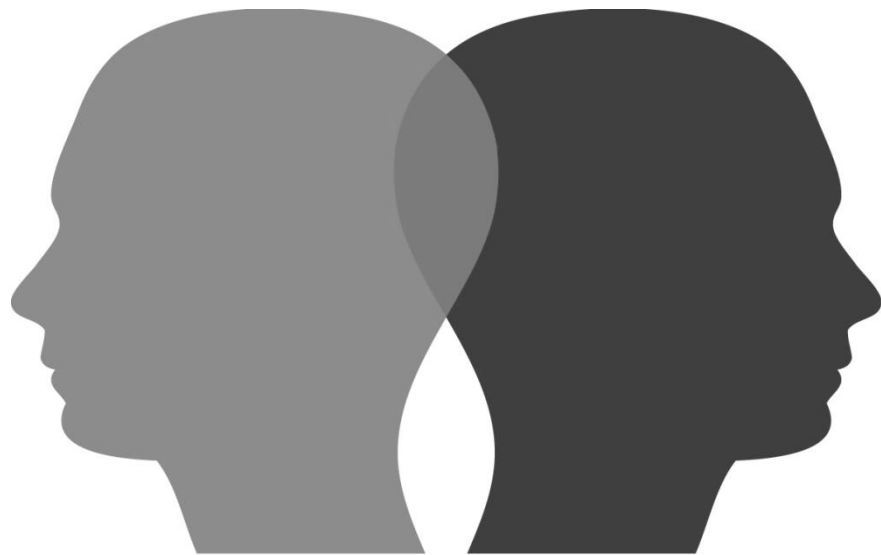


Leadership Duos in Art Organisations and their Value



Winke Rintjema

Leadership duos in art organisations and their value

*Why do leadership duos matter
and what matters to the two leaders?*

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Preface

Performing research is a learning process. However, when I started I thought my research plan was well thought out and would not need revision. How could I be more wrong? This thesis was a process full of learning and luckily my supervisor said 'Being stuck is a good thing', otherwise I probably would have given up as being stuck so many times. I changed my topic completely and revised my research question several times. Consequently I really enjoyed doing research, because the topic of leadership in art organisations has got my interest. I'm very interested in relations between people and when after finishing my study I would love to work as a leader of an art organisation myself. Art leadership has got my interest as well, because in my previous management education (with a focus on non-profit firms) no attention was paid to art organisations. In general management researchers are not interested in the art sector (Cray, Inglis and Freeman, 2007). However, with my background in theatre I developed an interest in the leadership of art organisations and accordingly I decided to switch studies. The master Cultural Economics and Cultural Entrepreneurship does pay attention to managerial aspects of art organisations. During this master I became more and more motivated for a future management career in the arts and that is why I chose this topic. I want to gain insight in the qualities and skills necessary for a leadership function and I want to learn more about the tasks and responsibilities connected with leading art organisations. I assume I will learn a lot by investigating managers themselves and by comparing their stories. Leadership has also got my interest because in my previous work experiences people often said that one style of leadership is the best (an authoritative style most of the times). Nevertheless I believe there is not one right way of leading, but it is different for every person and in every situation.

This motivation kept me going and I hope it brought me an excellent research which is a supplement to the existing theories about leadership in the art sector.

I would like to thank my supervisor for his inspiration and all my respondents for their altruistic help and openness during our conversations and inspiration too, because of them I was able to gather a lot of data, even too much to analyse because of all the interesting interviews. I owe many thanks as well to Dick Venema, Joke Rintjema, Isabelle Hegeman, Michiel Wiggers and Evelien Vink for their constructive criticism on my writings, the layout and the English language. Finally I want to thank my family and friends for their lasting faith in me and their company in times when I needed a break from studying.

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Contents

Preface	3
Left Brain - Right Brain Conflict	4
Contents	5
Summary	7
Introduction	8
Research question	10
Methodology	11
Thesis structure	13
1 Values	14
1.1 The role of values	14
1.2 Four types of values	16
1.3 Realisation of values in spheres.....	17
1.4 Values and culture.....	18
2 Leadership and Management	20
2.1 Leader and leadership	21
2.2 Manager and management	22
2.3 Other terms	23
3 Art Sector	25
3.1 Leadership and management in the art sector	25
3.2 What affects leaders in the art sector?	27
3.2.1. Values in the art sector.....	29
4 Leadership Duos	30
4.1 The practice of leadership duos in the arts	30
4.1.1 The business director	30
4.1.2 The artistic director	31

4.2. Advantages and disadvantages of duos.....	32
5 Findings from Empirical Research	34
5.1 Cooperation.....	34
5.1.1 What affects leaders' cooperation?	35
5.1.2 Forms of cooperation	36
5.1.3 Pitfalls and success factors	37
5.2 The values of leadership duos	40
5.3. A duo's value	43
Conclusion	47
Limitations and Further Research.....	51
Literature.....	52
Appendixes	55
Appendix 1: Overview of respondents	56
Appendix 2: List of topics	57
Appendix 3: Rating of values	59

Summary

This thesis is an explorative research on the cooperation between a business and an art director in art organisations, their opinion about values for art organisations and the value of leadership duos.

Little empirical research is done on leadership duos in the art sector and research on leadership duos in the art sector, combined with values, can be extra significant. The qualitative research strategy is used and leaders from formal and informal duos are interviewed on their cooperation and their values. To test the findings of the interviews a small survey is used as well. Due to the sensitivity of the subject this research has a high degree of anonymity.

What are values? Values are seen as 'what something is worth to yourself' and that which matters for the art organisation. Four types of values are distinguished as being important for leaders of art organisations: social, economic, society-related and cultural values.

What is leadership? There is a significant difference between a manager (control, results) and a leader (inspire people).

What effects leaders in the art sector? The interest of the art sector in management increases because the art sector is becoming more complex. Important is the influence of different flows of money on art organisations.

How is the situation of leadership duos in the art sector? In the arts duos, with an artistic and business director, is a common form. The importance of the clarity of the division of task and responsibilities between these two persons is neglected.

What are the values of the two persons in a leadership duo? Equal attention to all four values is seen as ideal, but is not the case in practice. Nevertheless, all four values matter for leadership duos in art organisations. Values of the business and artistic director overlap and tasks are blurred as well. Values in general are still neglected as important aspects of organisations, notwithstanding the fact that they could be a great help in preventing conflicts.

What are the advantages and disadvantages of leadership duos in the art sector? A leadership duo is valuable for the arts because of the adhesion of values they provide. This is important because all four values are necessary in for the art sector. A leadership duo principally seems helpful, although a duo is less flexible and clear and often results in conflicts. The advantage of the other leader as an addition could be neutralized by finding the additional qualities somewhere else in the organisation. Additionally, it would be well-advised for an organisation to look at the qualities already present in the organisation. Is a duo necessary or can one leader be effective, because there are plenty of qualities within the organisation? If one opts for a duo it is required to discover in advance if the duo results in a synergy and if the two people match. If this is not the case a leadership duo is risky. Personal characteristics, perspectives and values matter most in the cooperation of a duo.

Introduction

What do I find important writing this thesis? While trying to answer to this question, I will discover some of my values. However theoretically, because in practice, when it comes to the crunch, I can make different choices. Writing this thesis for instance makes me choose to study rather than making fun with friends, so in this case I value my education more than my social life. Of course this is a deliberation at a certain moment, maybe at another moment I do find friendship more important than education. The goal of my thesis can also reveals some of my values. I want to deliver relevant information to the art sector and thereby help society with additional knowledge broadly speaking, besides finishing my master education with a nice grade to gain a proper job and income.

This is one example of values being intertwined in our lives but there are many more. One can even say that no act comes without an assessment of values, although one is not always conscious of this process (Klamer, 2004: 277, 278). However, every act can be an illustration of certain values, as the example of the thesis illustrates. How can one recognise values? Values are intertwined in ones thoughts, opinions, expressions and behaviour.

Studying the concept of values can be of great help understanding certain processes and behaviour. The focus on values makes us consider aspects of people's interaction and action that otherwise be overlooked (Klamer, 2003). Why do you often do not understand other people's behaviour? This is because they have other values. Understanding these values might contribute to understanding behaviour better as well. As an example I will tell a story of a conflict in an organisation (of one of the respondents in this research) about a leader who fires a recently pregnant woman. The employees believe this behaviour is inhuman and protest against this leader. This leader's values are based on law and rules, and thinking from that point of view there is no sense in not firing her. In addition, this leader thinks from the point of view what is best for the organisation, because he or she is so intertwined with it because of being the founder. To let the woman remain doing her work any longer might damage the organisation, because of her bad performance or because of giving a position to someone else would be better for the organisation. Looking at the point of view from this leader, what he or she finds important; her or his values, might raise some more understanding with the employees. It is observed that the employees protesting, appoint more value to social values such as taking care of each other.

This conflict of a leader with employees illustrated the necessity of studying values in research on leadership. Leaders and employees act in certain ways, because of the values they have. Moreover, leaders have to deal with employees with all different kinds of, conflicting, values.

They also have to deal with external parties who might want to impose their values on the organisation.

This research is a study on leadership in art organisations in particular. Studying the leadership of art organisations is a very interesting research for a number of reasons. Firstly, leadership is worth researching because of the striking difference between formal and informal leadership roles (Kramer, 2006). A person can be the formal leader on paper, still someone else has the most power in practice. Investigating actual leadership could be a helpful addition to the current research primarily based only on formal leadership. I will try to capture this actual leadership by investigating two persons and compare findings afterwards and not only by looking at the formal set of tasks and responsibilities but also by looking at their informal roles.

Secondly, leadership is an interesting topic for research on art organisations because leadership has a significant influence on organisations' performance (Griffin, 2003). The way people work together and how the decisions are made define the organisations' effectiveness (Griffin, 2003). Therefore differences in leadership make an organisation effective or not. In organisations it is all about cooperation between employees and the leader(s). Studying leadership of art organisations on that account can contribute to the knowledge on the functioning of art organisations.

Thirdly, leadership is fascinating in my opinion, because it is very vulnerable. In organisations you often see leaders leaving and changes of power are common events. Why do these changes of power occur? And what makes a leader a stable factor of the organisation?

Finally, leadership and the arts form a challenging topic because frequently it is stated that management and arts do not go together. Management principles are supposed to conflict with the arts. This because management is seen as control and control is seen as a threat for the creative artists (Davis & Scase, 2002: 2). Therefore the research on arts and management is not well developed and the literature that available, focuses only on marketing aspects instead of characteristics of leadership and management. However, I believe leadership is important in art organisations as well and management research in art organisations might even provide important insights for general management and leadership knowledge.

Culture is all about values, because culture is defined as the values that a group of people share (Klamer, 2003, A). So studying values is very important to understand the processes in art organisations and this implies the cultural metaphor used in this research. Gareth Morgan (2006) describes, in his 'Images of Organisation', a few metaphors that one uses for looking at organisations. The cultural metaphor acknowledges the importance of culture in an organisation, and culture is all about values. By using a metaphor you focus on certain similarities and it can help you to understand the abstract processes that are going on in an

organisation. In this research therefore the cultural metaphor is used to understand all the processes that are going on in art organisations.

The focus of this thesis lies specifically on leadership duos because this is a common form of leadership in art organisation, where an artistic director and a business director together lead the organisation. These two persons have different roles. The one is the creative force for the artistic content and the other one makes the organisation function efficiently. These two roles even seem conflicting in first instance because one is about art and the other about management, and as stated earlier management and art are seen as conflicting. However, are these two roles really conflicting? Can these two roles also be seen as complementary? Do they have different roles as well as different values? And why is it that so often in the newspapers there are articles about two fighting directors? Or articles about financial problems in art organisations because the business leader is not able to control the artistic leader? Why do leaders in art organisation change so often? Or why are there some duos, like for example Pierre Audi and Truze Lodder from the Dutch Opera (DNO), who do cooperate successfully for almost 30 years? This because of their similarity in values? Studying this dual form of leadership in detail seems worth it because of all the previous questions arising with this topic. A leadership duo can be seen as a vulnerable type of leadership, because it strongly depends on the cooperation between the two persons (Mulder, 1995). Perhaps studying leadership duos can help art organisations to become more stable in their leadership.

Little empirical research is done on leadership duos in the art sector, as will be further explained in the methodology, and research on leadership duos in the art sector, combined with values can be extra significant. That is why the following research question came about.

Research question

What is the value of leadership duos in art organisations and what are the values of these two persons?

It is tried to answer this question by investigating the cooperation between a business and an art director in art organisations, investigating their opinions about values for (their) art organisations and by examining the value or significance of leadership duos.

It is important to investigate the meaning of the terms used in this research question first. Therefore, the following subquestions are used in order to answer the main research question:

- *What are values?*
- *What is leadership?*
- *What effects leaders in the art sector?*

- *How is the situation of leadership duos in the art sector?*
- *What are the values of the two persons in a leadership duo?*
- *What are the advantages and disadvantages of leadership duos in the art sector?*

Methodology

This thesis was started as an explorative research on the cooperation between leadership duos in art organisations. There is some literature available on leadership duos (Leighton & Herrndorf, 2002; Mulder, 1995; O'Toole, Galbraith & Lawler, 2003; Reid, 2001; Starren, 2001; Van Elk, 1997; De Voogt, 2006). Nonetheless, when studying leadership it is necessary to gather findings from empirical research as well. Empirical research is scarce in this field, but empirical research does cover the daily practice and work experiences of leaders important for understanding leadership duos. Just one empirical research was found on the cooperation of a leadership duo in the art sector (Mulder, 1995), however this solely had a focus on dance companies and not on the complete art sector. It was too narrow as well because it had a focus on the vision of the leaders on art management together with their vision on the profession. In its recommendations for further research suggestions were given to focus further on the personal characteristics of the leaders when studying the cooperation and to find other concepts for focussing on the differences between the two leaders.

During my literature study and based on information found during the interviews, the conclusion was drawn that the research had to be narrowed down somehow. Continuing this explorative research without a proper focus would result in an extensive overview of findings, without any leading concept. As the grounded theory method was used, findings were reflected during my empirical research on the theory. Consequently, the research arrived at the importance of values in art organisations and for leadership. Therefore the values were studied in particular, believed to form an addition to the research on leadership duos in art organisations. However, it still remained an explorative research as well, open to other important findings.

Cases of the art world are chosen to draw a general conclusion about duos in the art world. Therefore different organisations were approached, to gather more understanding of the use of duos in art organisations and not only focus on theatre companies where these duos are most common. This to gain more varying views on and experiences with these duos. These cases consisted of current leaders in a duo and of people with a lot of leadership duo experience as well because approaching current leaders was often a too tense and emotive subject for them and their organisation. For information about the formal division of tasks between a duo,

organisational documents are used and information found on the organisations website. For the informal roles and tasks the interviews with leaders in a duo were of great help.

The qualitative research strategy was chosen to cover the assumptions of the respondents which are the foundations for their values. Surveys do not cover these assumptions (Klamer, Thung & Jeu, 2001). A small survey of fifteen people though was used as a control mechanism to map the values of the respondents, but this was added to the stories of the interviews. Respondents were chosen regularly on the basis of availability, because not everyone wanted to cooperate because of time problems or the tenseness of the situation.

Respondents suggested other interesting respondents and thus the snowball effect was used as well to select respondents. Because of the snowball effect of choosing respondents and because of the scarcity of leadership duos with exactly the same level of formal power also duos were approached which were only informal duos.

The interviews (thirteen) were semi-structured, containing a topic list to cover the important things and to keep space for important things put forward by the respondents themselves as well (their stories) and to make it an easy-going conversation.

By interviewing these managers some aspects of the organisational culture are revealed such as the values, the dominant leadership style, language, procedures and routines and definitions of success (Cameron & Quinn, 1999) As only the managers of some art organisations are interviewed, it is hard to draw any conclusion about their organisations in general, because the employees form an even more important part of the organisations. The information given by the managers must be checked against information from the employees to draw any conclusion about the general organisation culture. The competing value framework described in 1.3 is therefore not applied to the empirical findings, but it is only used as a source of inspiration for mapping the values.

Transcripts of these interviews were made, after taping the conversation with a voice recorder, and these transcripts were coded, manually and with the use of different headings, looking for similarities and differences. While analysing these codes, quotes are used as much as possible to approach the opinions (and the shade of meanings) of the respondents with care. It was tried as best as possible to deal with the proper translation of these quotes from Dutch to English, leaving the meaning and originality in it.

As mentioned above the subject of leadership duos was quite sensitive and also a research of Graafland (2002) has witnessed this sensitiveness. However, in interviews people were frank and a rich source of information was revealed. Due to the sensitivity of the subject this research has a high degree of anonymity.

Thesis structure

This thesis starts with a further exploration on values, coming to four for this research important values. Next leadership is discussed and leadership is distinguished from management before continuing with the situation in the art sector. Here the proposition is founded that all four values matter for art organisations. In chapter 4 the leadership form of a duo is further explained resulting in the theoretical advantages and disadvantages of leadership duos in art organisation. Before reaching the empirical results of this thesis first a small chapter expounds the current situation of leadership duos in art organisations. The empirical results covers the found pitfalls and success factors for leadership duos, the values of leadership duos and a duo's value (the advantages and disadvantages found from empirical research). The conclusion reflects on the values of leadership duos and on the value of a duo. This thesis concludes with a chapter on the limitations of this research and suggestions for further research.

1 Values

What are values? Values are a concept with multiple meanings. In most research in the field of cultural economics the term values is used in the sense of what something is worth. For example, value in an economic sense is the value something has in terms of money, 'that bracelet's value is 100 euros' (Hewison, 2006; Klamer, 2003, AP: 6; 2003, A; 2003, S). This research is supplementary to the existing values research because it sees values as what something is worth to yourself. Ask yourself the question how important something is to yourself and you discover your values. If you attach value to something that means it matters to you. It reflects your individual priorities and motivations (Hewison, 2006:29).

1.1 The role of values

Values play a major role in our lives, as mentioned in the introduction. As the philosopher Dewey said: values are central to our lives (Klamer, 2003, AP: 2). It is important to realise this important role of values in our lives because people act in accordance to their values and make valuations all the time. Values can be seen in and expressed by moral feelings. However, not every value is equally important to everyone, they have a hierarchy. You judge something in the light of all kinds of values (evaluation) and your hierarchy of values affects this evaluation. Every deliberation concerns a process of valuation. Moreover in conversations people negotiate about their values and by this they deliberate incomparable values (Klamer, 2004:275, 280; 2003, S; 2003, A; 2003, AP:14; 2002). Values can be seen in the light of stocks and flows. You own certain values, you spread these values and pass them on to others (Kombrink: 20).

In research values play an important role because values also influence scientific decisions. Nevertheless, values are hard to investigate because they are not tangible and explicit, although they are everywhere. They are not tangible and we do not own our values in a strict sense, because where are values located? Possibly in our heads or in interactions? The answer is not known, we can only try to work with them. They are implicitly expressed in arguments, statements, emotional utterances, stories and so on and need to be made explicit before noticing them properly (Klamer, 2004: 277; 2003, S; Kombrink: 22). Although values have a hierarchy it is hard to rank them in order of importance because we are not always aware of our values. If we are able to point out our values, they can still be different for every person because of differences in interpretations. However, it is important to recognize these values in our being and behaviour and try to match them in some way with each other. It is even more important to recognize them than to measure them in a strict sense (Klamer, 2003, A; Kombrink: 22, 23).

In addition, measuring values is difficult because values can change. The hierarchy of values is not stable either, the order of importance can change constantly. Because of this changing

character of values it is important to study them up close and not only theoretically (Klamer, 2003, AP). This process of changing values; their creation, enhancement and affirmation, is called valorisation. In economic terms one can compare valorisation with acquiring taste, people learn to develop their values and a positive attitude. Valorisation is especially applicable to cultural goods, where acquiring taste costs a certain time. This process of change is complicated and muddled (Klamer, 2003; 2003, AP; 2003, S; 2003, A). As your own values can change, also the dominant values in society are changing (Ben-Ner & Putterman, 1998: 15-17). These dominant values of society influence people's personal values.

Values play a major role in organisations. They matter to organisations because organisations operate in social and cultural context; there are people with values in the organisations and the organisation is established in society. Values define the performance of an organisation and conflicting values can harm the organisation, because differences in value systems cause difficulties in understanding and communicating. (Hewison, 2006; Caust, 2005; Klamer et al., 2001). The values of an organisation depend on the phase, type and size of the organisation; on its characteristics (Van Elk, 1997). The cultural sector for instance has different values than the business sector (Hewison, 2006: 21). Especially their core values will differ, but it matters as well how employees deal with the values in their daily business, because as mentioned in the introduction, every act contains values (Klamer, 2004: 277, 278). Values arise in small everyday things and by dealing with the everyday things it becomes clear which values there actually are and how they operate. Employees talk about these core values such as quality and integrity, use the terms, but do they really act upon them? How do they act towards their direct colleagues? The core values in business are often reduced to rules and codes for behaviour, which are hard to personalize for the employees (Klamer et al., 2001). Therefore the distinction between the actual values; the identity and the preferable values; the image of the organisation is important to keep in mind. Businesses are often not aware of the actual values determining their organisation (Klamer et al., 2001: 34).

In leadership values also play an important role because all organisations and leaders (most apparently political leaders) are busy determining their values (Klamer, 2003, A). What do they find important? This differs per person, organisation and per culture as well. So when making policy or taking actions as a leader, especially with changes, one must take one's own values into account, together with the organisation's values, the employees' values and the values of society (Klamer, 2003, S). Leadership is changing the values of employees; valorisation. How can one manage all these values and how do you reach the preferable values? It is important to make values explicit, to raise commitment to these values and discover shared values and work with these shared values. The art of leadership is dealing with values (Klamer et al., 2001: 34).

1.2 Four types of values

There are different types of values. Different distinctions between values are possible and are drawn. Throsby (in Klamer, 2003, S) draws a distinction between two types of values: economic values and cultural values. Cultural values are the aesthetic, spiritual, social, authenticity, symbolic and historical values and economic values are related to price, exchange value, commercial value and result orientation. In addition, Klamer (2003, S) distinguishes the social values from the cultural values. Social values, he argues, are about interpersonal relationships, identity, solidarity, tolerance, responsibility, love and friendship. Cultural value therefore only contains the aesthetic, spiritual, symbolic and historical values. Cultural capital is a term often used in literature linked to the art sector, and this covers the ability to deal with cultural values. In other words, cultural capital is *'the ability to inspire and be inspired'* (Klamer, 2003, S: 27). Cultural values also include symbolic meaning, inspiration, purpose and devotion and give quality to peoples' life (Klamer, 2002; Kombrink: 1, 2). Kombrink also adds trust and status to social values. Besides the three values Klamer (2003, S) considers most essential he also argues that there is a minor role for physical and environmental values. Economic values are often seen as the goal of everything (of policy for example), because they are the easiest to measure and therefore most comprehensible. However, economic values can also be seen as subordinate to social and cultural values; economic values make it possible to realise social and cultural values (Klamer, 2004: 284, 285; 2006).

In this research the term values is used in terms of personal values of leaders. Not personal in the sense of how important it is to them to earn money for example but their personal opinion about what the value of the art organisation is. Is it therefore important for art organisations to work efficiently or is the atmosphere in an art organisation more important?

As Klamer (2009-2010) makes an extra distinction in cultural values, in this research an extra distinction is made in social values. Internal social values (within the organisation) can be distinguished from the external social values linked to society. This distinction is made as a result of interviewing, the tutorials with Arjo Klamer and contact with David Kombrink who has developed a culture model which includes a society-committed organisation culture. Society values are related to social corporate responsibility (CSR). CSR occurs internally (so the social values) and externally, related to society, partners, stakeholders, human rights, sustainability, etc. There is much pressure these days for organisations to include CSR in their organisation's policy. (McWilliam & Siegel, 2001). There is no clear definition of CSR, it is often defined as actions that stimulate social wellness beyond the interest of the firm or beyond what is required by law (McWilliam & Siegel, 2001). Although it goes beyond the interest of the firm it can be used for self-

interest, rather than only the interest to do good, because CSR has become a factor of attractiveness for firms (Carroll, 1991). Examples of CSR and thus society values as well are organisations that recycle, support local businesses or make products with social characteristics.

Accordingly, the following four values are used in this research:

Cultural	Social
Economic	Society

Figure 1.1: Framework of values, based on the framework of Cameron & Quinn, see chapter 1.4

Cultural values are related to the organisation’s higher artistic goal and purpose, social values include the relations in the organisation, society values are related to the importance of the organisation to society and economic values are about the efficiency and performance of the organisation.

1.3 Realisation of values in spheres

The realisation of the values takes place in different spheres (Klamer, 2006). Klamer (2003, S; 2006) distinguishes four values as well as four spheres. These values and spheres are not autonomous, but they influence each other. They are based on the three spheres of values Van Staveren (1999 in Klamer, 2003, A) distinguishes: market and freedom, government and justice and the social sphere and values related to care. Klamer also mentions of a fourth sphere, the oikos or family.

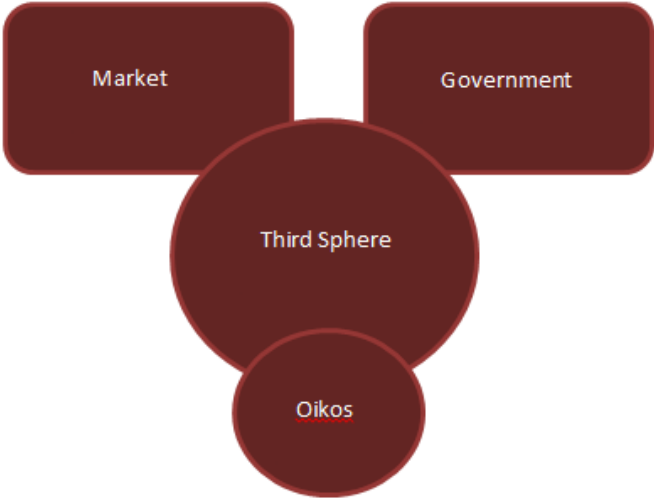


Figure 1.2: Spheres distinguished by Arjo Klamer (2004; 1998)

The values related to the sphere of the market are freedom of choice, performance, individual focus, greed and anonymity. Values related to the government sphere are justice, solidarity,

rules, consultation, equality, impersonality and inefficiency. The economic values are therefore mostly related to the sphere of the market and somewhat to the government sphere. The third sphere and oikos contain the values of responsibility, loyalty, care, collectivism and dependence. Particularly to these last two spheres social and society values are linked (Klamer, 2004.: 288, 240).

1.4 Values and culture

Culture is all about values, as mentioned in the introduction, because culture is defined as the values that a group of people share (Klamer, 2003, A). To understand the processes that are going on in art organisations the cultural metaphor of Morgan (2006) is used. Culture is the most competitive advantage of organisations. A strong culture reduces uncertainties, creates social order, continuity, a collective identity and makes a vision of the future clear (Cameron & Quinn, 1999: 4). Culture has a great influence on individuals (their productivity, commitment, etc.) and individuals in their turn influence the culture. If one wants to change the organisational culture one has to deal with changing individuals and their values. (Cameron & Quinn, 1999: 5) However, in organisations culture is often ignored because it is a very intangible and undetectable aspect, hard to grasp because every subunit in an organisation can have its own culture intertwined with elements of the culture of the entire organisation (Cameron & Quinn, 1999: 14, 15). The consequence of neglecting culture in organisations is that even Total Quality Management, reengineering and downsizing do not work in changing the organisation, as the values will stay the same (Cameron & Quinn, 1999: 1, 8-10).

An organisation's culture can be typified by four different types of organisations. These types of organisations together form the Competing Value Framework of Cameron and Quinn (1999):

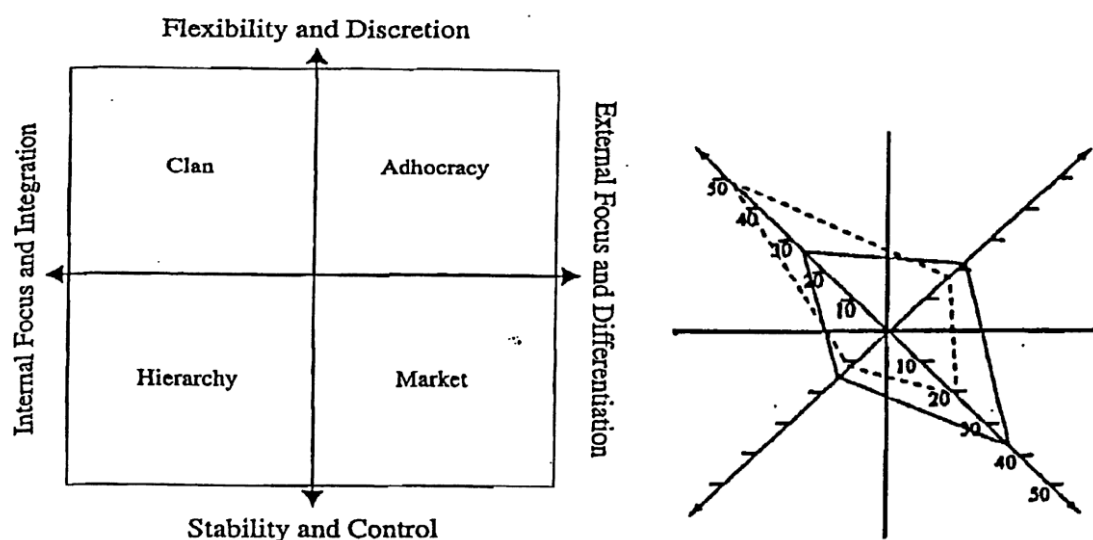


Figure 1.3: The competing value framework and an organisation's culture mapped. Source: Cameron and Quinn, 1999: 32, 52.

The four different types of dominant cultures in an organisation are based on two distinctions. On the one hand organisations vary in being flexible or stable and on the other hand organisations vary because they have an internal or external focus (Cameron & Quinn, 1999: 30, 31). As a result four types arise which define the core values of organisations. These four types have competing assumptions. The clan type has an internal focus and is flexible, the adhocracy is flexible as well but its focus is external. The market type has an external focus and is more stable, the hierarchy is stable but with an internal focus. The type of culture relates to the size and stage of the organisation. In general one can see a movement from adhocracy, to clan, to finally a hierarchy or market culture (Cameron & Quinn, 1999: 48).

Which values are important relates to the type of culture. The hierarchy is about stability, rules, procedures and accountability which can be related to economic values. The market culture is related to economic values as well because it is about efficiency, competitiveness and productivity. The clan culture contains social values such as we-ness, loyalty, cohesion and teamwork. A lot of, especially small, art organisations can be characterised as clans. Finally the adhocracy is related to creativity and innovation. An adhocracy is often a temporary type of culture and can be seen in art organisation's dealing with the ad hoc characteristics of a temporary play or exhibition (Cameron & Quinn, 1999: 33-40; Klamer et al., 2001).

The four types of culture have their influence on leadership as well. In a hierarchy most effective leaders are coordinators, organisers and monitors (Cameron & Quinn, 1999: 33-40). In the market the leader is a hard driver, competitor and producer. The clan type has a mentor, parent or facilitator as leader. At last in the adhocracy leadership is visionary, innovative and risk oriented. As a consequence of the four types of culture influencing leadership, values have their influence on leadership too. The issue of leadership will be discussed in more detail in the next chapter.

2 Leadership and Management

When you think of a leader what comes into your mind first? A guess: it is probably one person who is the head of a country or company.

Often leadership is seen as an individual affair; people think in terms of leadership in one person. This because all the attention in our society goes to the leader of a large firm or country. The celebrity and the hero are promoted; stardom is promoted with the focus on one main character (Heenan and Bennis, 1999: 3). Hence very often behind this one main character there is another person who causes the success as well. The great leaders of a large firm most of the time have a co-leader who supports them and who is indispensable for them. Co-leadership can be very useful these days because of the complex changing world as Lee-Davies and Kakabadse (2007) argue in their article. Two leaders can do more than one. You can even say that it is very risky to put all power in the hands of one person (O'Toole, Galbraith & Lawler, 2003). As I mentioned in the introduction leadership is vulnerable: what happens when the leader leaves the organisation? Contradictory, opponents of multiple leadership argue that multiple leadership causes inefficiency in the decision making process. In chapter 4.2. the pros and cons of dual leadership will be expanded, a common form of leadership in art organisation.

Another mistake about thinking of leadership in heroic terms is the fact that the leader is not the hero of the organisations, but the leader is a servant of the organisation. If they have to make a choice great leaders choose for the company and the work, not for themselves (Griffin, 2003). It is better that all team members are equally involved with leadership, which causes robust leadership, than that a leader is lonely at the top all by himself (Pearce & Manz, 2004).

A mistake about management is often that management is all about making profit. Therefore it is seen as in conflict with the art world as well and that is why management is such an undeveloped field of research concerning the arts (as mentioned in the introduction as well). Nevertheless, management is concerned with being effective which is closely related to the achievement of the goals of the organisations. These goals can be about making profit or goals in public or non-profit terms of for example realising the artistic product (Castaner & Campos, 2002; Davis & Scase, 2002). In addition, management is not all about making profit, it is about people in the first place as Griffin (2003) argues. Leading people means not only developing a strategy for them but it is about developing the people as well. Developing engagement of all persons in the organisation for example is a key factor for a well-functioning organisation.

Griffin (2003) also argues that leaders of effective companies need to do the following with their employees: discipline, stretch and support them. Discipline means taking care that all employees behave in line with the companies' objectives, a traditional aspect of leadership theories. More recently stretch and support gained importance in leadership theories. Stretch is about

achieving the full potential of people (developing them) and support means a leader must create a climate in the organisation which is open for challenges and which tolerates failure. In accordance to the new leadership theory (Avolio & Bass in Griffin, 2003) the attitude of the leader can influence the performance of the employees in four different ways: exerting idealized influence (being a role model), giving inspirational motivation (encourage people), intellectual stimulation (challenge their assumptions) and practicing individualized consideration. The last is about treating employees as individuals and developing their individual full potential.

When talking about leadership often different terms are used indiscriminately, for example by Mintzberg (1973) in his introduction. However, different authors (Byrnes, 2009; Mulder, 1995; Ten Bos, 2010), even Mintzberg in Chapter 4, make a (different) distinction between terms as leadership and management and therefore it is essential in this research to make terms clear before discussing them. It is important for this thesis to make a distinction between leadership and management because both terms can be seen as different and both terms come with characteristic values (Caust, 2005).

2.1 Leader and leadership

Being a good leader is not the same as being a good manager and vice versa a good manager is not by definition a good leader (Byrnes, 2009: 223; Hewison, 2006; Ten Bos, 2010). Leadership is about inspiring people, using your power to influence the behaviour of other people (Byrnes, 2009; Hewison, 2006: 13; Klamer, 2009-2010; Van Zweden & Ijsseling in Van der Veer, Starren & Baars, 2008: 6, 7, 86). It is also about getting things done through the effort of others and about deciding on how other people should get it done (Byrnes, 2009: 222, 225; O'Toole, et al., 2003). This is done by sharing your vision and motivate people for this vision. The personal visions and conduct of the leader are important for the organisation and personal characteristics affect leadership (Lapierre, 2001). A leader has to have faith in the mission and has to have an honest dedication to the people who carry out this mission (Mintzberg in Mulder, 1995). Leadership is about the vision and mission of the organisation, so about the content (Caust, 2005; Lapierre, 2001). Leading is done by emotions, and building affective ties with employees (Kuipers in Mulder, 1995). Important is that the power of the leader comes with his or her position in the group. So you can be the leader formally, on paper, but in the group there can be another leader who has more respect from the group and therefore he or she informally is the leader (Byrnes, 2009: 223; Kramer, 2006). Connected with formal and informal is also indirect and direct leadership. When you exert direct leadership you are getting things done by your formal position as a leader. Indirect leadership means motivating people and influencing the organisational culture, so using your informal position (Vlist & Mintzberg in Mulder, 1995).

Theories about leadership can be based on three different views: it can concern the character of a leader, the actual behaviour of a leader or it can concentrate on the situational aspects that influence the behaviour of the leaders. The focus of this research will be mostly on character and behaviour, because circumstances will be a whole new thesis subject if you want to cover them all. However, the importance of the context will be kept in mind. When you look at the behaviour of leaders you can distinguish different styles of leadership: focused on people or focused on tasks. Leaders can vary in their focuses because of their character and because of situational circumstances (Byrnes, 2009: 231). Also Hagoort (2005) makes a distinction between leadership styles: a traditional leadership style which is a directive style, primarily task focused and a coaching leadership style which bears more upon support and people. In Hagoort's view leadership is about creating enthusiasm to ensure that work is done with a lot of motivation and commitment.

Leadership can be risky in a certain way because it starts a movement and does not focus on the consequences of this movement. The charisma of a leader can break rules that exceed the level of rational authority (Ten Bos, 2010). In small organisations the leader is the culture of the organisations, because he is the one who started the organisation and he embodies the vision and mission of the organisation. You especially see this in organisations with a clan or hierarchy type of culture. In middle-sized or large organisation leaders influence the culture for a great deal and when leaders change you consequently see the culture changing (Cameron & Quinn: 53). For leaders social values are most important because leadership is about raising commitment and motivation with ties and emotions, thus about social relations. Nevertheless, the best performing leaders can lead well in every type of culture and with every set of values. Therefore leaders have to be rather self-contradictory (Cameron & Quinn, 1999).

2.2 Manager and management

Management is about making constraints for the content of the organisation and to organize the work in such way that it creates efficiency. Efficiency and the survival of the company are the goals of the manager. Management is also about control and making everything work, thus the manager is a coordinator responsible for the process and the performance of people (Byrnes, 2009: 7; Hagoort, 1992). Management is focused on (short term) results, on details and on the consequences of actions (Caust, 2005; Ten Bos, 2010). The functions of a manager are planning, organizing, leading and controlling (Byrnes, 2009: 16). Shaping the organisational context is important together with helping and coaching, rather than only ordering reports (Griffin, 2003). Accordingly, management concerns people as well as leadership and is not only about analysing the documents. Even though analysing the strengths, weaknesses, opportunities and treats (SWOT) is important as well (Lapierre, 2001). However, you see that often the focus of managers

lies too much within the organisation instead of focussing on the environment (Hewison, 2006: 57). One can have different types of managers: in the frontline, functional managers, general managers and administrators (Byrnes, 2009: 10, 11).

The power of the manager comes with his function and he uses direct leadership, so primarily his formal position. His leading style is based on contract, distance, rationality so a very businesslike style of leadership (Kuipers in Mulder, 1995). Mintzberg (1973) distinguishes ten roles of management. Three interpersonal roles: that of the figurehead, a leader (when a manager has to do with subordinates, most powerful role) and a liaison. Three informational roles: a monitor, disseminator or spokesman. And four decisional roles: the entrepreneur, disturbance handler, resource allocator or negotiator. Pick (1980 in Hagoort, 2005) also makes a distinction in the behaviour of managers: a manager of routines, a troubleshooter or an entrepreneur who is a risk bearer and an idealist.

The success of managers depends on their skills, their personality, the organisational context and their design for action; the strategy chosen (Lynn, 1996). Managers perform better if there is a leader with a vision to stimulate them to be flexible, productive and committed. Management skills are necessary for an organisation to deliver and to translate the (leaders') vision into effective implementation (Hewison, 2006: 13-15). Mintzberg argues that organisations need managers to ensure the organisation is serving its basic purpose as well and to design and maintain the stability of operations, together with to be the informational link between the organisation and the environment and to serve the interests of persons influencing the organisation (in other words: controlling the values of these persons of influence) (Mintzberg, 1973: 95, 96). For managers economic values are most important, because they are concerned about control and rules. In organisations with a hierarchy type of culture managers play an essential role (Cameron and Quinn, 1999).

2.3 Other terms

The **entrepreneur** is the one who has started the organisation and because of this he or she is often the personification of the organisation. The organisation culture and the entrepreneur are inextricably bound up with each other. **Entrepreneurship** is often linked with commercialization but this is not necessarily true. Entrepreneurship is about seeing new possibilities, seeing changes and opportunities for innovation. The focus of this often creative person is on the environment (Griffin, 2003; Hagoort, 2005; Lynn, 1996). For entrepreneurs values linked with society and cultural values are important; entrepreneurship starts because one finds the artistic goals important or wants to make a contribution to society. An entrepreneur has to be creative in organizing, has to have a clear vision and be persuasive and has to have courage,

hope and faith to maintain running the business (Klamer, 2006). In organisations with an adhocracy type of culture the entrepreneur plays a major role (Cameron & Quinn, 1999).

The **director** is the person with the formal leadership of the organisation.

3 Art Sector

In this research the art sector is regarded as all art organisations with a non-profit character in the Netherlands. Non-profit organisations are defined by Netzer (2003) as having a formal structure and management where the managers of the organisation do not own the organisation themselves and the prospective profit must be reinvested for the recorded aims and purposes of the organisation (so not for the managers themselves). These not-for-profit art organisations comprise different art forms, like performing arts organisations and art educational organisations. Examples of organisations included in the art sector are: theatre groups, opera companies, dance companies, orchestra, art centres and museums. For a survey of the organisations included in the empirical research see Appendix 1. The management and leadership of non-profit organisations are more complex than those of for-profit businesses due to their wide variety of stakeholders (Caust, 2005). Therefore one can argue that the management and leadership of art organisations are more complex than those of businesses as well.

3.1 Leadership and management in the art sector

As non-profit firms have different stakeholders, it is typical for art organisations to supply all the needs of, even conflicting, stakeholders (Caust, 2005). The art sector is getting more and more complex and stakeholders seem to become more conflicting. The sector experiences difficulties with attracting audiences, the demand is decreasing but while the supply of art is growing. Governments have to cut down drastically and are withdrawing their support to the arts. Developments such as the rise of new media and far-reaching globalization bring new issues with them for the arts as well. Due to this rising complexity interest in management in the arts is increasing (Cray, Inglis and Freeman, 2007; De Lange, 2002; Mulder, 1995). Managing art organisations is becoming more difficult. As a consequence the sector has developed a code for managing cultural organisations: Code Cultural Governance (Website Cultural Governance). In this code some preferred models for governance are considered in detail, based on best practices. It promotes correctness, reliability and transparency in management.

The difficulty of managing art organisations is that due to the peculiarities of the arts not all general management tactics and theories are applicable to the arts. The peculiarities of the arts are that art is a public good, art is an experience good and artists and their creative content bring peculiarities with them as well (Mulder, 1995). Management theories are not applicable to the arts especially because there are based on rationality and rationality is not applicable to the arts. The arts have their own logic (Cray et al., 2007). As a consequence there is not much knowledge available in the art sector about an important aspect of organisations: management and leadership. Nevertheless, the knowledge that is present is based on some aspects of general

management and therefore they are behind the times in the art sector with their knowledge on leadership. Studies of leadership duos in art organisations could become a contribution from the arts management to general management, something in which they could be able to lead.

Applicable from general management theories are the different leadership styles in organisations. In art organisations one can distinguish several leadership styles. Charismatic leadership is affecting employees through one's personality. Transactional leadership is leadership that bases the relationship with employees on mutual benefits (employees work for you for money in return). Transformational leadership is about the transfer of values and inspiring employees (Cray et al., 2007). Transformational leadership seems most preferable, certainly because of the focus of this research on the importance of values. Nonetheless, a difficulty with transformational leadership is that the leader transfers one's own reality and reflection and refuses to consider the reflections of others (Hewison, 2006). Alternatives to transformational leadership are participatory and relational leadership. Participatory leadership involves employees in the process of decision making (Cray et al., 2007). However, a disadvantage of participatory leadership is the lack of a visible strong and decision making leader that some people need. Relational leadership is about inspiring and motivating employees, about communication, care and letting employees share in success (Hewison, 2006). Relational leadership could be a better alternative, although it is characterised as invisible leadership as well. Successful leaders match their styles with the organisation and its environment. Due to a dynamic environment in art organisations and the dynamics of art organisations themselves shifts in leadership styles are necessary (Cray et al., 2007). The best a leader can do to prepare himself for the future, for a dynamic organisation and environment, is to learn how to deal with ambiguity and innovation (Griffin, 2003).

What does leadership in the art sector look like? Are leaders prepared for the future? Or how do they deal with the present? Leadership in the arts is entirely focused on the artistic product. For this reason the leadership of art organisations is in the hands of the artistic director mainly, independent of his hierarchical position. Even if the formal power lies with the business, executive director, general manager or chairman of the board, the artistic director is seen as the real leader and the others as managers. The artistic mission is central in the organisation and management is subservient to the creative work (Lapierre, 2001; Noordman, 2006: 73-77). In general management literature a distinction is made in the focus of leadership. Leadership can be focused on tasks or on people. In the arts one can add an extra dimension to this, the focus on the product (Klamer, 2004; 275). Art management can therefore be compared to project management, the management is concentrated on creating a unique work, exhibition or show (Lapierre, 2001).

Someone who provides the (artistic) vision and someone who is in control of the organisation can come into conflict sometimes because of the dual types of logic and values that concern artistic judgement and organisational efficiency (Caust, 2005, Cray et al., 2007). These types of logic and values do not have to be conflicting all the time.

Regularly the number of leaders depends on the phase of the organisation. When starting up there is often only one artistic leader. When organisations start to invest a business leader joins the board and during the growth of the organisation there are often two leaders. After significant growth the phase of stability is reached and sometimes one leader takes over again or sometimes even a third leader joins the team (Van Elk, 1997: 76-78; Noordman, 2006: 73-77). When the organisation wants to invest the help of a business leader is desirable, but if the artistic leaders themselves would learn more about running an organisation then the interference of a business leader would not be necessary (Caust, 2005). The number of leaders also depends on the type of art form and the presence of an own building. Often theatre groups have two leaders, as well as orchestras, opera companies and dance companies. Museums and art centres differ in their number of leaders as well as concert halls and theatres. Art festivals regularly have two leaders. The issue of a duo in leadership is further explained in chapter 4. You also see a trend in the background of art leaders. In museums recently art historians were the head of the organisation but nowadays the director has to have managerial (business, education and lobby) qualities as well besides artistic qualities (De Lange, 2002). Still, a background in arts is seen as necessary in a museum to be able to make proper choices in allocating resources and to not shift too much away from the artistic goals (to more commercial ones) (DiMaggio, 1994).

This paragraph concludes with the argument that it is important in art organisations not to focus on prescriptions for leadership, because of their dynamic quality and environment. In the arts it is more important to focus on analyses of actual activities and styles of leaders (Cray et al., 2007). For this reason the focus of this study is on investigating the managers/leaders themselves and their stories. The main focus is on the personal characteristics and opinions of managers. The organisation itself and the environment are worth studying as well and therefore the context will be taken into account to a certain extent too, such as organisational characteristics (structure, culture and size) and the time and circumstances. The next paragraph will cover some of these aspects that affect the leaders in the art sectors.

3.2 What affects leaders in the art sector?

In the previous paragraph a few aspects influencing the leaders in the art sector were mentioned already. The environment of the sector is complex because of the wide variety of stakeholders and this environment is becoming even more complex. Leaders in the art sector are affected as

well by the peculiarities of the arts themselves. The arts are peculiar, because of their focus on perceptions instead of language. Language is normally used in communication. As a result, the arts exceed the usual communication. Besides, the arts have their own logic and their own autonomy. This autonomy means that the arts have the drive to discover their own function and focus alone, all by themselves. Together with the logic of the arts itself, the logic of the market and government influences the arts as well, as Niklas Luhmann describes in his system theory (Stallabrass, 2006: 79, 80). These three systems have their own logic but also influence each other. The theory of Klamer (2004; 1998) on spheres is related to this as well. Klamer also acknowledges the sphere of the market and the sphere of government with their own logic, but he adds spheres to them as described in chapter 1.3. These different spheres influence the arts, because they influence the flows of money (Klamer, 1998). If one concentrates on the sphere of the market, the search for money focuses on sponsoring and own ticket income. If one thinks according to the logic of the sphere of the government the focus is on attracting subsidies. In the third sphere the focus is on raising money via patronage and gifts. All these different flows of money bring different demands with them as well (Klamer, 2009-2010). The governments expect other things from the art sector than, for example, the market does. Since a lot of art organisations were or still are part of the government or still receive major subsidies, the influence of government is significant in the arts (Mulder, 1995). This government influence has its impact on leadership in the art sector. Governments believe in certain myths about the finances of art organisation and financial solutions: that art organisations are more like businesses and that it is easier than it looks, as a result of which conflicts between art leaders and governments arise. Mostly after these troubles governments want to see a general manager rather than an art person leading the organisation. A solution for this misunderstanding between the two could be something the art sector has to improve and not be afraid of: transparency in operational management (Graafland, 2002: 48, 49; Mulder, 1995). This transparency will bring more understanding with governments for the management of art organisations whereby conflicts are minimized. These days governments are focused on results and consequences of actions and the focus of management is on this as well. As a result this influences the art sector and the need for managers in art organisations is rising. The need for managers rises as well because of the already mentioned increasing complexity of the art sector. Management skills were not viewed as important at first, but due to these changes there arises a new view on leadership (Hewison, 2006: 14). Changes in art organisations are therefore necessary however, not solely changes in management but also changes in the whole organisation and even in the organisations surrounding the arts. These changes made internally and externally will reinforce each other (Hewison, 2006, 16).

3.2.1. Values in the art sector

These spheres and systems bring different values with them influencing the arts as well. The argument that everything is about the artistic product in art organisations does not count anymore because of all these new values that have occurred in the art sector. The artistic goal will remain the centre of the organisation but also society-related goals are becoming more important these days. Society has to support the arts for the sake of its further existence. A well-functioning organisation is important for this further existence too because of the increasing demands on the arts and therefore social and economic values gain increased importance. All four values, described in chapter 1.2, are becoming more important for justifying the existence of the art sector and for controlling their existence. Furthermore, it is important that the values of an organisation have to match with the environment. This is going wrong nowadays with most art organisations, because society does not acknowledge the cultural values properly and society finds the economic values more important than the arts does (Klamer et al., 2001). Art organisations are slightly confused in their values as well. Are cultural and economic values really conflicting and which value has to serve the other? Art organisations are afraid of the hard side of organizing, economic values are still seen as a threat, but they do not pay attention to the soft side either. Social values and values in general are neglected as important aspects of organisations. It is not only about having a clear vision and mission (image), true values matter as well in art organisation (identity). As said at the end of the previous paragraph, the organisations surrounding art organisations have to change as well to enhance the changes in art organisations. So not only art organisation have to adopt economic and social values, also the organisations influencing them. Remaining differences in value systems between these organisations (and within the organisations) cause difficulties. Only when the entire art sector changes, it will attain a more stable position in society (Caust, 2005; Klamer, 2004: 15).

4 Leadership Duos

The field of academic research on leadership duos is relatively underdeveloped, although it can be a helpful form of management. Research is needed on the significance of these duos and their typical properties. Art organisations can be used as an example for investigating dual leadership and their pros and cons because this form of leadership has been present in this sector for decades (Gronn, 1999; Reid, 2007).

4.1 The practice of leadership duos in the arts

A duo is still a common form of leadership in the art sector (Reid, 2007; Van Elk, 1997: 18). At first art organisations only had an art director. Then there arose a need for better operational management and most art organisations got a business director next to the art director in the management of the organisation. Nowadays you see art directors developing better management skills as well and therefore they can run the organisation themselves. As a result, the number of duos is decreasing. Perhaps in the future more duos will arise in order to be able to better deal with the increasing complexity of the art sector? Consequently, dual leadership can be characterised as an up and down movement. As said in the previous chapter, governments want a general manager in an art organisation after financial problems, next to the artistic leader. In addition, leadership of art organisations fluctuates as well because occasionally the government or the municipality (with a significant influence on the art sector as mentioned in chapter 3.2) finds the artistic director boring after a while. Then a new duo has to be formed. Leadership duos can be temporary but they are often permanent in art organisations (De Voogt, 2006). Duos come in different forms, with equal formal power or as an informal duo where formally either one has the most power. In subsidized organisations the artistic director often has the most power and in less subsidized (or non-subsidized) organisations the business leader formally has the final responsibility (Van den Berg, 2001). Studies on the practices of leadership duos are necessary because the duo is not always clear in the formal structure (De Voogt, 2006). Two people leading the organisation can do this from different perspectives and values. Their cooperation is determined mostly by their personal characteristics instead of by the form of cooperation, though it is important that both stick to their roles and to their own field (Mulder, 1995: 122). Due to these important personal characteristics the perspectives and values of the leaders matter most in the cooperation of a duo.

4.1.1 The business director

The business director is usually responsible for the daily running of the organisation. His main tasks and responsibilities are controlling the budget, guarding the continuity of the organisation,

guiding the information in the organisation and creating the essential pre-conditions for the organisation's well-being (Noordman, 2006). The business director can be responsible for the production process as well and for the production budget, for publicity and audiences (sometimes together with the artistic director) and personnel matters (Mulder, 1995; Van Elk 1997). On the one hand the function of a business director is a sort of serving function, because he has to generate the best work circumstances for the artistic director and therefore serves the creative product the artistic director makes. The business director has to prevent business affairs from interrupting the artistic concept (Hagoort, 1992; Heenan & Bennis, 1999; Noordman, 2006: 73-77; Starren, 2001; Van den Berg, 2001). On the other hand the business director has to limit the artistic director as well, in contrast with the serving role, to point out to the artistic director the reality of working with limited resources, a limited budget and certain rules (Mulder, 1995; Noordman, 2006: 73-77; Van Elk, 1997). It is for instance not allowed to work with young actors every day, due to labour market regulations or to work with fire on stage, due to fire regulations of a stage. To point out limitations to the artistic director makes negotiation the most important quality of a business director. It can be hard for a business director when a performance is a success that the artistic leader gets all the credit and if something goes wrong the business leader has to take responsibility for it. For this reason being modest must be another quality of the business director (Heenan & Bennis, 1999; Noordman, 2006: 73-77). Having a passion for the arts as well as a management education and finding it an honour to work with the artistic director makes people want to be a business director. The business director can be characterized as a manager, who is concerned about efficiency and stability and who will have mostly economic values (Cray et al., 2007).

4.1.2 The artistic director

As mentioned in chapter 3.1 the artistic director is the real leader of the organisation, concerned with the reputation of the organisation and he or she will have mostly cultural and society values (in relation to the artistic product) (Cray et al., 2007; Mulder, 1995: 120). The tasks of an artistic leader are to make the art product and to be responsible for the artistic staff and policy (Mulder, 1995: 119; Van Elk, 1997: 45). As mentioned in the previous chapter as well, the artistic director often starts the organisation and makes it initially work. The cooperation between the business and the art director is often based on friendship, because the artistic director wants help with the organisational aspects of running an art organisation and searches for someone familiar. The artistic director does not want to waste too much time on arranging business matters and wants to have enough time left to focus on making beautiful art (Noordman, 2006). The qualities of the artistic leader can be summarized as being creative and commanding. Although the artistic director is seen as the real leader of the organisation, there are authors (Van den Berg, 2001) who

argue that the business director has to have more power than the artistic leader. This is safer for the long-term development of an organisation, because the organisation is not dependent on an individual artistic leader. If the artistic leader is the general director and he would leave, the organisation would change completely and this could harm the organisation's long-term development. A marginal comment on this is the preference of the long-term development of art organisations. The arts have their own logic and are short-term-existing art organisations not preferable for the sake of the arts? This question will be discussed in chapter 5.3 as a result of the empirical findings. Before discussing these empirical findings it is necessary to explain the pros and cons of duos on the basis of the literature.

4.2. Advantages and disadvantages of duos

Dual leadership can be a helpful partnership because it is desirable to receive feedback from each other and two people have better skills, qualities and knowledge together (Noordman, 2006; De Voogt, 2006). Hardly ever one person is equipped with the capabilities to do everything in an art organisation and then two leaders are better, because together they do have the skills and experience (Leighton & Herrndorf, 2002). Due to this combination decisions get more support within the organisation, also due to the fact that decisions made by two people are considered as being more democratic. Besides, two people can exert more control throughout the organisation and two are better to cope with the complicated externalities related to the complex art world (Heenan & Bennis, 1999: 7, 12). Another benefit for within the organisation is that sometimes a leader can have a certain distance to the organisation (the employees) and a second person could be easier to approach for the employees (Heenan & Bennis, 1999: 14). A duo is more accountable to the world outside and to the supervisory board, because they believe the division of power in the organisation is safe and prevents abuse and with the combined skills they believe in the qualities of the organisation (Crevani, Lindgren & Packendorff, 2007). Apart from giving feedback a duo can be critical towards each other and stimulate each other (Mulder, 1995: 122; Fuchs in Starren, 2001).

People in the Netherlands are afraid to give all power to one person in art organisations and therefore duos are a common leadership form (Matthijs van Heijningen in Starren, 2001). The artistic leader being the leader and the business director being more a manager and together they will bring different values into the organisation as well. Embracing all four values is becoming necessary for the art sector, as mentioned in chapter 3.2.1 and this is more likely with two leaders.

However, is a duo only helpful? Are there only advantages and no disadvantages? In the traditional management literature it is frequently said that a duo cannot work flexibly and by its nature causes a slow decision making process, often resulting in a fight between the two leaders

(Byrnes, 2009: 24, 234; Noordman, 2006; De Voogt, 2006). Another disadvantage to be mentioned is that it takes time to sort out the confusion and disagreement between these two directors and in contrast one director stands for clarity and efficiency (Leighton & Herrndorf, 2002).

5 Findings from Empirical Research

This chapter will discuss the empirical findings supplemented with, if necessary, additional findings from literature as well.

5.1 Cooperation

As the number of leaders depends on the type of art form, the presence of an own building, the phase and the size of the organisation, mentioned in chapter 3.1, the number of leaders depends on the time as well as mentioned in chapter 4.1. The number of duos is decreasing as a result of art directors with better management skills. The interviews revealed this up and down movement as well. *'There is a trend these days towards one leader, but with an adjunct below them.'* Another cause for the decrease of duos could be the ego of the artistic directors: *'As a reaction on business leaders with the final responsibility, nowadays artistic leaders want to do it by themselves.'*

How do duos arise? The cooperation of two leaders could be based on a temporary appointment, predominantly by the government after troubles, or on a permanent appointment for the long term (Starren, 2001). The cooperation for the long term is sometimes compared with a marriage or can even be an actual marriage (Gronn, 1999; Heenan & Bennis, 1999: 127, 263). This is also acknowledged in the art sector as a respondent, for example, said about the communication between the two: *'sometimes it is like a married couple you know, doing so many things together but hardly any communication about the fundamental issues.'* Often duos arise from a friendship, as Noordman (2006) also discovered in chapter 4.1.2, because when looking for a partner you look for someone familiar first. Heenan & Bennis (1999) point out the friendship of famous duos like Eisner and Wells and Bill Gates and Ballmer. In two organisations in this research the partnership has arisen out of a friendship, but this friendship evolves into a more professional relation over time.

Irrespective of the appointment tasks and responsibilities are often *'diffuse'* in art organisations and this is also observed by Van den Berg (2001). They are not laid down in writing or even if they are that does not cover them completely. This vagueness of tasks causes conflicts in the cooperation of a duo, unless the relationship between the two is extremely well and there is a high amount of mutual trust. If you feel threatened by the other the partnership will not be a success, although it is preferred to choose a partner who is so good that he can replace you (Heenan & Bennis, 1999: 12, 95). Further pitfalls and success factors are explained in the third paragraph of this chapter.

Is there an equal relationship in the cooperation between two leaders? The serving function of a business director argued in chapter 4.1.1 is also seen by respondents. *'As a business leader you get all the onerous tasks'* and a business leader saw himself as a *'juggler'*, keeping the balls in the air for the artistic director. The artistic director often shows diva behaviour and the business director is his servant. Although it is all about the artistic product in art organisations, a 'servant' is pitching it too strong for most respondents: *'as a business leader you can expand your influence to a certain level, even higher than the artistic'*. Sometimes you have to give in to the artistic leader, *'but you have to choose these moments properly'*. The serving function is also undone because most respondents said they need each other. In the cooperation it is seen though that business leaders want more contact than the artistic director because *'being a loner is a characteristic of an artist'*.

5.1.1 What affects leaders' cooperation?

The positions of the artistic and business directors can be conflicting because of some difficulties in art organisations. First the artistic director does not match with the business director because the publicity, a task of the business director in this organisation, has a higher speed than what is preferred for the artistic process. The example in this organisation was the fact that a publicity campaign needed to be set out two months in advance, but then the artistic product was still in development in the interest of the quality. The cooperation can also be difficult because in an investigated organisation the tasks of the business director were focused on the inside (daily management) and the tasks of the artistic director on the outside (being aware of the developments). In another investigated organisation the tasks of the business director were seen as focused backwards (accounting for the budget) and the tasks of the artistic director as forward (looking for new opportunities).

Externalities influence the leaders of an organisation as well and especially the complexity of flows of money is revealed in interviews: *'Every flow of money brings a requirement with them'* which confirms the argument of Arjo Klamer (1998; 2009-2010) in chapter 3.2. These flows of money make the tasks of a business leader rather complex, especially the task to prevent the business affairs from interfering with the artistic product (chapter 4.1.1).

A final influence on leadership duos in the arts is the current need for cultural entrepreneurship. Cultural entrepreneurship is about seeing new possibilities for the arts and seeing changes and opportunities for innovation of the arts (see chapter 2.3). This entrepreneurship could help the art sector in justifying their existence and for controlling their existence, with the help of all four values as well as mentioned in chapter 3.2.1. Cultural entrepreneurship should be the responsibility of the business leader as well as of the artistic leader. The business leader is creative in his business tasks and the artistic leader is creative

with regard to the artistic product, but it is important for the artistic director to use his creativity also in entrepreneurship. *'Entrepreneurship is about using your theatrical capacity...'*, *'Leading an organisation is being creative as well'* and *'cultural organisations are creative concerned to their product however, questionable in the sense of operational management'*. The cooperation of a business and artistic director therefore contains the interchange of creativity.

5.1.2 Forms of cooperation

Cooperation is possible in different forms and duos come in different forms as well. There are formal duos or when it is not a duo formally, informally it could be one because there is someone responsible for the artistic policy and someone for the business policy. Kramer (2006) also sees this distinction between formal and actual leadership roles as mentioned in the introduction. Actual leadership is worth researching and therefore in this research informal duos are also included (as an addition to the reasons in the methodology mentioned).

The forms of duos that came across are:

- business director – artistic director,
- director – adjunct and
- director (general manager) - head artistic policy.

In the art sector leaders often need a 'right-hand man' or 'number two'. This is regularly an artistic leader who needs help with the business matters and the first two of the above forms are used for this. The third form is often initially not seen as a duo, but if one looks closer, you discover the informal leadership role of the head of artistic policy. In an investigated museum the power of this head was extensive, due to the lack of artistic knowledge or the general manager (director). This points out the importance of the distinction leader and manager. Often one can make a distinction in art organisations between the art director as an actual leader and the business director who is more a manager. The most illustrative example that indicates this distinction was a respondent who said: *'the artistic director is god and I'm just a mayor'*. This confirms the literature (chapter 3.1) on the focus on the artistic product in art organisations which causes leadership to be applicable to the artistic director, independent from his hierarchical position. However, there is a major role in this distinction for personal characteristics. A business director or (business) adjunct can be a leader too because of his charisma and for *'offering safety'* in business matters and social relations. In another organisation it was variable who had the role of the leader, who took the lead at a given moment. One can deduce the fact that the distinction between leadership on management is important from this empirical research, in addition to chapter 2, because respondents make this distinction as well. *'I am good at controlling the budget, but that has to do with management, my quality as a leader is connecting people.'* *'A manager is someone who facilitates means, money, places to work,*

relation and networks.' and *'Leadership is about connecting people' and making 'connections between developments observed in society'.*

Leaders have to be rather self-contradictory (chapter 2.1) to deal with changeable things within and outside the organisation because *'Leadership makes an organisation function properly internally and makes an organisation able to deal with the pressure of externalities.'* A respondent also said *'You have to be a chameleon'* to be able to deal with the in- and outside of an art organisation. A good leader also takes responsibility for everything within the organisation and gives responsibility to the employees to enhance their performance. Leadership is focused on people as it is about *'inspiring people'* and *'stimulate them to function optimally'*. This confirms the importance of relational management in the arts sector from chapter 3.1 which is also focused on inspiring and motivating people.

As there are different forms of duos, consequently opinions in the interviews were highly divided about which of the two directors should have the most power and should make the final decisions. Strictly duos with exactly the same level of power do not exist a lot as there is usually still one person of a duo with the final responsibility to the supervisory board. In a museum the artistic director was on top because *'it is the same in similar organisations'*. Others argued that it is safer to put the business director on top *'there is more continuity if the business is'*, which reveals the importance of the economic values of this person. Accordingly, values affect the preference for the type of director chosen as formal head of the organisation. An actual formal leadership duo of a theatre group said *'You cannot separate them because it is about the artistic product but you need a proper business to survive and being able to enable this artistic product.'*

As mentioned in chapter 4.1, the form of a duo does not have any significant influence on their cooperation, as long as the division is clear and they stick to their own roles. A formal duo is more clear and therefore more effective than an informal duo. The directors will stick to their own roles easier in a formal duo, because the need for two leaders is formally acknowledged by both directors. There is a lack of influence of the form on the cooperation of a duo. However, the cooperation of a duo is worth researching because of the importance of studying actual leadership, as mentioned in the beginning of this paragraph.

5.1.3 Pitfalls and success factors

What makes the cooperation a success? As leadership is about inspiring and motivating people it is important for both directors to have a vision. If both leaders have a vision it is possible for them to be critical towards themselves, *'account for your acts'* and for each other. For the business director especially it is important to have a vision on the arts to be able to move along with the artistic director instead of only controlling him. About this preferred movement

respondents said: *'that's what is connected with the artistic product'* and *'standing still is as bad for the business director as it is for the artistic director'*. Even as a business director you are able to give criticism to the artistic director on the content as well as long as you have a good relation with each other.

Heenan & Bennis (1999) give multiple pieces of advice for a partnership as well. Most important in their opinion is loyalty. The respondents of this research notice the significance of loyalty as well. Often successes of cooperation are established when the artistic leader can hire his own staff, because the leaders understand each other then and are loyal to each other. Heenan & Bennis also give some clear advice for the second leader, applicable to art duos with one formal leader:

- know yourself
- know your leader
- know the culture of the organisation
- tact and telling the truth (even when it hurts)
- deliver what the organisation needs
- do not give up your own person/life
- be able to lead as well as to follow
- know the risks of being number one and therefore preferring being number two
- know when to walk away (when the partnership does not work)
- define your own terms of success. (Heenan & Bennis, 1999: 264-273).

Next to loyalty Heenan & Bennis also argue that the clarity of roles, mutual respect, support from the board and good communication define the success of a duo. This is an addition to the previous paragraph and chapter 4.1, as an argument for the importance of the clarity of tasks and roles. A clear division of tasks makes that you can put up with more from the other person if he crosses this division, and communication makes this even more understandable. To communicate formally is as important as the informal communication. It is important to *'share, share, share'*, *'not to lose each other'* and to *'keep oneself informed'*. Making tasks and responsibilities clear is especially important when an organisation is growing, this also leads to more clarity towards the organisation itself. Nevertheless, an extensive friendship between the two leaders can make a formal record unnecessary as a cooperation of two leaders in an orchestra for almost thirty years proves. Also the role of the board is acknowledged by respondents. They *'can choose a director and have the ability to make the final decisions'*, therefore their support is essential.

O'Toole, Galbraith and Lawler (2003) list the following factors that make a cooperation successful: to have different roles that complement each other, when they are appointed collectively, when they are emotionally bonded and when they use the right mechanisms for

coordination. The importance of the emotional bond is illustrated by positive influence a friendship can have on the duo. Although respondents also pointed out the importance of a certain distance because of *'not making conflicts too personal'*. As mentioned in the beginning of this chapter also trust is an important aspect of this emotional bond. A duo is successful if both directors are able to let things go and trust the other person in doing it. *'Accept that the other person is better in it'*. Also Reid (2007) argues that trust is important in the relation of duos to prevent conflict. Both persons have to fit in the organisation and like the tone of the organisation (a formal or informal atmosphere for example). As the personal characteristics matter, characters need to match in order to be able to improve and stimulate each other. Striking is the matching language used by the two leaders in interviews. They used the same type of words, like *'bilateral'*. Even more striking is that in contrast to using the same words the two said contradictory things, like for example *'the useful use of evaluation'* in contrast to *'the lack of evaluation'* and one said *'he is up in the clouds'* in contrast to what the other said about himself: *'I am not building castles that could never be built'*. These are both successful duos, though. Important as well is to take each other seriously and to have respect for each other: *'it is special that somebody wants to make this move with me'* and *'it is important to make these movements together'*.

Understanding each other is important and therefore it is necessary for both leaders to have feeling and knowledge about each other's work area. This makes the communication and the cooperation better. Most investigated duos understood each other because of having a mixed background. Both leaders have experience with both fields. There was an artistic leader as well who has a lot of experience with management, because he always ends up in the committee of every association he was involved with. It is important for a business director to also acknowledge the importance of culture and to have understanding of the artistic process and cultural organisations. Therefore not every manager can be a good manager in the cultural sector. Both *'have to have a connection to the cultural sector.'* Most of the respondents had this cultural background. There was a business leader for example who plays an instrument, a business leader who regularly visits art exhibitions and two business leaders even studied an art-related study: literature theory and musicology. This confirms the argument of Noordman (2006), in chapter 4.1.1, that the motivation for becoming a business leader of an art organisation arises out of having a passion for the arts.

What can cause troubles in the cooperation of a duo? What often makes the cooperation difficult is the fact that the artistic director is the founder, the one who started the organisation as an entrepreneur. This makes it hard for an artistic leader to delegate tasks of 'his child' to a business director. It is hard for a business leader in this situation to compete with the artistic

director in being a leader as well, because the artistic director is the personification of the organisation (referring to chapter 4.1.2). Both leaders can play tricks on each other, the artistic leader in particular in trying to make everything possible for the artistic content, what could lead to (financial) conflicts. The solution for this, as mentioned above is, to keep oneself informed. Leaders can do this by *'mixing with the employees'* and *'walking around in the organisation'*. The pitfall of a business leader in the cooperation could be that he is too focused on the result (as a manager often is, see chapter 2.2), which could become *'tiresome'* for the artistic leader.

Worth mentioning is also the observation of a respondent that *'the Code Cultural Governance is present in the art sector, but it is not always used because of the pertness of the art sector.'* This code (see chapter 3.1) could be perfectly used as an example for the clarity in tasks and responsibilities for preventing conflicts.

Another cause of the conflicts between the two leaders could be their different views on how to deal with people in the organisation (social values) as well. It works when the two are *'similar types of persons'* and therefore some similarities in values are necessary. In addition, conflicts in art organisations arise when the business and artistic director are not aligned with each other on the different values, especially when they believe a different value is most important. Conflicts arise as well when the business director does not acknowledge the cultural values as most important. Another aspect of the conflict is the interpretation of each other's values, as they do not match in conflict situations with the actual values of someone (see figure 5.1). Predictions of each other's values are often based on prejudices like *'Perhaps the business director rates the economic values slightly higher.'*

5.2 The values of leadership duos

Most commonly used are these three values: social, cultural and economic. As mentioned in chapter 1.2 the interviews showed the importance of the fourth value, society, as well. Society can be linked to social values, or can even be included in it, but the difference between internal social values in the organisation and external social values (society values) is of major importance. Respondents were questioned about the four different types of values. Interviews revealed the values of the respondents by analysing their given opinions about what matters to them or certain acts that imply certain values. Arguments, statements, emotional utterances as well as stories were analysed to reveal the values of the respondent. See appendix 2 for a list of topics. Questionnaires were given as well, where respondents had to rate every value with a mark from 0 to 10. See appendix 2 for this questionnaire. Some respondents also gave their prediction about the marks they thought the other leader would give each value. See appendix 3 for an overview of the marks given and the marks derived from the interviews in a graph based

on the Competing Value Framework of Cameron and Quinn (chapter 1.4). Although measuring and modelling is said not to be of much help with values, it is about recognition and interpretation, a graph is used as a support to make the respondents' values more clear (Klamer, 2003, A). As an example the artistic and business director of a museum rated the four values as follows:

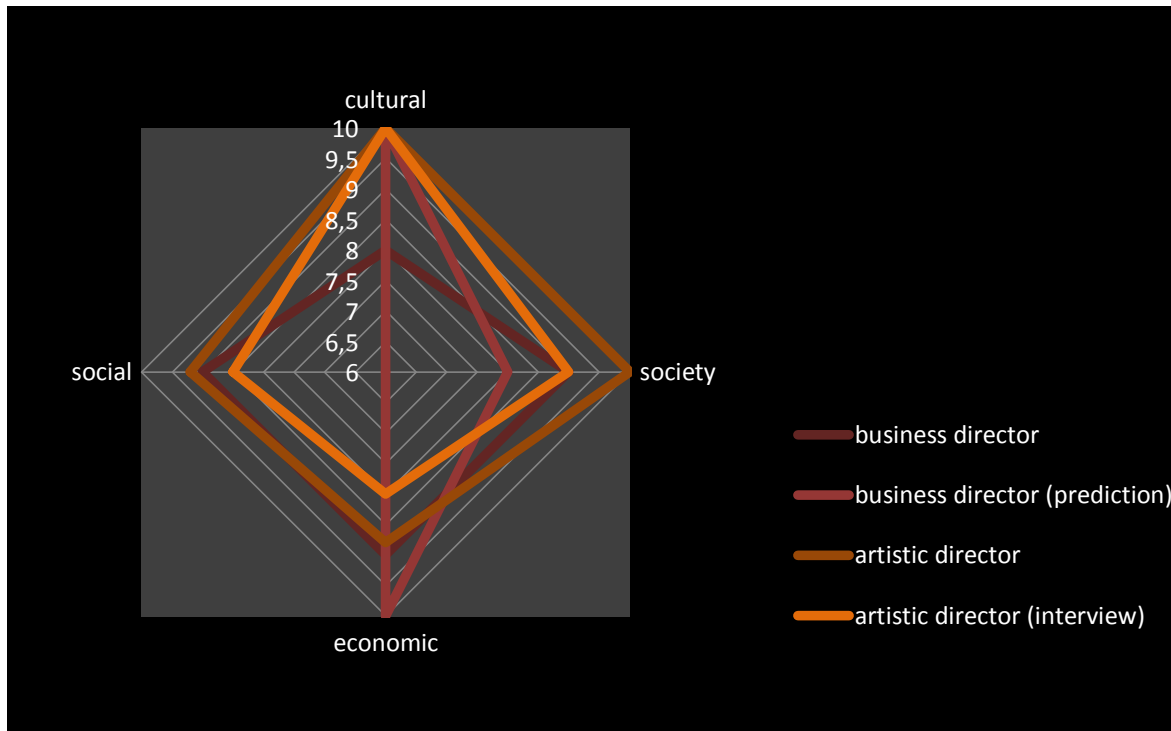


Figure 5.1: A graph of the values in a museum

A lot of respondents said it is ideal that all values should be given equal attention, but that is not the case for every person, not in practice. Giving it more thought caused different marks for the values. However all values are rated as important because none of the respondents give marks lower than 6. Cultural values are often seen as most important in art organisations because the artistic product is the core business and that makes the organisation distinguishable. Artistic leaders always mark cultural values highest (or together with another value) and also almost every business leader. Words or phrases used linked to cultural values are: *content, higher goal, artistic freedom* and *creativity*.

Social values are acknowledged as important in art organisations. Social values matter because bad payment makes the work environment an important incentive to work. As a respondent said *'People in art organisations don't get paid well so you make it a lot worse if you are mean.'* The social values are important as well to be able to deal with the high pressure of work, *'We are perpetually undermanned.'* The risky position art organisations have these days implies also more attention to social values: *'The organisation is in the balance so you have to have good relations with each other to be able to fight these circumstances.'* Words or phrases used linked to

social values are: *connect people, atmosphere, relations, trust, respect, need each other, being able to be vulnerable, people person, harmony, protection, integrity, us, friendship and being at one's ease.*

Economic values are seen as important in art organisations because they matter for the continuity of the organisation and because receiving subsidies (*'at public expense'*) implies efficiency. Although there are differing opinions about economic values. *'You're not working on the continuity of an organisation, that's not a goal in itself.'* or *'You can think of anything artistically interesting, the sky is the limit, but eventually our organisation needs to be continued and not go bankrupt.'* Words or phrases used linked to economic values are: *efficiency, professional, continuity, tricks, game, controlling, selling plays or exhibitions, goal, process, appointments, rules, clock in systems, operational management and account for.*

Economic and social values are most of the time seen as conditions for the other values which confirms the argument in chapter 1.1 that economic values make it possible to realise cultural values. Economic and social values are the most important for business directors. Business leaders rate them higher or value them more often than artistic leaders as highest. Except for the aspect of efficiency which is acknowledged as important by artistic directors. There are business leaders who are very formal and business-like and there are business leaders with an important social role in the organisation or some fulfil both. Both roles can form an enrichment to leaders who are more concerned about the artistic product and not with the organisation itself.

Society-related values are acknowledged as important in art organisations because of the role culture has in a society (inspire people, etc.). More often this is acknowledged by artistic leaders, because of the link with their product and society (which is in the mission of the organisation.). There was one business leader as well who believed in the major importance of society values and believed they were even more important than the cultural values. *'You have to be able to explain why you exist in society.'* Two other respondents, artistic directors, agreed with this. Others did not understand the importance of the link with society. Subsequently, the value attributed to the values linked to society (the importance of the organisation contributing to society) significantly differs in and between organisations. Words or phrases used linked to society values are : *being in underprivileged areas, audience, go in front of developments, diversity, explain existence, being firmly rooted in society, development of people, role in a city, education, museum is a surrogate parent, offer a place for artists and social responsibility.*

Cultural and social values get rated highest the most, not economic and society values. Consequently there is still ample space for the development of the importance of economic and society-related values.

There are found no real significant differences in general between business and artistic directors, nevertheless values vary between persons and duos/organisations. For example not every business leader marks only economic values highest and not every artistic director marks solely cultural values highest. The strict difference between artistic and business directors in the type of leader (manager or leader) and the type of values, argued in chapter 4.1.1 and 4.1.2, is consequently disappearing, because their values overlap. The tasks and roles of the two directors are different than the usual division, because of their personal characteristics. An interviewed artistic director was for example responsible for guarding the hierarchy and facilitating the networks and a business director for the strategy of the organisation.

Significant differences found between answers when directly asked to mark the values, the marks derived from the interviews and the prediction of the values of the other leader. This reveals two things. First it is possible that when asked to mark the values, values are interpreted somewhat differently than in this research, because everyone gives his own meaning to certain terms and values are susceptible to multiple interpretations (Klamer,2003, A). Answers are influenced by personal notions. However, second it also implies that when people give marks they are more inclined to give marks related to the, in their opinion, ideal situation. The from interviews derived marks are in all probability the marks that indicate better how they really feel about it or even how they do act, because these marks are derived from expressed opinions and experiences from the respondents.

Values are forces affecting leaders of art organisation internally and externally. All four values are present in the environment of art organisation and therefore it is important to have people in the management of the organisations who together have all four values. However, art organisations are still slightly confused in their values (see chapter 3.2.1). A respondent said: 'that's where it goes wrong in cultural institutions a lot, in the interpersonal relations, that sort of things'. Thus, social values (although receiving high marks, practice show something different) and values in general are still neglected as important aspects of organisations, notwithstanding the fact that they could be a great help in preventing conflicts.

5.3. A duo's value

Owing all four different values is becoming necessary for the art sector and this is more likely with two leaders, as mentioned in chapter 4.2. This research revealed that values vary between persons, not by definition with artistic and business leaders. There are small differences though. Both attach great importance to cultural values, but the artistic sets a great store to society values more often and the business leader more to social and economic values. Therefore, a duo is valuable because of the extra values they have together.

The business director is seen as complementary because there is too much work load for one person and his tasks are too complicated for the artistic director. Therefore often a cultural organisation gets next to an artistic director also a business director. *'If one person can do it alone, which is very unique, then that's perfect.'* But there are not that many people who can do that and if one person does not have the capabilities two leaders are helpful, as Noordman (2006) and Leighton & Herrndorf (2002) argue. Most respondents acknowledge that they are not able to lead the organisation by themselves: *'I cannot do it without the other person, because of the complexity of running a cultural organisation.'*, *'It is too much for one person.'*, *'I see the other absolutely as an addition, that is even putting it mildly.'*, *'together you are stronger'* in an organisation and also to the board of directors of an art organisation. This confirms the argument of Crevani, Lingdren & Packendorff (2007) that a duo is more accountable to the supervisory board, because they believe the division of power in the organisation is safe and prevents abuse and with the combined skills they believe in the qualities of the organisation. It also matches with the vision of O'Toole, Galbraith and Lawler (2003) that two leaders can do more than one. Two are better to cope with the complicated externalities related to the complex art world (Heenan & Bennis, 1999) and also better to cope with the complicated processes within the organisation. *'There is world of sensitivities in the organisation'*. It is important to have contact with the organisation and to know what is going on. *'You have to be reachable as a leader.'* Most of the time *'leaders are too busy to stay in touch with the shop floor'*. If there are two leaders you could have more time for this. A solution to this busyness could be extra assistance, in the form of for example a secretary, as well.

Leadership with somebody else, according to the respondents, makes it easier because you are able to lean on this person, share things with the other and you are able to *'spar'* with your partner. With this sparring you create a synergy, since you are able to reach a higher level because of the critical attitude and ideas of each other. A respondent called this process of sparring a *'ping pong game'*. This corresponds with the advantages explained in chapter 4: to receive feedback, to be critical toward and stimulate each other. Synergy is also reached because you have more knowledge together and more networks. Therefore you can for example attract larger audiences or more income sources. Synergy is important and for synergy it is necessary to understand each other. If a manager from the business world becomes a business director, it is more likely that he or she only limits the artistic leader instead of stimulating and creating a synergy.

With leadership it is necessary to use your strong capabilities optimally for the organisation and it is not recommended to do the other things necessary for leadership but not what you are good at, as well in a half way. Another person with other strong capabilities can do these things to support you. It is best to focus on what you do well. Artistic leaders are supposed to perform

better when they do not have many responsibilities. Dealing with these responsibilities harms the creativity of these artistic persons. As an art director said in an interview: *'Maybe I can do his work, but I really would not like it.'* Leading an organisation comes with certain dilemmas, which will harm creativity if you have to deal with them alone. These dilemmas are more visible between the two types of leaders, but with one leader they are still there. They are then in someone's head and that is not preferable. *'There are not many people who can deal with this within themselves properly.'* and *'It's easier when your opponent is another person, than when he is in your head.'*

Respondents also understood O'Toole, Galbraith and Lawler's (2003) worries about the vulnerability of leadership. A duo means more stability for your organisation. If one of the two leaves, you do not have an empty company as a result. Thus, a leadership duo reduces your vulnerability. But is stability in the management of the arts necessary? How bad is the fluctuating artistic policy due to the artistic leader having a certain period of success or creativity? (See also chapter 4.1.2.) For the sake of the arts it could not be a problem, but it could be a problem for the employees of these organisations for example.

Though people often think about leadership in terms of one leader it is very natural to not do it on your own, like in a *'marriage'*, working with two persons on a common goal and like *'having two parents'* with different responsibilities. Heenan & Bennis (1999) and Gronn (1999) also compared the cooperation to a marriage in chapter 5.1. You can also compare a duo to the brain, with a right and a left part. These parts have their own type of functioning: the right part is about intuition (the artistic director) and the left about thinking and knowledge (the business director). However, they do need each other and they need to cooperate for a common goal: an optimally functioning human being (or organisation).

Why is a leadership duo not valuable? What comes to your mind first is the fact that duos are connected with tensions. In the traditional management literature (see chapter 4.2) it is frequently said that a duo often results in a fight between the two leaders and that it takes time to sort out the confusion and disagreement between these two directors.

Respondents said that dual leadership is a very sensitive subject, connected with conflicts which sometimes even result in a *'trench war'* between the two. As the two above-mentioned brain parts can get into conflict, for example when trying to name the colour but the word written is another colour (see page 4), leadership duos get into conflict easily as well. These conflicts arise because some people for example cannot stand to be second. They want to run the organisation alone and want to be the (only) visible leader. *'It makes no sense to attract two heavy directors and put them at the same level, one can do it himself with a good adjunct.'* Was said by a

respondent with a lot of experience in duos in which at least one person with a large ego. Problems arise as well because the organisation is able to play a duo off against each other, by for example by asking the other one when the first already said no. *'Going shopping with the other'* called by a respondent.

The argument mentioned above that another leader makes you sharper can be overcome by looking for a sparring partner somewhere else in the organisation or even outside the organisation. In addition, two leaders do not create a synergy as a matter of course, because their critical attitude can lead to compromises as well. You can restrict each other. You have to talk and discuss with each other which slows you down whereas being innovative and alert are essential in the cultural sector. It is easier and quicker when one person makes the decisions in the end. *'It's quieter with one captain on a ship'*. And one person having the final responsibility is clearer to your own organisation (internally) as well as the outside world (externally).

So can a leadership duo be helpful to an organisation? This depends on the type of organisation, the complexity of tasks and the size of the organisation. Sometimes even a third person is helpful. There are three roles then: artistic, business (marketing) and operational management. The larger the organisation the more complex it becomes and extra leadership can be helpful, but the larger the organisation the more is delegated as well. If much is delegated in a large organisation one leader can lead in general and all the other necessary knowledge is lower in your organisation. *'One person who manages everything from neutral point of view, and beneath that persons who deal with the artistic and business aspects would be easy.'* In a small organisation you can make sure as well that this missing knowledge is in your board of directors or somewhere else in the organisation: *'supplement the knowledge with knowledge of team members'*.

It would be well-advised for an organisation to look at the qualities already present in the organisation. Is a duo necessary or can one leader be effective, because there are plenty of qualities within the organisation? If one opts for a duo it is required to discover in advance if the duo is a synergy and if the two people match, if not so a leadership duo is risky. This because personal characteristics, perspectives and values matter most in the cooperation of a duo.

Conclusion

What is the value of leadership duos in art organisations and what are the values of these two persons?

To answer this research question it is important to investigate the meaning of the terms used in this question first.

What are values?

Values are seen as 'what something is worth to yourself' and that which matters for the art organisation. Values play a major role in our lives because they are everywhere, although explicitly and not tangible. It is important to recognize values in our being and behaviour for differences in value systems cause difficulties in understanding others. Organisations are determined by the core values and the actual employees' values. Leaders are also busy determining their own value. In addition, they have to deal with the values of employees, of the organisation and values of the environment (society). Culture (the values that a group of people share) and values define the performance of an organisation. Four types of values are distinguished as being important for leaders of art organisations:

- Social (relations, atmosphere)
- Economic (efficiency, performance, operational management)
- Society (valuable contribution to)
- Cultural (higher goal, artistic)

These values are realised in different spheres: the sphere of the market, government, oikos and the third spheres.

What is leadership?

In research on leadership different terms are used and it is important to distinguish them. The *leader* is the one who inspires people and whose power depends on the position in the group. Social values are most important to a leader. A *manager* is the one who controls the organisation and makes everything work properly. His power depends on his position in the group. The focus of the manager is on results; economic values matter most to him. Empirical research confirmed the importance of the distinction leader- manager.

What affects leaders in the art sector?

The *art sector* covers the non-profit art organisations in the Netherlands. These organisations have a wide variety of stakeholders. The interest of the art sector in management increases because the art sector is becoming more complex. The demand for arts (audiences) decreases,

while the supply (of artists and art works) increases and the rise of new media and globalization bring forth complexities as well. Governments have a significant influence on art organisations and their savings and withdrawal of support causes a rising need for managers. However, the difficulty of managing the arts is the fact that general management tactics are not applicable to the arts. This due to the peculiarities of the arts (public and experience good characteristics and the own logic of artist and artistic product). It is important though that leaders in the art sector prepare themselves for the future by learning to be able to deal with ambiguity and innovation. The different spheres, mentioned on the previous page, influence leaders in the art sector as the spheres influence the flows of money as they bring their own interest. These flows make the task of leaders very complex. To justify the existence of the arts and to guarantee their continuity, all four values are important for the arts.

How is the situation of leadership duos in the art sector?

In the arts duos of leaders are a common form, although the form of leadership depends on the phase (size), art form and presence of an own building. Often a duo contains an artistic and a business director. Time is an influencing factor as well as one can see an up and down movement of the number of duos in the Netherlands in the last few decades. Leadership in arts is focused entirely on the artistic product and therefore the artistic leader is predominantly the real leader (even if he formally is not).

Empirical research revealed that tasks and responsibilities of duos are often diffuse, which leads to conflicts among them unless there is a high level of trust. The importance of the clarity of the task and responsibilities is neglected. The Code Cultural Governance can function as a useful example for this clarity, although unfortunately it is not used so, because of the pertness of the art sector. The cooperation of a duo can be successful if there is a high degree of communication and each partner knows what is going on. Mutual respect, trust and loyalty are important too. Another success factor is the emotional bond between the two leaders; their characters have to match and they have to have feeling for each other's tasks.

What are the values of the two persons in a leadership duo?

In a duo two people can lead the organisation from different perspectives and values. The business director is seen as a *manager* in literature. He is concerned about economic values. The artistic director is seen as a *leader* concerned about cultural values. Also society-related values matter to the artistic leader as they are related to the artistic product. However, empirical research showed that although most often business director are managers and artistic director leaders, it also varies because of their personal characteristics. Personal characteristic matter in the cooperation of a leadership duo in the arts as well. Conflicts arise when characters do not

match as mentioned on the previous page. Especially when the two do not agree on social values, how to deal with people, or when the values they find most important do not match.

Equal attention to all four values is seen as ideal, but is not the case in practice. Nevertheless, all values matter in some way for leadership duos in art organisations. Cultural values are seen as most important, as they make organisations distinguishable from others. Next, social values matter because unfavourable circumstances (bad payment and high pressure of work) in art organisations make the work environment important. Economic values matter because *'receiving public expenses implies efficiency'*. Social and economic values are seen as conditions for other values. Finally society values matter to *'be able to explain why you exist in society'*.

Values are forces affecting leaders of art organisations internally and externally. All four values are present in the environment of art organisations and therefore it is important to have people in the management of the organisations who have all four values together. A clear distinction between artistic and business directors cannot be made, because of the influence of personal characteristics. Values of the business and artistic director overlap and tasks are blurred as well. As a first conclusion, there is still an ample space for developing importance of economic and society values in art organisations. The same can be said for social values as well. Although they receive high marks from the interviewed leaders, the practice shows something different. Values in general are still neglected as important aspects of organisations, notwithstanding the fact that they could be a great help in preventing conflicts.

Finally, what are the advantages and disadvantages of leadership duos in the art sector?

A leadership duo is valuable for the arts because of the adhesion of values they provide. Every person brings its own specific values into the organisation. This is important because all four values are necessary in for the art sector. Furthermore, most directors cannot function properly alone and see the other leader as an addition. Two leaders in an organisation are better, because they have more skills together and they are better accountable to the society in general. A duo is able as well to give each other feedback and stimulate each other. Synergy is crucial and to be able to reach synergy it is necessary to understand each other. If a manager from the business world becomes a business director, it is more likely that he or she only limits the artistic leader, because he or she does not understand the artistic concept. A leadership duo principally seems helpful, although a duo is less flexible and clear and often results in conflicts. The advantage of the other leader as an addition could be neutralized by finding the additional qualities somewhere else in the organisation.

Additionally, it would be well-advised for an organisation to look at the qualities already present in the organisation. Is a duo necessary or can one leader be effective, because there are plenty of qualities within the organisation? If one opts for a duo it is required to discover in advance if the

duo results in a synergy and if the two people match. If this is not the case a leadership duo is risky. Personal characteristics, perspectives and values matter most in the cooperation of a duo.

Limitations and Further Research

In the final chapter of this master thesis the limitations of this research are explained and consequently suggestions for further research could be made. This chapter illustrates several things learned by doing this research.

Firstly, it must be noted that more business directors than artistic director were interviewed, because they were easiest to reach (because of being at the office) and they were most open to such a research. They were the ones mainly who acknowledged the need for research on this topic.

Secondly, as this research is an explorative research the strategy of qualitative research was used principally. To verify the found values, an extensive quantitative research could be helpful. A marginal comment with this question, suggested by Kombrink, is the meaning of measuring in the context of values. Besides economic values, values are extremely hard to measure. It is important just to recognise values in our being and doing and that is what makes qualitative research essential in research on values.

Thirdly, this explorative research serves as a start for this topic. It was not possible to include the complete art sector due to limited time and the limited size of this thesis. More extensive research on the varying sectors, also including festivals, is needed.

Fourthly, Cameron and Quinn (1999) acknowledge the importance of organisations' culture and subsequently the importance of values, dominant leadership styles, language and symbols, procedures and routines and definitions of success. This research tried to reveal all these aspects. However, a limitation is that the respondents were only leaders. It is important also to examine the entire organisation with research on leadership duos as also Mulder (1995) recommends. Research that also includes the employees of an organisation and the supervisory board could form a useful addition to this research. Perhaps even the surroundings can be involved in an sizeable research on leadership duos in the art sector as well, to reveal their influence, as suggested by a respondent.

Finally, Klamer (2003, S) points out in his article on values that it is interesting to determine which value leads to which value. Which value is the ultimate goal? Social? Or cultural? Unfortunately, this research was not able to pay specific attention to this, but it could be very interesting to find out how leaders of art organisations experience this.

To conclude, this research has served as explorative research; it offers many clues for further research.

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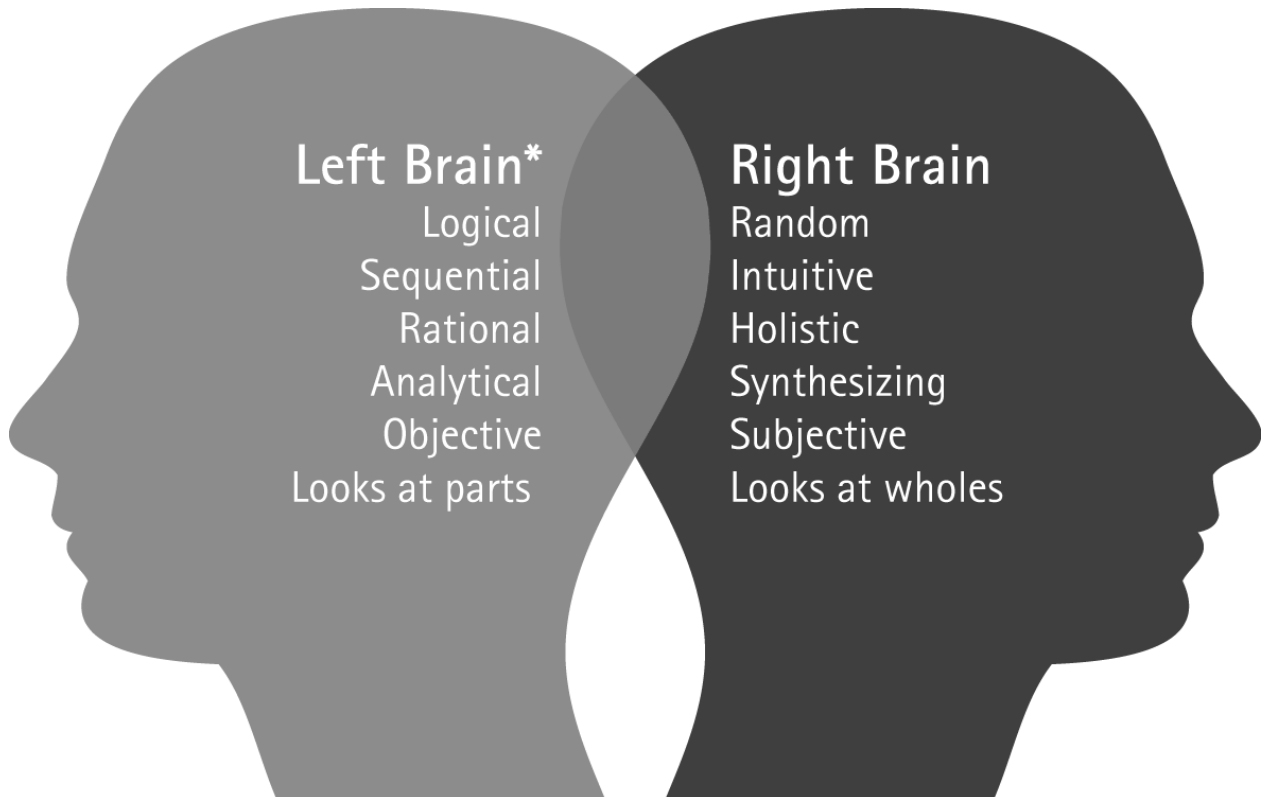
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Appendixes



*Source: Funderstanding.com, Inc., New Jersey

Appendix 1: Overview of respondents

Orchestra:

Business director (interview)

Business director (written questions)

Business director (interview)

Museum:

Artistic director (interview)

Artistic director (interview)

Business director (written questions)

Cultural centre:

Artistic director (interview)

Business director (interview)

Business director (written questions)

Music Hall:

Business director (interview)

Artistic director (interview)

Business director (interview)

Theatre School:

Artistic director (interview)

Business director (interview)

Business director (interview)

Other Sources:

Performing art organisation:

Business director (interview)

Published interviews, radio interviews and a documentary. Naming the sources, will reveal the identity of the respondents.

Appendix 2: List of topics

English:

- Introduction,
- Background
- Division of Tasks
- Roles
- Cooperation
- Personal Opinion
- Values

- Social (relations, atmosphere)
- Economic (efficiency, performance, operational management)
- Society (valuable contribution to)
- Cultural (higher goal, artistic)
- Opinion partner?

- Organisation
- Completion

Dutch:

- Introductie

Onderwerp, opnemen, anoniem verwerkt, tijdsduur

- **Achtergrond**

Management of artistiek? Hoe is het partnerschap ontstaan? Ervaring met eerdere duo's? Opleiding? Trainingen?

- **Verdeling van taken**

Formeel. Of automatische rollen? Vaak diffuus? Assistent?

- **Rollen**

Informeel. Waar ben je goed in? Wat is je kracht als leider? Wat zijn de kwaliteiten van beide partners? Valkuilen? Flexibel in rol?

- **Samenwerking**

Hoe? Vergaderingen/besprekingen? Informeel of formeel? Hoe worden besluiten genomen?

- **Communicatie**

Met elkaar? Met werknemers? Met buitenwereld? Hoe draag je de ander iets op? Informeel of formeel? Vaste overleg momenten?

- **Persoonlijke mening**

Hoe kijk je zelf tegen partnerschap aan? Wat zou je anders willen? Ervaar je de ander als aanvulling? Of juist als beperkend? Zie je artistieke en zakelijke aspecten als conflicterend of verbonden? Welk belang moet zwaarder wegen?

Conflict verbonden met duo's?

Compromis slecht?

Wat vind je belangrijk? Wat is een goede leider?

- **Values**

sociale waarden (intern):

Hoe belangrijk zijn goede relaties in de organisatie voor u?

economische waarden:

Hoe belangrijk vindt u een organisatie met een efficiënte en goede bedrijfsvoering? Een organisatie die prestaties levert?

maatschappelijk waarden (extern):

Hoe belangrijk vindt u het dat uw organisatie iets bijdraagt aan de maatschappij?

culturele waarden:

Hoe belangrijk is het artistieke doel van de organisatie voor u?

Welke waarde (sociaal, economisch, maatschappelijk of cultureel) waardeert uw leidinggevende partner het hoogst denkt u? En met welk cijfer? En hoe ziet uw partner de andere values?

- **Organisatie**

Hoe denk je dat organisatie jullie ziet? Respect vanuit organisatie? Is een leiderschapsduo nuttig voor de organisatie? Leiderschapsblok?

- **Afronding**

Dank. Resultaten inzien? Contact opnemen als er eventueel nog vragen zijn? Mening interview?

Appendix 3: Rating of values

Notes:

Scale from 6 to 10

Values: cultural values, values linked to society, economic values and social values

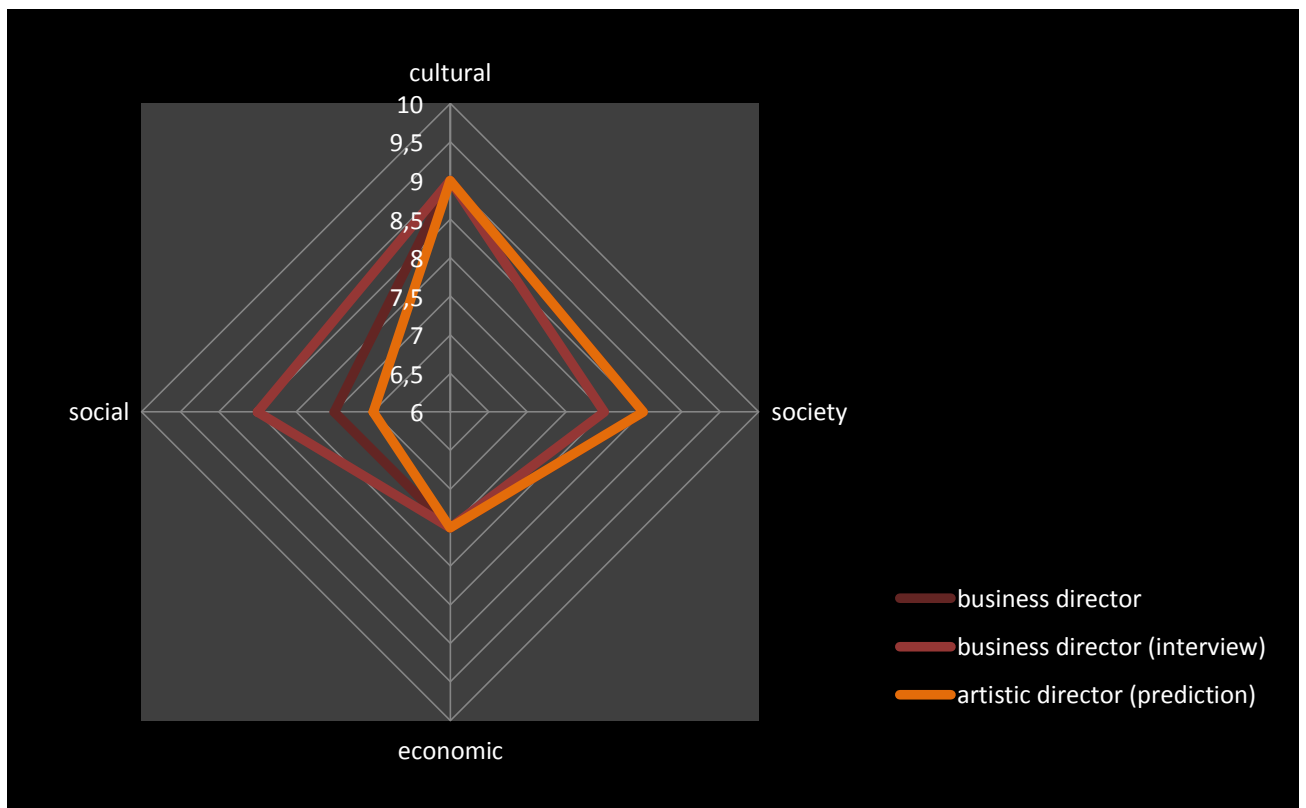
Dark red line: mark asked directly to business director

Light red line: mark derived from interview with business director or based a prediction from the artistic director

Dark orange line: mark asked directly to artistic director

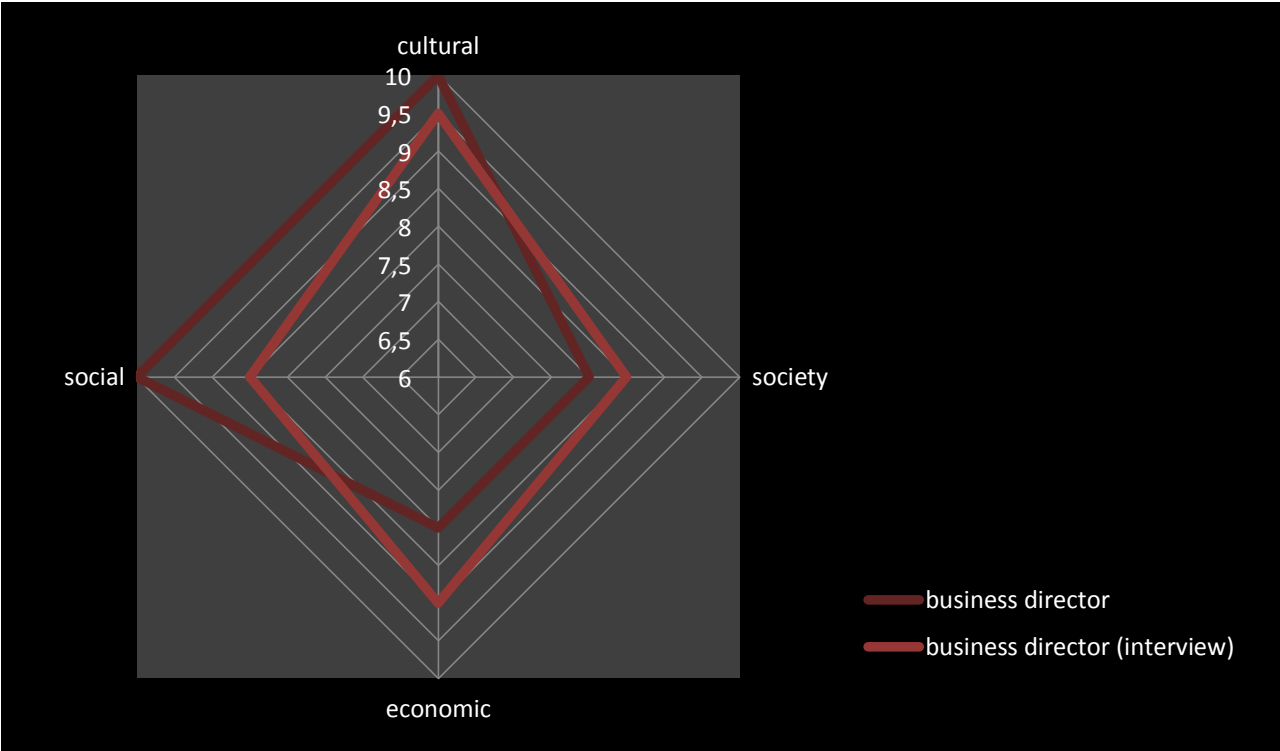
Light orange line: mark derived from interview with artistic director or based on a prediction from the business director

Orchestra:

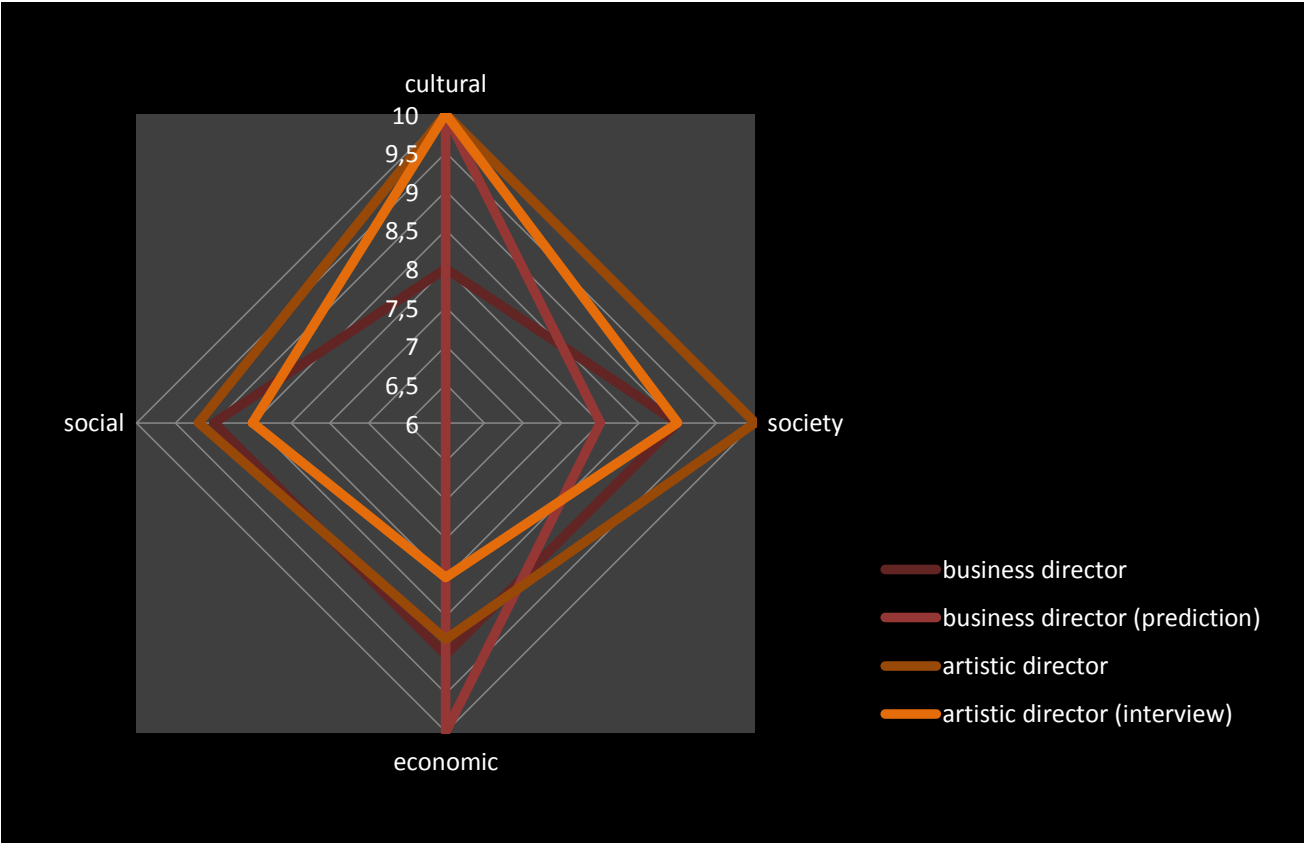


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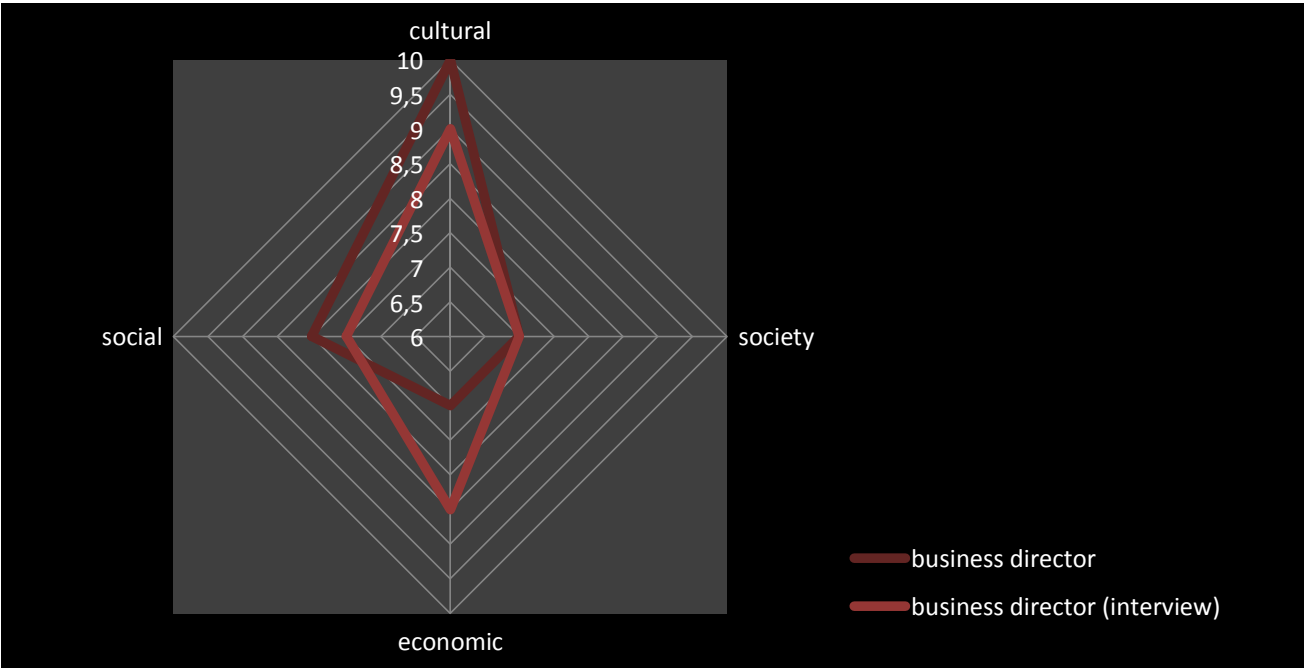
Music stage:



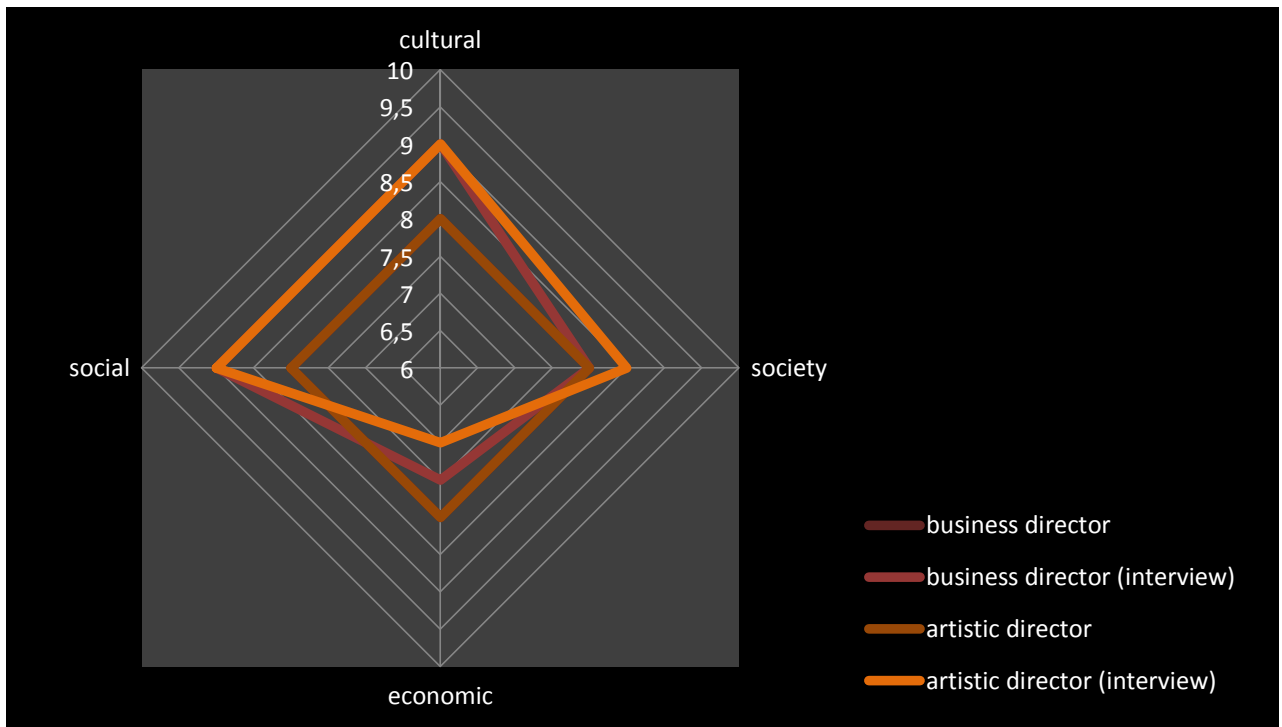
Museum



Museum

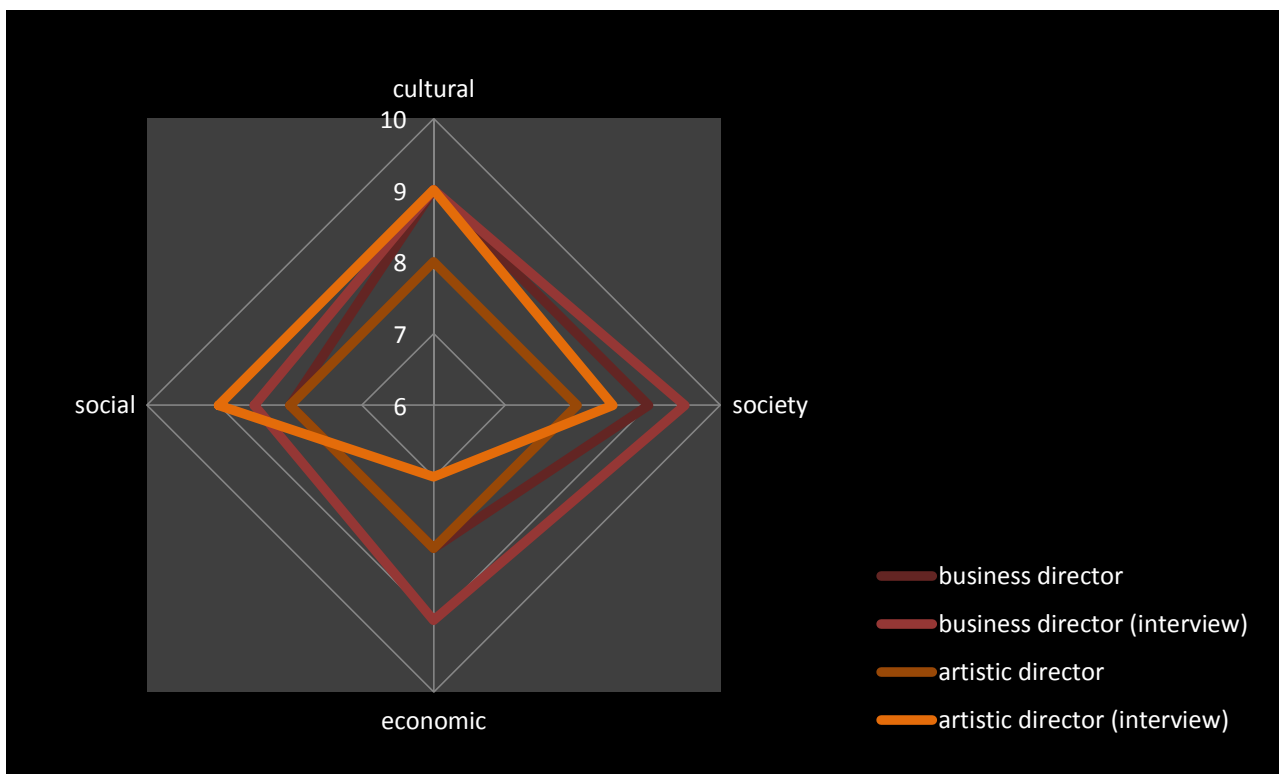


Theatre school present:

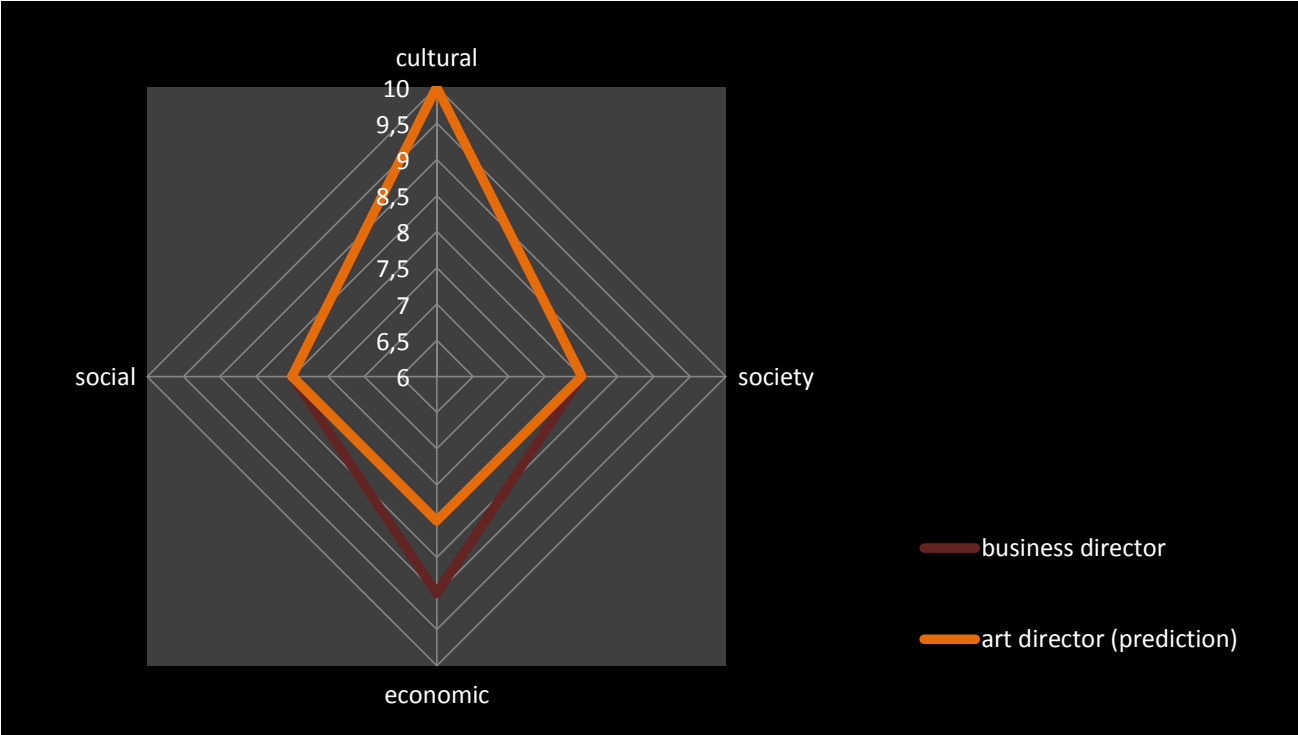


(dark red line is completely the same as, so behind, the dark orange line)

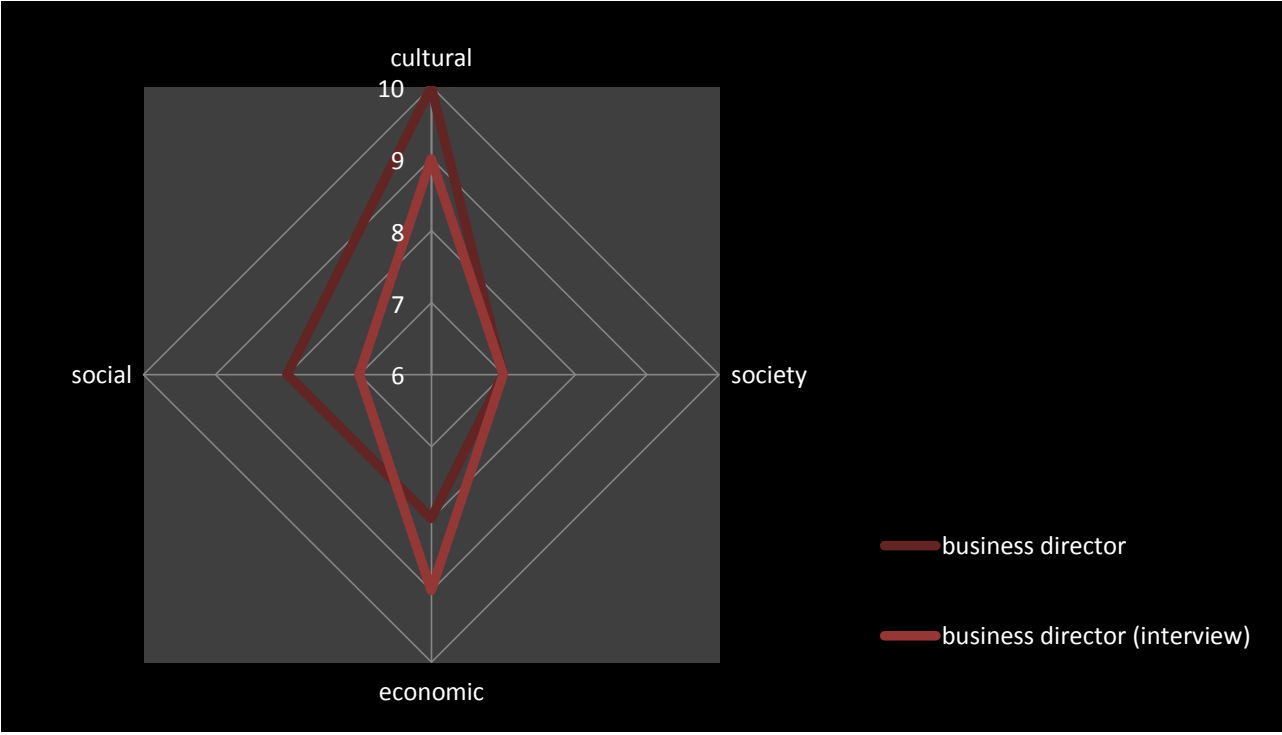
Theatre school past (other business director):



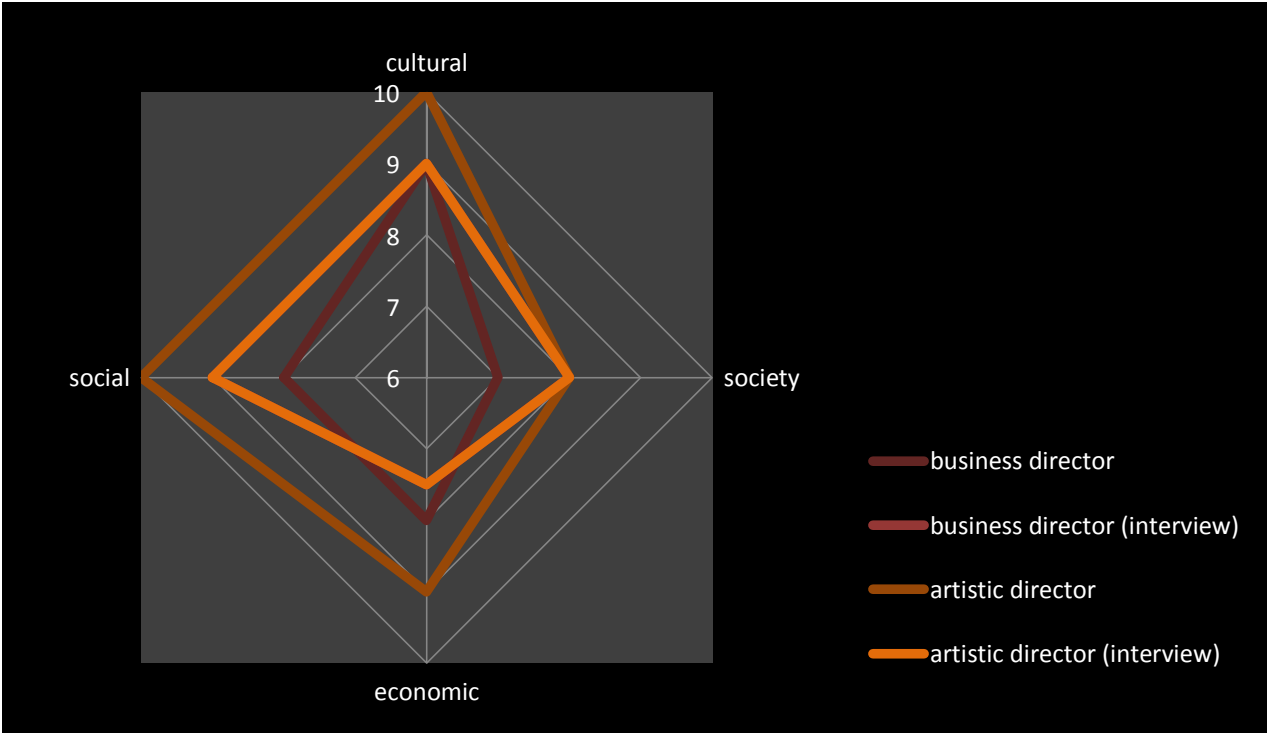
Performing art organisation:



Performing arts organisation:

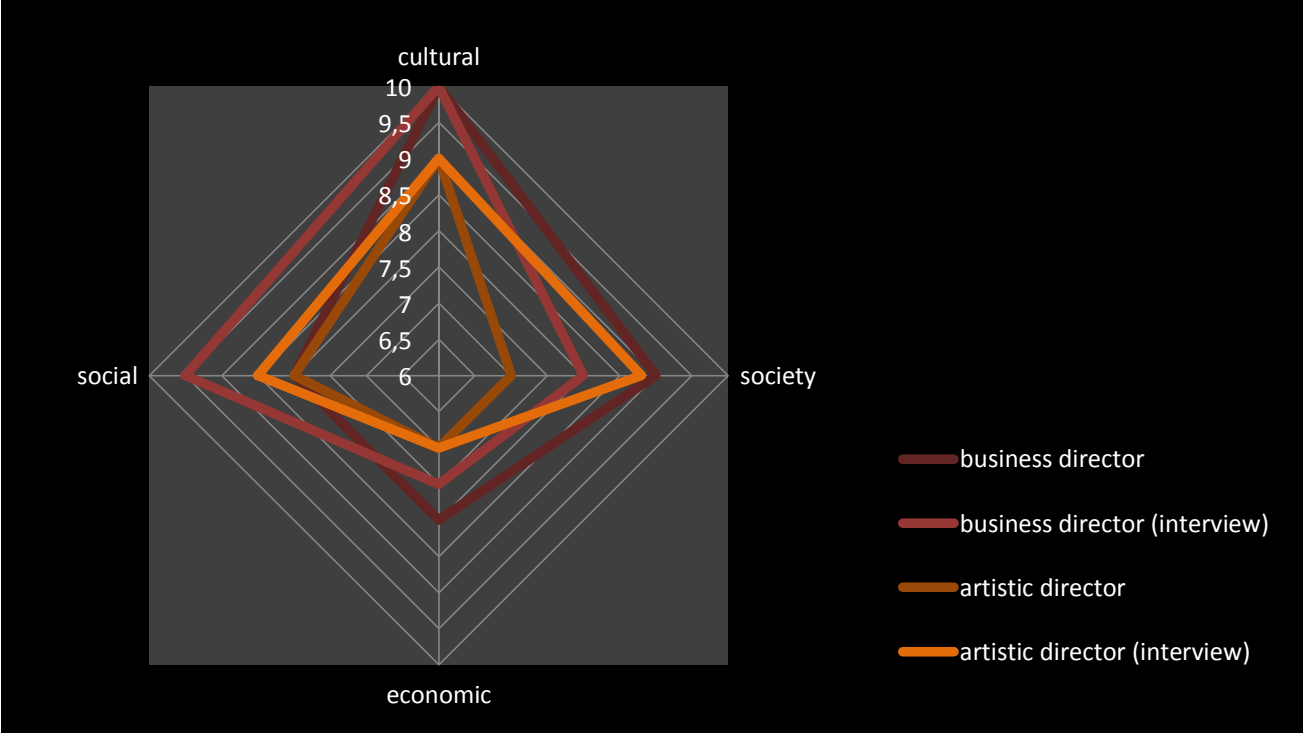


Performing arts organisation:



(light red line totally behind light orange)

Cultural centre:



Cultural centre:

