

Melanie “tries to open doors for me” and “gives me an insight of how, or what is happening in the industry and... always pushes me to... achieve more” and “wants each and every staff member to grow.”

(Precious)

People will do “what is best for them, and, actually if I can help them get to reach their own goals, then in the end that’s not such a bad thing. It’s quite nice to know that... there’re great [people] out there who’ve come through the ranks of [working] for me... I’m delighted that they’re out there doing amazing things.”

(Joshua)

Joshua “encourages people to... take leadership and offers those opportunities for people to... run with the idea, to expand on it, to have input, and their input is valuable as well.”

(Nicholas)

“We are required... every year, to do training, and also... to attend events and represent the organisation.”

(Nicholas)

“I enjoy seeing people’s potential unfold... I think that one of the things that allows for potential to unfold is where you discover what it is that makes you passionate... what it is that you feel really... positively and strongly about... creating a team and bringing people into a common vision, and having them discover where their strengths are... what their potential is within that... is really exciting to me... I felt like everybody should have projects that they feel are their baby, and that they feel they can take the lead on.”

(Zinhle)

Zinhle “wanted people to take pride and ownership in what they were doing.”

(Susan)

“I would also think that [Zinhle gives] her staff members opportunities to... grow and be in the industry.”

(Precious)

In light of these comments, adaptive leadership comes through very strongly. This emphasis on allowing people to participate, grow and lead may be tied to the small size of the teams or organisations (again, the notion of stepping up to the plate due to necessity), as well as the leadership style being employed.

On the note of development opportunities, Masiza acknowledged that there are prospects for him and other employees at the Collaborative Arts Company to access training and skills development, but protested that they do not make use of these due to time constraints and heavy workloads. I think this points back to a lack of personal motivation regarding follow-through because, despite the vast responsibilities carried by such a small team, the other two employees and Joshua are engaging with formal learning opportunities outside of the organisation. I cannot definitively say whether this reflects on Joshua's leadership or not, since the other two employees did not touch on this, my knowledge of Masiza as a person is limited to our interview and his curriculum vita, and my understanding of the context and deeper history of relationships is limited.

Austin and Devin find that adaptive leaders also focus on their followers as individuals and recognise the significance of "group diversity" (2003: 81). One case provides evidence of knowing followers as individuals:

Joshua is "engaging" and "[knows] people on a personal level."
(Sinethemba)

And another, of acknowledging the diversity of individuals in the group:

Melanie "understands" people's "culture" and their "background."
(Precious)

This aspect of adaptive leadership does not appear to be as prevalent as the previous one. Leader-follower relationships in this style are described as being similar to those of "apprentices and masters" or near equals working together (Austin & Devin, 2003: 81), and this is visible in two cases, as well as in one of the peers:

"There's a lot more of a give and take in our relationship rather than... a teacher-student relationship."
(Thabo regarding his relationship with Melanie)

Zinhle is "someone who's gonna get involved and... be in the trenches with you."
(Susan)

I consider it important to use “whatever experience and skills that I have acquired until this point through... privileged opportunities that I’ve had, and sharing that with others... and mentoring, and making sure that a new tier of leadership develops... within our country.”

(Belinda)

This reiterates the adaptive style as encouraging development and being able to work well with others. Adaptive leadership is very much apparent according to these descriptions, if not quite as prevalent as charismatic, visionary leadership. What about facilitative leadership, though?

Pedler (2011) explains that in the facilitative leadership style people are guided and allowed to confront complex organisational challenges.

I think my leadership role is “purely facilitative.”

(Melanie)

“You do have to keep a level of control,” but you “also need to be able to hand over a certain amount of control, and trust that everybody’s gonna roll with it and that they also want the best for it... for me it’s been more a case of advising than telling.”

(Joshua)

Joshua “facilitates very well.” Within the team “it’s just back and forth, back and forth. Catch. What do you think, check this for me, what do you think about this, how about we try this, this and this? And we’re just back and forth the whole time.”

(Jasmine)

Zinhle “gives you the space to try things” and gives “everyone a space to talk and thrash out ideas and learn from each other... I think that was [her] way... of bringing us together as a team.”

(Susan)

All three leaders demonstrate these guiding capabilities and ability to hand over. Some of the skills involved in these processes might be listening and learning, the capacity to ask and question, reflexive practice, and allowing others to respond, giving them fewer solutions (Pedler, 2011: 1).

Melanie is “always willing to listen, so [she’s] got listening skills as well.”
(Precious)

“I’ve always engaged myself with people that I consider to be giants in their own fields, so that I can stand on the shoulders of giants, in terms of whatever I do and the projects that I engage with... I’m not afraid to engage with people who may have better skills and knowledge than I have in particular sectors... because largely I see my role as facilitative and I think people bring into a relationship and in engaging with you, the skills and knowledge... that can allow you to be able to make final decisions.”
(Melanie)

This is an extraordinary perspective to have, and it requires a great deal of humility, emotional intelligence, and foresight. More leaders, and people in general, need to develop this state of mind. Masiza discussed a perceived lack of transformational leadership within the arts and culture sector in this country, saying that followers will be led to a certain point, but that many leaders do not want their followers to develop into leaders or surpass them, and create barriers to prevent this.

I cannot say the extent to which this is accurate or not, and it certainly is not present in the leaders I have studied, but I find it unnerving. Preventing followers from reaching their full potential not only impairs them, but also foils the leader’s success and stops his or her organisation from achieving all it might be capable of. Most seriously, it withholds from and thus damages the entire sector, which is generally considered to be in dire need of good leadership in current times and of potential leaders preparing to take over in future.

Facilitative leaders encourage everyone in the organisation, regardless of their hierarchical position, to make contributions, to “realise their ideas and creativity,” and to problem solve (Pedler, 2011: pp. 10-14). Examples of such activities are visible within all three organisations:

“We have a very open door policy... if you see a solution you speak up that you have a solution to something, or if you have a contribution to make... [Melanie] is fully supportive of when I develop a new system or a new way of doing something” and “will assist in its creation” and “then in its implementation.”
(Julian)

Melanie “would generally have a meeting if [she had] an idea” to ask for “our opinion, or ideas... and you just substantiate why you think certain things would work... if it’s really... feasible and viable” then she would “go for it.”
(Precious)

“It’s not like things are happening in isolation from everybody else, ‘cause it can’t happen like that, it’s too small. But, there is a very strong sense of everybody coming to the party... We meet once a week to talk about what’s going on in the office, and who’s doing what... and people are able to... come and say... ‘I’d like to work more on this’ or ‘I’d like to work more on that.’ There’s a... sense that... the destiny of the organisation belongs to everyone.”
(Joshua)

“I was able to implement, and [he] trusts me to manage stuff... to push through things, and if I get stuck, I can say ‘[Joshua], I’m stuck, how do I... ?’”
(Masiza)

During my time at [the Performing Arts Education Alliance], gradually “I took on more responsibility” and was able to “run more projects.”
(Susan)

I believe these aspects begin to prepare followers for leadership and its associated responsibilities, and to develop their confidence in taking up headship where appropriate. Pedler (2011), Hock (2005) and Ibbotson (2008) speak to the idea of distributed leadership in which people at a range of levels in the hierarchy take up leadership responsibilities. This flexibility of hierarchies allows for people to take on roles necessary in a particular situation.

“I have a very strong view as to how things must pan out and I’ve really had to learn, in the last year or so, to just hand things over and... let other people take responsibility and that, I suppose, is a form of leadership.”
(Joshua)

“I think that everybody... has their functions” and “regardless of what your job is, you should be leading in that capacity... For me it’s far more about a... flat structure... where everybody has... their particular contribution that they’re making” which is “really vital and important... it’s not about a hierarchy at all” but is rather about “making space for people to make a contribution and facilitating them... in making that contribution.”
(Zinhle)

“We would go to many workshops and seminars and we all had a chance to go and to speak about the company, and to motivate people to get involved.”
(Lazarus)

Trust and respect are vital in this leadership style, as they allow anyone to who is able to contribute to do so freely.

Relationships are, and should be, “based on integrity, honesty... open engagement... trust.”
(Melanie)

“It requires respect and it requires trust. It’s not possible to be a proper leader, I think, without that.”
(Joshua)

“We wouldn’t have the solid organisation that we have without [trust].”
(Jasmine)

Without trust in followers, a leader cannot hand over responsibility. Similarly, without trust in where and how they are being led, followers cannot fully engage. This notion of having trust is imperative, but even more so is making this trust known and felt in order to foster assurance in relationships.

Hock also speaks of respect and the importance of this in terms of other people’s knowledge and experience (2005: 55). Facilitative leaders need to be conscious of what their followers have to offer in order to facilitate such participation effectively.

My knowledge of my employees is developed “through a direct relationship with them... allowing them to engage with you openly and you engaging with them openly... taking work relationships to a completely honest level.” I draw on their qualities, knowledge and skills “constantly.”
(Melanie)

Melanie’s statement is supported by Precious, who voiced her confidence in Melanie’s knowledge of her in terms of assessing the most appropriate projects for her to get involved in. Both Joshua and Zinhle also acknowledged the importance of such knowledge for their ability to facilitate effectively.

“Essentially, you have to really see what are the person’s... skills, and where are they best being utilised?” because “there’s a danger that sometimes people are spending a vast amount of their time doing something that someone else in the organisation could do faster and better... it’s about

operational systems and strategies, and I think... we're quite far down the line with that, but we haven't got to the best of that."
(Joshua)

I think that "giving somebody... a specific area in which you're asking them to lead, where you feel that they're capable, obviously, of taking on that leadership role, is really important because... it develops pride and... a sense of capacity... in people and they generally rise to the challenge amazingly... and that's given them an opportunity to... expand the way they do things... I think it's really about finding what is going to be the most suitable project or opportunity for that person. Because, obviously, you don't want to give them something that they're not ready for, or that they are gonna feel utterly intimidated by, or that isn't within their sphere of interest, or... capacity... and also knowing where their weaknesses are so that you can identify where you're going to need to support them." Being able to identify these things is "based on personal interactions with them" as well as using the Thomas System Analysis which profiles "how they prefer to work and how they... operate most competently... But we also work quite a lot with... an ongoing feedback system... And then, also, I'd say, that a lot... was done through conversation and... seeing where people were struggling... or seeing where people were really strong... As one's experience... of someone grows, you get... a better sense of what they can take on."
(Zinhle)

"[Zinhle] would always see where we would fit in, and where we would spark, and then [she] would put our interests there."
(Lazarus)

With the evidence for the implementation of these transformational leadership styles no longer in question, it is now pertinent to assess the ways in which they affect followers and their relationships with the leaders.

4.6. How do their leadership styles affect followers?

Since charismatic, visionary leadership appears to be the dominant leadership style, I will begin by assessing how it affects followers and leader-follower relations. However, in light of the fact that the other two transformational leadership styles I identified are also employed by Melanie, Joshua and Zinhle, I will subsequently evaluate them in the same manner.

Based on the literature and some of the responses from participants regarding their charismatic, visionary leaders, I expect some of the effects on employees could be that they are motivated and inspired, believe in their leaders and in their visions, share their leaders' passions, understand the vision and direction and thus have shared expectations, are dedicated to achieving those visions or objectives, and are brought together to engage with one another.

You "feel appreciated, actually. Because what you have to say is worth something... you definitely do... feel valued."

(Thabo)

The morale in Artz Bazaar is "generally fairly high."

(Julian)

The Collaborative Arts Company "feels completely energised... when I started people were far less inclined to take responsibility or ownership, and they were very passive. But that's not the case now at all. It's a very different team."

(Joshua)

"There's generally a sense of optimism and... a good spirited... quality to what we do."

(Zinhle)

All the leaders felt there was a good sense of morale within their organisations. Within Arts Bazaar, the employees generally agreed that, for the most part, this was true. The employees from the Collaborative Arts Company considered morale in their organisation to be above average, except for Masiza who found it average. This was similar in the Performing Arts Education Alliance, with only Susan indicating that morale fluctuated because of disappointments in relation to funding. That sense of being appreciated, valued, having ownership of something, and being inspired can have a tremendous effect on people's motivation and sense of morale. Demotivation and poor morale tend to affect the quality of work and place strain on relationships. As such, leaders and their teams need to actively develop these areas to maintain positive working environments in the pursuit of a vision.

The following comments speak to an understanding of and belief in the leaders' visions:

Melanie has a strong vision and "we're all clear what [that] vision is, and we support and we... buy into it."

(Precious)

"I think... everybody's pretty clear as to... what they need to do" and what the "goals" and the outcomes are. "I think everybody's got their eye on the same ball... I think they do understand what the values are."

(Joshua)

I believe a leader's ability to motivate and inspire people, as well as to communicate well and set an example, all play a role in whether people trust them and their visions, and without this one cannot convince people to move towards or aspire to achieving those visions. Judging by the responses from employees, the leaders appear to be accomplishing this. Zinhle, in particular, illustrates this in her leadership and explains:

I spent "years of getting people onto the same page... and buying into the vision, and now people have bought in, which is wonderful, and, like me, they don't want to let it go... so there's a sense of people really trying to find a way to make things work... they've ended up doing a whole lot of additional things... in a volunteer capacity, because they felt invested."

(Zinhle)

Once individuals are "invested" in or committed to a vision, they can be brought together to engage with pursuing it.

At the Collaborative Arts Company, we have a small team working together achieving "unbelievably good things."

(Joshua)

Such examples of working together to move organisations and projects forward were also apparent in Section 4.5 and some will be explored below, so I do not deem it necessary to repeat these.

As per these findings, I consider charismatic, visionary leadership to be an indispensable leadership style to those who demonstrate it. I think it speaks to the intrinsic motivation in

transformational leadership and, provided the vision being targeted is morally grounded and appropriately contextualised, it is valuable for the arts and culture sector.

On the subject of adaptive leadership, I imagine this would enable followers to work well in teams and to take on leadership roles in such teams. Such team work and shared responsibility is demonstrated by Jasmine:

“We bounce stuff off each other... if it slips, it will fall into [Nicholas’s] hands, or into my hands, and then it’s still a save.”
(Jasmine)

Followers of adaptive leaders are also likely to show signs of developing, in addition to leadership ability, their knowledge and skills, and of growing themselves within their field. This may be motivated by support from their leaders and the opportunities they provide, but the followers may also be doing so more of their own accord:

“There are opportunities for developing leadership skills and also for... increasing confidence and... ability to talk to a... wide, diverse spectrum of the public.”
(Thabo)

Melanie “wants to give *us* the opportunity of exploring and getting to know about the arts industry.”
(Precious)

“We get the opportunity to... sit in... and learn more.”
(Precious)

“In my experiences working with [Zinhle]... I learnt to do a lot of things” and took on responsibilities. I went on a fundraising course which was “very useful” in project management as well. “I still use that technique.”
(Susan)

“My challenge this year, I set for myself, was to increase the amount of entries, and I achieved it.”
(Jasmine)

“I’m registering for my MBA” with some support from The Collaborative Arts Company.
(Nicholas)

Furthering this, the leaders have noticed their staff developing through opportunities for education and skills development, participation in the team, leading in certain areas, and representing their organisations. They have also realised that, although they play a role in encouraging or facilitating this, more and more the employees seem to be taking on responsibility for pursuing these things themselves. Most of the employees feel supported by their leaders and organisations in this growth and their individual development. In the arts and culture sector, it is vital to continue developing competent leaders who are self-motivated to set examples for others, and to achieve their visions and advance the sector. Adaptive leadership could be used to do so.

Finally, followers of facilitative leaders actively participate and problem-solve, and demonstrate an ability to listen, learn, ask, and reflect. To illustrate this:

Artz Bazaar “has opened doors for me... it’s challenging... today you face a different problem, and then the next day it’s different... and it keeps on stimulating your mind... and it keeps you on your toes.”
(Precious)

Joshua “gives us enough to let us do what we need to do and to... create our own style and our own way of doing things which echo throughout [The Collaborative Arts Company].”
(Jasmine)

Much of the evidence for this point is also apparent in followers of adaptive leadership who, it has already been found, are able to work well in teams and participate fully in organisational life.

Facilitative leadership is also likely to see confident followers who have a clear sense of their own capabilities and merit.

“You feel appreciated” and “valued” and that “what you have to say is worth something”
(Thabo)

“I think I can confidently say I execute it bloody well” and that “I deliver.”
(Masiza)

What is more, this confidence comes through in the employees' feeling at ease with participating and leading, something which has also been noted by their leaders.

Something related to relationships between leaders and followers which has not been addressed up until now, is the matter of leader visibility. Particular importance has been placed on this by the peers – by leaders themselves:

"I love that [Melanie is] so present. I mean, [she is] based in [another province], but still you find [her] here at a lot of major performances, at functions, and that sort of thing, and I think that for a leader in the arts industry, that's a very, very important component. I think that... in terms of networking, that we need to see who it is that we engage with, who it is that are our fellows in the industry, and being present, I think, carries a lot of weight in terms of your... credibility in the industry."

(Sinethemba)

"Having a track record of successful leadership, maybe not just leadership... of being in the arts, being involved in the arts, showing that you have, not just a vested interest in it, but something beyond that."

(Sinethemba)

"Willingness to put yourself out, make your voice heard, to have an opinion, to articulate that opinion... to persuade others of your opinion."

(Mpho)

"What I would expect, more than anything, is for arts leaders to show up, to have an opinion. It may not be universally liked, it may mean that they are shut out of conversations, but they are expected to speak, to speak out, to speak up, to speak in support of or against... of the three people that you've identified... they have a genuine stance and they exhibit that... it's also important in the political domain... when you flip-flop all the time, as it turns out, you actually don't have a position."

(Rajesh)

"Everyone knows what my positions are on certain issues and I feel as though I don't... hold back in expressing my opinions... I take an open stand."

(Melanie)

I have noted that Melanie makes excellent use of social media in expressing those opinions. She has a large following, and her posts are always followed by vast numbers of "likes," in many cases reaching one hundred to two hundred likes per post, and they seem to facilitate

discussion and further comment on issues related to the arts, but also on broader political and social issues.

Just as employees are expected to engage, so are leaders. It is important for them to get involved, demonstrate genuine opinions and stand by these opinions. To be seen, not necessarily heavily in the public eye, but also at more intimate industry events, meetings, conferences, on social media, and so on, helps potential followers to identify with leaders and consider them approachable. In addition, such support and participation speaks to a leader's motivation, and establishes credibility and trust with regards to the place of the leader, as well as who or what he or she represents, in the industry. This identification, approachability, credibility, and trust speaks volumes in relationships between leaders and followers.

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This chapter has dealt extensively with an array issues pertaining to my research questions. With combined assertions from theorists and from my research data, despite the odd exceptions, certain ideas and themes have been consistent and repetitive. I now move to conclude with the most pertinent findings drawn from this dense discussion, to answer my research questions and meet the aims.

5. The journey has ended – where to next?

I believe that through my research, I answered more questions about leadership in the arts than was originally intended in the research aims. This final chapter reflects on the most relevant and substantial findings from Chapter 4, before making recommendations for leadership in the sector, as well as pointing towards any shortcomings in this study and making recommendations for further research stemming from these and this foray into arts and culture leadership practice in South Africa.

5.1. Looking over the memorable moments:

Most of the leaders studied, including the peers, have practical artistic experience and knowledge, and furthermore have all filled administrative, management and leadership roles within the arts and culture sector. Even those leaders without artistic backgrounds have extensive experience working in the industry within administration, management and policy. This experience and understanding of the sector is necessary for a leader's ability to participate within the broader sector, advocate for the arts, and gain support for their cause. Having said this, it is possible to come from a different sector and lead in ours, though it is very challenging. This sector-specific knowledge needs to be constantly developed in order to stay current and relevant.

Arts and culture leaders also require an understanding of the broader contexts and environments in other sectors, in our country, on the continent, and globally. This is important in being able to position ourselves within our own industry and more broadly, and so that we can minimise external threats and meet opportunities.

Leadership is contextual, firstly with regards to motivation, and secondly in terms of capability. The former speaks to context as providing leaders with a cause about which they are passionate, or with a sense of obligation to a formal position or to meet particular objectives. Coupled with this obligation, though, there needs to be a deeper motivation and desire to follow through on that obligation. The latter speaks to context as influencing an

individual's background and expertise, or as developing people towards leadership through support from a particular grouping or individual. Furthermore, as touched on above, people are more likely to be able to lead well in a context in which they have knowledge and experience, rather than in situations where they lack confidence.

The arguments around natural versus nurtured leadership are both pertinent – there are individuals of a particular nature with qualities and characteristics that make them more likely to lead than others, but leadership can also be developed through skills acquired. Although natural leadership exists, I feel these leaders still need to develop their skills in order to further and maintain their leadership competencies, because a combination of traits and skills is required.

In spite of Melanie, Joshua and Zinhle, the leaders in question, being very different from one another in terms of their personalities and interests, for the most part they shared many of the same qualities (being adaptable, confident, dependable, driven, honest, organised, sociable, and having integrity), skills (communication, conceptual, creative, interpersonal, management, and problem-solving), and leadership philosophies.

With regards to Taylor's personality framework, while all the leaders had qualities and skills from each different framework, the predominant ones were conscientiousness and extroversion. These frameworks both tend to give rise to charismatic, visionary leadership, which was the most prevalent leadership style uncovered in this study.

Charismatic, visionary leadership, as well as other leadership styles employed by these arts and culture leaders can be classified under transformational leadership. In my opinion, aspects of each style (charismatic and visionary leadership, adaptive leadership, and facilitative leadership) are poignant in successful leadership. Charismatic, visionary leadership is needed almost as a first step, in order to develop a vision, communicate that vision and gain followers. Subsequently, adaptive and facilitative leadership could be employed to engage with followers, develop them, and move towards achieving the vision together.

Charismatic, visionary leadership is obvious in its manifestation of devising and communicating visions, and inspiring people to commit to achieving them. Adaptive leadership is manifested through team work, open engagement, and growing and mentoring followers, not only for the leader or organisation's purposes, but also for the individual follower and for the well-being of the sector in terms of sustainability and succession. Facilitative leadership manifests through advising and guiding, providing opportunities for followers to lead and advise, good communication and listening, collaboration, shifting roles according to the requirements of the situation, knowing followers well in order to facilitate them effectively, and an ability to recognise one's weaknesses and ask for help, or to use other's strengths to compensate for and improve on these weaknesses.

These leadership styles motivate and inspire followers, increase their confidence and self-worth, see them taking ownership and becoming self-motivated, establish a clear trajectory for them in which they invest and commit, and which they work together to pursue.

Visibility, accessibility, credibility and trust are essential for effective leader-follower relations.

These research findings provide, among a lot of other pertinent information, answers to the question of which leadership styles are applicable to and identifiable in South African arts and culture leadership. I do not feel I can conclude that these styles are prevalent in the sector based only on three case studies, though. Again, the traits and skills applicable to these leaders, and those considered important by other leaders and practitioners in the sector, have been established, but cannot be labelled as prevalent throughout the sector as yet. I was able to note the positive effects certain leadership styles have on the majority of followers, particularly employees, and some of the effects in terms of relationships between leaders and followers; however, I feel there is still much more research that can be done to clarify this further, as I suggest in the section to follow.

5.2. Advice to fellow travellers:

Based on the conclusions drawn from this leadership study, the following are my recommendations to existing and potential arts and culture leaders:

- Unearth your passion in the sector and work hard to pursue excellence in this area. This will provide you with a starting point and strong foundation for your leadership.
- Engage with others in this area and in the broader sector. It is important to learn from them and be willing to share your knowledge, expertise and experiences with them. In this way, you will be visible to peers and potential followers and can begin to develop relationships to take into the future.
- Embrace life-long learning and knowledge seeking. Similarly, encourage such constant development among your followers. In doing so, you will be able to maintain your position, keep your vision and role relevant, and have an awareness of the changing environment which needs to be adapted to.
- Lastly, develop your skills in communication (which includes listening), conceptualising, creativity, management, problem-solving, and managing interpersonal relationships. There is not very much you can do to alter your personality and character traits, but skills can be learnt and honed to improve your leadership ability.

5.3. Planning the next journey:

Firstly, I would recommend that more leadership cases be researched in order to establish with certainty the prevalence of transformational leadership styles, skills and characteristics within the South African arts and culture sector. Such research would also provide additional examples and case studies of local leadership practice; resources I feel are needed in our sector for learning, in addition to archiving our history and progression.

Within this further research, it would be valuable to address leadership contexts in more depth, but particular focus should be placed more heavily on the followers. Much of my data collection focused on followers' perceptions of their leaders and on the leaders' impacts on the working environments. My research fell short when it came to delving into who these followers are and what substantial, long-term impacts the leaders have had on them. I believe this would also illuminate their relationships more.

Observation is a method of data collection I would add to the research process. I was unable to implement it in this study due to geographical and financial constraints, but have no doubt of the value and additional level of evidence it would provide in enabling the physical witnessing of these leader-follower relations, leadership styles, and qualities and skills in action, as opposed to hearing about them second-hand and trusting the speaker. Furthermore, it would allow triangulation through comparing the actual reality as witnessed and the reality that is passed on verbally (in wording but also in tone of voice and body language), to establish the extent to which the interview findings are indeed the common practice or not.

My data collection and processing also produced a large amount of rich data which posed little relation to the particular research questions in this paper; however, this data is relevant with regards to other aspects of leadership in the sector and for creating fuller, more detailed case studies. My hope is to make use of this data in another form, so that it may not be wasted and can contribute to the body of knowledge in this area.

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The aims of this research were to identify leadership styles, traits and skills applicable to arts and culture leadership, and to establish which are prevalent in the South African arts and culture arena. These aspects were identified and seen to be practiced within three particular case studies. Another aim was to assess how these styles, characteristics and skills affect leader-follower relations. To an extent this was explored, along with the impact of these aspects on the followers as individuals and on the working environment within their organisations.

It is my view that these case studies provide pertinent reading on the subject of South African arts and culture leadership, and also a useful starting point for subsequent research. Encouraging and inspiring this is so important in creating awareness around the need for leadership and ways of approaching it. We need to take action for our sector's present situation and, most notably, for our future well-being because:

The "unspoken responsibility, is the sense that you are, in fact, grooming a new cohort. We are all very worried about the arts leadership environment, because the nature of jobs in the sector is such that they don't necessarily attract new people in and there's... not a very healthy support structure."
(Rajesh)

This can only be addressed through acknowledgement and informed action, and if we do not take responsibility for our sector, who will?

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Appendix 1: Leader questionnaire

Arts and Culture Leader Survey

Thank you for accessing this survey. It consists of 9 pages and should take approximately 10 to 20 minutes to complete.

Your responses will be used for my (Madeleine Lambert's) Masters research on South African Arts and Culture Leadership, as agreed, and should provide me with some baseline information prior to our interview.

Arts and Culture Leader Survey

*1. Do you consider yourself a leader?

☐ Yes

☐ No

*2. Which of the following qualities or characteristics do you associate with yourself?

Please select all that apply

☐ Adaptable

☐ Cooperative

☐ Intelligent

☐ Ambitious

☐ Dependable

☐ Organised

☐ Assertive

☐ Driven

☐ Sociable

☐ Charismatic

☐ Having integrity

☐ Emotionally balanced or controlled

☐ Confident

☐ Honest

Other (please specify)

*3. Which of the following skills do you associate with yourself? Please select all that apply

☐ Communication skills

☐ Creative skills

☐ Management skills

☐ Conceptual skills

☐ Interpersonal skills

☐ Problem-solving skills

Other (please specify)

Arts and Culture Leader Survey

***4. To what extent do you think there are shared understandings and expectations within your organisation?**

☐ Completely

☐ Partially

☐ Not at all

To what extent do you attribute this to your leadership and what other factors influence this?

***5. Please rate morale within your organisation:**

☐ High

☐ Average

☐ Low

To what extent do you attribute this to your leadership and what other factors influence this?

***6. Please rate the sense of ensemble (team work, good interpersonal relationships, mutual trust and respect) in your organisation.**

☐ Excellent

☐ Good

☐ Average

☐ Moderate

☐ Poor

To what extent do you attribute this to your leadership and what other factors influence this?

Arts and Culture Leader Survey

***7. Please rate the extent to which you trust your employees (for example, with confidential matters, being able to rely on them and delegate to them with confidence...)**

☐ Completely

☐ Partially

☐ Not at all

***8. Please rate how frequently you encourage participation and contribution of ideas from your employees**

☐ Often

☐ Sometimes

☐ Seldom

☐ Never

***9. Please rate how frequently your employees participate and contribute ideas:**

☐ Often

☐ Sometimes

☐ Seldom

☐ Never

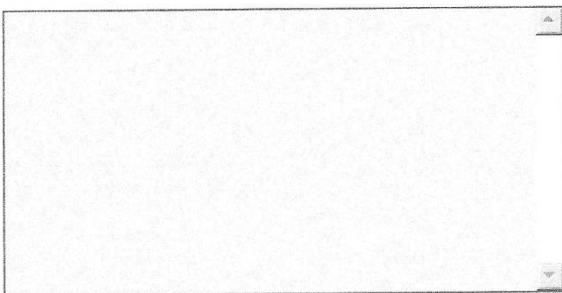
***10. To what extent do you think they feel comfortable participating and contributing ideas?**

☐ Completely

☐ Partially

☐ Not at all

To what do you attribute this?



Arts and Culture Leader Survey

***11. To what extent do you feel respected, valued and trusted by your peers in South African arts and culture?**

☐ Completely

☐ Partially

☐ Not at all

***12. To what extent do you feel respected, valued and trusted by your employees?**

☐ Completely

☐ Partially

☐ Not at all

Arts and Culture Leader Survey

***13. How often do your employees have the opportunity to take on leadership roles (within your organisations, representing the organisation, in the arts and culture sector)?**

☐

Often

☐

Sometimes

☐

Seldom

☐

Never

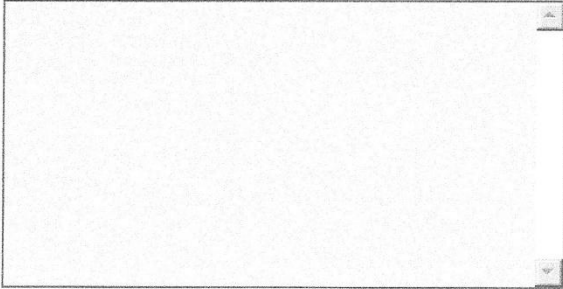
Who facilitates this process?

Arts and Culture Leader Survey

*14. Please rate your knowledge of your employees' qualities, skills and knowledge

- ☐ Excellent ☐ Good ☐ Average ☐ Moderate ☐ Poor

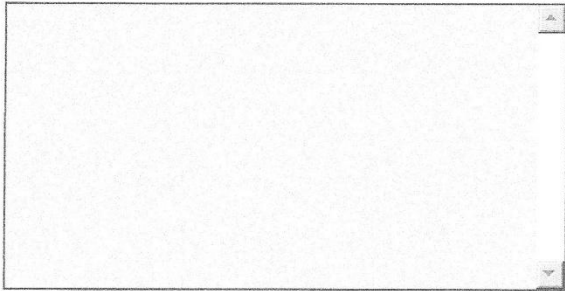
If average or below, to what would you attribute this?

A large rectangular text area with a thin border and a small scroll bar on the right side, intended for the respondent to provide a written explanation if they selected 'Average' or below for their knowledge of employees' qualities, skills, and knowledge.

*15. How often do you draw on these qualities, skills and knowledge?

- ☐ Often ☐ Sometimes ☐ Seldom ☐ Never

If seldom or never, why not?

A large rectangular text area with a thin border and a small scroll bar on the right side, intended for the respondent to provide a written explanation if they selected 'Seldom' or 'Never' for how often they draw on employees' qualities, skills, and knowledge.

Arts and Culture Leader Survey

16. If there are any other comments or points you would like to make, or if there are areas raised in this survey you would like to pinpoint for further discussion during the interview, please share them here:

Arts and Culture Leader Survey

Thank you for your time and responses.

I look forward to our interview!

Appendix 2: Employee questionnaire

South African Arts and Culture Leadership Survey

Thank you for accessing this survey. It consists of 9 pages and should take approximately 10 to 20 minutes to complete.

Your responses will be used for my (Madeleine Lambert's) Masters research on South African Arts and Culture Leadership, as agreed, and should provide me with some baseline information prior to our interview.

South African Arts and Culture Leadership Survey

***1. Which of the following qualities/characteristics/traits do you associate with your leader? Please select all that apply.**

☐ Adaptable

☐ Cooperative

☐ Intelligent

☐ Ambitious

☐ Dependable

☐ Organised

☐ Assertive

☐ Driven

☐ Sociable

☐ Charismatic

☐ Having Integrity

☐ Emotionally Balanced/Controlled

☐ Confident

☐ Honest

Other (please specify)

***2. Which of the following skills do you associate with your leader? Please select all that apply.**

☐ Communication Skills

☐ Creative Skills

☐ Management Skills

☐ Conceptual Skills

☐ Interpersonal Skills

☐ Problem-solving Skills

Other (please specify)

South African Arts and Culture Leadership Survey

***3. To what extent do you think there are shared understandings and expectations within your organisation?**

☐ Completely

☐ Partially

☐ Not at all

To what extent do you attribute this to your leader and what other factors influence this?

***4. Please rate morale within your organisation:**

☐ High

☐ Average

☐ Low

To what extent do you attribute this to your leader and what other factors influence this?

***5. Please rate the sense of ensemble (extent of team work, good interpersonal relationships, mutual trust and respect) in your organisation:**

☐ Excellent

☐ Good

☐ Average

☐ Moderate

☐ Poor

To what extent do you attribute this to your leader and what other factors influence this?

South African Arts and Culture Leadership Survey

***6. Please indicate how frequently your leader encourages participation and contribution of ideas from you and other employees:**

- ☐ Often ☐ Seldom ☐ Sometimes ☐ Never

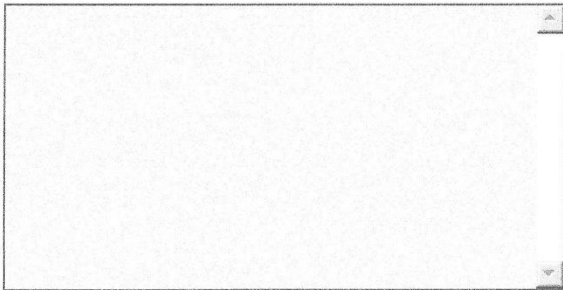
***7. Please indicate how frequently you and other employees participate and contribute ideas:**

- ☐ Often ☐ Sometimes ☐ Seldom ☐ Never

***8. To what extent do you feel comfortable participating and contributing ideas?**

- ☐ Completely ☐ Partially ☐ Not at all

To what do you attribute this?



South African Arts and Culture Leadership Survey

***9. To what extent do you feel respected, valued and trusted by your leader?**

☐ Completely

☐ Partially

☐ Not at all

***10. To what extent do you feel respected, valued and trusted by other employees in your organisation?**

☐ Completely

☐ Partially

☐ Not at all

South African Arts and Culture Leadership Survey

*** 11. How often do you and other employees have the opportunity to take on leadership roles (within your organisation, representing the organisation, in the arts and culture sector)?**

☐

Often

☐

Sometimes

☐

Seldom

☐

Never

Who facilitates this process?

South African Arts and Culture Leadership Survey

***12. How often does your leader draw on your qualities, skills and knowledge?**

☐ Often

☐ Sometimes

☐ Seldom

☐ Never

13. If there are any other comments or points you would like to make, or if there are areas raised in this survey you would like to pinpoint for further discussion during the interview, please share them here:

South African Arts and Culture Leadership Survey

Thank you for your time and responses.

I look forward to our interview!

Appendix 3: Leader interview schedule

1. Which of the following qualities or characteristics do you associate with yourself?
 - Adaptable
 - Ambitious
 - Assertive
 - Charismatic
 - Confident
 - Cooperative
 - Dependable
 - Driven
 - Having integrity
 - Honest
 - Intelligent
 - Organised
 - Sociable
 - Emotionally balanced and controlled
2. Are there any other qualities or characteristics you associate with yourself that I haven't mentioned?
3. Which of the following skills do you associate with yourself?
 - Communication
 - Conceptual
 - Creative
 - Interpersonal
 - Management
 - Problem-solving
4. Are there any other skills you associate with yourself that I haven't mentioned?
5. Are there any qualities or skills you think you could or should develop further?
6. Do you consider yourself a leader?
7. How would you say you became a leader? When did you start assuming leadership roles?
8. Do you consider yourself a natural leader or do you think you learnt to lead?
9. Why did you become a leader? What are your intentions and what do you hope to achieve?

10. Which one (or combination) of these leadership styles do you feel best describes you?

Please explain your answer and give examples to illustrate your opinion where possible.

- Transactional leadership uses “contingent reinforcement” in which followers are motivated by the metaphorical carrot or stick, and leaders react according to whether followers have carried out a particular agreement or not.
- Positional leadership describes an illustration of rank or hierarchy.
- Transformational leaders tend to set examples for follower emulation as they are concerned with developing their followers into leaders, and this kind of leadership needs to be “grounded in moral foundation.”
- Charismatic or visionary leadership lies in an individual’s ability to inspire belief in him or herself as the source of authority. They adopt challenging new visions of what is both possible and desirable, communicate their visions, and persuade others to become so committed to these new directions that they are eager to lend their resources and energies to make them happen.
- Adaptive leaders thrive in “rapidly changing environments” whereby they “work with their followers to generate creative solutions to complex problems, while also developing them to handle a broader range of leadership responsibilities.
- Facilitative leadership “aims to give access to anyone who can make a useful contribution to the situation,” emphasising the “importance of encouraging people at all levels to realise their ideas and creativity and to come up with their own solutions to their practical issues.”

11. What are your contractual obligations within your organisation? What responsibilities do you have to your employees? How do these obligations and your organisational context affect your style of leadership?

12. Would you say there are shared understandings and expectations within your organisation?

13. What role do you play in facilitating these?

14. How would you rate the sense of morale within your organisation?

15. What is your role in increasing organisational morale?

16. How would you rate the sense of ensemble (team work, interpersonal relationships, mutual trust and respect) in your organisation?

17. What role do you play in facilitating this kind of environment?

18. Do you trust your employees (for example, with confidential matters, can you rely on them and delegate to them with confidence)?

19. Discuss opportunities for your employees to participate and contribute within the organisation. How frequently does this occur and who facilitates the process?
20. Would you say they feel comfortable doing so?
21. Discuss opportunities for your employees to take on leadership roles within and without of your organisation. How frequently does this occur and who facilitates the process?
22. Please rate your knowledge of your employees' qualities, skills and knowledge. How has this been developed?
23. How frequently do you draw on these qualities, skills and knowledge?
24. How, if at all, could you make better use of your human resources?
25. Do you feel as though your employees respect, value and trust you?
26. Describe your relationship with and perceived responsibilities to your peers in South African arts and culture.
27. Why do you think peers and others in the local arts and culture arena choose to follow you?
28. Who do you follow, look up to as a leader, or wish to emulate? Why?
29. What are your opinions, as a peer, on the other leaders involved in the study?

Appendix 4: Employee interview schedule

1. Do you consider your leader a natural leader or do you think he/she learnt to lead?
2. Which of the following qualities or characteristics do you associate with your leader?
 - Adaptable
 - Ambitious
 - Assertive
 - Charismatic
 - Confident
 - Cooperative
 - Dependable
 - Driven
 - Having integrity
 - Honest
 - Intelligent
 - Organised
 - Sociable
 - Emotionally balanced and controlled
3. Are there any other qualities or characteristics you associate with your leader that I haven't mentioned?
4. Which of the following skills do you associate with your leader?
 - Communication
 - Conceptual
 - Creative
 - Interpersonal
 - Management
 - Problem-solving
5. Are there any other skills you associate with your leader that I haven't mentioned?
6. Are there any qualities or skills you think your leader could or should develop further?
7. Which one (or combination) of these leadership styles do you feel best describes your leader? Please explain your answer and give examples to illustrate your opinion where possible.
 - Transactional leadership uses "contingent reinforcement" in which followers are motivated by the metaphorical carrot or stick, and leaders react according to whether followers have carried out a particular agreement or not.
 - Positional leadership describes an illustration of rank or hierarchy.
 - Transformational leaders tend to set examples for follower emulation as they are concerned with developing their followers into leaders, and this kind of leadership needs to be "grounded in moral foundation."

- Charismatic or visionary leadership lies in an individual's ability to inspire belief in him or herself as the source of authority. They adopt challenging new visions of what is both possible and desirable, communicate their visions, and persuade others to become so committed to these new directions that they are eager to lend their resources and energies to make them happen.
 - Adaptive leaders thrive in "rapidly changing environments" whereby they "work with their followers to generate creative solutions to complex problems, while also developing them to handle a broader range of leadership responsibilities.
 - Facilitative leadership "aims to give access to anyone who can make a useful contribution to the situation," emphasising the "importance of encouraging people at all levels to realise their ideas and creativity and to come up with their own solutions to their practical issues."
8. Would you say there are shared understandings and expectations within your organisation?
 9. What impact would you say your leader has on developing these?
 10. How would you rate the sense of morale within your organisation?
 11. What role does your leader play in increasing organisational morale and what other factors contribute?
 12. Discuss opportunities for you and other employees to participate and contribute within the organisation. Who facilitates the process?
 13. How often do you and other employees engage in this process?
 14. Do you feel comfortable doing so?
 15. Do you feel as though your leader respects, values and trusts you?
 16. Do you feel as though other employees respect, value and trust you?
 17. Discuss opportunities for you and other employees to take on leadership roles within and without of your organisation. Who facilitates the process?
 18. How often do you and other employees engage in this process?
 19. Do you feel comfortable doing so?
 20. How, if at all, do you feel better use could be made of you as a human resource?
 21. Do you feel that your leader takes an interest in developing you as an individual and potential future leader? Explain.
 22. What are your own leadership roles and ambitions? What steps have you taken towards these? How have you been supported towards these within your organisation?

23. How does your leader put him/herself into the public arena? Why do you think others in the local arts and culture arena choose to follow your leader? What is his/her appeal?
24. What do you feel your leader's contribution is to arts and culture in South Africa?
25. Who do you follow, look up to as a leader, or wish to emulate? Why?
26. What are your opinions, as a peer, on the other leaders involved in the study?

Appendix 5: Peer group interview schedule

1. What qualities and skills do you consider vital for successful and effective leaders in South African arts and culture?
2. What are your expectations of leaders in this sector?
3. Do you think the leaders in my study have any of the qualities and skills mentioned?
Please discuss.
4. Who do you follow, look up to as a leader, or respect in South African arts and culture?
What do you think it is about this person that makes him/her such a compelling leader?
5. Discuss whether you think the leaders in my study are natural leaders and/or the extent to which they have learnt to lead.
6. How would you describe your own leadership style and journey towards that?
7. Please consider why people in the South African arts and culture arena may choose to follow the leaders in my study?
8. What do you feel the leaders in my study contribute to arts and culture in South Africa?