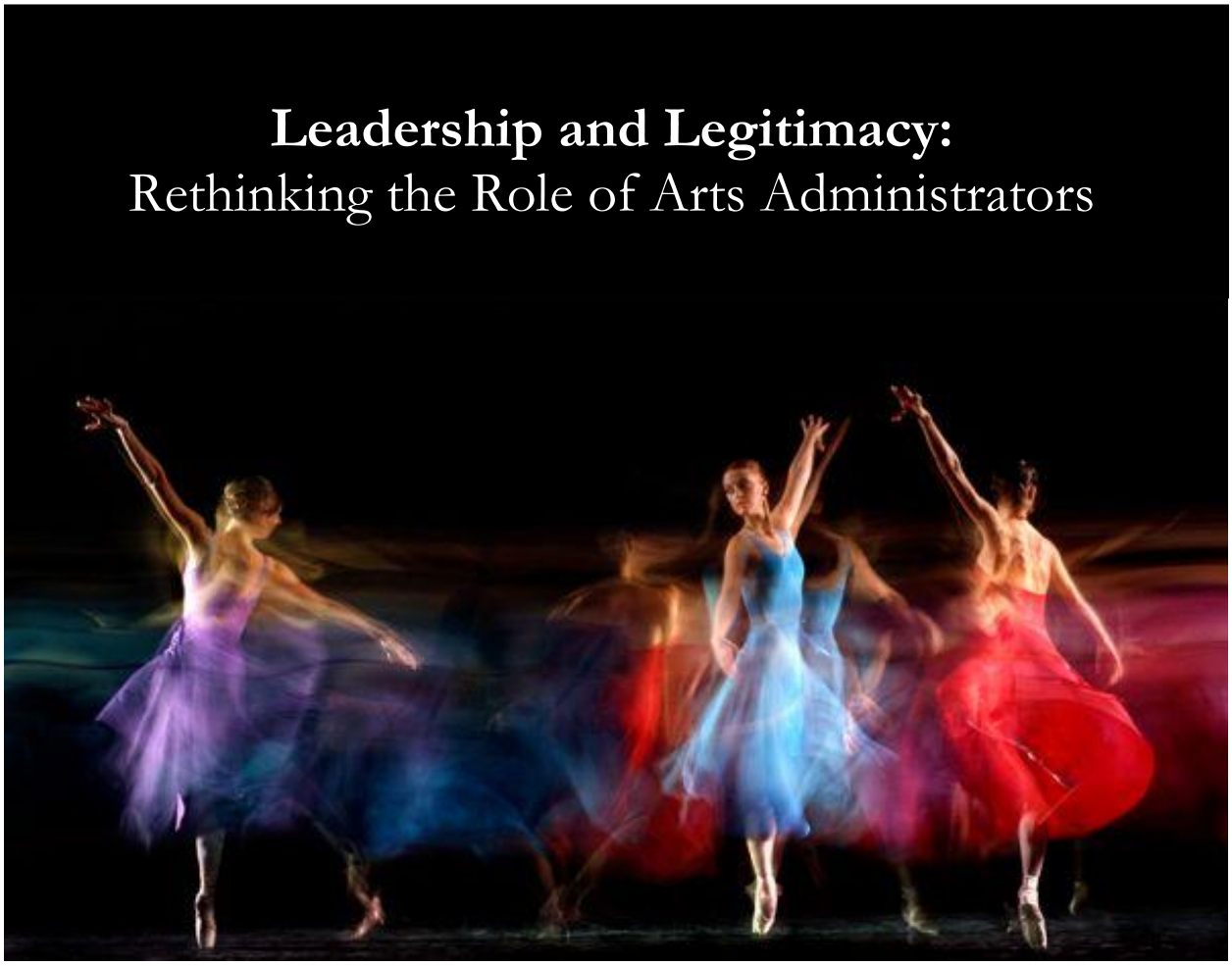
Leadership and Legitimacy:
Rethinking the Role of Arts Administrators



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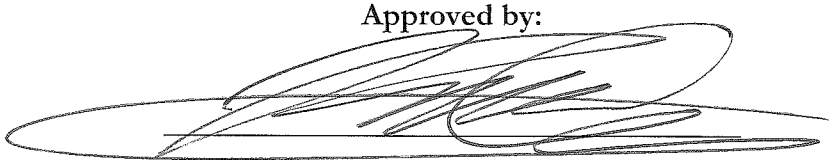

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Finally, I offer all of my love and gratitude to my family. I couldn't have done this without you all.

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Abstract

Arts organizations around the country are facing many challenges, including declining ticket sales, changing participation habits and competition for scarce public funds. These kinds of changes are not new, though; the environment for the arts and culture is constantly evolving, bringing new challenges and opportunities.

To address these changes, the arts community typically relies on solutions with an internal focus – arts advocacy, expanded fundraising efforts, various ticketing options or the use of new technologies to communicate with current and potential patrons. There is no doubt that the effective implementation of these efforts is important to an organization's success. The arts community as a whole, however, does not seem to be actively pursuing other avenues to connect with their community or recognize the importance of engaging in issues outside of the arts and culture arena.

If arts organizations are going to meet the challenges they currently face and be prepared for the unexpected challenges of the future, arts administrators must rethink the way that they advocate for their organization and the arts, more generally. This includes expanding the traditional understanding of "arts advocacy" to include a broader array of issues related to the arts and culture, such as copyright law, media ownership, international trade and zoning, and for arts administrators to more fully participate in and engage with their community.

Through an in-depth review of literature on network governance, collaboration, stakeholder theory and current trends related to the arts, this paper suggests that an expanded view of the role of the arts administrator – being an engaged part of the larger community on a variety of issues, for example, rather than focusing entirely on internal management or issues specific to the arts – would cultivate a greater legitimacy for arts organizations and the entire arts and culture field as valuable and essential community assets.

Keywords

Collaboration, community, network governance, advocacy, leadership

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CHAPTER ONE
Introduction and Context

Problem Statement

Arts organizations around the country are facing many challenges – declining ticket sales, decreasing participation rates, an aging audience and competition for scarce public funds – especially in urban communities where the arts are competing with an extensive and diverse list of challenges seeking public support and funding. Unfortunately, this is not a new reality for the arts and culture community. The political and financial environment for arts and culture has consistently been unstable, requiring arts and culture leaders to focus most of their efforts on justifying their very existence through, for example, narrowly-focused advocacy efforts or research on the contributions that the arts make to a local economy or to a student's success in the classroom.

If arts organizations are going to meet the challenges they currently face and be prepared for the unexpected challenges of the future, they must rethink the way that they advocate for the arts. This includes expanding the traditional understanding of the "arts" to embrace a broader array of issues related to the arts and culture, such as copyright law, media ownership, international trade and zoning, that are not traditionally thought of as such. This more comprehensive look at the arts and culture (Ivey, 2008) encourages arts advocates to more fully participate in all issues that have a direct or indirect affect on the cultural life of our nation and would build awareness among all citizens of how integral the arts and culture are in all aspects of the community.

Ivey's idea of expanding the scope of arts advocacy is certainly helpful and could give the arts community some control over their environment, rather than simply adapting to policy changes that are imposed upon them, but the question remains: how do arts leaders become a part of these larger conversations that are not traditionally thought of as related to the arts and is engaging in these collaborative activities an important responsibility for arts administrators? As such, this paper will explore policy and governance mechanisms, including network governance, as well as collaborative

theory and community engagement models in an effort to better understand how arts administrators can advocate for and strengthen the entire arts and culture sector.

Research Questions

Ultimately, this research seeks to answer the following question:

- What is the role of an arts administrator in sustaining and legitimizing the arts and culture sector?
- What can the arts community learn from the theories of network governance, collaborative policymaking and stakeholder identification to strengthen the overall foundation of the arts and culture industry?
- How do these topics frame the future of arts leadership and advocacy?

Theoretical Framework

The work of an arts administrator is divided between their work within and outside of their organization – organizational management and programming decisions balanced with their outreach and advocacy efforts for the larger arts community, as those ultimately provide support for their organization. This research seeks to better understand issues related to leadership and advocacy, specifically those efforts undertaken by individual arts administrators at the organizational and systemic levels, which might help build legitimacy and sustainability for arts organizations and the arts and culture community as a whole.

Understanding how the individual interacts at both the organizational and systemic levels and the relationship between the two levels is fundamental to understanding the entire advocacy process. This paper will, therefore, provide an in-depth review and synthesis of the theories and topics outlined in Figure 1.1.

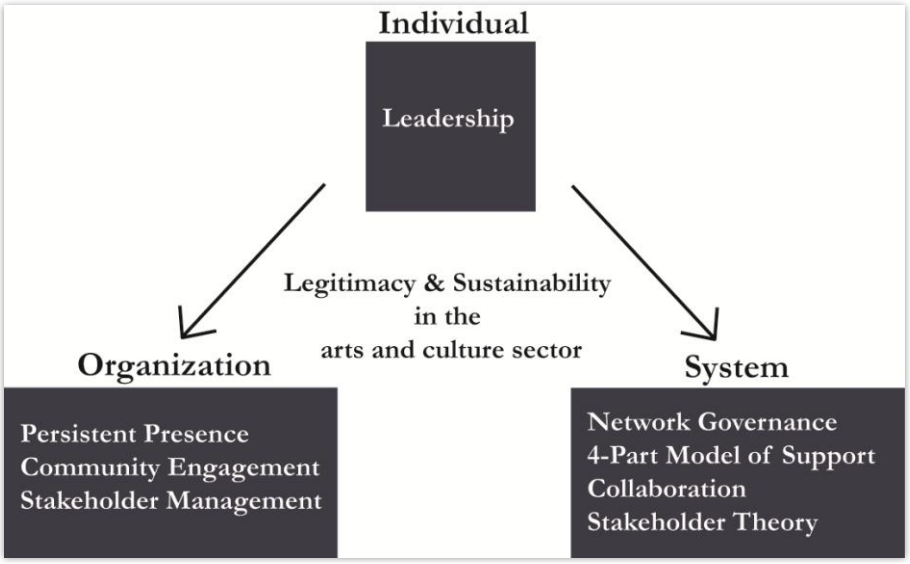

Figure 1.1 – Theoretical Framework informing this inquiry.

Methodological Paradigm

As a post-positivist researcher, I believe strongly that "there are no universals, and that things like truth, morals, and culture can only be understood in relation to their own socio-historic context" (O'Leary, 2010, p. 6). This research project is positioned within the cultural relativist paradigm, which is based on the research of Frank Boas, and suggests that an individual human's beliefs and activities should be understood in terms of his or her own culture. It is particularly important to conduct this study as such because of the strong influence of personal and cultural characteristics typically associated with the development of collaborative networks. Contextualizing the existence or absence of a collaborative network in these terms is important to fully understanding the barriers to and benefits of collaborative networks.

Personal and professional biases, such as my strong belief in the importance of collaborative work, especially in addressing community-wide issues, will certainly frame my research and must be consistently monitored in order to ensure the quality and reliability of my findings.

Research Strategy

A thorough review and critical analysis of all concepts related to this topic (arts advocacy, leadership, collaboration, policy development and organizational management) provided the background and context necessary to highlight the connections and relationships between the various concepts, as well as to highlight the need for this research paper. My exploration of these topics and my fulfillment of the requirements for the capstone project were accomplished by taking the following classes:

- **PPPM 548 Collaborative Planning and Management** (Winter 2011)
  An exploration of the theory and practice of collaboration, presenting a variety of collaboration settings with a focus on environmental and natural resource management.
- **Directed Readings with Dr. Patricia Dewey** (Spring 2011)
  Topics were finalized in consultation with Dr. Dewey and included organizational collaboration, cultural planning, arts leadership and organizational management.

Structure

Chapter 2, *The Changing Environment for Arts and Culture*, provides a general overview of the issues currently facing the arts community, including shifts in participation and audience demographics, changing funding mechanisms and the evolving public perception of the role of the arts and culture. Thanks to the idea of the "creative class" (Florida, 2002) and of a growing interest in cultural tourism as, for example, a mechanism for addressing the decline of urban communities, the public's expectations for the arts and culture have changed dramatically and require arts administrators to be more knowledgeable of policy and governance structures.

Through an in-depth exploration of one of these governance theories, network governance, Chapter 3 seeks to provide a foundation of understanding about the system within which arts policy is created and within which arts organizations operate.

One of the major questions related to the theory of network governance is how participants in these networks or policy groups are identified and selected. Chapter 4 explores these questions

through an analysis of collaboration and stakeholder identification theory, ultimately offering suggestions for how arts administrators can become part of these larger policy networks.

Reflecting back on the changing environment for the arts community, Chapter 5, *Arts Leadership & Community Engagement: Tools, Strategies and Approaches*, explores some of the internal and external ways in which arts organizations seek out stability and support and suggests that it is only through a combination of internal and external management strategies that arts administrators can create a solid foundation for their organization and the arts and culture sector as a whole.

Finally, Chapter 6 provides a synthesis of these concepts and theories, advocating for an arts administrators' expanded involvement in the community and highlighting some of the areas for further inquiry in order to better understand the role of the arts administrator in strengthening and legitimizing the entire arts and culture field.

CHAPTER TWO
The Changing Environment for Arts and Culture

Performing arts organizations around the country are facing many challenges, including competition for scarce public funds, changing participation rates and the affects of new technologies and social media. According to Wyszomirski, McClellan, Power, and Rebello-Rao (1997), "non-profit arts organizations operate in an increasingly cluttered marketplace of creative and recreational choices, of complex and competing demands for limited public policy resources and attention, and of patrons who have changing preferences who feel they have too little time" (p. 9).

Addressing these concerns individually may offer a temporary salve to the problems raised by the changing arts environment, but likely will not provide the kind of comprehensive change in vision for organizational operations that will ensure long-term survival. If the arts environment is fundamentally changing, then the arts community must change, as well. Hopefully, arts leaders can proactively address their changing environment, paving a road toward their ideal arts and culture community, rather than reacting to the changes around them. This chapter will briefly outline several of the current issues most urgently facing performing arts organizations and propose one way in which arts leaders could build capacity for the arts community and lay a foundation for future support, in general.

Funding

Financial stability (or the lack thereof) is not a new issue for arts and culture organizations; all arts organizations must spend a significant amount of their time and attention to cultivating financial support through individuals, corporations, private foundations and government sources. Finding new and consistent funding sources is especially important for performing arts organizations, however, as they suffer from a "cost disease" (Baumol & Bowen, 1966) – the fact that costs continue to rise and organizations are unable to cut costs by making productions more efficient. In

other words, it requires the same amount of hours and materials to produce a play as it did 20 or even 200 years ago, but the cost of those things continues to rise.

In addition, funding available through the three primary sources of government support for the arts in the United States (the National Endowment for the Arts, state and regional arts agencies, and local governments) has decreased by 31 percent since 1986 (Han, 2010). For arts organizations already operating under tight budgets and with the knowledge that public funds and grants are increasingly difficult to secure, focusing on earned income and contributions is a reality (Gray & Heilbrun, 2000). Therefore, cultivating patron and community relationships is necessary if organizations are going to stimulate demand and ensure their long-term sustainability (Bernstein, 2007).

Participation

According to the National Endowment for the Art study, *Public Participation in the Arts*, relatively fewer adults attended performing arts events in 2008 than in previous years. The percentage of adults attending at least one benchmark arts activity declined from 39 percent in 2002 to less than 35 percent in 2008. Attendance at the most popular types of arts events — such as museums and craft fairs — also saw declines. (National Endowment for the Arts, 2009, p.2).

These numbers are, of course, affected by the economic downturn that began around 2008 and continues today, but organizations would be remiss to think that declining participation rates are solely tied to economic changes. In fact, as the 2001 *Performing Arts in a New Era* report suggests: The most dramatic growth [in participation rates] has been in the market for the non-live arts, both recorded and broadcast performances. The popularity of media delivery can be attributed to several factors: the increasing quality of electronically reproduced substitutes for live performances, the

rising direct and indirect costs of attending a live performance, and an increasing preference among Americans for home-based leisure activities (McCarthy, et. al., p. xix).

The report goes on to suggest that with the looming retirement of the Baby Boomer generation and the leisure preferences of all patrons leaning more toward activities that provide individual control and flexibility, arts organizations have reason to be concerned about demand for live performing arts in the future.

Individuals are more selective about how and where to spend their limited leisure time. As evidenced by the increasing interest in flex passes, membership programs and single ticket purchases, in general, it's clear that patrons are more interested in engaging with an arts organization when and how they choose to do so, rather than how the arts organization stipulates (Bernstein, 2007).

What is encouraging regarding changes in participation rates is that more and more patrons are engaging in ways beyond ticket purchases. According to *National Arts Index 2010* (Kushner & Cohen, 2010), an annual report by Americans for the Arts, "[p]ersonal arts creation and arts volunteerism is growing. The number of Americans who personally participated in an artistic activity—making art, playing music—increased 5 percent between 2005 and 2009, while volunteering jumped 11.6 percent (p. 9). The challenge for arts organizations will be to value and actively cultivate this form of participation, as well as to try to find ways to encourage volunteers and those participating in other activities hosted by the organization to also engage with the organization as traditional patrons.

The context for the performing arts is indeed changing. And, it's not just about changing funding streams or patrons' leisure preferences. The performing arts, like most art forms, have also changed over time, thanks to innovations in technology and shifts in demographics.

Technology

Technology has ushered in a whole new world of possibilities for participation. For example, people can now stream live performances over the internet or create their own music or movies at home. With the rapid development of technology and its expansion into our everyday life (cell phones, computers, iPods, etc.), many arts organizations are scrambling to harness these technologies, which seemingly promise to make their outreach more efficient and effective and to engage their patrons in new and valuable ways. This often includes the use of platforms like Facebook and Twitter and even some iPhone applications. Technology is also changing the way that organizations run their operations, as there is almost a fundamental expectation that arts organizations will have robust websites, online ticket sales and the like (Bernstein, 2007).

Some organizations are also experimenting with technology as a way to build relationships with their patrons by encouraging them to invite their friends to performances or to engage patrons in live performances through text surveys or Twitter feeds; to make them participants in the experience rather than just consumers/viewers. While these are great examples of expanded services, resources and engagement opportunities for patrons, making it much easier to participate and the experience more dynamic, these uses of technology fundamentally change what it means to participate. And, redefining participation through technology inherently redefines an organization's audience (gaining tech-saavy patrons, but perhaps also losing "traditional" patrons who may not be reached through the use of "new media"). These changes are neither good nor bad, but something that requires thoughtful consideration.

Demographics

In their article, *Cultural Renaissance or Cultural Divide*, Tepper and Ivey (2006), discuss the implications of the changing role of the artist – from local community member (friends or family

members) to celebrities and professional artists – and what it means for an individuals' personal connection to arts and culture. Tepper and Ivey argue that the loss of the local community as the source of arts and culture means that individuals no longer know the artist. And, thanks to globalization and the internet, patrons have access to a wide variety of art forms, but may not find them accessible due to a lack of familiarity.

Understanding that patrons have more activities competing for their leisure time and an increased demand for a personalized experience (flexible ticketing options, social engagement opportunities associated with events and integrated technology and social media), it is not only important for arts organizations to rethink the way that they are engaging with people who are coming to their events or whom they would like to come to their events (Bernstein, 2007), they must also begin to think about ways in which they can engage with their community on larger, perhaps even non-arts issues.

Public Perception of Role of Arts Organizations

Federal, state and local governments are all facing financial challenges. As such, many local governments and communities are looking to arts organizations to do more; to provide a wider variety of services in exchange for what limited public funding they have to offer. This is especially true for arts education programming, given the steady cuts in arts education in the school setting (Arts Education Partnership, 1999; Public Education Network, 2000). And, "arts organizations have responded by developing residencies that rely more and more on collaborative relationships with school-system administrators, teachers, and arts specialists" (Silverstein, 2003, p.10).

While education programming might be in line with an organization's mission and certainly a reasonable programming choice, given the need to develop new arts patrons through arts experiences and the availability of grant funding to support such efforts, it appears that this is now a

common expectation for arts organizations. This not only changes the expectations for an organization, but also of the leaders of that organization, who must now add education policy knowledge to their list of skills.

In addition, arts organizations around the country are increasingly being asked to view themselves as part of a larger economic development engine. "Local development officials and business stakeholders, influenced by the work of Richard Florida, are eager to attract "creative class" workers, both by focusing on arts and cultural industries (Clark-Madison, 2003; Florida, 2002) and by enhancing local cultural offerings" (Strom & Wyszomirski, 2004, p.466). Certainly, the development of cultural districts and community investments in cultural tourism have the potential to benefit arts organizations immensely. Unfortunately, while some arts and culture leaders may be invited individually to participate in discussions surrounding the development of a culture district or economic development issues, these are typically the most prominent and well-known members of the arts community.

> Decision makers often…fail to build decision-making frameworks where artists, smaller scale arts organizations, and a multiplicity of distinctive cultural communities can participate in cultural planning. At its worst, cultural planning at the state and local level becomes captive of particular real estate interests, cultural industries and cultural elites. (Markusen & Gadwa, 2010, p. 388).

Perhaps this is because "in most regions, cultural industry members have not banded together around public policy or planning issues" (Markusen & Gadwa, 2010, p. 385) and cannot, therefore, carry a consistent message about what they need, want and support to the larger community. Whatever the case, it is simply no longer enough to be seen as a cultural authority of artistic excellence. Arts organizations are being asked to do more and, in an effort to both meet and control

expectations about what they can do, should be taking a more active role in the arts community as a whole, as well as the entire community within which they operate.

Participating in community-wide policy discussions of all kinds not only helps to build an arts leader's professional networks, it also can build credibility and legitimacy for the arts sector as a whole. After all, the arts and culture are related to a wide variety of policy issues, including intellectual property and copyright, trade, telecommunications, digital piracy and technology issues, among many others (Strom and Wyszomirski, 2004; Ivey, 2008).

According to Cherbo, Vogel & Wyszomirski (2008), "as arts workers begin to see themselves as part of a larger whole, they will better understand the relevance of certain policy issues, not just to their own interests but to other parts of the sector as well as the larger public interest" (p. 10). "Indeed, as additional issues in cultural policy gain prominence—from arts education to cultural diplomacy, intellectual property to cultural property protection, censorship to cultural trade, and creative industry development to cultural preservation—the advocacy capacity of the arts and culture must expand and diversify" (Strom. et al., p. 467).

If, as Johanson argues, cultural leaders are profoundly adept at the kinds of skills needed to address public policy issues, then it makes sense that they should be actively involved in community conversations, whether they are arts-related or not, if they choose to do so. And, the benefits of their participation isn't just to the quality of the policy development process or outcome; participating in these larger community discussions expands a participant's professional networks, develops trust among community leaders in other fields and builds relationships with elected officials, all of which would benefit both the leader's individual organization and the arts community, as a whole, in the future.

Conclusion

Directors of arts organizations and facilities are already required to possess an extensive set of skills and expertise, including building management, fundraising, contract negotiation, ticketing systems, marketing, fire codes and artistic programming, to name a few. To add yet another necessary skill and responsibility to the pile might seem absurd, but it is necessary. Arts organizations, like all businesses, commercial or non-profit, must respond to their environment, building solid relationships with their customers and their community. In other words, there is a need for arts organizations to think differently about what they are all about; to redefine their role and relevance in the community by thinking holistically about all that they offer to participants and the community, including their artistic practice or product, their expertise in the arts and their overall perspective about all of the pieces that make up a strong and vibrant community.

In order to better understand the system within which policy is created and organizations operate, Chapter 3 is an in-depth exploration of the ideas of network governance and Manuel Castell's network society, both of which have grown in popularity over the last few decades.

CHAPTER THREE
Network Governance

Metropolitan regions have emerged as perhaps the dominant economic and social units in global society (Feiock, 2009, p. 356). Unfortunately, many urban areas across the United States are struggling to address the changing nature of their cities. According to Strom (2003), "[t]oday's urban economies no longer center on the attraction and retention of manufacturing firms; in many cases, they have even lost their competitive advantages for office-based service industries" (p. 248). Urban communities are also faced with a myriad of other challenges, such as public transportation, crime, housing and education, in addition to the need for economic development.

Bogason (2006) suggests that in addressing these issues, "the scale of government found in metropolitan areas has made the public policy process and the delivery of public services more remote from the citizens" (p. 6). The answer to this loss of connection between policy and the public it is created to serve, according to Rhodes (2007), is found in policy networks – the sets of formal and informal institutional linkages between governmental and other actors structured around shared interests in public policymaking and implementation (p. 1244).

These networks are open-ended, ad hoc arrangements with remarkable problem-solving capacity (Hajer & Wagenaar, 2003). Unlike traditional government and policy structures – with policy created by elected officials and then handed off to some bureaucratic structure for implementation and enforcement, often with little to no direct involvement by stakeholders in any of these processes – policy networks bring together a wide variety of stakeholders to discuss and address a specific issues. Each network is created for a specific, temporary purpose and will, therefore, consist of a unique collection of participants. Each of these participants brings with them unique knowledge and expertise that contributes to the network dialogue and helps to ensure that the outcome is based on the most comprehensive understanding of the issue possible.

This is particularly important since taking full advantage of the benefits of the network society and addressing the diverse needs of the collective and the individual requires "a combination of

initiatives in technology, business, education, culture, spatial restructuring, infrastructure development, organizational change and institutional reform" (Castells & Cardoso, 2006, p. 17). Given their open, dynamic and adaptive nature, policy networks provide the flexibility and diverse perspectives and experience needed to fulfill this responsibility – to formulate a comprehensive picture surrounding the policy need and to develop effective policy in response. And, according to Beech, et al. (2009), the "associative nature [of networks] treats expertise as an individual and shared asset. Where hierarchy relies on command and control, the organizing imperatives of networks are trust, mutuality and reciprocity" (p. 949).

But, networks aren't new; they have always been a part of human social structures. And they are certainly not unique to urban communities. Network or "collaborative" policymaking can take place at any level of government – local to international. In fact, in the wake of new technology and communication devices that make it easier to communicate and share information with people around the world, Hajer and Wagenaar (2003) argue that the entire world could be conceived of as a network, as "made up of open or unstable structures that expand, readjust, shift or evaporate" (p. 5).

This globalization and the growing cultural complexity of our communities means that policymakers are inevitably required to "deal with an array of groups that do not necessarily share the same language," literally and figuratively (Hajer, et al., p. 10). By bringing all stakeholders to the table to participate in what Innes and Booher (2003) call "authentic dialogue," policy networks ensure that all perspectives, even some unexpected ones, are shared and encourage public trust and "buy-in" for whatever outcome the network selects. As Bogason (2006) highlights, these policy networks "have become spaces for deliberation and negotiation regarding public policy issues" (p. 3), allowing for greater communication and the sharing of resources. Bogason goes on to say that problem solving "requires a level of flexibility, experimentation, political accommodation, and collective intelligence not easily realized within government hierarchies. The hope is that

governance networks will do it better because they can self-organize, innovate and integrate across sectors of society" (p 14). In fact, by working collaboratively, local governments and organizations can not only expand their resources – financial and professional – but also build consensus for their work.

This only happens, of course, if there is authentic dialogue. Innes and Booher describe this as both "diverse" and "interdependent," meaning that all stakeholders must be involved, even those that do not seem to have a direct connection to the issue, and all stakeholders must acknowledge that they can't solve the problem alone (p. 40), or as Hajer, et. al. (2003), suggest, the individuals who make up the network find "solidarity in the joint realization that they need one another to craft effective political arrangements" (p. 3). If Innes and Booher's two criteria are met, the benefits of authentic dialogue include reciprocity (mutual benefit for all parties), relationship building, learning (expanded understanding of the issue and other perspectives) and creativity (coming up with new and interesting ways to address the policy issue).

This flexibility in problem-solving and policymaking is necessary if policymakers are to address the issues that arise quickly in modern communities. Make no mistake, however; the emergence of networks is not a replacement for formal, established government structures; they are simply an outlet that allows for greater diversity and experimentation in policy formation. In addition, they provide the government with the legitimate spokespeople they need to have a productive policy discourse and provide participating groups the access to the legislative authority that only government can provide (Rhodes, p. 1244).

As Castells and Cardoso (2006) argue, "…knowledge and policy [are] two ends of the same process of managing our lives. Only the fruitful combination can allow a better understanding and a better life for our societies. That is the challenge of the network society" (p. xxiv). And a timely challenge for governments, as "a majority of citizens in the world do not trust their governments or

parliaments, and an even larger group of citizens despise politicians and political parties, and think that their government does not represent the will of the people" (Castells, 2009, p.286). Perhaps that is because, as Castells and Cardosa argue, "the rational bureaucratic model of the state of the industrial era is in complete contradiction to the demands of the processes of the network society" (p. 17). With "interactive, multilayered networking as the organizational form" (Castells, et. al., p. 17), network governance and collaborative policy making offer traditional governments the opportunity to lessen the crisis of confidence felt by many citizens around the world.

The benefits of collaborative policymaking and expanded governance networks go beyond the creation of effective policy; "the real changes are more fundamental and typically longer-lasting and more persuasive than agreements" (Innes, et. al., 2003, p. 55). Hajer, et. al., (2003) even suggest that "politics in new political spaces is never about content, but inevitably also about the rules of the game and dynamics of credibility" (p. 9).

Through authentic dialogue, collaboration and participation in policy networks, in general, individual participants begin to build credibility as both expert in their field and true collaborator, qualities that extend beyond the life of any particular policy network and will often cross over to both the personal and professional spheres. In this way, participation in collaborative policymaking creates both immediate (effective policy) and long-term benefits (connections between people).

Policy networks are not without their criticisms, however. While proponents applaud the increased responsiveness, flexibility (Bogason, p. 3) and localization of work through networks, critics highlight the lack of accountability (Catlaw, 2008, p. 481) and question the equity of access to the network (Bogason, p. 8).

In addition, Innes and Booher point out that effectiveness may initially be difficult to achieve and constructive results, therefore, elusive given that "[s]takeholders have been accustomed to concealing their interests and engaging in positional bargaining rather than in discursive inquiry and

speculative discussion or interest-based bargaining" (p. 37). Engaging stakeholders and, more importantly, the right stakeholders, in the policy development and implementation processes is fundamental to the success of any policy network. A more in-depth analysis of stakeholder theory and issues of legitimacy and credibility can be found in the next chapter.

This potential issue regarding initiating effective dialogue is compounded by the dynamics of power and existing social structures. Not only are stakeholders not accustomed to openly sharing their interests and priorities, but the recognition that "the empowerment of social actors (to engage in a strategy toward some goal) cannot be separated from their empowerment against other social actors" (Castells, 2009, p.13). If not managed properly, this dynamic of power and control can quickly make even the most comprehensive group of stakeholders completely ineffective.

Complex dialogues, including policymaking efforts, are too often subject to these kinds of conflicts and negative assumptions about motives that can be easily overcome through the "authentic dialogue" mentioned earlier. There will always be tension in policy development, since policy is almost always created to address a conflict or need. Innes and Booher argue, however, that "the tension between cooperation and competition and between advocacy and inquiry is the essence of public policy collaboration" (p. 37). And if, as Boviard (2005) claims, governance is "the ways in which stakeholders interact with each other in order to influence the outcomes of public policies" (p. 220), then these networks are an integral tool for both policy development and individual capacity-building that can strengthen the entire community.

For example, network governance and collaborative policy could offer arts advocates an effective way to promote the arts, as well as themselves, as integral to the community. By being a part of larger, seemingly unrelated policy conversations and expressing a commitment to the overall community, as well as ensuring that the arts have a place (no matter how minor) in all policy

conversations, arts advocates can begin to build trust and credibility among those not necessarily considered "arts-friendly." This credibility presumably makes future advocacy efforts much easier.

This analysis relies heavily on framing policy networks as long-term advocacy and capacity-building efforts for the arts sector. This is, of course, only part of the benefits of policy networks, as outlined earlier, but perhaps that's the way that arts organizations should be thinking about their advocacy work.

Cherbo, Vogel and Wyszomirski (2008) suggest that "as arts workers begin to see themselves as part of a larger whole, they will better understand the relevance of certain policy issues, not just to their own interests but to other parts of the sector, as well as the larger public interest" (p. 10). After all, cultural leadership is more than simply managing an organization; it is a "more pervasive activity, a zeal to promote culture anytime and anywhere" (Sutherland, 2010, p. 18). As such, Sutherland suggests that a cultural leaders' external work and advocacy efforts typically operate on at least two of three levels – "micro" (local community), "meso" (regional) or "macro" (national). At the micro level, for example, "cultural leaders are leading a bottom-up approach to instill cultural value in their fellow citizens, to disseminate the belief in the value of culture, and the benefits of cultural engagement" (p. 18).

The 2008 Rand report, *Cultivating Demand*, explores many of the issues currently facing the arts community as a whole, including diminishing audiences, financial and economic strains and the constant need to advocate for the worth and benefits of the arts among competing interests (Zakaras, et. al.). Hence, an arts advocate's participation in policy networks and thereby their development of relationships with (and trust among) other community members could provide a new foundation upon which to build a network of support for the arts and culture so that advocacy efforts are not entirely subject to or designed to respond to political whims or movements.

Networks, whether they are electronic systems that allow us to share information over the internet or human networks or associations like a monthly book club, can facilitate not only the efficient and effective completion of a task, but also the development and learning of individuals in that network. By bringing together the individual skills, knowledge and energy of each member, the network is of greater value as a whole. And, the connections made between members of these networks, even temporary ones, can have lasting effects on each individual member's perspective on, involvement in and contribution to their community in the future.

The challenge of policy networks is indeed a large one – to work together, finding creative solutions to policy needs so that all stakeholders benefit. But, the challenges are not impossible to overcome, if participants engage in authentic dialogue and work toward a common solution.

It would be naïve, however, to think that by simply working together, policy networks will eliminate all disagreements or policy debates. As Castells (2009) argues, "conflicts never end; they simply pause through temporary agreements and unstable contracts" (p.14). Networks have, however, been used throughout human civilization and are a part of our everyday life in a network society (Castells, 1996). As Wenger (1998) claims, if we are "to celebrate our efforts and our achievements, we need not become blind to the social fabric that makes them possible" (p. xiii).

As flexible and temporal entities, policy networks (and the overall theory of network governance) are perfectly positioned to address the challenges of governance in such a rapidly-changing and ever-evolving policy environment.

One of the major questions related to the theory of network governance, however, is how participants in these networks or policy groups are identified and selected. Chapter 4 explores these questions through an analysis of collaboration and stakeholder identification theory, ultimately offering suggestions for how arts administrators can become part of these larger policy networks.

CHAPTER FOUR
Stakeholder Theory

Getting the right people to the table is fundamental to the success of any collaborative effort. But how do collaborative groups decide who the "right people" are? Understanding the limitations of group size – both large and small – and the willingness of possible participants to engage in the process, how can a convener or facilitator make sure that the right people – those with expertise, influence, creativity and desire – are at the table? Is it necessary for a participant to be a "stakeholder" in order to provide valuable contributions to a collaborative effort?

This is particularly interesting for those issues commonly seen as periphery to core community needs (housing, water, transportation, safety, etc.), such as the arts and culture, which are perhaps left out of conversations where they could contribute, simply because they are not considered "stakeholders" in the issue under consideration.

What if the arts and culture were included in conversations about issues outside of their perceived scope? How different would the outcome of collaborative efforts be if arts and culture leaders were included or proactively joined these seemingly unrelated conversations? Knowing that you cannot include everyone in every conversation, those selected as "stakeholders" and the way in which they are selected can have significant impacts on the eventual outcome, as well as the success of that outcome in the future.

This chapter will explore stakeholder theory, in particular stakeholder identification theory, in order to better understand the participant selection process for collaboration.

What is Collaboration?

Collaboration can be defined in many different ways. Some theorists highlight the diversity of stakeholders as the key indicator of a collaboration, while others focus on the commitment to work toward a shared goal (Julian, 1994) or the suggestion that it is the inability of individual stakeholders to solve a problem on their own (Julian) that truly defines a collaboration. Collaborations are also

created to achieve different types of goals – short or long term projects, local or national issues and even communication between participants or actual policy creation.

Perhaps the most comprehensive or ideal understanding of a collaboration is one that combines all of these points; one that identifies collaboration as the bringing together of diverse, autonomous stakeholders to deliberate on and address complex problems in the most comprehensive and efficient way possible. This is, of course, only an ideal. Actual collaborations vary in size, structure, mission, function and in many other ways, given that these groups are often temporary (set up with a specific goal or issue to address) and must be flexible to the changing context within which they operate (Selin & Chavez, 1995).

Collaborations as a means for addressing complex, community-based issues, as well as issues in various sectors (environment, social services, etc.), have grown in popularity since the 1970s. This is particularly true in policymaking and service delivery at all levels of government given the benefits of efficiency and legitimacy that can result from collaborations between governments and community based organizations (Lane, 2003).

As outlined in the last chapter, problem solving "requires a level of flexibility, experimentation, political accommodation, and collective intelligence not easily realized within government hierarchies. The hope is that [collaborations] will do it better because they can self-organize, innovate and integrate across sectors of society" (Bogason, 2006, p 14). Successful collaborations result in reciprocity (mutual benefit for all parties), learning (expanded understanding of the issue and other perspectives), creativity (coming up with new and interesting ways to address the policy issue) and relationship building (Innes & Booher, 2003).

Not all collaborative efforts are successful, however, given the variety of issues that can affect or even derail the collaborative process at every stage. Being aware of these issues and "carefully constructing the initial stages of a collaborative decision-making process has been shown to mitigate

other challenges and deficiencies that can arise later in the process" (Davis, 2011, p. 12). One of these key decisions made in the initial stage of a collaborative process is the selection of stakeholders. After all, as Schlager (2004) argues, "how individuals come together, organize themselves and promote policy change is important" (p. 302).

Who or What is a Stakeholder?

In collaborative efforts, the term "stakeholder" is generally used to identify those people who are directly participating as a decision-maker in a collaborative group. There are, however, many different ways to define stakeholder. Selin, et al., (1995) suggests that they are the "individuals, groups and formal organizations who have a perceived interest or impact on a particular resource" (p. 190), while Freeman (1984), who writes about stakeholders in terms of business management, defines a stakeholder as "any group or individual who can affect or is affected by the achievement of the organization's objectives" (p. 49). For the purpose of this paper, stakeholders are defined as those individuals, whether representing their own or an organization's interests, actively participating in a deliberative and decision-making process.

How are Stakeholders Selected?

While broad definition of "stakeholder," such as Freeman's, provide the opportunity for almost anyone to claim a stake in an issue and to therefore be a legitimate participant in collaborative dialogue, it also widens the scope of possible stakeholders so much that it can make the selection process very difficult and time-consuming. After all, "selecting relevant stakeholders for participatory processes is challenging" (Prell, Hubacek & Reed, 2009, p. 502) and "the choices of whom to include, how, and when are freighted with questions of value" (Bryson, 2004, p. 75).

Not only do the conveners of collaborative efforts have to balance the group's need for diversity of knowledge, experience and interests with a manageable group size (Prell, 2009), but they must also take into account each individual's attributes, including power, legitimacy and urgency (Mitchell, Agle, & Wood, 1997, p. 854), as well as their influence among other possible stakeholders and the community at large (Prell, 2009).

In addition to the skills and experience that they bring to the table, stakeholders end up participating because they are able to do so. In other words, individuals may be invited to participate because of their expertise and influence in the community, but if they do not have the time or energy to dedicate to the process, then they will not become a stakeholder in the process. After all, as Beierle (2002) points out, "even the term 'stakeholder involvement' denotes a deeper, more personalized stake in decision making than the more general and impersonal term 'public participation'" (p. 739). It is not enough to find people who are knowledgeable and influencial; collaborative groups require participants to be actively, passionately and regularly involved, especially since many of these groups are volunteer-based initiatives.

Stakeholder selection is not only a difficult and delicate process (Davis, 2011), but also has implications on the entire collaborative experience, even after participants are selected, including the availability of information, the level of trust and interaction between stakeholders and the public acceptance of the process and outcome (Bryson, 2004). Initiators of collaborative efforts must, therefore, be very deliberate and thorough in their selection of stakeholders.

For this reason, many groups begin with interviews, questionnaires and focus groups among community members to thoroughly examine the issue at stake and identify potential stakeholders before ever convening a meeting. As mentioned previously, the identification of individuals and organizations having a stake in the discussion – and those deemed to not have a stake in the conversation – is a very value-laden process; one that can easily be influenced by personal agendas

and interpersonal issues. That is why collaborative groups and, in particular, conveners and facilitators, must work diligently to make the stakeholder selection process inclusive and perhaps even fluid during the first stages of the collaborative process.

This need for diligence and inclusivity is particularly important for integrative bargaining situations where the limitations on outcomes are few and, therefore, it is harder to define who should be a part of the conversation. In addition, by bringing knowledgeable, dedicated and influencial people together, collaborative processes can overcome some of the fears associated with public involvement in policy development, such as an assumption that "stakeholder processes may sacrifice the quality of decisions in pursuit of political expediency" (Beierle, 2002, p. 740).

Conclusion

Assuming that stakeholders are those invited to have a seat at the deliberative, decision-making table, how are those people selected? The reality is that collaborations are always framed by those participating – stakeholders are selected by the convener and other early stakeholders, problems are defined by those who happen to participate in community conversations and solutions are developed and implemented by those sitting around the table.

Redefining "stakeholder" to include those without a "stake" might be so unconventional that it is nearly impossible. And, while there are plenty of reasons outlined in management literature to not expand the field of possible stakeholders – unmanageable group size, loose connections between people leading to fragile groups and the inefficiencies that result from a lack of expertise on the subject matter – there is little research outlining the qualitative benefits of expanding this definition, or of the stakeholder process generally (Beierle, 2002).

Perhaps the only way to address the lack of non-stakeholders in collaborative groups is not through a reimagining of the collaborative process, but rather by encouraging segments of society

that feel they have something to offer but are underrepresented in community conversations to take a more active role, asserting their interest and commitment to their community. In this way, non-traditional stakeholders can build the trust, visibility and influence that may be needed to be seen as a stakeholder in issues outside of their perceived scope.

In the context of the changing environment for the arts community, Chapter 5 explores some of the internal and external ways in which arts organizations seek out stability and support from their community, suggesting that it is only through a combination of internal and external management strategies that arts administrators can create a solid foundation for their organization and the arts and culture sector as a whole.

CHAPTER FIVE
Arts Leadership & Community Engagement: Tools, Strategies and Approaches

As discussed in Chapter 2, the environment for the arts has changed dramatically over the last decade and continues to evolve rapidly. In the face of these ever-changing funding mechanisms and participation rates, arts organizations often struggle to sustain their relevance, not only with their own patrons and constituents, but also with the entire community.

In order to address the need for relevance and visibility to help ensure an organization's long-term sustainability, Wyszomirski, McClellan, Power & Rebello-Rao (1997) suggest that arts organizations work to develop "persistent presence," which they define as "an infrastructure for an organization and an awareness and attitudinal predisposition by its constituents and potential audience" (p. 1). This awareness among constituents, in turn, serves as the foundation for advocacy, funding, audience development and more.

Creating the foundation of persistent presence involves 5 factors: facilities and signage; seasons and performances; national reputation; artistic product, and; personalities (Wyszomirski et al., 1997, p. 8). The specific combinations of these five pieces will be different for every organization, but through a focus on persistent presence, arts organizations can "move beyond mere organizational tactics such as audience development, fundraising, and marketing as catch-all solutions" (p. 1) and begin to develop the kinds of connections within their larger community that will help to promote the organization's value in and to the community. According to Wyszomirski et al. (1997), "[t]his continuum of activity is vital for the future of a healthy arts environment, because as the visibility of the arts erode, they become less of a tangible presence within the community, and eventually fall off of the public agenda entirely" (p. 1).

For many arts organizations, however, the focus of their work is on the tangible, measurable management activities that are traditionally associated with outreach, such as marketing, development and programming. In the ever-changing arts environment, however, this internal, short-term focus is no longer enough. Arts organizations must see the creation of a foundation of

knowledge and familiarity that supports their day-to-day work as an important part of their long-term work to support the continued sustainability of their organization.

While the idea of persistent presence is a significant part of organizational sustainability and certainly begins the conversation about how an arts organization can contribute to the strength of the entire field, the core principles are almost exclusively focused on internal structures and management decisions associated with presence. If the goal is an "in-depth understanding by a public of what the arts mean to them and their community" (Wyszomirski et al., 1997, p. 8), then the work toward public presence and support should not be focused solely on an organization's physical space or artistic product, nor should it be heavily reliant on the development of a national reputation. Arts organizations must have a clear mission and vision, as well as a commitment to artistic quality, of course, but is it really enough to develop a community awareness of what an organization does within their own building or of the arts education programming they occasionally take out into the community? What persistent presence neglects to recognize is the important role of community engagement, except insofar as "personalities," such as the Artistic Administrator or Board members, are charismatic, engaging public advocates for their organization.

To address the ever-changing environment of support for the arts, organizations must focus both internally and externally. They must connect outside of their walls – with their local community and with other organizations in the arts and culture field – as well as outside of their field, engaging all members of their local community on a wider scope of issues and advocacy efforts (Ivey, 2008). As mentioned in previous chapters, these kinds of collaborations and networks have the potential to make an organization's work more efficient, productive and successful. They also can build the kind of underlying support, through patron development, professional networks and visibility in the policy arena, which will help to ensure future success.

Organizations seek support in many different ways and in different forms. Balancing immediate financial needs and long-term policy needs, for example, can be a challenge. Understanding the balance between these various forms of support and how arts organizations can go about building a strong support system for themselves and the entire arts community is important.

In her 2002 paper, *Support for the Arts: A Four-Part Model*, Wyszomirski outlines what she suggests are the four main sources of support for the arts community, including social support, which is very much related to the idea of persistent presence, financial support, professional support and ideational support. This broad model suggests that while interconnected and related, each of the four areas is an equally important piece of the overall system of support for the arts and culture. In other words, the work of an arts administrator is more than the internal functions of arts administration; it is more than the pursuit of persistent presence.

Certainly persistent presence has a role to play, as the four legs of Wyszomirski's support model are interconnected and supportive of each other. For example, "many of the categories of financial support are influenced by or premised on the existence of various social supports, such as the attitudes of citizens and public officials about the arts and culture" (Wyszomirski, 2002, p. 226). The expanded view of support shows, however, the need for arts administrators to cultivate many different kinds of support for and awareness of their organization.

One of Wyszomirski's main pillars, ideational support, suggests that in addition to financial, professional and social supports, the arts are supported by "ideas and information about the sector that facilitate and support its ecology" (p. 228). Ideational support – in the form of arts education, research, specialized expertise, legal norms and policy knowledge (p. 237) – is about developing the intellectual capital resources that will not only drive ongoing demand for the arts, but also to effectively advocate for the arts and culture sector.

Unfortunately, there seems to be a lack of knowledge and expertise among arts administrators about the policy process, policy issues or policy players; that the "capacities to navigate policy whirlpools appear meager" (p. 230). There is an associational infrastructure for the arts; arts councils or other organizations that provide professional support, advice, funding and even advocacy efforts on behalf of the larger arts and culture community. The work of an arts council, however, does not easily or directly translate into credibility and legitimacy for an individual arts organization. The apparent lack of knowledge, expertise and interaction with the political and policy realms by individual organizations or administrators is particularly troublesome given the recent rise in interest in the arts and culture as policy and development tools. As Wyszomirski (2008) explains:

> Twentieth century cultural policy was often on the margins of the political agenda, sometimes dismissed as a frill or a luxury. In the twenty-first century, cultural policy has moved in from the margins and is becoming increasingly important to the agendas of cities, states and nations. (p. 56).

This is, in part, due to the writings of Richard Florida (2002) and his theories about the importance of the creative class. In fact, "the idea of regional creative economy…has opened some doors for the arts to become more integral to policy discussions" (Jackson, 2008, p. 102).

The arts and culture sector can make a significant contribution to their community by participating in the development of cultural policy and doing so is certainly an opportunity for an arts administrator to develop their own legitimacy as an arts and culture expert. However, if arts leaders only engage in issues that are important to the arts community, no matter how these issues might also benefit the larger community, then the message is one of dissonance or otherness, rather than of connection and cooperation. As Jackson (2008) argues, "savvy arts administrators must be able to identify resources and allies in each area of the arts and across policy areas to maximize

opportunities for political engagement. While this is not prevalent practice among many arts administrators, it is increasingly the practice among some" (p. 101).

Engaging with the entire community is an important mechanism for developing organizational legitimacy and credibility. In fact, Chaskin, Brown, Venkatesh and Vidal (2001) argue that "criteria of organizational effectiveness are likely to go beyond a simple accounting of services provided or goods produced to incorporate issues of constituent representation, political influence, and the ability of organizations to collaborate with one another" (p. 20). So, while collaboration may be driven in part by incentives and infrastructures established by governments or other agencies, "the development of strategic alliances, joint ventures, networks and other collaborative relationships is a central part of the strategy of many organizations" (Huxham & Vangen, 2005, p. 7).

Although not articulated as such, Wyszomirski's 4-part model for support is ultimately a call for this kind of strategic community engagement. To re-imagine the role of the arts organization in a community and to place community engagement outside of the arts and culture as a priority for arts administrators is a challenging proposition. Not only are there personnel and budget issues, which will be highlighted in the next chapter, but there are also the issues of exclusivity and representation associated with collaborative policy efforts discussed earlier. Arts organizations should, however, not let these challenges obscure the benefits of community engagement. They should see it as an opportunity to expand their audience, strengthen their organization and better explain their organization's commitment to and role in the community.

For-profit business management theory offers some interesting concepts and perspectives regarding relationship-building and organizational management that may shed some light on strategic engagement and the creation of a new management model for arts organizations. According to Freeman, Harrison and Wicks (2007), "[b]usiness is about how customers, suppliers, employees, financiers, communities, and managers interact to create value" and that "[t]he

executive's or entrepreneur's job is to manage and shape these relationships" (p. 3). Out of these core principles, Freeman, et al., developed the theory of *Managing for Stakeholders*, though they claim that this is, in fact, how all successful businesses are already managed.

In general, the theory of managing for stakeholders contends that given the "interconnected networks of customers, suppliers, communities, employees, and financiers that are vital to the achievement of business success" (p. 5), a business that focuses on creating value for one stakeholder at the expense of others is not sustainable. Freeman, et al. go on to contend that even if the ultimate goal of a business is to maximize profits for shareholders, the only way to do that is by maintaining strong relationships with all of the business' stakeholders. In other words, businesses "must concentrate on *stakeholder* relationships to accomplish the creation of shareholder value" (p. 4). According to Freeman, et al., a stakeholder is "any group or individual who can affect or is affected by the achievement of a corporation's purpose" (p. 6). They do, however, suggest that there are primary and secondary stakeholders, although the groups that fall into these different tiers will be unique for every business, given their specific mission, goals and circumstances. To illustrate their point, Freeman, et al., developed a basic, two-tiered stakeholder map (Figure 5.1).

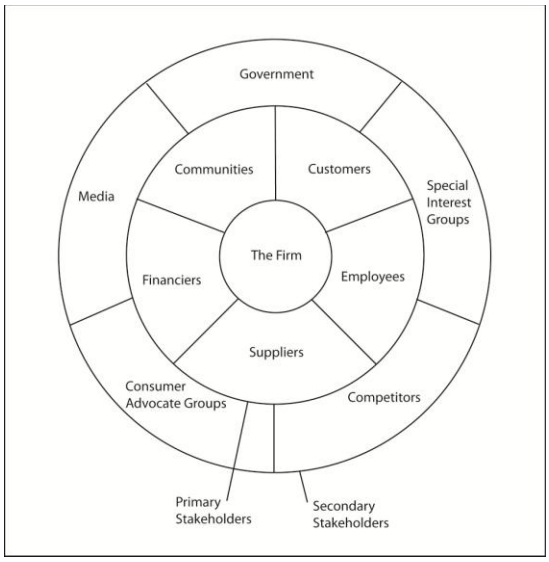

Figure 5.1 – Freeman, Harrison and Wicks' (2007) stakeholder map

While there are certainly critics of this theory, including those who contend that it is impossible to create value for all stakeholders or those concerned that the definition of stakeholder is too broad and could lead to an unrealistic expectation that business will address every social issue, Freeman, et al., argue that the changing business environment necessitates a reimagining of the role of a business in a community and of its relationship to stakeholders. "Executives in the past twenty-five years have witnessed unprecedented changes. From the globalization of capital markets to the emergence of powerful information technologies, the very nature of the modern corporation has changed virtually beyond recognition" (Freeman, et al., 2007, p.3).

This theory is a fundamental shift that moves businesses away from stakeholder management, which represents a hierarchical relationship between the business and its customers, community or shareholders, to managing for stakeholders, a more partnership-oriented outlook on strategic and organizational management. In other words, the customer is no longer the recipient of whatever product the business should choose to provide, but rather a partner in product development and marketing because the business wants to meet the customer's needs. This may seem like mere semantics, but it is part of a larger vision for the organization and a belief that there is a benefit to engaging with and providing value to all stakeholders.

If we apply the managing for stakeholder theory to the non-profit arts and culture field, we discover a few things. First, that the stakeholders in the map for a business (Figure 5.1) are not all that different than those that would be included in a map for an arts and culture organization (Figure 5.2). They may have different names, but they are essentially the same group of people.

Second, if persistent presence is focused on the internal workings of the organization and how it can address issues of visibility and Wyszomirski's (2002) 4-part model of support is focused on the external sources of support for the arts and culture community, then the managing for stakeholders model is a combination of the two ideas; it is a way for arts organizations to think about the entire

network that creates the foundation for their work, as well as a strategy for how they should engage with others in that network.

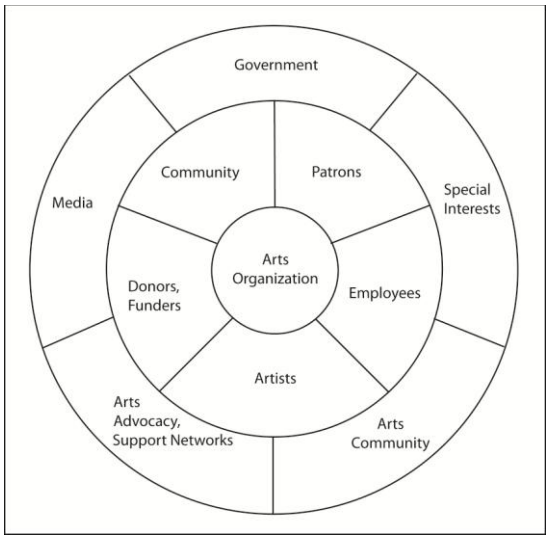

Figure 5.2 – A modified version of the Freeman, et al., (2007) stakeholder map, created for an arts organization.

The for-profit business community and the non-profits arts and culture community have their differences and certainly not all for-profit management theories can be applied successfully to the non-profit model. The principles of the managing for stakeholders model can, however, help arts and culture organizations rethink their role in the community and clearly see the balanced and strategic way in which they need to approach their outreach work in order to support their long-term sustainability in an ever-changing policy and funding environment.

Cultivating support from patrons, donors and foundations who are already supportive of the arts is no longer enough. Being a source of artistic excellence and expertise is no longer enough. Even organizations with the most talented artists and the most committed patrons will find it difficult to grow given the "cost disease" associated with the arts (especially the performing arts) and may, in any election cycle or at a moment's notice, find the political environment unwelcoming or, at worst, hostile. Understanding that there are things under the organization's control, such as marketing and programming, and things that are not, it is this researcher's claim that arts administrators must not

concede all external challenges as "out of their control." Arts administrators cannot control the weather or the stock market, but they can engage in conversations in their community, they can build relationships with leaders across professional fields and they can help improve their community through efforts that have nothing to do with the arts.

In this changing environment, arts leaders' jobs are more than internal organizational management and arts advocacy. By thinking more broadly about the role of an organization in its community and why it should connect with all of its stakeholders, the organization can expand its reach, relevance and bottom line, as well as build the good will and trust that will reinforce its expanded role in the community. In the same way that business had to rethink their connection with and responsibility to the community (i.e., the growth of the principle of "corporate citizenship"), the arts community must rethink all of the ways that it is connected to and responsible to the community. And in doing so, perhaps the entire arts and culture sector will no longer be seen as an "other" or "a nice addition, if there's funding." Perhaps through the expanded leadership of arts administrators in their communities, the arts and culture sector will finally be a fully-integrated and necessary part of our communities.

This theoretical exploration of theories and concepts related to advocacy, policy creation and the mechanisms of developing support for the entire arts community does seem to point toward the need to rethink the role and responsibilities of the arts administrator. There are, however, now even more areas for further inquiry in order to better understand the role of the arts administrator in strengthening and legitimizing the entire arts and culture field. Chapter 6 summarizes the overall findings from this inquiry, outlines this researcher's current understanding of the role of the arts administrator and provides several suggestions for future research topics.

CHAPTER SIX
Reimagining Arts Administration: Implications for Future Research

Communities evolve and contexts change. The arts community is no stranger to this trend, as the creation of the NEA dramatically changed the ways in which funding was distributed to arts organizations around the country and the "culture wars" in the 1980's ushered in a number of policy, funding and programming changes for arts organizations seeking to continue serving their communities.

To address these changes, the arts community has relied too heavily on solutions with an internal focus – arts advocacy, expanded fundraising efforts, different ticketing options or the use of new technologies to communicate with current and potential patrons. There is no doubt that the effective implementation of these efforts is important to an organization's success. What is unfortunate, however, is that the arts community as a whole has not actively pursued other avenues to connect with their community or recognized the importance of engaging in issues outside of the arts and culture arena, as Ivey (2008) suggests. In order to expand the scope of arts advocacy to include more "non-traditional" issues, such as international trade, tax or copyright policy, however, the arts community must accept this expanded responsibility and develop the skills and expertise needed to fully realize the benefits of this expanded role in the policy and advocacy community.

Through an in-depth review of literature on current trends related to the arts, network governance, collaboration, stakeholder theory and community engagement models, this paper sought to explore the ways in which individual leadership might help build legitimacy for arts organizations and the entire arts and culture sector. The literature suggests that an expanded view of the role of the arts administrator – being an engaged part of the larger community on a variety of issues – would cultivate a greater legitimacy for arts organizations and, consequently, promote the entire arts and culture field as valuable and essential community assets. According to Chaskin, Brown, Venkatesh and Vidal (2001), connections between various organizations "will strengthen the individual capacity of participating organizations by providing them with expanded access to

resources, additional opportunities for learning, and greater exposure to knowledge and approaches to problem solving, as well as the potential for a greater constituent voice and greater influence at the policy level" (p. 154). In other words, developing connections with other professionals inside and outside of the arts field builds an entire network of support and resources for arts leaders. By participating in policy networks generally and engaging in a wider range of policy issues in their communities, arts administrators can expand their organization's network and their own reach or influence in the community beyond the arts world.

Being involved in issues outside of an organization's day to day management or operations requires time and energy, of course, but through a review of organizational management models, such "managing for stakeholders" (Freeman, et al., 2007), it is clear that engaging with government entities, the community at large and even those special interest groups who are opposed to the work of an organization, is key to an organization's survival.

While a potential model for strategic community engagement is offered, this paper is not suggesting that the managing for stakeholders model (Freeman, et al., 2007) is without problems or that for-profit business management models can be directly applied to non-profit arts organization management practices. Instead, the Freeman model is used as a framework for rethinking about an arts organization's connections to the community and a new way for the organization to build a foundation for many different kinds of public support (policy, funding, goodwill, etc.). It is important to note, however, as Jackson (2008) does, that "working across sectors calls for navigating sector-specific requirements and conventions – that is, knowing the bureaucratic processes associated with the public and non-profit sectors as well as the way in which people operate in the business sector" (p. 102).

While this paper presents an argument for expanding the traditional understanding of an arts administrator's work to support their organization, it is ultimately a call for a greater examination of

the future of arts management, leadership and advocacy. And, of course, many of the issues raised in this paper would be well-served by further study and analysis. Some potential questions for future research include:

- What kinds of changes need to be made in formal curriculum, professional development or other training opportunities for current and future arts leaders? As Jackson (2008) states, "[t]he ability to navigate different sectors and policy areas requires a particular skill set. This includes being aware of priorities in other policy areas and the ability to communicate with people outside of the arts about how arts programming is relevant to their work – in housing, economic development, education, and criminal justice, among other areas" (p. 102). If this is the case, what set of skills should be cultivated to address the engagement activities recommended in this paper?
- Does an expanded role for arts administrators affect the development and design of new arts facilities, arts districts or cultural planning projects?
- What role do individual arts leaders play in the success of arts support organizations (arts councils, advocacy groups, etc.) and, therefore, the success of the entire arts community at the local, regional, national and international levels?
- What other for-profit business strategies can the arts/non-profit community explore to improve management and efficiency? For example, how can the principles of "corporate social responsibility" or "corporate citizenship" apply to non-profit arts organizations? What are the implications of applying for-profit management techniques or hybrid organizational models to the non-profit community?
- What are the internal management implications of a more externally-engaged Executive Director? How will organizations have to restructure or budget to account for the shift in resources?

- Does the idea of strategic community engagement threaten artistic quality or achievement? How can Freeman's model of "managing for stakeholders" be used to lessen the inherent tension between artistic work and business management in an arts organization?

There is no way to prepare for all challenges that might arise in the future or to ensure the survival of all arts organizations. By being engaged in and responsive to their communities on a wide variety of issues and acknowledging this kind of engagement as an equally important part of their job, arts administrators can create a foundation of support that will help their organizations and perhaps the entire sector weather whatever might come their way.

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