

Master Thesis

Entrepreneurs' personal value, organizational culture and leadership practice in the performing arts industry of Taiwan

Yinjen Li, 428097

Supervisor: Dr. Anna Mignosa

Master of Cultural Economics and Entrepreneurship
Erasmus School of History, Culture and Communication
Erasmus University, Rotterdam

June, 2017

ABSTRACT

This exploratory study examines the relationship between performing arts entrepreneurs' personal values and organizational cultures, and their ways of transforming values into enterprises. To do so, mixed research methods were developed and conducted through two surveys with 44 Taiwanese performing arts entrepreneurs, and one semi-structured interview with 4 Taiwanese performing arts entrepreneurs. Based on four categories of Schwartz's portrait values theory, the research finds that self-transcendence and openness to change are two dominant values among participants. With Cameron and Quinn's competing values framework with four types of organizational culture, the research identifies collaborative and creative cultures as the two most common organizational cultures of performing arts enterprises. Also, a positive and moderate relationship between leaders' personal values and internal cultures may work best for creating a sustaining achievement. The relationship models can be practiced through both direct and indirect way of transformation, and the latter requires two facilitators; one is a relevance between the dominant and second dominant relationship models, another one is the commonality between dominant and second dominant value as well as the commodity between dominant and second dominant culture. The research also considers a well-developed emotional intelligence to be important and suggests applying visionary style as a main approach to establish the relationship. Apart from that, the ability to implement affiliative, coaching, pacesetting and democratic styles for dealing with different circumstances has determinant influence for a performing arts leader to build the relationship model.

KEYWORDS

Leadership, Personal value, Organizational culture, Performing arts entrepreneur

TABLE OF CONTENTS

Abstract	1
Chapter 1 Introduction	4
Chapter 2 Literature reviews	7
2.1 Performing arts entrepreneurship	7
2.2 Personal value	8
2.3 Organizational culture	13
2.4 Leadership	17
Chapter 3 Research design	23
3.1 Research question and proposition	23
3.2 Quantitative research	25
3.3 Qualitative research	27
Chapter 4 Results	31
4.1 Personal value and Organizational culture	31
4.1.1 Basic analysis	34
4.1.2 Further analysis	38
4.2 Leadership Practice	39
4.2.1 Self-awareness	43
4.2.2 Self-management	43
4.2.3 Social awareness	47
4.2.4 Social skills	50
4.2.5 Leadership style	55
Chapter 5 Discussion and Conclusions	57
5.1 Personal value	57
5.2 Organizational culture	58
5.3 Relation model	59

5.4	Leadership practice	63
5.5	Leadership style	68
5.6	Overall conclusion	70
5.7	Limitations and Recommendations	72
	References	73
Appendix 1	Portrait Values Questionnaire 40	76
Appendix 2	Organizational Culture Assessment Instrument	78
Appendix 3	Interview framework	80
Appendix 4	Coding list	82

1. INTRODUCTION

The function of entrepreneurs has been highlighted by Schumpeter's (1934) description of a person who carries out a novel combination of pre-existing elements in a turbulent market environment. Turbulence causes uncertainty, and entrepreneurs are people who can deal with ambiguous situations. Therefore, the scope of entrepreneurship is directly related to the degree of turbulence in a market (Burton, 2003). From Caves' (2000) point of view, creative industries present turbulent situations with many characteristics such as *uncertainty*, *art for art's sake*, *nobody knows*, *motley crew* and *infinite variety*. These characteristics widely distinguish creative industries from others. Based on these features of cultural production, cultural entrepreneurs who work in turbulent and uncertain environments usually face a higher challenge than those who run enterprises in other industries.

One piece of empirical evidence shows that, on average, 75% of startups fail (Shikhar Ghosh, 2012). In other words, failure really is the norm and success is the exception for entrepreneurs. Within cultural industries, a field that accounts for many start-ups, the figure of failure could be higher than the average one. This raises question about what makes successful cultural enterprises different from the rest. What are the psychological features of those successful leaders in cultural industries? Do the surviving cultural enterprises have different internal operational models? How do those cultural entrepreneurs guide their organizations to reach achievement?

Various researches have been conducted to investigate dynamic entrepreneurial activities. In this regard, Walter & Heinrichs (2015) reviewed the entrepreneurial research of the past thirty years to investigate the trend of entrepreneurial studies. They pointed out that many prior psychological perspectives of studies focused on entrepreneurial intentions and personal traits of entrepreneurs; many researchers have examined and indicated the importance of entrepreneurs' personality traits and their relevant influence on a start-up (Miller, De Vries, & Toulouse, 1982), but little has so far been investigated and discussed with regard to a consistent relationship between entrepreneur and enterprise.

For the purpose of reaching an in-depth understanding of the features of success, the research considers that the investigation on psychological dimension and relationship

between cultural entrepreneur and enterprise could provide inside perspective, as a they plays an important role in the development of enterprise. From a theoretical perspective, a leader's characteristics, such as personality and value system, are highly related to the organizational development outcome and performance (Hambrick & Mason, 1984). Many discourses strongly tied leaders' psychological constructs, cognitive bases, and especially value systems with their reactions and behaviors; these studies on leaders also showed a significant relationship between internal motivation and external circumstances (Carpenter, Geletkanycz, & Sanders, 2004).

However, only a few pieces of empirical evidence are in line with the topic. For example, Ling, Zhao, and Baron (2007) examined different industries and identified that the founders' values of collectivism and novelty could influence the age and size of new ventures. Another similar research demonstrated that in tech industries the relations between founders' values, post-start-up organizational cultures and outcomes are positive (Berson & Oreg & Dvir, 2008). A few years later, three researchers (Tomczyk & Lee, & Winslow, 2013) tested the top 500 fastest growing enterprises across various industries, and suggested that the personal values of entrepreneurs are instrumental to firm performances.

These few empirical works provide primary evidences and prove the positive relationship between entrepreneurs' values, organizational cultures and organizational development, which offers a conceptual blueprint for this research. Nevertheless, as those studies were all conducted by quantitative methods, they are not able to offer an in-depth presentation about internal operations and entrepreneurs' leadership practices. In other words, these researches lack an explanation regarding how those positive interactions happened within organizations. In addition, as identified by Caves (2000), knowledge and creativity form the basis of cultural enterprises that are very different from others. The differences are multi-level. In terms of the individual level, cultural entrepreneurs tend to focus on the implication of innovation and the realization of artistic quality (Oakley, 2014), whereas entrepreneurs in other fields might see the pursuit of monetary profit as their priority. On the organizational level, the internal structures of many cultural organizations are specifically designed for creativity (Preece, 2011), therefore their internal activities could also present unique patterns that cannot be captured by a quantitative method.

Based on Caves' emphasis on the unique characteristics of creative industries, the research suggested that there is a necessity to conduct further relational research on cultural enterprises, and addressed this topic with a central question: *Is there a relationship between personal value of performing arts entrepreneurs and organizational culture? Does it influence leadership practice?* In order to answer this question several concepts were identified and used to frame the research. These are personal values, organizational culture, and leadership. Mixed-research methods were applied in order to examine the relationship between performing arts entrepreneurs' values and organizational culture, as well as their leadership characteristics. The mixed-research methods included two surveys and a semi-structured interview. The former is correlated with personal value systems and organizational culture, whereas the latter is related to the realization of leadership.

In this thesis, Chapter 2 presents relevant works of literature about the three concepts; Chapter 3 indicates the application of the mixed-research methods; Chapter 4 reports the findings regarding personal values of leaders, cultural orientations in performing arts enterprise and the relationship models of personal values and organizational cultures, as well as the relevant features of leadership; Chapter 5 includes several discussions and a final conclusion for the thesis and provides some recommendations for future research. Through this process of study, the research responds to the call for more fine-grained studies of entrepreneurship, providing empirical evidence from the perspective of performing arts entrepreneurship and offering several specific conclusions and suggestions about the factors that contribute to a successful performing arts leader and enterprise.

2. LITERATURE REVIEW

2.1 Performing arts entrepreneurship

The performing arts refer to the artistic activities such as dance, theater, music, and opera that are generated from artistic inputs into live performances for audiences. Most performing arts organizations are non-profit oriented; rather, they hold a public purpose or mission for communities such as increasing artistic quality or raising standards, enhancing artistic education or taste reformation, distributing cultural programs and content to the public, and pursuing creative performance production (Hansmann, 1986). Their non-monetary goals differ from those of other profit-oriented businesses. With the motivation of self-fulfillment and public interest, performing arts creators tend to respond to a sense of calling toward artistic expression with group activities (Colbert, 2001). As such, the necessary steps for production of performing arts require both artistic and administrative efforts and human resources for creative generation, as well as formal planning, preparation, rehearsal and performance (Preece, 2011). Since the performance production requires participation and creation from many dimensions, that leads in the direction of performing arts entrepreneurship.

The function of entrepreneurs has been highlighted by Schumpeter's (1934) description of a person who carries out a novel combination of pre-existing elements in a turbulent market environment. Turbulence causes uncertainty, and entrepreneurs are people who can deal with ambiguous situations. Therefore, the scope of entrepreneurship is directly related to the degree of turbulence in a market (Burton, 2003). In addition, Gartner (1985) defined entrepreneurship as the creation of new ventures which includes three crucial elements: risk taking, proactivity and innovation (Miller, 1983). In line with these concepts, a successful performing arts entrepreneurship could be seen as a non-profit oriented group that is composed of professionals; those that are able to deal with turbulence, obtain substantial resources, produce artistic performances and establish reputations within a turbulent environment.

When a performing art organization takes shape, the entrepreneurs' personal aspirations would transform into an organizational mission that could reflect on the internal interaction and management. As Collins and Porras (1994) indicated, effective

management relies not only on great entrepreneurs but also solid instrumental leadership. Managing differentiated individuals and creating synergies across members of a group are the main challenges that entrepreneurs have to face, because leaders' competency of culture management reflects on organizational efficiency. In this regard, there are three crucial personal characteristics that are frequently present in performing arts entrepreneurs (Preece, 2011). The first one is understanding: the cultural entrepreneurs require necessary knowledge about the relevant art forms and the ways of operating artistic organizations. The second characteristic is skills: those leaders need professional skills especially in terms of management, leadership and administration to mobilize all stakeholders and maintain organizational operations for realizing the collective mission. The third one is passion: this is the necessary entrepreneurial characteristic for overcoming barriers, turbulence and uncertainty to realize values, vision and optimism.

From the above mentioned characteristics of performing arts organizations and entrepreneurs, it can be seen that they present a mission-driven nature with not-for-profit features. Thus, studying the factors conducive to successful performing arts entrepreneurship is in line with studies of entrepreneurial individuals, organizational activities and the transformation of missions. Based on that, the research framework of the topic should be in conjunction with psychological features of performing arts entrepreneurs, characteristics of organizational cultures, and styles of leadership practice.

2.2 Personal Value

The way that an entrepreneur interacts and motivates members, obtains and uses information, makes decisions, manages change initiatives, and handles crises and opportunities are all affected by different personal values. The different managerial styles of entrepreneurs are represented by different organizational cultures, whereas values and value-driven managerial styles are considered relatively stable in the long term of organizational development (Hambrick & Brandon, 1988).

Sociological and psychological theorists have recognized values as a way to evaluate the behavior of individuals through social interactions (Feather, 1975). Values are

considered as the cores of individuals and groups to indicate a specific critical mode of desirability or end-state of existence and can be conceptualized as categories to present people's preferences (Rokeach, 1973). Values are beliefs that guide and differentiate people's thinking; they help to set the personal and trans-situational priorities which are embodied in people's lives and function as individualized principles (Schwartz, 1992). Values represent the criteria of decisions, judgment and preferences that are deeply rooted in all individuals. (Schwartz, 1992). By examining personal values, the reasons behind choices or decision-making can be further interpreted (Meglino & Ravlin, 1998).

Life roles and experiences provide individuals with the chances to develop and fulfill personal values. Some social circumstances offer more and better opportunities for people to realize a certain type of value (Koivula, 2008); for example, working environments offer more challenges that encourage people to present their own values through attitudes and behaviors (Schwartz, 1992). In addition, with a category composed of six types of working environments (investigative, conventional, enterprising, realistic, social and artistic), Holland (1997) indicated that through interactions, activities and structures within enterprising environments, people could practice their abilities and skills with the realization of personal values. Thus, it can be said that individuals express personal values that are reflected on a personal level in terms of attitudes and behaviors, while the reflection of each person would influence others on a group level through interaction and communication in the working environment. This interactive influence can be seen as a sort of circular process within a group of people. With this circular process, a group of people could form collective features that would manifest as organizational characteristics in terms of internal regulation, operating process, strategic choices and eventual performance (Hambrick & Mason, 1984).

In addition, Rokeach (1973) claimed that through learning processes and life experiences, individuals' personal values could be integrated as a personal value system that consists of several levels of structure with sequence or priority. In this respect, Shalom Schwartz (1992) integrated important theoretical views and built the "*Value Inventory*"—a set of guiding principles for one's life that is described in his theory as below:

“Values were crucial for explaining social and personal organization and change. Values are used to characterize societies and individuals, to trace change over time, and to explain the motivational bases of attitudes and behavior.”(Schwartz, 2006).

Through surveys with over 60,000 people, Schwartz identified the common values of human beings. Based on Schwartz’s research, a system called PVQ-40 (Personal value questionnaire-40) has been developed and applied in the psychological field to capture personal values. This system is widely used by many countries and international societies to investigate waves of change in terms of social, economic, political and cultural development in contemporary societies. In detail, ten value types are identified in the *Schwartz Value Inventory* in order to gather universal values into several categories:

Table1: Schwartz Portrait Values

Self-Direction	Independent thought and action; choosing, creating, exploring
	He/she thinks it’s important to be interested in things. He/she is curious and tries to understand everything.
Stimulation	Excitement, novelty, and challenge in life
	He/she looks for adventures and likes to take risks. He/she wants to have an exciting life.
Hedonism	Pleasure and sensuous gratification for oneself
	He/she really wants to enjoy life. Having a good time is very important to him/her.
Achievement	Personal success through demonstrating competence according to social standards
	Being successful is important to him/her. He/she likes to stand out and to impress other people.
Power	Social status and prestige, control or dominance over people and resources
	He/she likes to be in charge and tell others what to do. He/she wants people to do what he/she says

Security	Safety, harmony, and stability of society, of relationships, and of self
	The safety of his/her country is very important to him/her. He/she wants his/her country to be safe from its enemies.
Conformity	Restraint of actions, inclinations, and impulses likely to upset or harm others and violate social expectations or norms
	He/she believes that people should do what they're told. He/she thinks people should follow rules at all times, even when no one is watching.
Tradition	Respect, commitment, and acceptance of the customs and ideas that traditional culture or religion provide the self
	He/she thinks it is important to do things the way he/she learned from his family. He/she wants to follow their customs and traditions.
Universalism	Understanding, appreciation, tolerance, and protection for the welfare of all people and for nature
	He/she thinks it is important that every person in the world should be treated equally. He/she wants justice for everybody, even for people he/she doesn't know.
Benevolence	Preserving and enhancing the welfare of those with whom one is in frequent personal contact (the 'in-group').
	He/she always wants to help the people who are close to him/her. It's very important to him/her to care for the people he/she knows and likes.

Source: Hinz et al. Investigating the circumflex structure of the PVQ.

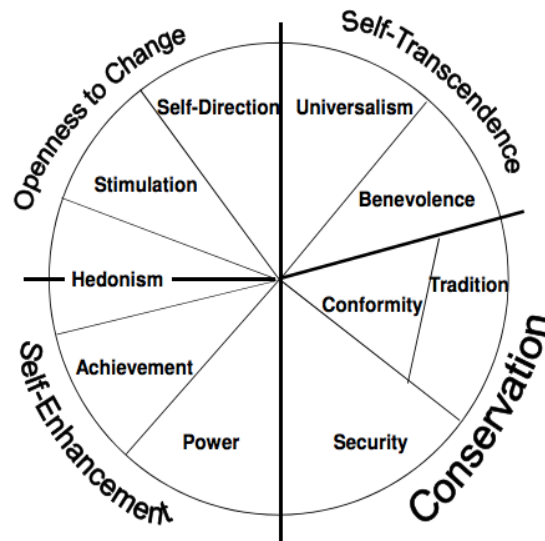
Apart from that, Schwartz has further categorized the ten value types into four sub-variables and illustrated them, using opposition and congruence, as two sets of two broad concepts: focus on the self or the universal, and seeking stability or change, as seen in Graph 1. This circular structure indicates a pattern of continuous motivation; when values are positioned closely together, the underlying motivations are more similar to each other, while those that are positioned far apart are more in opposition to each other.

This value system has been applied by many researchers in the working environment. For example, regarding the category of openness to change, it was demonstrated by Koivula (2008) that entrepreneurial behavior could be driven by the values of hedonism and stimulation, while self-direction is highly related to entrepreneurship in terms of creativity and positive attitudes towards organizational changes. In terms of self-enhancement, the motivation to establish a new venture is correlated with the value of power, whereas the value of

achievement is in conjunction with being self-employed and individualistic. With respect to conservation, the values of tradition, conformity and security all present negative attitudes to changes in systems and organizations. In terms of self-transcendence, the value of benevolence indicates the attitudes and behaviors of sharing, cooperation and supporting, especially in a small-scale environment; whereas the value of universalism presents itself in the mindsets and actions regarding the understanding, caring, and parenting for the benefits of all people.

In brief, based on the above-mentioned theoretical perspectives, it can be clearly seen that personal values significantly influence people's attention, perceptions, interpretations, and reactions with regard to external situations and environments (Rokeach, 1973). Especially in a field such as enterprise, the characteristics of a venture are mainly influenced by the leaders' values (Holland, 1997). To lead an enterprise is to lead people; leaders play a central role in building, shaping and developing organizational culture; their personal values could affect both internal perception of organization and interpretation of external environments. In addition, leaders also tend to pass their values to members and stakeholders through internal and external interaction that directs organizational operation and behavior (Agle & Mitchell &

Graph 1. Circumflex Relation of Schwartz Portrait Values



Source: Schwartz, 2012

Sonnenfeld 1999). That is to say, a talented leader is a person who can employ his/ her ability to understand and work within culture, which is not only to conquer the context of volatile, turbulent, ambiguous surroundings, but also to be aware of and assess current culture and predict when it needs to be changed, as well as to ensure that organizational strategies and changes will succeed. Therefore, in order to understand the attributes of successful entrepreneurs and the relations between their personal values and organizational cultures, it is necessary to identify their types of personal values, and Schwartz's value system combined with the survey of PVQ-40 provides a complete structure and precise system of measurement for the research purposes.

2.3 Organizational Culture

An organization is a composition of talented individuals who represent organizational culture in terms of the cognitive components regarding values, beliefs, assumptions, behavior principles, thinking models and working methods (Baker, 2002). A corporate culture is a key determinant of organizational effectiveness, and it can be managed to improve an organization's competitive advantages (Ouchi, 1981). An organization can create a positive environment to enhance the emotional, physical or financial wellbeing of those associated with it. A strong and positive organizational culture could lead to its competitive advantages (Barney, 1986), which reflects on (a) staff's understanding and responding to it, (b) little need for policies and procedures, (c) consistent behavior, and (d) embedded culture. However, a strong and negative organizational culture could destroy an organization. In other words, organizational cultures can affect members of a group and their collective behavior, so shaping the organizational model will influence the direction of development (Enz, 1988; Schein, 1992).

As claimed by Handy (1995), culture is the way a group of people do things together, and that means that every organization does things differently. Although different organizations would behave differently based on their unique and complex composition of members and their organizational goals, once the culture is formed within in a group of people, it is quite stable and can be analyzed. In this regard, culture of an organization is not only the organization's expectation with regard to the behavior of its members but also how members understand and respond to that (Robbins, 1990). In other words, the formation of organizational culture is bilateral; it influences employees'

behavior and commitment to the organization on one side, and facilitates or hinders leaders' guidelines on the other side. It is also a reflection about how its members accept and adopt the culture and how they identify themselves within an organization. For example, an enterprise could reflect organizational culture in terms of an employer's decision regarding member selection, and employees' resignation if they do not fit the organizational characteristics (Schneider & Goldstein & Smith, 1984). With the change over time, this intangible mechanism could result in the members of an organization strongly resembling each other in characteristics and values (Schein, 1992).

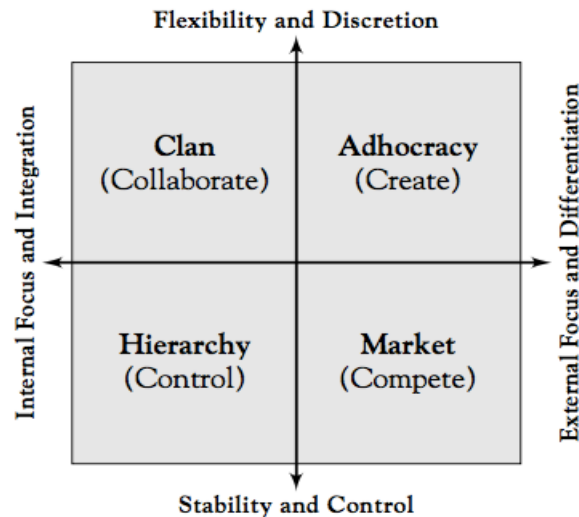
When analyzing organizational culture some theorists distinguish between the visible and invisible levels (Kotter & Heskett 1992); the former refers to organizational symbols, working environment, regulations and management, while the latter includes organizational philosophy, values, moral principles and organizational spirit. Apart from that, Schein (1992) identified organizational culture as:

A pattern of shared basic assumptions that the group learned as it solved its problems of external adaptation and internal integration, that has worked well enough to be considered valid and, therefore, to be taught to new members as the correct way to perceive, think, and feel in relation to those problems (Schein 1992).

In his perspective, organizational culture has to be separated into three levels in order to get to the heart of what the culture really is. According to Schein, organizational cultures can be divided as (a) artifacts, (b) espoused values, and (c) basic underlying assumptions. In detail, observable artifacts refers to the visual organizational structure and process, espoused values are represented as organizational strategies, goals and philosophies, and basic underlying assumptions indicates the central and most important aspect of organizational culture that determines perceptions, thought processes, feelings and so on. These assumptions are taken for granted and are often held unconsciously by people. Schein also claimed that the adoption of culture could be seen as a coping mechanism that is activated by learning from others. This mechanism represents how members respond to different situations and how they reinforce actions that bring positive results. Over time, the experiences and perceptions among an organization would reflect its values and form its culture. Therefore, exploring how leaders embed learning models within group activities is a way to understand the process of culture

creation in a group of people, and how a certain type of culture enhances the development of an organization.

Graph 2: The Competing Values Framework



Source: Cameron & Quinn (2011).

In line with Schein's theory, Cameron & Quinn (2011) combined the *Competing Values Framework* (graph 2) with the *Organizational Culture Assessment Instrument* (Appendix 2) to distinguish between the different types of organizational culture. The instrument is designed to identify an organization's current culture by assessing the basic assumptions, interaction patterns and organizational direction with several key dimensions:

- Basic assumptions (dominant characteristics, organizational glue)
- Inter-action patterns (leadership, management of employees)
- Organizational direction (strategic emphases, criteria of success)

When applying *The Competing Values Framework*, the average score of each dimension is related to one of four clusters of criteria for defining the core values of organizational culture. These four core values represent opposite or competing assumptions: flexibility versus stability, internal versus external. The dimensions generate four quadrants that are also opposite or in competition with each other. Through the distribution of the quadrants, researchers can capture the characteristics of culture presented as below:

Table 2: The competing values of leadership, effectiveness, and organizational theory

Culture Type	Clan	Adhocracy	Hierarchy	Market
Orientation	Collaborative	Creative	Controlling	Competing
Leader Type	Facilitator	Innovator	Coordinator Monitor	Hard driver
	Mentor Team	Entrepreneur		Organizer
	builder	Visionary		Producer
Value Drivers	Commitment	Innovative outputs	Efficiency Timeliness	Market share Goal
	Communication	Transformation	Consistency and	achievement
	Development	Agility	Uniformity	Profitability
Effectiveness	Human development and participation.	Innovativeness, vision.	Control and efficiency with capable processes.	Aggressively competing. customer focus.
	Produce effectiveness.	produce effectiveness.	Produce effectiveness.	Produce effectiveness.

Source: Cameron & Quinn (2011)

The framework has been used to organize and interpret a wide variety of organizational phenomena, and its instrument was the one most frequently used for assessing organizational culture in a variety of industry sectors by researchers in many countries in the past several decades.

Collins & Porras (2005) claimed that “*a clear sustained culture is stranger than any a factor on continued success*”. In other words, organizational culture and management style are highly intertwined with entrepreneurial growth, while organizational culture is formed in the shadow of the leader, in particular in the case of the founders of an enterprise because the creation, destruction and reconstruction of culture and management are in alignment with leadership practice. The characteristics of an enterprise would reflect on values, cognitive bases of members, and collective behavior; a successful firm also needs an appropriate organizational structure to support such behavior (Slevin & Covin, 1990).

It was claimed by Schein that “*the only thing of real importance that leaders do is to*

create and manage culture” (1992, p2.), which means that leadership can positively and significantly influence organizational improvement. In this regard, the strength of the culture is related to how long a group has been together and how much change has occurred in its leadership, as the development and long-term organizational success relies on a leading mechanism of assessment, improvement and transformation (Baker, 2002).

Internal culture could be a strength and a source of competitive advantage for an organization that lead to its success; therefore, identifying the dominant cultures and capturing the characteristics of performing arts entrepreneurship would be a crucial step for the research. To approach the research goal, *The Competing Values Framework* can not only provide an accurate assessment of organizational culture but also can be used as a instrument to identify the relationship between internal cultures and a variety of indicators of organizational development with regard to the practice of entrepreneurial leadership.

2.4 Leadership

The leadership of an enterprise consists in leading the interaction among employees and forming group attitudes and behaviors with consensus, which is the reason that organizational cultures exist (Floistad, 1991). Leadership is a practiced process that presents itself in how a leader influences and motivates employees, communicates future goals and visions and enables others to contribute to organizational effectiveness and success. (Bethel, 1990). Leadership represents influencing ability and managerial competency; by applying personal values a leader can guide a group of people and increase their willingness to cooperate and achieve collective goals (Fleishman & Hunt, 1973).

The field of leadership has been studied from many dimensions. According to Yukl (1989), based on organizational effectiveness, the theories of leadership can be generally categorized into transactional leadership and transformational leadership. Traits, power-influence, behavior and situational approach are four main approaches that constitute transactional leadership. The early studies focus on the personal traits of a leader, and claims that the difference between non-leaders and successful leaders is

that the latter have innate personal qualities, such as enormous energy, extraordinary foresight, penetrating intuition and strong persuasive powers (Stogdill, 1948). Power approach concentrates on the types and strength of leaders' power and how power is maintained and exercised by leaders (Yukl, 1989). With regard to the measure of power, it can be examined from different aspects such as reward, coercive, expert, legitimate and referent power. The practice of power is highly reflected in the attitudes of employees in terms of enthusiastic commitment, passive adoption or resistance.

Traits and power approaches focus on the intrinsic abilities of leaders, while the behavior and situational approaches emphasize how a leader promotes organizational stabilities through both rewards and punishments. Behavior theory assumes that the leadership capability is not inherent but can be learned through a practice process (Derue, etc., 2011). It addresses managerial behaviors and styles by exploring activities and managerial works within organizations (Blake & Mouton, 1964). Situational approach also made a significant contribution to the development of leadership research (Yukl, 1989), as this approach analyzes interaction with personnel and focuses on contextual factors, by researching how external situations influence leaders' behavior and how leaders react to those changes. External influences could result from the expectations of superiors, peers, subordinates and outsiders. Although a leader's managerial ability could effectively manage different situations, a single type of managerial strategy would not optimal in all situations (Hersey & Blanchard, 1977); therefore a leader might show different types of managerial behavior in different situations.

Apart from the above-mentioned leadership approaches, transformational leadership (Burns, 1978; Bass, 1997) has been widely discussed due to its addressing the topic from a psychological perspective that emphasizes vision creation and guiding organizational transformation rather than keeping stability. As stated by Burns (1978, p.20), transformational leadership is in action when "*leaders and followers make each other advance to a higher level of morality and motivation*", which is practiced through leaders' idealized influence, intelligence and consideration to motivate others. In other words, the difference between transactional and transformational leadership is that the former is practiced through the trade-off between giving and taking, but the latter is

realized through the leader's personal characteristics and his/her abilities to encourage followers to approach collective goals and visions.

Transformational theories enhance the development of leadership study toward a psychological dimension. In this respect, a psychologist, Daniel Goleman (1995) indicated that emotional intelligence is much more important than other qualities and technical skills. He highlights an individual's capability to monitor self-owned and others' emotions, and how the person applies obtained emotional information to guide self-behaviors and manage surrounding situations in order to achieve goals. He also strongly considers that the internal climate of an organization is highly linked to its performance that is influenced by leadership style. Enhanced by the emotional intelligence theory, Goleman (2000) further proposed *The Six Styles of Leadership* to address the emotional intelligence in leadership practice.

According to Goleman, there are six main leadership styles based on various components of emotional intelligence that can be addressed from four fundamental capabilities of self-awareness, self-management, social awareness, and social skill. These are not mutually exclusive, but every style consists of specific interacting attitudes and ways. In his perspective, each individual has one dominant style but great leaders should be able to exhibit more than one and appropriately apply them to deal with a certain situation. In this regard, when a leader becomes aware of his or her personal dominant style and how it affects the emotional state of subordinates, the leader can then apply the attitudes and behavior styles that would work best for the organization, and become more effective and beneficial to meet a higher quality of leadership. In terms of organization, the identification of leadership style can help a leader to select the right people to fit different roles and support him/her in building a pipeline of leadership practice for organizational mechanism.

During the past decade, this theory has been widely applied to analyze leadership as it combines the dimensions of personal quality (trait approach), influence process (power and behavior approach), flexible adoptions (situational approach) and emotional relations (transformational approach). In addition, it is also facilitated by the understanding that the practice of entrepreneurial leadership is established through consistent and long-term interaction and socialization within enterprises. Capturing the

psychological relation between a leader and a group of people is highly related to the understanding of a leader’s capabilities in terms of emotional management. This theory approaches leadership from a psychological perspective that focuses on internal climates of an organization rather than skills or managerial intelligence, and as a research tool, it is thought to provide a general picture regarding leadership practice.

The four capabilities of emotional management are self-awareness, self-management, social awareness and social skills. Each of them includes sub-themes that are presented as Table 3.

Table 3: The capabilities of emotion management

Self-awareness	Accurate self-assessment	A realistic evaluation of your strengths and limitations.
	Self-confidence	A strong and positive sense of self-worth.
Self-Management	Self-control	The ability to keep disruptive emotions and impulses under control.
	Trustworthiness	A consistent display of honesty and integrity.
	Conscientiousness	The ability to manage yourself and your responsibilities.
	Adaptability	Skill at adjusting to changing situations and overcoming obstacles.
	Achievement orientation	The drive to meet an internal standard of excellence.
	Initiative	A readiness to seize opportunities.
Social Awareness	Empathy	Skill at sensing other people’s emotions, understanding their perspective, and taking an active interest in their concerns.
	Organizational awareness	The ability to read the currents of organizational life, build decision networks, and navigate politics.
	Service orientation	The ability to recognize and meet customers’ needs.

Social Skill	Visionary leadership	The ability to take charge and inspire with a compelling vision.
	Influence	The ability to wield a range of persuasive tactics.
	Developing others	The propensity to bolster the abilities of others through feedback and guidance.
	Change catalyst	Proficiency in initiating new ideas and leading people in a new direction.
	Conflict management	The ability to de-escalate disagreements and orchestrate resolutions.
	Building bonds	Proficiency at cultivating and maintaining a web of relationships.
	Team work and collaboration	Competence at promoting cooperation and building teams.
	Communication	Skill at listening and at sending clear, convincing, and well-tuned messages.

Source: Goleman, 2000

In this regard, organizational climate refers to the way that each member perceives, directly or indirectly, the qualities and characteristics of the work environment; specifically, individuals' feelings about organizational culture (Armstrong, 2008). The link between the two concepts is that organizational culture is a macro vision to represent the actual situation, while organizational climate is the micro perspective that expresses individuals' perceptions regarding how they consider and appreciate the internal cultures and the influence exerted on individual behaviors (French et al, 1985). As such, it could be said that *The Six Styles of Leadership* consists of appropriate features that fit the research goals; it is an approach to explore leaders' perceptions about personal styles of leadership practice, to understand the procedures and policies that were implemented within their enterprises for dealing with different situations, and to observe the transforming process between personal values and internal cultures. It is therefore considered an ideal tool for the research to capture the leadership practice of those performing arts entrepreneurs.

Table 4: The six styles of leadership

Commanding leader	
Description	Demands immediate compliance
The style in a phrase	“Do what I tell you”
Emotional intelligence	Drive to achieve, initiative, self-control
When the style work best	In a crisis, to kick start a turnaround or with problem employees
Overall impact on climate	Negative
Visionary leader	
Description	Mobilize people toward vision
The style in a phrase	“Come with me”
Emotional intelligence	Self-confidence, empathy, change catalyst
When the style work best	When changes require a new vision, or when a clear direction is needed
Overall impact on climate	Most strongly positive
Affiliative leader	
Description	Creating harmony and building emotional bonds
The style in a phrase	“People come first”
Emotional intelligence	Empathy, building relationships, communication
When the style work best	Healing rifts in a term o motivating people during stressful circumstances
Overall impact on climate	Positive
Democratic leader	
Description	Forges consensus through participation
The style in a phrase	“What do you think”
Emotional intelligence	Collaboration, team leadership, communication
When the style work best	To building buy-in or consensus, or to get input from valuable employees
Overall impact on climate	Positive
Pace-setting leader	
Description	Sets high standards for performance
The style in a phrase	“Do as I do, now”
Emotional intelligence	Conscientiousness drive to achieve, initiative
When the style work best	To get quick results from a highly motivated and competent tram
Overall impact on climate	Negative
Coaching leader	
Description	Develops people for the future
The style in a phrase	“Try this”
Emotional intelligence	Developing others, empathy, self-awareness
When the style work best	Helping employees improve performance or develop long-term strengths
Overall impact on climate	Positive

Source: Goleman, 2000.

3. RESEARCH DESIGN

3.1 Research question and Proposition

In the literature review, the research identified that the personal values of a cultural entrepreneur are related to the culture of an enterprise, and the relationship is built through the leadership practice. Based on this context, the research was concerned with the both the psychological attributes of cultural entrepreneurs and cultural characteristics of internal interaction, and the relationship patterns between the two dimensions. Moreover, the research was also dedicated to understanding the ways of guidance in successful performing art organizations. In line with that, the research question was set as: *Is there a relationship between personal value of performing arts entrepreneurs and organizational culture? Does it influence leadership practice?* This question was further divided into five sub-questions: 1) what are the dominant personal values among performing arts entrepreneurs? 2) what are the dominant cultures of successful performing arts organizations? 3) what is the relationship between personal values and organizational cultures in the field of performing arts? 4) how do performing arts entrepreneurs practice leadership? 5) what types of leadership styles work best for them?

In the light of Shalom Schwartz's (2012) theory of personal values and Cameron & Quinn's (2011) theory of organizational culture, the research developed the following propositions for the first three questions; for the fourth and fifth question, the research investigated the patterns of organizational guidance based Goleman's (2000) emotional intelligence and leadership theory.

The propositions of the research include:

- Value of conservation is positively associated with hierarchy-oriented culture.
- Value of openness to change is positively associated with adhocracy-oriented culture.
- Value of self- enhancement is positively associated with market-oriented culture.
- Value of self- transcendence is positively associated with clan-oriented culture.

The 4 main themes and 18 sub-themes of leadership include:

- Self-awareness (sub-themes: self-assessment, self-confidence)
- Self-management (sub-themes: Self-control, Trustworthiness, Conscientiousness, Adaptability, Achievement orientation, Initiative).
- Social awareness (sub-themes: Empathy, Organizational awareness).
- Social skill (sub-themes: Visionary leadership, Influence, Developing others, Change catalyst, Conflict management, Building bonds, Collaboration, Communication).

This exploratory study adopted a mixed methods research strategy (Bryman, 2012), as the mixed research methods enjoy both the advantages of quantitative method and qualitative method. On the first step, a quantitative method with surveys was applied to capture personal values and organizational cultures as the method can lead to the answers of the first three sub-questions. In addition, in order to find out the answer of the four and fifth sub-question, the research required in-depth information. Therefore, a qualitative method was employed to investigate the approaches of leadership practice, since the qualitative research strategy with interview (Bryman, 2012) allowed the researcher to focus on the participant's point of view and provided them with the opportunities to add additional aspects. During the face-to-face interaction, the researcher could ensure that the interviewees fully understood research questions through an oral explanation, and this supported the researcher in getting a deeper insight into specific topics.

3.2 Quantitative Research

The first research method is survey; personal values were independent variables whereas organizational cultures were dependent variables in this quantitative method. The questionnaires were adapted from Schwartz's (2012) and Cameron & Quinn's (2011)'s works, and they were carefully tested to be sure that the questions were not ambiguous and could not be interpreted differently by the respondents.

Personal value

In the first survey, the instrument of PVQ-40 was employed to investigate personal values of leaders. This instrument was developed from Shalom Schwartz's (2012) value theory to capture the common values of human beings. It contains forty items that are

presented in the form of short oral portraits; each of them describes an individual's goal or desire, which contains an important value of the theory.

For each portrait, the respondents had to answer to what degree they felt that they themselves resemble the portrait, using a six-point likert- type scale, (1) "not like me at all", (2) "not like me", (3) "a little like me", (4) "somewhat like me", (5) "like me", and (6) "very much like me". Through this approach, respondent answers were categorized as ten universal values: self-direction, stimulation, hedonism, achievement, power, security, conformity, tradition, universalism, and benevolence. Those values were further categorized into the four dimensions of openness to change, self-transcendence, self-enhancement, and conservation, which in turn illustrated two sorts of value directions: focusing on the self or not and seeking stability or change.

Organizational culture

The second survey was applied to capture the types of organizational culture that are built by the organizational leaders of the performing arts in Taiwan. In this regard, *The Organizational Culture Assessment* (Cameron & Quinn, 2011) was applied as an instrument that consists of three dimensions (basic assumptions, interaction patterns and organizational direction) with six main topics (dominant characteristics, organizational leadership, management of employees, organization glue, strategic emphases, and criteria of success). Each topic has four statements to distinguish the features of developed cultures within the organizations.

For each statement, the respondents had to answer to what degree they felt that their own internal cultures resemble the statement, using a six-point likert- type scale, (1) "not like us at all", (2) "not like us", (3) "a little like us", (4) "somewhat like us", (5) "like us", and (6) "very much like us". According to this assessment, respondent answers were categorized as four clusters of criteria to define the core values of their organizational culture, including Clan (collaborate culture), Adhocracy (create culture), Hierarchy (control culture), and Market (compete culture). Those clusters presented two sets of opposite orientations: the direction of flexibility and discretion or the direction of stability and control, and focusing respectively on internal development with integration or focusing on external development with differentiation.

Data collection

According to Bryman (2008), the choice of samples has to be based on the research aims, and a researcher needs to seek samples that can be clearly compared. In line with this concept, and as mentioned in the research introduction, the research aimed to capture the features of successful entrepreneurs in the performing arts in Taiwan. The people could be seen as professionals who are able to deal with difficulties, obtain substantial resources, produce artistic performances and establish reputations within a turbulent environment. In line with that, the research considered that the research samples should reach the following basic criteria.

First of all, as the research addressed entrepreneurship, samples should be provided by non-governmental organizations; this criteria also filtered out the samples which rely on governmental support, and selected those that directly face challenges from the turbulent environment and are able to obtain substantial resources for their operations. Secondly, since one of the research aims is to investigate the internal cultures that could be influenced by the scale of an organization and the number of employees, the research limited the samples to those performing art organizations that are composed of no less than three people and no more than thirty people. This criteria indicates that to be part of the sample for a successful performing arts enterprise, it needs to be a group rather than an individual performer. Thirdly, the research also attempted to illuminate how different types of organizational culture are built through the different types of leadership practice. Organizational cultures have to be formed over a long period of time, therefore another sampling criterion is those enterprises must have been continuously operated for a minimum of three years in the performing arts sector in Taiwan. This criterion is a indicator that shows the subjects' abilities in terms of continuously producing performances to establish their reputations in the entrepreneurial environment.

Based on the sampling criteria of successful entrepreneurship, the research adopted the membership list of Performing Arts Alliance (PAA). PAA is a non-profit organization in Taiwan; it plays an important role in providing information on performing arts and maintaining communication between public and private sectors and explores channels for fundraising for its members. Thus, PAA is a crucial power of integration in the performing arts sector in Taiwan. Using the membership list, the research targeted the

entrepreneurs and their enterprises that are currently operating and match the criteria required of all participants.

For the first part of the data collection, the researcher initially sent out emails to 160 targeted entrepreneurs with a clear research introduction and a link to on-line questionnaires. In order to obtain the highest possible rate of response, the email included the offer of a free analysis report for each participant. In the first two weeks, the research received over 30 replies; after a week, unresponsive parties were approached again through another email. Within a period of three weeks the researcher received returned questionnaires from 48 participants. There were 4 participants' questionnaires that were not valid due to uncompleted answers; therefore, with 44 valid questionnaires the final rate of response is 27.5%.

Data analysis

As mentioned above, the two surveys were employed to capture research samples with the features of personal values and organizational culture, and to test the research proposition that the personal values of a cultural entrepreneur are positively related to the culture of an enterprise. Therefore, returned questionnaires were computed and analyzed by the researcher to identify the samples' dominant values and organizational cultures. In order to understand whether the results match research propositions, the research further employed correlation analysis to examine the relationships between the two types of variables. Apart from that, the identified results of relationship models were also employed as the guideline for the following interviews on the second step with selected cultural entrepreneurs.

3.3 Qualitative Research

After the questionnaires were returned and the responses were analyzed, the researcher conducted the second part of the research with an semi-structured interview. The researchers developed an interview guideline with a series of both close-ended and open-ended questions in order to elicit information about the leadership practices and contextual information about those selected organizations, based on the theory of *The Six Styles of Leadership* (Goleman, 2000).

The semi-structured interview strategy (Bryman, 2012) was designed for several

reasons. First of all, the method allowed the researcher to address the main topics of the leadership theory and translated that into interview questions. In addition, adhering to the characteristic of close-ended questions, the interviewees were able to provide answers with very short phrases that enhanced the researcher to obtain clear and specific information. Furthermore, the open-ended questions gave the researcher the chance to have an in-depth discussion of certain issues, and provided the interviewees with a wide space to offer their responses.

For the purpose of understanding leadership styles of interviewees, the interviews were consistently conducted through the four psychological themes of emotional intelligence (Table 5). Four of them all have several sub-themes including self-awareness (2 sub-themes), self-management (6 sub-themes), social awareness (2 sub-themes) and social skill (8 sub-themes). With those themes and subsequently developed questions, the research precisely captured the patterns of transformation regarding leaders' values and organizational cultures and identified their ways of practicing leadership.

Table 5: the themes and sub- themes of leadership

Self awareness	Self management	Social awareness	Social skill
self-assessment	Self-control	Empathy	Visionary leadership
Self-confidence	Trustworthiness	Organizational awareness	Influence
	Conscientiousness	Service orientation	Developing others
	Adaptability		Change catalyst
	Achievement orientation		Conflict management
	Initiative		Building bonds
			Collaboration
			Communication

According to Bryman (2008), the validation is optimized when the process is being controlled under similar settings. For this qualitative research, the researcher conducted the interviews in the same way, by informing the interviewees in the same manner and processing the interviews in the same environment. With this rigorous and consistent process, the researcher maximized the validation. The in-depth interviews and the

transcriptions offered a clear picture about the research topics and targets, and provided the opportunity for transferability of findings to other researches, as similar parameters could be used to replicate the research with the interview framework provided in the Appendix.

Data collection

During this step, the research required respondents who represent proposition I and II as well as model A and B, since in the quantitative research these four types of relationship were proved to be the major models for performing arts enterprises in terms of personal values and organizational culture. According to the result of survey analysis, the researcher obtained a list which indicated respondents who fit this research requirement as targeted interviewees for the next stage of data collection. The researcher selected leaders as interview candidates in accordance with the criteria that their features fit the four major models, and the second dominant value is self-transcendence or openness to change and the organizational culture is defined as clan or adhocracy. This selection was set in order to clearly present the psychological features of the majority of performing arts leaders and their styles in terms of leadership practice.

With the list, the researcher sent out another email to each of the potential participants with an analysis report and invited them to participate in the research interview. In the end, no respondent of proposition I (total 2 possible responders) was able to participate in the interview; only 1 respondent of model A (total 6 possible responders) and 1 respondent of model B (total 5 possible responders) agreed to be interviewees for the research. On the other hand, there were more respondents who fit proposition II (total 10 possible responders), and the researcher therefore conducted interviews with two of them who agreed to participate. With the pre-sent analysis reports, there were 4 face-to-face interviews that were conducted via Skype. The time of each interview was limited to 1 hour. During the process, all of the conversations were recorded and subsequently transcribed for the following step of data analysis.

Data analysis

Content analysis was applied to process the original texts of transcripts from interviews. Each interview was systematically analyzed for capturing the latent content or meaning conveyed. As indicated by Bryman (2012), the data collection and data analysis are

tandem, thus the data analysis process was also reviewed and used the psychological themes and leadership styles of Goleman’s theory (2000) to interrupt obtained information and integrate it as research findings.

Table 6: interviewed samples

Interviewee	Age / Gender	Title	Organizational age	Number of employee
Leader 1	36~45 / F	CEO	7 years	10~20
Leader 2	36~45 / F	Art Director	13 years	10~20
Leader 3	25~35/ M	Art Director	14 years	10~20
Leader 4	36~45 / F	Art Director	15 years	6~10

Interviewee	Dominant feature	Second dominant feature
Leader 1	Self- transcendence vs. Clan (preposition II)	Openness to change vs. Adhocracy
Leader 2	Self- transcendence vs. Clan (preposition II)	Openness to change vs. Adhocracy
Leader 3	Self- transcendence vs. Adhocracy (Model A)	Openness to change vs. Clan
Leader 4	Openness to change vs. Clan (Model B)	Self- transcendence vs. Adhocracy

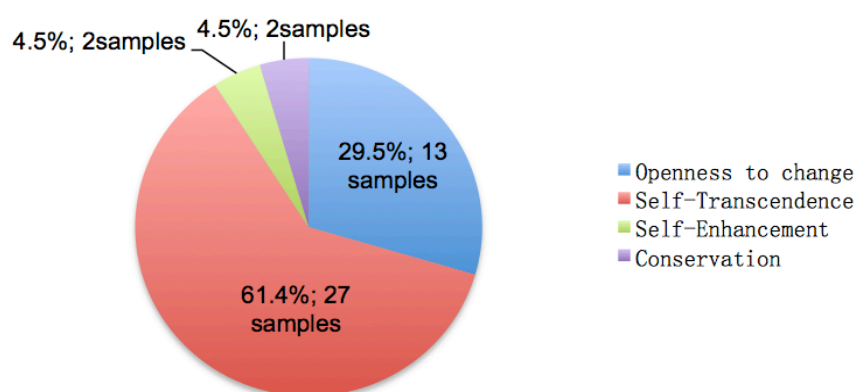
4. RESULT

The results of the research are presented as two parts: the results of the surveys and the results of the interviews. Through a 27% response rate with 44 respondents, the former showed the analysis of personal values, organizational culture and the relationship models between them in terms of successful performing arts entrepreneurs and enterprises. Through four interviewees with three types of relationship models, the latter displayed the physiologic characteristics of those leaders and their leadership practices in the performing arts sector in Taiwan.

4.1 Personal value and Organizational culture

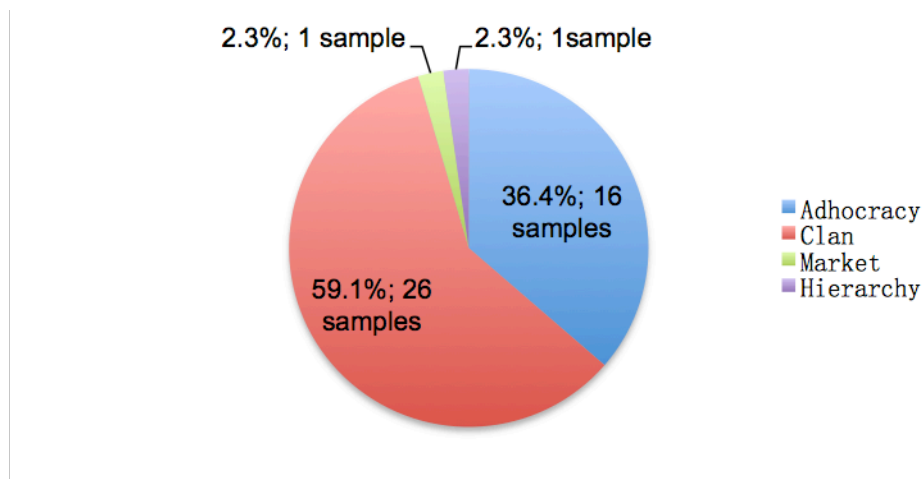
Quantitative research consisting of two surveys was designed for investigating the following topics of the performing arts entrepreneurship in Taiwan: 1) the dominant types of personal values for leaders 2) the dominant types of organizational culture 3) the relationships between the dominant type of personal values and types of organizational culture. Based on those obtained figures from the likert-type scale, the research presents the results with the following graphs and tables. Graph 3 shows the amount of dominant personal values, whereas Graph 4 indicates the amount of dominant organizational culture. In addition, Table 6 expresses means, standard deviations and correlations of the study's variables.

Graph 3: The amount of dominant personal value. Answered 44.



In the respect of personal values (graph 3), the most important values of performing arts entrepreneurs are the value of self-transcendence with 61.4% of the population (27 samples; mean 5.17) and the value of openness to change with 29.5 % of population (13 samples; mean 4.9); while the value of self-enhancement and conservation only account for 4.5% of population (2 samples; mean 4.21 and 4.4), respectively. This result deems that the dominant values of performing art leaders are universalism and benevolence; self-direction, stimulation and hedonism (Shalom Schwartz, 1992); yet values of self-enhancement and conservation are rarely important for them.

Graph 4: The amount of dominant organizational culture. Answered 44.



In the of respect of organizational culture (graph 4), the clan-oriented culture with 59.1% of enterprise (26 samples; mean 4.88) and adhocracy-oriented culture with 36.4% of enterprise (mean 5.05) were found to be the two most types of dominant culture within those performing arts organizations; yet only 2.3% of enterprises respectively present market and hierarchy oriented culture (1 sample; mean 3.9 and 4.06). This means that flexibility and discretion are crucial properties within those performing art organizations rather than stability and control (Cameron & Quinn, 2011).

As shown in Table 7, the correlations between personal values and organizational culture are proved to be significant, including:

- 1) Variable of openness to change has a positive and moderate relationship with the variable of adhocracy (0.462); it also has the same relationship with variable of clan (0.442).
- 2) Variable of self-transcendence has a positive and moderate relation with the variable of adhocracy (0.43); it also has the same relationship with the variable of clan (0.403).
- 3) Variable of self-enhancement has a positive and moderate relationship with the variable of market (0.476).
- 4) Variable of conservation has a positive and moderate relationship with the variable of hierarchy (0.559).

Table 7: Means, Standard Deviations, and Correlations of Study Variables (N=44)

	Variable	Mean	S.D.	1	2	3	4
1	Openness to change	4.9	0.56	-	-	-	-
2	Self Transcendence	5.17	0.41	-	-	-	-
3	Self Enhancement	4.21	0.71	-	-	-	-
4	Conservation	4.4	0.6	-	-	-	-
5	Adhocracy	4.88	0.84	.462**	.430**	.144	.033
6	Clan	5.05	0.6	.442**	.403**	.094	.193
7	Market	3.9	0.68	.237	.057	.476**	.222
8	Hierarchy	4.06	1.02	-.005	.306*	.187	.559**

** . Significant at the 0.01 level.

Those proved relationships support four research propositions (I, II, III, IV) and indicated two unexpected relationships, labeled model A and model B; as Table 8.

Table 8: Proved propositions and unexpected models.

	Personal value	Organizational culture	Relationship model	
Proposition I	Openness to change	Adhocracy	Positive	Moderate
Proposition II	Self- transcendence	Clan	Positive	Moderate
Proposition III	Self- enhancement	Market	Positive	Moderate
Proposition IV	Conservation	Hierarchy	Positive	Moderate
Model A	Self- transcendence	Adhocracy	Positive	Moderate
Model B	Openness to change	Clan	Positive	Moderate

4.1.1 Basis Analysis

Table 9 shows the relationship models regarding the dominant personal values and organizational cultures of performing arts leaders and enterprises. Within the analyzed 44 respondents, 37 samples with 84% represent the propositions or unexpected models that are useful for the research analysis. According to Table 9, proposition I (openness to change vs. adhocracy) is proved by 4 samples that account for 9% of the total amount of the sample; while proposition II (self-transcendence vs. clan) is confirmed by 20 samples that presents 45.5% of the total amount of the sample. However, there is no sample that can present the relationship models of propositions III (self- enhancement vs. market) and IV (conservation vs. hierarchy).

Table 9. The dominant personal values and organizational cultures (total sample = 44)

	Relationship model	Sample	Percentage in total samples
Proposition I	Openness to change vs. adhocracy	4	9%
Proposition II	Self- transcendence vs. clan	20	45.5%
Model A	Self- transcendence vs. adhocracy	6	13.6%
Model B	Openness to change vs. clan	7	15.9%
Total	-	37	84%

In line with Koivula's (2008) analysis regarding the influence of value self-transcendence on entrepreneurial activities in small-scale environment; the varying divergence of the amount between the proposition I and II indicates that in the field of the performing arts in Taiwan, there are more entrepreneurs that treasure the attitudes and behaviors of sharing, cooperation, supporting, understanding and caring about each other. In other words, those attitudes and behaviors present the features of value of self-transcendence that emphasizes human development and participation. Motivated by the value, they lead to their organizations to form clan culture. As Cameron & Quinn (2011) pointed out, this culture concentrates on internal integration that can enhance internal relationship establishment and strength. With this culture, the collaboration among them would facilitate organizational effectiveness. On the other hand, as proved by proposition I, some performing art leaders treasure the entrepreneurial mindset and behavior in terms of creativity and positive attitudes towards organizational changes.

This is in line with Koivula's (2008) view that entrepreneurial behavior could be motivated by value of openness to change. This value drives their culture toward an external focus that differentiates them from other performing arts enterprises, since adhocracy directs toward creativity and reflects on the organizational effectiveness with innovativeness, and the production of new resources (Cameron & Quinn, 2011). However, it is clear that in the performing arts sector the transformation from leaders' value to organizational culture seem to be generally manifested as self- transcendence vs. clan, but are infrequently presented as openness to change vs. adhocracy.

In terms of unexpected results, there are two new relationship models were identified in the correlation analysis. The analysis results indicate the value of self- transcendence and adhocracy culture has a significant correlation; the research named this unexpected result as model A. In addition, another significant correlation is presented by the value of openness to change and clan culture; so the research named it as model B. As shown in Table 9, the relationship model A (self- transcendence vs. adhocracy) is indicated by 6 samples, whereas the model B (openness to change vs. clan) is expressed by 7 samples, the two models account for 13.6% and 15.9% of the total amount of the sample, respectively. Those figures acknowledge us that compared with proposition I that has only 4 samples to represent it, model A and B are more common relationships in performing arts field in terms of leaders' values and organizational culture. This information provides another clue that there is a section of performing arts entrepreneurs that do not pass their dominant values directly into organizational cultures but adjust their value focus to form other types of culture.

The reason why the four propositions are all proved to be true but no sample is available to represent proposition III and IV, it is because all respondents provided different point values using the likert-type scale for each question, but the points in terms of values of self-enhancement and conservation are far lower than those of openness to change and self- transcendence. This same situation was evident in the survey of organizational culture that rated points of market and hierarchy culture much lower than those of adhocracy and clan. That is to say, no sample has both the highest points for personal value of self-enhancement with market culture, and no sample has both the highest points for personal value of conservation with hierarchy culture. Thus, the research did not find any sample that can symbolize propositions III and IV. With these results, the

research identifies that the values of self-enhancement and conservation are not the dominant values of performing arts leaders, and cultures of market and hierarchy are not dominant cultures of performing arts organizations. Furthermore, the relationship model of self-enhancement vs. market and conservation vs. hierarchy are not common in the performing arts field in Taiwan.

In brief, with whole basic analysis, it can be said that the relationship models of self-enhancement vs. market and conservation vs. hierarchy would not lead to successful entrepreneurial development and would not support performing art organizations to survive in the cultural environment in Taiwan. However, their ways toward sustaining developments and achievements are paved by four positive and moderate relationship models showed as proposition I, proposition II, model A and model B.

4.1.2 Further Analysis

As two unexpected findings, models A and B show that although there are almost 30% of the total sample (13 respondents) holding relationship patterns that are different from propositions I and II, their features of values and cultures are also related to the personal values of self- transcendence and openness to change as well as the cultures of clan and adhocracy. As these patterns may present another perspective, the researcher also checked the samples' second dominant features. This further analysis provided more inside understanding about the performing arts entrepreneurship.

Table 10. Second dominant personal values and organizational cultures (total sample=44)

First dominance	Second dominance		Percentage in total sample
	Value vs. Culture	Sample number from first dominance	
Proposition I	Self- transcendence vs. clan	2 out of 4 (50%)	4.5%
Proposition II	Openness to change vs. adhocracy	10 out of 20 (50%)	22.7%
Model A	Self- transcendence vs. adhocracy	6 out of 6 (100%)	13.6%
Model B	Openness to change vs. clan	5 out of 7 (71.4%)	11.4%
Total number		23 out of 37	52.2%

As showed in Table 10, the analysis indicates that in the samples of proposition I (openness to change vs. adhocracy), half of them hold self- transcendence vs. clan culture as second dominant values and exhibit organizational cultures; in the samples of proposition II (self- transcendence vs. clan), half of them hold openness to change vs. adhocracy culture as their second dominant features. In addition, in the samples of model A (openness to change vs. clan), 100% of their second dominant personal values and organizational cultures are characterized by self-transcendence vs. adhocracy. Moreover, in the samples of model B (self- transcendence vs. adhocracy), 71.4% of the sample hold openness to change vs. clan culture as their second dominant features. That is to say, within 37 samples whose dominant personal values and organizational cultures fall into the categories of values of self- transcendence and openness to change with cultures of clan and adhocracy, there are 52.2% of them (23 samples) that also hold their second dominant personal values as self-transcendence or openness to change and exhibit organizational cultures as clan or adhocracy.

These figures provided evidence that there is noticeable relevance between the relationship models of first and second dominance for performing arts entrepreneurship, which can especially be seen in the figures of models A and B. Based on the findings, the researcher considers that for the majority of the successful entrepreneurs in performing arts, this relevance might be a factor that supports their entrepreneurial growth and continuously drives them toward the achievement. In particular those leaders using the relationship models A and B, since the two types of relationship model represent considerable amount of percentages.

In summary, the above analysis underlines the main characteristics of successful performing art leaders and their organizational orientations and indicates several basic conclusions for this quantitative research. First of all, the research confirms that in performing arts field in Taiwan, self-transcendence is the dominant personal value among the successful leaders, followed by the value of openness to change. Whereas the organizational culture is dominated by clan orientated culture followed by adhocracy orientated culture. Secondly, the leaders who built the relationship models of proposition I tend to transform their values directly into organizational culture that reflects on the most common relationship model as self- transcendence vs. clan, followed by the relationship model of openness to change vs. adhocracy culture. Thirdly,

there are also some leaders transform their values into organizational culture indirectly, which is demonstrated by the samples of model A and B. Fourthly, the research identifies that for the majority of performing arts leaders and groups, there is clear relevance between the relationship models of first dominance and second dominance, especially for those who transform their values indirectly into organizational culture that reflects on the relationship model A and model B. This relevance might be a crucial factor to support their indirect value transformation and entrepreneurial growth. With the theories of Schwartz (1992), and Cameron and Quinn (2011), those research results provide a general pattern for a successful performing arts organization; that it is drawn and built by leaders' psychological characteristics of focusing on group development rather than self-achievement and seeking for change rather than stability. These psychological characteristics lead them to form internal cultures that consist of collaborative, open-minded, innovative and flexible features that enable them to survive in the turbulence of the entrepreneurial environment and reach excellent achievements.

4.2 Leadership Practice

Through the quantitative method, the researcher identified in the performing arts sector in Taiwan, entrepreneurs' dominant values, organizational cultures and the relationship between the two features could reflect different value transformation patterns toward their enterprises. In order to answer the research questions regarding the practices that leaders realize personal values and the styles that leaders use to guide employees, the researcher approached four entrepreneurs as interview targets. In this regard, leaders 1 and leader 2 symbolize the relationship model of proposition II, and leaders 3 and 4 represent the relationship model A and model B, respectively. As mentioned in the previous chapter, the selection of interview candidates was based on the standard that their dominant and second dominant value were self-transcendence or openness to change, and also that their dominant and second dominant organizational cultures were clan or adhocracy. This standard was set to highlight the characteristics of the majority of performing arts leaders in terms of leadership practice, whereas the final interviewees were decided according to their willingness to participate. The interview guidelines were developed from Goleman's (2000) theory of *The Six Styles of Leadership* with emotional intelligence to capture a leader's four fundamental capabilities in terms of

self-awareness, self-management, social awareness and social skill, as well as their applications of leadership styles. Based on that, a total of 18 indicators were used for the research analysis.

4.2.1 Self-Awareness

Self-awareness refers to the ability of reading and understanding personal and emotional states and recognizing the potential impact on work performance and relationships (Goleman, 2000). It can be addressed from the perspective of two sub-themes: self-assessment and self-confidence.

Self-assessment

Self-assessment expresses a realistic evaluation of individual strengths and limitations. In this regard, all interviewees indicated that they are clearly aware of the states of personal emotion, personal values and organizational features. With the analysis reports provided by the researcher, they also agreed that the research results of the relationship model can be applied as sources to understand their internal interaction patterns. Their reflection proved Preece's (2011) point of view that a good understanding toward internal and external environment is one of the crucial characteristics of a successful entrepreneur.

The importance of relationship models between personal values and organizational culture was highlighted by those entrepreneurs in this interview topic. In terms of proposition II, leader 1 believes that a matching and persistent relationship between individual values and internal culture is crucial for her, because the cultural features of her organization are an important attraction for employee recruitment and an asset to organizational image, which is an echo of Barney's (1986) perspective that organizational culture is formed by consistent behavior that could reflect as a competitive advantage. In addition, in compliance with Schein's (1992) perspective about cultural adoption, leader 1 expressed that after people join a group, they might adopt internal culture differently due to the influences of their own values and their ability, or lack thereof, to assimilate into the new environment. Furthermore, Hambrick and Mason's (1984) concept of circular influence between individual values and group culture was emphasized by leader 2. She claimed that although a leader could consciously transform personal values into organizational culture, in her organization

the influence is naturally developed, and she does not intentionally initiate the transformation. In her group, this process could be seen as two ways of circulation; for example, her members are affected by the formed internal culture whereas the culture is also influenced by members who share similar values. Leader 2's explanation proved Schein's (1992) view that culture is a coping mechanism that people adopt by learning.

In terms of model A (Leader 3) and B (Leader 4), the two interviewees also identified the formation of organizational culture as a circular influence and considered their values have influenced their organizations, but their values are simultaneously affected by the need for organizational development. They emphasized that they have to guide the internal culture based on the needs of organizational maintenance and growth that requires a leader to exert managerial ability. This ability shows that they meet the requirement for great leadership in terms of value transformation, and inner cultural creation and construction (Agle & Mitchell & Sonnenfeld 1999). However, the examples of leaders 3 and 4 provided another perspective about value transformation for the research to understand the features of performing arts entrepreneurship. Their value transformation models are different from leader 1 and 2's (proposition II). Leader 1 and 2 can directly transform personal values into internal culture; but in order to realize their organizational visions, leaders 3 and 4 have to develop internal cultures that do not directly reflect their dominant values. That is to say, their value transformations are practiced indirectly.

In terms of leader 3, he holds self-transcendence as dominant value but owns an organizational culture with the characteristics of adhocracy (his second dominant value and organizational culture: openness to change vs. clan). This is because his organization is a contemporary theater that focuses on artistic creation through innovative approaches to support more expression in contemporary drama, but as a reflection of his dominant value of self-transcendence, he is motivated by the intention to operate his theater with the goal of promoting regional artistic education and cultural development. The mindset of altruism is not directly related the feature of his group, he has thus adjusted his value focus by paying more attention to creative thinking and innovative works and guiding their internal culture toward creative orientation. On the other hand, he still leads his group to develop many projects every year to promote artistic education and long-term cultural development. With their innovative approach

and creativity in contemporary drama, the practice of those projects have brought many positive feedbacks from the public that have become a force to support their continuous improvement in contemporary drama expression.

Another similar case is presented by leader 4. She holds openness to change as a dominant value but owns an organizational culture defined as clan (her second dominant value and organizational culture: self-transcendence vs. adhocracy). According to her, this adjustment is applied due to her organization being formed for the main purpose of traditional dance preservation and promotion with a family-type member composition, so their internal culture is naturally developed with a collaborative and integrating orientation. However, as a reflection of her dominant value, she is driven by the desire to pursue artistic innovation with organizational development. For the purpose of combining her motivation with the characteristics of her group, she has modified personal attitudes and behaviors in order to realize collective goals, and maintained her internal culture as a collaborative type. On the other hand, she claimed that her pursuit of artistic innovation and expansion is applied as a strategy to promote and enhance her team in creating innovative performances. This is an indirect value transformation with the strategy of bringing competitive advantages in terms of creating unique performances and raising public awareness, which also benefits the enterprise and helps them to realize the organizational goal of traditional dance preservation and promotion.

In brief, in line with the result of quantitative research regarding the relationship model between personal values and organizational culture, leader 1 and leader 2 demonstrated that a leader's dominant value could directly influence organizational culture and that the internal culture could naturally evolve with members' personal values. Leader 3 and leader 4's experiences both provide successful patterns for the personal value adjustments and indirect value transformations. As mentioned in the literature review, there is a common motivation between the two closed values of self-transcendence and openness to change, and the shared features of adhocracy and clan culture are flexibility and discretion. Their practices of value adjustments and indirect value transformation seem to be supported by the relevance the commonality between the two values, and the relevance between clan and adhocracy culture. While these supporting factors can lead

to a positive impact on entrepreneurial development and both are important factors that contribute to successful performing arts entrepreneurship.

Self-confidence

Self-confidence is related to a strong and positive sense of self-worth. In this part of the interview, coinciding with Bethel's (1990) emphasis on the organizational effectiveness and success resulting from a leader's influence, the researcher found that all interviewees were aware of how their personal values have positively transformed and affected their enterprises. For instance, leader 1 said that value transformation is one of the most important factors which supported her organization to grow and achieve. Leader 2 highlighted that value transformation has created positive and multiple effects on her group; because it not only enhanced internal interaction but also because it allowed for high quality teamwork that won a great reputation for them.

In addition, leader 3 deemed that many of their successful plans were designed based on his personal value of self-transcendence that prioritizes creating benefit for others. For example, as a theater director, he believes that script creation is the base of contemporary drama and supporting its enduring creation is a crucial plan for the long-term development of contemporary drama. He expects that his group can play a driving role in that support. Thus, since the theater was set up, they have continuously provided financial and human resources to invest in this plan over the period of a decade. With his enthusiasm for and investment in script creation, his group has built great relationships with many talented script writers and received many great written works.

Apart from that, leader 4 acknowledged that value transformation provided her enterprise with a unique developing direction that widely differentiates them from other traditional dance groups in the same sector. Her dominant personal value is openness to change, which highlights her creativity and positive attitude towards organizational changes. This value motivates her to promote her group, which is developing a new form of performance that combines electronic music and historical stories with traditional folk dance. Her open-minded attitude combined with innovative practices bring a new face to the folk dance scene that not only represents their professionalism and creativity but also wins a great reputation for her team.

The cases of leader 3 and leader 4 point out how their dominant values are realized through their strategies and their own ways of guidance. Based on the findings, it can be said that they all hold strong self-confidence regarding the positive relationship of their values and the formation of organizational culture. Those findings also simultaneously proved Meglino and Ravlin's (1998) viewpoint about how the identification of personal values can enhance the interruption of decision-making, and confirmed Hambrick and Brandon's (1988) suggestion that values and value-driven culture could bring significant benefits in the long term and help to stabilize organizational development.

4.2.2 Self-Management

Self-management is positioned in relation to the ability of emotional supervision and the ability to guide oneself toward achievement. The ability of self-management can be observed through an individual's rational attitude and behavior (Goleman, 2000). The ability is markedly important for entrepreneurial activities in the performing arts, as these activities require both artistic and administrative efforts as well as the management of human resources (Preece, 2011). This capability is analyzed from six sub-themes including self-control, trustworthiness, conscientiousness, adaptability, achievement orientation, and initiative.

Self-control

Self-control is correlated with the ability to keep negative emotions and impulse behavior under control (Goleman, 2000). In this section, all interviewees considered themselves to be rational people with good self-control abilities. They claimed that their well-controlled emotions enhance their capabilities in terms of judgment and decision-making, especially when they face challenges and difficulties in the turbulence of the entrepreneurial environment. Leader 2 suggested that showing a perceptual reaction can be a way to enhance her relationship with the members of her enterprise because a perceptual expression displays human nature. She considered that a rational attitude and behavior suit her in the role of a leader, whereas a perceptual reaction indicates that she is the same as all the other members on the level of an individual. Through the perceptual expression she can become more close to the team members emotionally and psychically, and that can further facilitate employees' confidence to comfortably express their real feelings to her.

Trustworthiness

Trustworthiness is correlated with a leader's ability to consistently display honesty and integrity (Goleman, 2000). In this respect, all interviewees identified the attitudes and behaviors of honesty and integrity to be important for them in the practice of leading people. As emphasized by leader 1, trustworthiness represents her attitudes and principles when dealing with affairs. This is crucial for leading people, because if she lacks a consistent display of principles in her attitudes and behavior, employees will not know what direction to follow. An unpredictable leader and his/ her behavior could have a negative impact on effective communication and organizational operation. On the other hand, as highlighted by Burton (2003) that the entrepreneurial environment consists of great uncertainty, and leaders 3 and 4 pointed out that maintaining flexibility in decision-making and action-taking is crucial for a leading performing arts organization, because artistic production of performing arts is highly influenced by many external factors such as budget, location, audience preference, and so on. Therefore, accommodating circumstances and adjusting strategies are also abilities that a leader should cultivate for managing people in the performing arts sector. Their explanations in this dimension also underline the common features of their organizational culture that are flexibility and discretion.

Conscientiousness

Conscientiousness is relative to the ability of managing oneself and one's personal responsibilities (Goleman, 2000). The four interviewees responded to the topic of conscientiousness quite differently. Leaders 1 and 3 believe if a leader has good abilities in self-discipline and acts dutifully, their organization and group members would also demonstrate improved conscientiousness. They pointed out that conscientiousness is crucial for performing art entrepreneurs because they have to face many challenges every day, and without a well-developed self-management ability, it is hard to achieve their goals. Leader 2 gave a different opinion, stating that a certain degree of flexibility in self-discipline could benefit a leader psychologically and physically because the flexibility leads to work-life balance. According to her, one important thing she has learned from her leading role is an open attitude to appreciate different people's different working methods. She believes that there is no right or wrong way in entrepreneurial work; all possibilities are worth trying and testing. The flexibility

enhances her group performance as it allows her to distribute duties to group members, who can therefore enjoy more learning opportunities. The distribution of responsibility leads to a positive impact that allows for more possibilities and alternatives in performance creations, as the plans are discussed, organized and practiced by many people rather than by a leader alone.

Adaptability

Adaptability is related to the skill of adjusting to changing situations and overcoming obstacles (Goleman, 2000). All interviewees considered themselves to have good adaptability when facing difficulties and challenges, but they applied the ability through different approaches. For instance, leader 1 deemed that even if she can adjust her adaptation ability quickly, not all group members are able to follow her pace and speed of adaptation. Therefore, whether her members can follow her pace or not would also be an issue that she has to consider for the management of different situations. On the other hand, leader 2 said that her group has extremely good adaptability and always wants to try various solutions to solve problems. Thus she sometimes has to control the speed of their reactions to the adaptation in order to keep their ideas and actions stable enough to be tested and practiced.

Leader 3 thought that he could perform well in most situations but lacks the adaptability to manage public relationships, so he usually assigns another member to deal with those relevant issues. Leader 4 considered her adaptability to be comprehensively enhanced and strengthened during her daily entrepreneurial work that allows her to continuously practice creativity. The expressions of leader 1 and 4 showed us that clear social-awareness and self-awareness are essential abilities for leaders to maintain or promote their entrepreneurial growth. On the other hand, leader 2 and 3 reflect Collins and Porras' (1994) emphasis on how a good leader can reach organizational efficiency through managerial strategy. With leader 2's explanation we can see how she realizes group adaptability and then applies suitable strategies to bring the highest benefit to her organization, whereas the case of leader 3 indicates that he is not only clearly aware of his personal weakness but also able to apply his adaptability with a strategy to deal with his weak point.

Achievement orientation

Achievement orientation aligns with the personal drive to reach an internal standard of excellence (Goleman, 2000). Leaders 2 and 3 recognized themselves as having a strong drive to obtain the perfect achievement, while leaders 1 and 4 deemed that when a leader strongly pursues excellence in performance, their employees will also be influenced and follow the standard of the leader. This consensus in terms of pursuing excellence in performance would form a strong force to drive them toward the achievement, which is in conjunction with Ouchi's view (1981) that a corporate culture is a key toward organizational effectiveness. They also thought that the process could be seen as natural selection; if any member cannot meet their collective standard, the person has to put in more effort, or perhaps leave the group. That highlights Schein's (1992) opinion about how members of an organization come to resemble each other through cultural formation, and the concept of Schneider, Goldstein and Smith (1984) that organizational culture can influence people's decisions in terms of remaining with or leaving a group.

On the other hand, leader 4 claimed that she was once an achievement-oriented person, but she has lowered her standards when dealing with entrepreneurial work. She commented that those works consist of many unexpected situations, especially regarding limitations of time and resources. Thus, sometimes she has to make compromises in order to finish their projects, which means that some of the results cannot reach the high standards of her expectations.

For instance, their dances are usually designed for indoor performance with integrated props equipment and well-organized space, and these conditions are important for them to create high quality performances that are aligned with her standards. Nevertheless, sometimes they might be invited to perform in an outdoor environment that cannot incorporate their stage design or support the quality of performance that they want. So, in order to realize their goal of promoting folk dance to the public, even though those external factors reduce their performance quality, she is still willing to rearrange the plans or change some content to fit the conditions of specific locations.

Furthermore, leader 2 responded that her working philosophy is progressivism rather than a standard of excellence. A strong willingness to learn and improve is a personal

trait that she cares about, and that she has applied as a criterion when selecting new members, because she believes that the willingness to learn would drive the group to continuously improve and approach future achievements. Leader 2's opinion also highlighted the perspective of Schneider, Goldstein and Smith (1984) that organizational culture can act as a member selection mechanism.

With these responses we can see that some people tend to focus on discovering employees' learning potential with group standards, while some prefer to compromise with people's learning abilities or external factors. Also, it can be seen that those interviewees have different preferences regarding the system of member selection; some apply pre-selection prior to official employment, whereas others employ natural selection through their working process.

Initiative

Initiative is positioned in relation to a readiness to capture opportunities for organizational development (Goleman, 2000). With regard to initiative, three interviewees considered themselves to be forward-looking persons, with great insight and judgment in terms of recognizing beneficial opportunities for their organizations. They said a proactive attitude toward various collaborations with other enterprises or governmental institutions could lead to innovation and bring a better reputation for them. Only leader 2 pointed out that putting great effort into opportunity development is not her strategy, because she sets her working priority as the presentation of high quality performances. She believes that if her group is able to continuously display their standard of performance, the word of mouth would naturally build their reputation and bring chances for collaboration. Her belief represents the view point of Barney (1986) that a competitive advantage can be formed through consistent organizational behavior.

4.2.3 Social Awareness

Social awareness means the understanding of how to react to different social situations, and modifying the way of interaction with others to reach the best results (Goleman, 2000). In line with that, a leader's social awareness can be discussed through empathy, organizational awareness and service orientation.

Empathy

Empathy is related to the skill of sensing other people's emotions, understanding their personal perspectives and showing concern for what they care about (Goleman, 2000). Except for leader 1, who suggested that deep empathy is not really necessary for leading people, all three other interviewees agreed that empathy is an essential element when they interact with employees. There are several reasons for that. Leader 2 claimed that people's positive feelings toward the collaboration is important to maintain the quality of work; if her co-workers do not feel satisfied with the interactive atmosphere, the collaboration will not reach a satisfying result. Leader 3 believes that an effective group results from a smooth collaboration that is in conjunction with mutual understanding in terms of mindset, perspective, working attitude and method; mutual understanding is a fundamental factor that makes their mechanism work. His view coincides with Robbins' (1990) point of view that the internal relationship of an organization is formed through bilateral interplay, in which both the leaders and group members play significant roles in building the atmosphere of interaction. Leader 4 said that empathy allows her to deeply understand people's perspectives regarding working expectations, so she can create suitable working conditions for her employees, and maintain the sense of belonging that helps people to identify themselves in the organization. Above explanations provided evidence for Barney's (1986) view that one organizational competitive advantage results from group members understanding and responding to inner culture.

Organizational awareness

Organizational awareness refers to the ability of reading current organizational life, building decision networks, and navigating organizational politics (Goleman, 2000). The reflections of all interviewees showed that they are all well aware of current organizational situations; some are experiencing the growing stage, and some are in transition from growing to maturing stage. Their awareness indicates the perspective of Cameron & Quinn (2011) that assessing current culture and predicting when it needs to be changed is a basic capacity of a talented leader.

Apart from that, those leaders all have decision networks with a small number of core members with whom they are able to discuss and consult, and have clear pictures with regard to future plans and the direction of organizational development. In this regard,

leader 1 wants to pay more attention to employee development; leader 2 focuses on work-life balance; leader 3 intends to reduce the operating speed to make people less stressed; leader 4 pursues building a more effective and efficient method to produce their performing creations. Leader 1, 2 and 3's future plans all show the feature of the dominant personal value of self-transcendence, as they care about members' psychological and physical status and long term development, while leader 4's pursuit of performing creations represents her dominant value of openness to change. By examining their goals in different dimensions, we can see how their dominant values motivate the leaders to focus on different aspects of organizational development, which responds to Rokeach's (1973) concept that personal values are a specific critical mode of desirability and can be used to reveal an individual's preferences.

Service orientation

Service orientation presents the ability to recognize and meet the needs of customers and collaborators (Goleman, 2000). Leader 1 stated that reaching the balance between artistic production and commercial requirement is currently one of the most difficult challenges for her organization. Three other interviewees considered reaching the expectations of stakeholders to be a useful way to prove the abilities of an organization, because the process of realizing expectations can display their professional knowledge and skills as well as their ability to maintain standards of performance quality.

However, they also highlighted that paying respect to the collaborating principle is a fundamental factor when building collaborative relationships with others. For example, leader 2 said that she is usually open to receiving invitations to perform from different sectors or industries, but her attitude toward those opportunities is based on the respect of the inviting party for her group's freedom to create interaction with audiences, and that her organization's concepts of performance cannot be modified by any unsuitable ideas that may be put forward by the inviting party. In brief, their explanations suggest that those interviewees all show a certain degree of service orientation with some crucial preconditions, and, with their outstanding competence to manage cooperation and achieve collective goals, certify Fleishman and Hunt's (1973) emphasis on leadership as a representation of influencing ability and managerial competency.

4.2.4 Social Skill

Social skill represents an individual's influence ability in terms of facilitating interaction, communication and relationship with others, while the capabilities of self-awareness and self-management are the basis for developing social skills. According to Goleman (2000), this ability can be analyzed through eight sub-themes including visionary leadership, influence, developing others, change catalyst, conflict management, building bonds, collaboration, and communication.

Visionary leadership

Visionary leadership implies the ability to evoke charge and inspire others with an attractive influence to achieve collective vision (Goleman, 2000). All interviewees have consistently communicated organizational visions with their team members by a formal or informal approach to build their sense of identity, enabling them to realize how their work fits into a larger vision or developing strategy. They believe that this kind of collective faith can convince people to identify themselves as a part of the team and develop their potential to contribute to a common vision. Leader 2 expressed that a clear organizational vision can give members a general picture about the future of the enterprise that can enhance or inspire members to consider their personal plan regarding career development, and adjust that to the pace of organizational growth. According to her, a shared vision among members could drive their collective action, and this pattern has positively impacted the improvement of her organization.

Influence

Influence is the ability to exert persuasive tactics to influence others (Goleman, 2000). With regard to this part of the interview, interestingly, all interviewees said they usually do not need to make an effort to persuade people. They claimed that the reason for this is because the people who are selected and willing to stay in their organizations are those who share the same values and understand the organizational visions, therefore disagreements rarely happen in their groups. That expresses Schwartz's (1992) explanation of how values act as individualized principles and the concept of Rokeach (1973) that personal values guide individuals with specific modes of desirability that present personal preferences.

Another reason is because when those leaders want to launch a new project or make any important decisions, they all prefer to share the ideas beforehand and organize in-depth discussions with their group members. They believe that including people in a decision-making process is a strategy to reach consensus that would lead to multiple advantages. This strategy echoes Barney's (1986) expression that organizational competitive advantages result from shared culture, because a leader's influence indicates when a value is shared among a group that would form a collective culture. With this shared culture, a leader can smoothly reach consensus with his/her members for organizational plans that can be seen as a competitive advantage of an organization, as it reduces the time and effort expended on dealing with conflict and disagreement.

In this respect, leader 2 provided detailed information about the competitive advantages. For example, she claimed that she could obtain various perspectives and suggestions from group discussions that usually enhance the quality of a new plan. On the other hand, if her members have concerns about a plan, with an in-depth discussion, she can understand their perspectives and then to flexibly modify her ideas. This discussion process could reduce disagreements, and she can therefore continuously implement her plans. In addition, even if her group cannot reach a consensus, the discussion can still function as a signal for the members to capture her plan about future direction. In brief, these explanations show us that an effort to persuade people is not widely applied by those performing art leaders; if there is a need for launching a new plan and obtaining group consensus, they tend to manage it as a smooth influence process rather than a straight announcement or policy.

This finding is in line with Barney's (1986) point of view that little need for policies and procedures is a characteristic of a strong organizational culture. Their emphasis on flexibility and discretion proves the common features of clan and adhocracy culture. Furthermore, those explanations also give prominence to Rokeach's (1973) notion that personal values are an individual's perceptions, interpretations, and reactions toward external situations, and also highlighted the expression of Agle, Mitchell and Sonnenfeld (1999), who said that leaders can pass their personal values to employees in order to direct organizational operation and behavior; which is also a reflection of influence ability.

Developing others

Developing others is related to bolstering the capabilities of others through feedback and guidance (Goleman, 2000). All interviewees acknowledged the importance of employee development. In line with Colbert (2003), self-fulfillment and public interest motivate artistic expression through collaboration. They considered human resources and high quality of artistic creation as two fundamental factors to drive the continuous growth of their organizations and performing arts sector as a whole. Leader 4 further observed that cultivating professional performers is similar to the process of fermentation, in that it requires a long time to allow the chemical action to happen while the long-term human resource development is the key to achieve it. Those leaders practice cultivation in both formal and informal ways. For example, the former is implemented through organizing internal book clubs, limb activation training, lectures, and workshops that target voice, facial expression and so on. The latter is done by encouraging employees to attend artistic festivals and performances, or providing the chance of a working exchange to learn about different dimensions of performing arts productions. The leaders' feedback shows us that they are aware of the importance of developing others and have strong intentions to facilitate the development of professional skills for all members of their organizations through different methods.

Change catalyst

Change catalyst refers the ability of launching new ideas and leading people toward a new direction (Goleman, 2000). In this respect, all interviewees claimed that organizational transformation is required to promote development in different stages. They think that change catalyst is an approach which can be fostered by continuous self-learning, especially by leaders themselves. They assert that it results from discovering new performing techniques or concepts and then sharing that with others. In addition, promoting change and alteration can also be done through paying attention to the needs of collaborators and audiences. In this regard, leader 4 recognized that although changes are necessary for entrepreneurial growth in different situations, the core principles and values of an organization need to be carefully kept and maintained. As demonstrated by Bethel (1990), a leader's influencing and motivating employees is leadership practice, whereas the responses display how those leaders reach organizational effectiveness and success through the ability to encourage change.

Conflict management

Conflict management expresses a leader's ability to solve disagreements and coordinate resolutions (Goleman, 2000). In this regard, the interviewees did not directly evaluate their conflict management abilities, but provided information about how they usually deal with situations of conflict. Leader 1 and 2 responded that an understanding of the factors that caused the problem is their first step to manage conflict. If they think the conflict might affect group works, atmosphere or relationships, they prefer to discuss the issue in front of the whole group. If the situation only causes problems between individuals, they would not get involved in it but rather try to push the individuals to solve it together. Their answers confirm the characteristics of collaborative culture and show us the feature of self-transcendence, since collaborative culture emphasizes internal integration and the value of self-transcendence focuses on protecting the welfare of all people. On the other hand, leader 3 and leader 4 claimed that they are not good at directly managing conflict; when dealing with that kind of situation, they prefer to assign the managerial duty to another senior member. Their responses show us that not all leaders possess good abilities in all managerial dimensions, but a great leader is able to clearly realize personal weaknesses, and have suitable solutions to deal with them and achieve organizational effectiveness.

Building bonds

Building bonds is correlated with a leader's competence in cultivating and maintaining a web of relationships (Goleman, 2000). According to those interviewees, organizing leisure activities after office hours is often applied as a strategy to build bonds among members. Leader 4 indicated that those activities not only maintain internal relationships but also provide more opportunities for group members to share creativity and inspire each other. Leader 2 and leader 3 suggested that even though their teams do not frequently organize group activities, they do maintain daily conversation within working places. Leader 2, for instance, says that she prefers to invite her group members to spend extra time together to share personal feelings and opinions both before and after their daily performances, because she believes frequent conversation can strengthen interaction and mutual understanding between employees. She thinks that the personal bond is key for promoting a high quality of performance because it puts everybody on the same page.

Collaboration

Collaboration is related to the ability of promoting cooperation and building teams (Goleman, 2000). In this regard, all interviewees responded they are able to facilitate collaboration well. In fact, they all claimed that well-maintained inner cooperation is a fundamental capability of an outstanding performance art organization. Leader 1 implements collaboration by deploying people in different organizational departments to attain a common understanding of working status because she thinks knowledge sharing is important for enhancing cooperation. Apart from switching people in different positions, she said that the learning model could also be done through the sharing of work strategies or project management processes, which also enhances her group in terms of better communication and reducing the possibility of failure. Leader 3 strengthened group collaboration through working guides and duty distribution. For example, he assigns senior members to guide and teach junior members, so the professional knowledge and relevant experiences of the practiced employees can be extended and passed on to new recruits. These findings provide information that with managing strategies, leaders can build and apply different learning models to enhance the collaboration among members.

Communication

Communication is concerned with the skills of listening and sending clear, convincing and well-adjusted information and messages. Leaders 1, 2 and 3 deemed they not only have good communication skills but can also manage smooth communication between themselves and employees as well as among the group as a whole. For instance, leader 3 indicated his method is maintaining a two-way channel of communication that requires him to be open-minded as he listens to different opinions and suggestions, and also allow employees to freely express their feelings and opinions. They believe this two-way channel of communication can enhance their organizational management and lead to improvement. As indicated by leader 3, this channel of communication could be operated in both a formal and informal method. He usually practices the former through regular meetings whereas the latter can function at any time. As Cameron and Quinn (2011) confirmed, a collaborative culture requires leaders to play the role of team mentors and drive their collaboration with fluent communication. Their methods of

applying the ability of communication draw a clear picture for the feature of collaborative culture.

4.3 Leadership Style

As Goleman indicated, visionary style has the most strongly positive impact on an organization, and it is presented as the abilities of self-confidence, empathy and change catalyst; according to those interviewees, this style is the approach that they use the most often. It was followed by the frequently used affiliative style, which is mainly composed of the abilities of empathy, building relationships and communication. From the above analysis, we can see how these abilities bring positive impact to their groups. The abilities of developing others, empathy and self-awareness are the elements of the coaching approach to leadership. Based on the above analysis, the researcher recognized that it also enhances the internal interaction among their organizations.

On the other hand, the pace-setting approach is represented by the abilities of conscientiousness, drive to achieve and initiative; although Goleman considered this style to lead to negative influence on an internal relationship in the long term, from the responses of leaders, the research showed that it is implemented by them for certain purposes. Apart from that, democratic style is made up of collaboration and communication ability that has been clearly identified in all interviewees' answers with positive impact on their group works. Furthermore, commanding style consists of the abilities of driving to achieve, initiative and self-control. According to Goleman, this style is another one that would bring negative influence toward organizational interaction, but the research analysis indicates that they would also apply this approach for some situations.

In summary, through the investigation of emotional intelligence, the research analyzed the capabilities of performing arts leaders in terms of self-awareness, self-management, social awareness and social skill. With the findings and the theory of *The Six Styles of Leadership* (Goleman, 2000) and those interviewees' responses, it is clear that their leadership styles are the reflections of their personal values, organizational cultures and the relationship between the two features. The research further summarizes that the four interviewees would all apply the six styles of leadership and switch among them to

guide and interact with their employees. Their decisions on leading approach applications are dependent on what situations they face and who they interact with. This is to say, their choices regarding the implementation of the six leadership styles are adjusted based on the differences of individuals and circumstances.

5. DISCUSSION AND CONCLUSION

The research was conducted for the purpose of understanding the features and leadership practices of performing arts entrepreneurs in terms of their psychological dimensions and internal interactions. With this purpose, the central research question of this paper was set as: *Is there a relationship between personal value of performing arts entrepreneurs and organizational culture? Does it influence leadership practice?* Five sub questions were developed based on the concepts identified in the literature review to answer the overall research question; 1) what are the dominant personal values among performing arts entrepreneurs? 2) what are the dominant cultures of successful performing arts organizations? 3) what is the relationship between personal values and organizational cultures in the field of performing arts? 4) how do performing arts entrepreneurs practice leadership? and 5) what types of leadership styles work best for them?

The research was implemented with three key concepts, including personal values, organizational culture and leadership. These concepts formed the basis of a research design which involved two questionnaires and an interview. The former was applied to capture the dominant values of performing arts entrepreneurs and the cultural orientations of performing arts organizations. The latter was developed for understanding their leadership styles and practices. The discussion is organized to discuss the five sub-questions. This will be followed by an overall conclusion for the central question and a summary of the limitations of this research, as well as some recommendations for future research.

5.1 Personal Values

Research analysis confirms that the most important and most common value to motivate performing arts entrepreneurs is self-transcendence, which is composed of universalism and benevolence. This is followed by the value of openness to change, consisting of self-direction, stimulation and hedonism. These two types of values represent over 90% of the total research sample. This figure acknowledges that the values of self-enhancement and conservation are not common among leaders in the performing

arts, and that those two values would not direct them toward successful development in the entrepreneurial and cultural environment of Taiwan.

The research results regarding personal values highlight the characteristics of an outstanding performing arts entrepreneur. On one hand, in the light of Schwartz (1992), the significance of self-transcendence indicates that the majority of them have in common the belief that every person in the group should be treated equally, and strong intentions to help and care for the team members. The leaders achieve these goals by paying attention and understanding members' feelings and mindsets, and helping their employees to develop themselves. They are open-minded and tolerant of others' opinions and dedicated to maintaining the welfare of all group members and the organization as a whole. On the other hand, the importance of openness to change represents their qualities of independent thought and action, self-directed creation and exploration for artistic expression and performance. They are excited about the challenges and strive for self-gratification. Those performing arts entrepreneurs are individuals who look for entrepreneurial improvement and are willing to take risks; they believe that the enjoyment of work is important, and they are curious and interested to understand the ways to realize it for their organizations

In short, their treasuring of the values of self-transcendence and openness to change confirms Colbert's (2003) emphasis on the characteristic of cultural entrepreneurship, as those entrepreneurs are motivated by a sense of calling for artistic expression, and they practice their motivation through group activities and pursue self-fulfillment and public welfare. Based on the overall pattern visible in the research, the evidence suggests that in the entrepreneurial field of performing arts in Taiwan, the most important feature of successful entrepreneurs is altruism, which is presented as maintenance of group welfare, treasuring of relationships and effective communication; meanwhile, owning positive attitudes toward diversity and challenge is the factor that mobilizes those performing arts entrepreneurs toward success.

5.2 Organizational Culture

Research analysis certifies that the most important culture to drive the success of performing arts organizations in Taiwan is collaborative orientation, which emphasizes internal focus and integration. It is followed by creative orientation, which stresses external focus and differentiation. The two types of culture account for almost 96% of the research sample. In other words, this figure shows that control and competition-oriented culture are seldom present in the performing arts sector, whereas collaborative and creative culture usually benefit these organizations and lead them to excellent achievements.

This part of the research results expresses the attributes of a remarkable performing arts organization. In compliance with Cameron & Quinn (2011), those performing art groups are all extremely reliant on flexibility and discretion, rather than stability or control, in their operating models. They display a good ability for adjustment and enjoy the freedom to decide what should be done in a particular situation. In the respect of collaborative culture, those performing arts groups are led by a leader who plays the role of facilitator, mentor or team builder, and has a good capability to promote members' commitment, mutual communication and organizational improvement. Their organizational effectiveness is achieved by consistent human resource development and participation in artistic productions. In the respect of creative culture, those performing arts teams are guided by an individual who is an innovator and dreamer, and has great competency to facilitate innovative outputs and create transformation with agility. Their organizational effectiveness is caused by continuous innovation and precise visions for creative performance.

Although risk taking, proactivity and innovation are usually seen as crucial elements of entrepreneurship (Miller, 1983), according to Cameron & Quinn (2011) an outstanding organization should be able to develop and maintain a unique corporate culture to reduce internal uncertainty, create cultural continuity and collective identity among members, and also promote the organization to move forward. Putting those notions in the context of the research, in order to overcome huge entrepreneurial turbulence and uncertainty in the cultural environment, the research would claim that the successful performing arts entrepreneurs in Taiwan are those who consider their working priority to be strengthening the abilities of team members; at the same time, they are also able to

centralize resources and flexibly adjust their actions with strategies for dealing with all kinds of difficulties. When a collaborative culture is shaped, those leaders could therefore to work on creating innovational performances

5.3 Relationship Model

In accordance with the research results, four types of moderate relationship model are in evidence as common relationships between performing arts entrepreneurs' values and organizational cultures; including the value of openness to change vs. creative culture (Proposition I), the value of self-transcendence vs. collaborative culture (Proposition II), the value of self-transcendence vs. creative culture (Model A), and the value of openness to change vs. collaborative culture (Model B). These relationship models represent the first dominant values and cultures for almost 85% of research respondents. Apart from that, within the 85%, half of them also present their second dominant values as self-transcendence or openness to change, with organizational cultures of collaborative or creative types. These figures indicate the importance of the two values and two types of culture, while the four models have significant meaning for the performing arts sector in Taiwan, since the models have enhanced their entrepreneurial growth and allowed organizations to reach their current stages of development.

With regard to relationship models, three interesting topics are worth highlighting and discussing. Firstly, the four models all express a positive and moderate degree of correlation. This could be explained according to the theories of both Schwartz (1992) and Cameron and Quinn (2011) which state that personal values and organizational cultures are the reflections of psychological status, and that these are dynamic and organic. They can change, transform and adjust based on individual or group condition and circumstances over time. As deemed by Hambrick & Mason, (1984) individual values influence each other within a group interaction; this interplay among people forms collective characteristics that can become an organizational atmosphere over a period of time. French (1985) considered the individual's perspective toward internal atmosphere as organizational climate. The micro perspectives of individuals toward organizational climate would also affect their attitudes and behaviors.

This dynamic and circular interplay between members can eventually shape an organic culture that represents the actual and macro situation of the group. In other words, with

this interacting content, the formation of organizational culture is affected by all the people in a group rather than an individual leader, while a formed culture would also change with internal alteration of members and the vicissitude of external circumstances (Schwartz, 1992). Based on these theoretical identifications, the research suggests that although a group leader could cause higher impact on the internal culture than others, the impact might be limited. Apart from that, according the research results, those prominent performing arts entrepreneurs' personal values and organizational cultures all present a moderate degree of correlation, and a medium level of mutual influence could therefore be seen as an index of a successful performing arts entrepreneurship.

Secondly, the majority of performing arts leaders in Taiwan tend to practice direct value transformation that is mainly presented as relationship of self-transcendence vs. clan culture. The sample numbers of proposition I and II can prove the statement: these two models made up over 55% of the total sample. Proposition II, at 45% of the total sample, is thus the most common type of relationship model between leader's personal values and organizational culture in the performing arts field of Taiwan. In the light of Schwartz's (1992) and Cameron & Quinn's (2011) theories, their transformation is built on a leader's attitude and behavior, an open-minded perspective toward external variation and barriers, caring about employees and public benefit, also the intention to manage relationships well. The mindsets direct them to quickly adapt to external circumstances and differentiate themselves from others, bringing them the advantage of internal integration to maintain a high quality of internal interaction and group connection.

Thirdly, their relationship models of the first and the second dominance have a relevance among them. This statement is supported by the samples who built relationship model A and B. Quantitative research result exhibits that relationship model A and B account for 30% of the total research sample. Within the 30%, for all samples of model A and most samples of model B (over 70%), their second dominant values and cultures also correspond with values of self-transcendence or openness to change, as well as creative or collaborative culture. With the high percentage of common feature in the second dominances, the research suggests that indirect value transformation is also a common practice in performing arts entrepreneurship. In other words, if a performing arts leader wants to successfully build an internal culture that does not directly reflect

his/her personal value, the relevance of relationship models in terms of the first and second dominance is an important factor for the practice. For example, if a leader and his/her organization owns self-transcendence vs. collaborative culture as their first dominant feature, but has self-enhancement vs. market or conservation vs. hierarchy as the second dominance, his/her practice of indirect value transformation might not succeed.

Fourthly, this practice of adjusting focus on personal values and indirectly transforming dominant values into organizational cultures can be understood from the theories of both Schwartz (1992), and Cameron and Quinn (2011). In the regard of value adjustment, through the circumflex relationship of portrait values (Graph 1), Schwartz has pointed out that two close values share similar motivations that can be seen from the two adjacent values of self-direction (in the category of openness to change) and universalism (in the category of self-transcendence). This means that even if they have adjusted their value focuses, the adjustment was motivated by similar purposes. In the regard of organizational culture formation, Cameron and Quinn (2011) emphasized that the commonality of collaborative and creative culture is that they both share the features of flexibility and discretion.

Applying these concepts in the context of the research, we can assert that an outstanding performing arts leader can be seen as an individual who wants to provide comfort in the diversity of existence (self-transcendence / universalism) and he/she tends to rely upon self-judgment (openness to change / self-direction). In terms of culture, an excellent performing arts enterprise is an organization that enjoys the attributes of collaborative culture, and is also apt to develop a creative culture. Furthermore, a great organizational culture of performing arts could be created by its initial founder, or emerge over time when faced with challenges and obstacles, or be developed consciously for improving performance (Cameron & Quinn, 2011). These research cases also symbolize a sample of successful performing arts leadership, and the theories indicate the similar motivations between two closed values, and the similar features between two cultures; it could be said that the examined value adjustments and cultural transformations were supported by the two commonalities. Based on the support of the commonalities, the adjustments and transformations could therefore not bring negative influence to the organizational development, but rather led their enterprises toward achievement.

Based on the above-mentioned evidence and theoretical explanations, the research suggests that in the performing arts field of Taiwan, the models of proposition I and II with positive and moderate relationships, could markedly and directly facilitate leaders and groups to reach great achievement. For the leaders who form the relationship models A and B, with the relevance between their dominant and second dominant values and culture, which are the commonality of self-transcendence and openness to change, and the commonality of clan and adhocracy culture, they could also successful modify values focus and indirectly transform their dominant values to realize an organizational vision and improve efficiency of internal operations.

5.4 Leadership Practice

This part of the discussion is based on interviews with four outstanding leaders in the performing arts field of Taiwan, and focuses on emotional intelligence in relation to the practice of leadership.

Self-awareness

The analysis of self-understanding and self-assessment demonstrates the cultural entrepreneurs' well-developed ability of self-awareness. Their dominant values have been clearly and properly transformed into their teamwork, which identifies with Colbert's (2003) perspective regarding performing art entrepreneurship as an occupation which is motivated by the sense of calling to realize personal and group visions. This part of the analysis also presents Schwartz's (1992) concept that the modification of values can be practiced in both a personal context and different group situations. The explanations from the four entrepreneurs, seen side by side, show us that a great leader can behave differently in various situations to meet a higher quality of leadership (Goleman, 2000), and indicate that the transformation between personal values and organizational cultures can be practiced both directly and indirectly.

Self-management

Research analysis of each element of emotional intelligence responds to the leaders' rational attitudes and behavior when driving themselves and their organizations toward achievement. The researcher believes that they all enjoy good self-control abilities,

which is one of the fundamental factors to support a cultural entrepreneur's survival in the turbulence of the entrepreneurial environment. Some of the responses also provide an interesting perspective that is consistent with Floistad's (1991) concept that the role of a great leader is to facilitate real emotional interaction and develop a stable group relationship.

Their explanations also identified the importance of trustworthiness and flexibility of decision-making and action-taking, as well as their passion to overcome barriers, as crucial characteristics of an entrepreneur (Preece, 2011). Regarding conscientiousness, although those leaders have different ways to manage it and create influence toward the employees, their interpretations underlined self-motivation as crucial for an entrepreneur, and the leadership practice as a motivating process directed toward employees (Bethel, 1990). The research also found those leaders as having great insight and judgment to identify beneficial opportunities for their groups, although their ways and attitudes of applying initiative are different. When they act upon favorable chances, their mindsets toward collaboration can result in a positive influence on organizational effectiveness (Ouchi, 1981).

Additionally, the research confirms the good adaptability of all leaders. In the role of an entrepreneur, this ability seems to be extremely important when they deal with difficulties and challenges. They are not only clearly aware of that but also understand its impacts on their groups, so they employ different methods to create the best results and facilitate organizational operation. Their explanations in this aspect reflect their capability of self-awareness and echo Goleman's (2000) statement that a great leader is not a person who has perfect abilities in all dimensions, but an individual who understands personal strong points and weaknesses.

Furthermore, their descriptions on achievement orientation show us that they possess different working philosophies toward achievement which have significantly influenced the learning mechanisms of their organizations (Schein, 1992) and the organizational characteristics of member selection (Schneider & Goldstein & Smith, 1984). This discovery responds to Goleman's (2000) view that a great leader is an outstanding influencer and his/ her influencing process is reflected as personal leadership style.

Social awareness

With the analysis of emotional intelligence, the research found that the leaders' social awareness is significantly related to their features in regard to personal values and internal culture, as they treasure the quality of relationships and the welfare of people. In terms of empathy, it can be identified in all leaders' attitudes and behaviors, although they have different opinions regarding its application toward members. The researcher believes that their capabilities of empathy benefit them when building mutual understanding among people. This confirms their success in playing the role of an excellent leader, since they are able to create, in the words of Barney (1986), "a competitive advantage" for the organizations by enhancing interaction and making employees respond to their guidelines.

In terms of organizational awareness, the research discovered that the leaders all understand organizational life very well. They all have clear long term plans for improving their weaknesses and bringing their groups through sustainable development, or preparing themselves to move forward with the next step of the organizational life. Their mindsets as leaders prove Baker's (2002) view that long-term organizational success relies on a leader's ability regarding assessment, improvement and transformation. Furthermore, as they are all non-governmental organizations, in order to maintain sustainable development in the performing arts sector, they clearly show a certain degree of service orientation in their attitudes. However, they all hold some preconditions or principles that they insist on when they decide to create new projects or build collaborative partnerships with others. In short, that evidence proves Fleishman & Hunt's (1973) emphasis on leadership as the presentation of influencing ability, while a leader's social awareness has marked impact on the strength and quality of internal and external relationships.

Social skill

Social skill analysis provides evidence about the leaders' abilities to facilitate interaction, communication and relationship management. It also underlines their qualified characteristics as entrepreneurs regarding entrepreneurial understanding, skills and passion (Preece, 2011), which are characteristics that require good abilities in terms of self-awareness and self-management.

The results confirm that they are all capable of visionary leadership. They achieve this by consistently communicating with employees, strengthening their sense of identity, developing their potential, and enhancing self-realization with organizational vision. Their abilities in this dimension are in line with Bethel's (1990) perspective about the potential for great leadership to motivate and enable others to contribute to organizational effectiveness and success.

The analysis of influence of persuasive tactics provides an interesting perspective. It demonstrates for us that when a group has a collective value and a shared organizational culture, the influence of a leader would usually be transformed as inspiring, promoting, encouraging and supporting; the persuading approach is not necessarily needed for motivating people. Even when they need to reach consensus among members, they believe that high-quality communication and discussion with flexible adjustment or modification is a better way to approach it. Their people-oriented mindset once again presents how the value of self-transcendence affects their attitudes and behavior in the role of a leader, and how collaborative culture leads to a competitive advantage and helps them to achieve success.

The ability of developing others is manifested as their efforts to continuously facilitate the development of professional skills among members with various learning models and methods. The willingness to learn is related to the value of openness to change that drives them to face alteration with a positive attitude, which maintains the operation of the learning model within their organizational mechanisms, which is one of the factors that shapes their creative culture. Their ability in this dimension evidences Baker's (2002) suggestion that long-term organizational success relies on a leading mechanism of improvement; whereas persistent behavior (Barney, 1986) is the cornerstone to enhance a competitive advantage.

In the respect of change catalyst, the subjects deemed that this ability has to be consistently developed from self-learning. Adopting new techniques or concepts and paying attention to the needs of stakeholders are recognized as crucial methods. The research suggests this ability is driven by their value of openness to change as it requires people's willingness to pursue and accept new knowledge and perspectives. As a reflection of the value, this ability can also be seen as one of the elements that helps to

maintain their creative culture and as a force to promote their artistic creation and innovation in performance.

In addition, their answers to conflict management indicate how they act as facilitators of group relationship and communication (Cameron & Quinn, 2011); no matter if they have good skills to deal with conflicts or not, they would find the most suitable approaches to manage different situations. Their problem-solving capabilities emphasize that a great self-awareness toward personal advantages and weaknesses is a basic ability for being an outstanding leader (Goleman, 2000), whereas their influence and managerial competencies reflect on the effectiveness of leadership practice (Fleishman & Hunt, 1973).

Promoting a high quality of conversation in daily interaction and organizing group activities for leisure time are the approaches most commonly used by those leaders to cultivate and maintain bonds among group. They believe that mutual understanding and interaction would result in a positive influence on the formation of organizational culture, which supports Baker's (2002) opinion regarding how a strong culture can contribute to long-term organizational success, whereas how long a group has worked together would be one of the key factors to form the culture.

In the respect of communication, the leaders demonstrated evidence of their high quality communication abilities. They have made noticeable effort to maintain a smooth and bilateral channel of communication because it is beneficial for promoting organizational efficiency. In the light of Barney (1986), their responses point out that a strong organizational culture presents competitive advantages that lead to having little need for policies and procedures.

The analysis of collaboration confirms the role of a leader in building collaborative environments and organizing an internal knowledge exchange channel. This is in line with Schein's (1992) point of view that knowledge exchange is an intangible mechanism that enhances the formation of internal culture. When culture is embedded in daily interaction, it brings competitive advantages for an organization (Barney, 1986). Noticeably, this ability also expresses the effects resulting from the personal value of self-transcendence and openness to change, as the two values are boosters to motive the willingness of sharing and adopting knowledge.

5.5 Leadership Style

According to the analysis of emotional intelligence, this part of the discussion focuses on addressing leadership styles and applications. The research confirms that the ways of the four interviewees guiding people clearly see the influence of their personal values and organizational culture focuses. The influences from the relationship models of personal values and organizational cultures are also found in their leadership practice with a direct or indirect approach. Building the relationship models, the research found those leaders apply all six styles of leadership and switch among them to guide and interact with their employees. This indicates Goleman's (2000) perspective that a leader who can reach the best result of internal interaction does not rely only on one leadership style but is able to transform between different modalities according to the situations and individual conditions that they deal with. Their choice and application of styles can be examined from the two aspects of frequency and situation.

From the interview analysis, the research deems that the visionary style is the most frequently applied by leaders, and that it can be used in most circumstances. Practicing the visionary style, leaders give overall goals to their teams and provide them with the freedom to practice personal methods for achieving collective visions. Those leaders' achievements in performing arts entrepreneurship coincides with Goleman's identification that the "come with me" approach could bring a leader the highest positive influence on members and works best when an enterprise is in an unstable environment. Following the visionary style, the affiliative style was the second most commonly used style of leadership. Depending on the conditions of group members, all leaders usually apply it in daily interaction. Goleman stated that with a certain degree of influence on members, this "people come first" attitude is useful when leaders focus on building team harmony or enhancing morale, which exactly matches the feature of these subjects' values of self-transcendence.

In addition, the research has shown that on average, the coaching style and the pacesetter style are the styles third most frequently employed by those leaders. The coaching style emphasizes personal development more than achieving work-related goals. As Goleman pointed out, this style works best when people all acknowledge their weaknesses and intend to improve them. With self-understanding, a leader can play the role of a coach to help and support members' improvement. This style is employed by

the leaders when providing various performing arts workshops and courses, offering platforms for working experience exchange, and applying an internal learning model to raise people's abilities in different dimensions.

Regarding the pacesetter style, most leaders' expressions are in line with Goleman's idea that a clear standard can result in a positive impact that stimulates employees to explore personal potential and motivates them to achieve higher performance, but not all members can be affected by that influence. The research shows that the leaders tend to employ the "try this" style for short-term projects or performance creations rather than long term development and vision. Some pay more attention to the realization of goals, yet some see the realization as improvement through a step-by-step process. The two styles both highlight leadership that focuses on human resource development and can be seen as the influence of the value of self-transcendence and collaborative culture.

Furthermore, the democratic style and the coercive style are selectively employed by leaders to guide employees. The research discovered that the democratic style would be used in a situation where the leader has a general picture regarding a plan or future development, and they want to solicit the feedback of group members to obtain more ideas or strengthen the sense of belonging. From the interview analysis, and coinciding with Goleman's concept of leadership, the research confirms that although this style can have a positive impact on organizational interaction, it can also reduce organizational effectiveness if a leader applies this style frequently and without clear plans or directions.

Conversely, those leaders only use the coercive style when a situation is identified and they have a clear solution for it, or sometimes in the event of an emergency that requires a quick reaction. Research discovered that those leaders do not implement the style frequently because they consider a well-managed organization to be reliant on all members' high willingness to participate and strong motivation to act upon group works, rather than dependent on leaders to determine boundaries and give order to all detailed works. Therefore, it can be said that those performing arts entrepreneurs would implement this style only under some specific conditions.

5.6 Overall Conclusion

As addressed in the beginning of the paper, the entrepreneurial environment contains a significant amount of turbulence and uncertainty, particularly in the cultural sector, since it involves many unique characteristics that differentiate it from other fields. Compared with other entrepreneurs, people who lead cultural enterprises could face more difficulties. Thus, those able to overcome dilemmas and survive as cultural entrepreneurs and organizations can exhibit some attributes in terms of personal and collective dimension. Based on the background of cultural industries with samples from performing arts, this study addressed the features of performing arts entrepreneurship in terms of psychological dimensions and leadership in relation to internal interaction. To explore the topic, the research developed a central question noted as: *Is there a relationship between personal value of performing arts entrepreneurs and organizational culture? Does it influence leadership practice?* By exploring the topics of personal values, organizational culture and leadership through mixed-research methods, the research has drawn several conclusions, which are presented below.

First of all, the research found that most performing arts entrepreneurs are motivated by personal values of self-transcendence and openness to change, while the dominant organizational cultures among performing arts groups are the collaborative type and creative type. The relationships between leaders' personal values and organizational cultures are identified as having a positive and moderate correlation. Since the research samples represent successful performing arts entrepreneurship, this moderate relationship is thus considered to function best in facilitating them to reach achievement. With research results, the research identified the relationship models can influence the leadership practice of those leaders, and further emphasized that performing arts leaders tend to practice direct transformation of values, but that indirect transformation is also implemented by some leaders through modifying the priority of their personal values and developing a different but correlative culture according to the needs of organizational growth and maintenance. Based on that, the research considers that both direct and indirect transformation of values can lead to a beneficial influence on entrepreneurial development.

In addition, the research discovered two factors that support indirect transformation. Research results indicate that there is a high degree of relevance between the

relationship models of dominant and second dominant personal values and organizational culture, in particular in the samples that built relationship model A or B. The relevance could be a factor to support their indirect transforming practices. The transformation between two values and between two cultures are assisted by the factors of commonality, as seen in the common motivation between the values of self-transcendence and openness to change, and the shared features of flexibility and discretion between collaborative culture and creative culture.

Apart from that, combining the results of personal values and organizational culture with the perspective of emotional intelligence, the research found that in the performing arts sector of Taiwan, a outstanding group is not the result of an individual leader, but rather a leader's altruistic mindset which is transformed as collaborative culture to support organizational achievement. A leader's emotional intelligence in terms of self-awareness and self-management, as well as social awareness and skills, lays a foundation for the transformation process. This well-managed transformation can lead to great consensus among members. The results tell us that most of those performing arts entrepreneurship are enabled by the mechanism of collaboration to produce good quality artistic projects. That is to say, an isolated leader with a creative and innovative mindset would not support the success of a performing arts group, but a well-maintained internal relationship and a well-developed collaboration mechanism can promote knowledge exchange and create sources of inspiration. This forms the foundation of prominent performance and innovative creation.

Furthermore, the study confirms that those excellent leaders all employ the visionary style as their dominant style of leadership. In addition, depending on different individuals and situations, they tend to employ affiliative, coaching and pacesetter style to interplay with people and form a certain type of organizational climate over a period of time. The democratic style is only used when they intend to influence people to reach consensus for general issues and solve common problems, while the coercive style seems to be applied more rarely in general situations. Their decisions on leadership style applications are highly related to considerations about what will work best in each circumstance and bring better results for their enterprises, and this makes their internal mechanisms operate more effectively.

Overall, examining what features achieve performing arts entrepreneurs and set against the background of Taiwan, the research concludes that building a moderate relationship between the four features that values of self-transcendence, values of openness to change, collaborative culture and creative culture, along with a comprehensive and well-developed emotional intelligence and the ability to flexibly apply leadership styles, would be the crucial factors for entrepreneurs to reach a state of excellent achievement. Both direct and indirect methods can support a leader in practicing the transformation of values and have a positive impact on performing arts entrepreneurship. We can also conclude that a successful and indirect transformation require two facilitators: a high relevance between the first and the second dominant relationship model as well as the commonality of two personal values and two internal cultures.

5.7 Limitations and Recommendations

For the goal of achieving an in-depth understanding of the successful cultural entrepreneurship, the research was conducted with several limitations. First of all, it was subject to a time limitation that restricted the research to the application with performing arts leaders, and lacks information from employees. Secondly, with the time limitation the research selected samples only from the performing arts sector, and excluded other fields in cultural industries. Thirdly, the research was only practiced in the performing arts sector of Taiwan, and precluded the application in other countries. These limitations lead to several recommendations for future researches to capture the features of cultural entrepreneurship. Firstly, the research suggests that the two surveys could be extended and conducted with employees, in order to ascertain if they share the same dominant values with their leaders and if they acknowledge their organizational culture in the same way as their leaders. In addition, similar research can be applied to other sectors of the cultural or creative industries such museums, design, publishing, fashion, architecture and so on; the research in other fields might show very different patterns from that conducted in the performing arts sector. Furthermore, since this research was conducted in an environment of Oriental culture, the implementation of similar research in other cultures might present different results, which could present the discrimination of cultural entrepreneurship in terms of psychological dimensions and leadership practice in societies with different cultural backgrounds.

REFERENCE

- Armstrong, M. (2008). A handbook of human resource management practice.
- French, W. L. et al. (1985). Understanding human behaviour in organisations, London: Harper and Row.
- Agle, B. R., Mitchell, R. K., & Sonnenfeld, J. A. (1999). Who matters to CEOs? An investigation attributes and salience, corporate performance, and CEO values. *Academy of Management* 507-525.
- Baker, K. A. (2002). Organizational Culture1.
- Barney, J. B. (1986). Organizational culture: can it be a source of sustained competitive advantage?. *Academy of management review*, 11(3), 656-665.
- Bethel, S.M. (1990), Making the Difference: Twelve Qualities That Make You a Leader, Berkley Publishing Group, New York, NY.
- Blake, R. R., Mouton, J. S., Barnes, L. B., & Greiner, L. E. (1964). Breakthrough in organization development. *Harvard business review*, 42(6), 133-155.
- Bryman, A. (2012). Social Research Methods. Oxford University Press.
- Cameron, K., & Quinn, R. (2011). Diagnosing and Changing Organizational Culture Based on the Competing Values Framework, Revised Edition. New York, NY: John Wiley & Sons
- Colbert, F. (2003). Entrepreneurship and leadership in marketing the arts. *International Journal of Arts Management*, 30-39.
- Collins, J. C., & Porras, J. I. (2005). *Built to last: Successful habits of visionary companies*. Random House.
- Covin, J. G., & Slevin, D. P. (1991). A conceptual model of entrepreneurship as firm behavior. *Entrepreneurship theory and practice*, 16(1), 7-25.
- Crevani, L., Lindgren, M., & Packendorff, J. (2010). Leadership, not leaders: On the study of leadership as practices and interactions. *Scandinavian Journal Of Management*, 26(1), 77-86.
- Derue, D., Nahrgang, J., Wellman, N. and Humphrey, S. (2011). Trait and behavioral theories of leadership: an integration and meta-analytic test of their relative validity. *Personnel Psychology*, 64(1), pp.7-52
- Feather, N. T. (1975). *Values in Education and Society*. New York: Free Press.
- Fleishman, E.A. and Hunt, J.G. (1973) Twenty Years of Consideration and Structure.

Current Developments in the Study of Leadership: A Centennial Event Symposium
Held at Southern Illinois University at Carbondale. Southern Illinois University
Press, 1, 13-26.

- Floistad, G. (1991). Entrepreneurial Leadership. *Leadership & Organization Development Journal*, 12(7), 28.
- Gartner, W. 1985. A conceptual framework for describing the phenomenon on new venture creation. *Academy of Management Review* 10: 696–706.
- Goleman, D. (2000). Leadership that gets results. *Harvard business review*, 78(2), 4-17.
- Hansmann, H. 1986. Nonprofit enterprise in the performing arts. In *Nonprofit enterprise in the arts: Studies in mission and constraint*, ed. P. DiMaggio, 17–40. New York: Oxford Univ. Press.
- Hambrick, D. C., & Mason, P. A. (1984). Upper echelons: The organization as a reflection of its top managers. *Academy of Management Review*, 9, 1.
- Hambrick, D., & Brandon, G. (1988). Executive values. In D. Hambrick (Ed.), *The executive effect: Concepts and methods for studying top managers*: 3-34. Greenwich, CT: JAI.
- Handy, C. (1995). Trust and the virtual organization. *Harvard business review*, 73(3), 40-51.
- Hersey, P. and Blanchard, K. H. (1977). *Management of Organizational Behavior: Utilizing Human Resources* (3rd ed.)
- Hinz, A., Brähler, E., Schmidt, P. & Albani, C., (2005), Investigating the Circumplex Structure of the Portrait Values Questionnaire (PVQ). In: *Journal of Individual Differences* 26, 4, p.185 – 193.
- Holland, J. L. (1997). *Making Vocational Choices: A Theory of Vocational Personalities and Work Environments*. Lutz, FL: Psychological Assessment Resources.
- Koivula, N. (2008). Basic human values in the workplace.
- Meglino, B. M., and E. C. Ravlin (1998). “Individual Values in Organizations: Concepts, Controversies, and Research,” *Journal of Management* 24, 351–389.
- Miller, D., De Vries, M. F. K., & Toulouse, J. M. (1982). Top executive locus of control and its relationship to strategy-making, structure, and environment. *Academy of Management journal*, 25(2), 237-253.
- Ouchi, W. (1981). Theory Z: How American business can meet the Japanese

- challenge. *Business Horizons*, 24(6), 82-83.
- Preece, S. B. (2011). Performing arts entrepreneurship: Toward a research agenda. *The Journal of Arts Management, Law, and Society*, 41(2), 103-120
- Robbins, Stephen P. (1990). *Organization Theory: Structures, Designs, And Applications*, 3/e. Pearson Education India.
- Schein, E. H. (1992). *Organizational culture and leadership* (2nd edition).
- Schneider, B., Goldstein, H. W., & Smith, D. (1995). The ASA framework: An update. *Personnel*, 747-773.
- Schwartz, S. H. (1992). Basic human values: an overview. Reversed from <http://www.yourmorals.org/schwartz>.
- Schwartz, S. (2012). An overview of the Schwartz theory of basic values. Online Readings in *Psychology and Culture*, 2(1).
- Stogdill, Ralph M. (1948). Personal factors associated with leadership: A survey of the literature." *The Journal of psychology* 25.1: 35-71.
- Yukl, G. (1989). Managerial Leadership: A Review Of Theory And Research. *Journal Of Management*, 15(2), 251.

APPENDIX 1

Portrait Values Questionnaire 40

CO = conformity; TR = tradition; BE = benevolence; UN = universalism; SD = self direction;
ST = stimulation; HE = hedonism; AC = achievement; PO = power; SC = security.

1	Thinking up new ideas and being creative is important to him. He likes to do things in his own original way.	SD
2	It is important to him to be rich. He wants to have a lot of money and expensive things.	PO
3	He thinks it is important that every person in the world be treated equally. He believes everyone should have equal opportunities in life.	UN
4	It's very important to him to show his abilities. He wants people to admire what he does.	AC
5	It is important to him to live in secure surroundings. He avoids anything that might endanger his safety.	SC
6	He thinks it is important to do lots of different things in life. He always looks for new things to try.	ST
7	He believes that people should do what they're told. He thinks people should follow rules at all times, even when no one is watching.	CO
8	It is important to him to listen to people who are different from him. Even when he disagrees with them, he still wants to understand them.	UN
9	He thinks it's important not to ask for more than what you have. He believes that people should be satisfied with what they have.	TR
10	He seeks every chance he can to have fun. It is important to him to do things that give him pleasure.	HE
11	It is important to him to make his own decisions about what he does. He likes to be free to plan and to choose his activities for himself.	SD
12	It's very important to him to help the people around him. He wants to care for their well-being.	BE
13	Being very successful is important to him. He likes to impress other people.	AC
14	It is very important to him that his country be safe. He thinks the state must be on watch against threats from within and without.	SC
15	He likes to take risks. He is always looking for adventures.	ST
16	It is important to him always to behave properly. He wants to avoid doing anything people would say is wrong.	CO
17	It is important to him to be in charge and tell others what to do. He wants people to do what he says.	PO
18	It is important to him to be loyal to his friends. He wants to devote himself to people close to him.	BE

19	He strongly believes that people should care for nature. Looking after the environment is important to him.	UN
20	Religious belief is important to him. He tries hard to do what his religion requires.	TR
21	It is important to him that things be organized and clean. He really does not like things to be a mess.	SC
22	He thinks it's important to be interested in things. He likes to be curious and to try to understand all sorts of things.	SD
23	He believes all the worlds' people should live in harmony. Promoting peace among all groups in the world is important to him.	UN
24	He thinks it is important to be ambitious. He wants to show how capable he is.	AC
25	Enjoying life's pleasures is important to him. He likes to 'spoil' himself.	TR
26	He thinks it is best to do things in traditional ways. It is important to him to keep up the customs he has learned.	HE
27	It is important to him to respond to the needs of others. He tries to support those he knows.	BE
28	He believes he should always show respect to his parents and to older people. It is important to him to be obedient.	CO
29	He wants everyone to be treated justly, even people he does not know. It is important to him to protect the weak in society.	UN
30	He likes surprises. It is important to him to have an exciting life.	ST
31	He tries hard to avoid getting sick. Staying healthy is very important to him.	SC
32	Getting ahead in life is important to him. He strives to do better than others.	32
33	Forgiving people who have hurt him is important to him. He tries to see what is good in them and not to hold a grudge.	BE
34	It is important to him to be independent. He likes to rely on himself.	SD
35	Having a stable government is important to him. He is concerned that the social order be protected.	SC
36	It is important to him to be polite to other people all the time. He tries never to disturb or irritate others.	CO
37	He really wants to enjoy life. Having a good time is very important to him.	HE
38	It is important to him to be humble and modest. He tries not to draw attention to himself.	TR
39	He always wants to be the one who makes the decisions. He likes to be the leader.	PO
40	It is important to him to adapt to nature and to fit into it. He believes that people should not change nature.	UN

APPENDIX 2

Organizational Culture Assessment Instrument

Dominant Characteristics

- A The organization is a very personal place. It is like an extended family. People seem to share a lot of themselves.
 - B The organization is a dynamic and entrepreneurial place. People are willing to stick their necks out and take risks.
 - C The organization is very results oriented. A major concern is with getting the job done. People are very competitive and achievement oriented.
 - D The organization is a very controlled and structured place. Formal procedures generally govern what people do.
-

Organizational Leadership

- A The leadership in the organization is generally considered to exemplify mentoring, facilitating, or nurturing.
 - B The leadership in the organization is generally considered to exemplify entrepreneurship, innovation, or risk taking.
 - C The leadership in the organization is generally considered to exemplify a no-nonsense, aggressive, results-oriented focus.
 - D The leadership in the organization is generally considered to exemplify coordinating, organizing, or smooth-running efficiency
-

Management of Employees

- A The management style in the organization is characterized by teamwork, consensus, and participation.
 - B The management style in the organization is characterized by individual risk taking, innovation, freedom, and uniqueness.
 - C The management style in the organization is characterized by hard-driving competitiveness, high demands, and achievement.
 - D The management style in the organization is characterized by security of employment, conformity, predictability, and stability in relationships.
-

Organizational Glue

- A The glue that holds the organization together is loyalty and mutual trust. Commitment to this organization runs high.
 - B The glue that holds the organization together is commitment to innovation and development. There is an emphasis on being on the cutting edge.
 - C The glue that holds the organization together is an emphasis on achievement and goal accomplishment.
 - D The glue that holds the organization together is formal rules and policies. Maintaining a smooth-running organization is important.
-

Strategic Emphases

- A The organization emphasizes human development. High trust, openness, and participation persist.
 - B The organization emphasizes acquiring new resources and creating new challenges. Trying new things and prospecting for opportunities are valued.
 - C The organization emphasizes competitive actions and achievement. Hitting stretch targets and winning in the marketplace are dominant.
 - D The organization emphasizes permanence and stability. Efficiency, control and smooth operations are important.
-

Criteria of Success

- A The organization defines success on the basis of development of human resources, teamwork, employee commitment, and concern for people.
 - B The organization defines success on the basis of having the most unique or newest products. It is a product leader and innovator.
 - C The organization defines success on the basis of winning in the marketplace and outpacing the competition. Competitive market leadership is key.
 - D The organization defines success on the basis of efficiency. Dependable delivery, smooth scheduling and low-cost production are critical.
-

APPENDIX 3

Interview Framework

Self-Awareness

- 1 How do you think about the result of Organizational culture assessment Instrument?
 - 2 How do you think about the relationship between your personal value and organizational culture?
 - 3 How do you think about the result of the Portrait Values Questionnaire?
 - 4 How do you think the relationship model between organizational culture and leader's personal value?
 - 5 Do you think your values influence your organizational culture?
-

Self-Management

- 1 From 1 to 5 points, how do you evaluate your ability of self-control in terms of keeping disruptive emotions and impulses under control? What is its influence toward your organizational culture?
 - 2 From 1 to 5 points, how do you evaluate your ability of trustworthiness in terms of a consistent display of honesty and integrity? What is its influence toward your organizational culture?
 - 3 From 1 to 5 points, how do you evaluate your ability of conscientiousness in terms of managing yourself and your responsibilities? What is its influence toward your organizational culture?
 - 4 From 1 to 5 points, how do you evaluate your ability of adaptability in terms of adjusting to changing situations and overcoming obstacles? What is its influence toward your organizational culture?
 - 5 From 1 to 5 points, how do you evaluate your intention to reach an internal standard of excellence? What is its influence toward your organizational culture?
 - 6 From 1 to 5 points, how do you evaluate your initiative to seize opportunities? What is its influence toward your organizational culture?
-

Social Awareness

- 1 From 1 to 5 points, how do you evaluate your ability of empathy in terms of sensing other people's emotions, understanding their perspective, and taking an active interest in their concerns?
 - 2 How do you think the currents of organizational life?
 - 3 From 1 to 5 points, how do you evaluate your ability of service orientation in terms of recognizing and meeting stakeholders' needs?
 - 4 What is your decision network? How do you usually operate it?
-

Social Skill

- 1 Would you discuss organizational vision with members? Do you think their commendations are important?
 - 2 How do you influence your members to adopt organizational vision?
 - 3 How do you bolster members' abilities through feedback and guidance?
 - 4 How do you initiate new ideas and lead people in a new direction?
 - 5 How do you manage conflict in terms of de-escalating disagreements and orchestrate resolutions?
 - 6 How do you build the bond in terms of cultivating and maintaining a web of relationships?
 - 7 How do you promote teamwork and collaboration?
 - 8 How do you maintain communication in term of sending clear, convincing, and well-tuned messages?
-

Leadership Style

Would you apply the leadership styles? From 1 to 5 points, how often do you apply them?

- 1 Visionary style (with a description according Table 4 / The six styles of leadership)
 - 2 Affiliative style (with a description according Table 4 / The six styles of leadership)
 - 3 Coaching style (with a description according Table 4 / The six styles of leadership)
 - 4 Democratic style (with a description according Table 4 / The six styles of leadership)
 - 5 Pace-setting style (with a description according Table 4 / The six styles of leadership)
 - 6 Commanding style (with a description according Table 4 / The six styles of leadership)
-

APPENDIX 4

Coding List

Self-Awareness	Self-Management
Self-assessment	Self-control
Self-confidence	Trustworthiness
	Conscientiousness
	Adaptability
	Achievement orientation
	Initiative

Social Awareness	Social Skill
Empathy	Visionary leadership
Organizational awareness	Influence
Service orientation	Developing others
	Change catalyst
	Conflict management
	Building bonds
	Collaboration
	Communication

* Interview summary and dataset are available upon request.