

# **Sports & Arts/Culture Non-Profit Organizations:**

The Skills and Traits of a 21<sup>st</sup> Century Leader

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A handwritten signature in black ink, appearing to read 'Patricia Dewey', is written over a horizontal line.

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**Keywords**

Collaboration  
Cross-Promotion  
Demographics  
Organization  
Leadership Qualities

**Abstract**

This study sought to explore what competencies and skills are necessary for a person to possess in order to communicate effectively between a non-profit organization affiliated with a professional sports team and an arts/cultural heritage non-profit organization of a shared region. This research also explored the ways in which these two different types of organizations currently work, or do not work together. Information was gathered from organizations in both respective fields. Once this information was analyzed, I was able to compile my findings into recommendations on what is required of an individual in order to do this type of work. This study suggests that several opportunities for cross-promotional and collaborative work between these two types of organizations exist. Taking inspiration from practices already in place, collaborative work can be utilized to further networking and development between non-traditional organizations in emergent markets.

**Introduction**

Non-profit organizations saturate our communities across the United States. Americans for the Arts in their Arts and Economic Prosperity III study (2007) found that the non-profit arts and culture industry generate \$166.2 billion annually. In addition to that the study found that these types of organizations account for 5.7 million jobs, provide \$7.9 billion in local tax revenues, \$9.1 billion in state tax revenues \$12.6 billion in federal tax revenues (Economic Impact.

2011). The findings from this study prove how important non-profit organizations are not only to the cultural vitality of a community, but also to the economic vitality of a community.

As non-profit institutions continue to adjust and redefine themselves in the 21<sup>st</sup> century, it will take a uniquely 21<sup>st</sup> century leader and administrator to lead and network between sports and arts/culture non-profit organizations. Special technical skills and personality traits will be necessary to encourage an open dialogue and working relationships among several different types of creative and cultural institutions in a region. It will be this type of leadership that will set apart one organization from another.

Unlike other countries, a current system of federal support is not in place in the United States for sports, arts and cultural non-profit organizations. However, in the United Kingdom there is the Department for Culture, Media and Sport. This department describes itself on its website as:

The Department responsible for the 2012 Olympic Games and Paralympic Games, and we help drive the Digital Economy. Our aim is to improve life for all through cultural and sporting activities, to support the pursuit of excellence and to champion the tourism, creative and leisure industries. We are responsible for Government policy on: the arts, broadcasting, creative industry, the historic environment, licensing and gambling, libraries, galleries and museums, the National Lottery, press freedom and regulation, sport and tourism. (DFCMAS-About Us 2010).

Studies have also shown the economic benefits of a vibrant creative industry. The United Nations Conference on Trade and Development website states in its *Creative Economy Report 2008* that the creative industries account for 3.4 per cent of total world trade, with exports reaching \$424.4 billion in 2005 and an average annual growth rate of 8.7 per cent during 2000-2005. This report included the following as creative industries: cultural heritage, visual and performing arts, audiovisual industries, publishing and printed media, new media, design and creative services including advertising and architecture (UNCTAD-Quick Links 2002). The following examples go to show the benefits of a healthy creative sector and non-profit sector in the United States and also abroad.

### **Conceptual framework**

Based upon the conceptual framework graphic created for this study (*see figure 1*), there are many topical areas to which this research could have led. Sports non-profits, for example, touch upon areas such as: corporate sponsorship, celebrity endorsements, a for-profit parent organization and an off-season. In contrast, arts and culture organizations touch upon areas such as: innovative programming, being defining of local culture and having a short to



*(Figure 1: Conceptual Framework)*

non-existent off-season. It was my assumption that there were areas in which these two types of organizations could find common ground. These areas included the following: the breakdown of social barriers, cultural vitality, cultural commodity, creative industry, new markets, cross-promotional opportunities, enhanced visibility and exposure to new organizational methods. A heavy portion of this research involved

discovering the boundaries of these two different types of organizations.

Not to be forgotten though, as pertains to sports non-profits affiliated with professional teams, was that the non-profit portion of the team falls under the same ownership as the for-profit business side of the team. This variable presented a dynamic challenge to be undertaken in the research. An insight into the challenge presented by collaboration can be found in the capstone project of Jess Yates (2007):

In today's constantly evolving economic atmosphere, all organizations can benefit from thinking strategically and welcoming opportunities for cross-sector collaborations. Before these alliances can be formed, organizations need to systematically answer the who, what, why, when and how of creating, developing and managing newly found relationships. The difficult task of selecting who to partner with requires organizational leaders to find the right fit between existing mission, organizational value, current and future needs as well as seeking fulfilling desired skill sets. (Yates, 2007, p. 3).

Another avenue of collaboration that needed to be taken into consideration was the non-economic impacts of sports and arts/culture non-profit organizations. Organizations like these provide to the greater social good and well being of a community. Connections could be made between sporting activities and activities associated with visual and performing arts. For instance, a performing arts theater takes many employees to put on a performance. Several people are involved besides the actors. Behind the scenes there are people



building sets, promoting and working on the day/night of the show so that the presentation is as flawless as possible. Chitiyo and Larimore (2007) expand on some of the benefits of being involved in sports. In their article "*Non-Economic Societal Impacts of Intercollegiate Athletics*" they wrote:

Athletics help shape the social character of participants. A sample of 595 students from several universities was used in a causal-comparative study in which athletes and non-athletes were compared concerning social and moral character. There were significant differences between athletes and non-athletes. The main conclusion was that sport helps build character in terms of teamwork, loyalty, and self-sacrifice. There is no evidence to support the idea that athletics help build moral character, though neither is it proven that they do not do so. Athletes learn the principles of self-discipline, teamwork, winning and losing, hard work, and self-confidence. They have their self-esteem boosted. (Non-Economic Societal Impacts of Intercollegiate Athletics, 2007).

Another instance of sports and arts being a transformative experience for individuals and communities was depicted by Miller (2008) who wrote:

To see the soul of sport, we must look beyond both the superficial, if spectacular, physical feats and the much-publicized aggression, anger, and greed in sport. Because sport is spiritual as well as physical, it can lead an athlete to personal transfiguration, revival of communal understanding, and redemption of life's purpose and possibilities. The precisely executed tennis topspin, the gutsy 50-ft platform dive, the harmoniously choreographed triangle offense, the undeniable magic of the miracle game or perfect golf round can offer the deepest kind of meaning. Sport's contribution to spiritual advancement cannot be underestimated. Just imagine where we would be had Adam and Eve tossed or teed off that shiny red orb from the Garden of Eden. (Sport and Spirituality: A Comparative Perspective, 2008).

In this study, the process of researching collaborative efforts was an ongoing process that required formal interviewing and onsite investigation. The conceptual framework model graphic provided a good reference and visual representation of the ideas and topics that framed this research.

### **Research Questions**

The purpose of this qualitative study was to explore what skills and traits a person must possess in order to communicate effectively between non-profit organizations of professional sports franchises and the arts and cultural heritage organizations within a similar geographic location in the United States. As was stated in the problem statement, there are models outside of the United States that could possibly be used. Organizations such as the Department for Culture, Media and Sports in the United Kingdom have been able to exist and handle the many different types of arts, culture and sports organizations under their authority. However, a model such as the one in UK is highly unlikely to take shape in the United States because it would involve a complete upheaval of the current system. Therefore, the current model and its practices in the United States were investigated.

Drawing on the conceptual framework of this proposal, this study sought to uncover some of the gaps in knowledge and collaboration

that are apparent between these two types of organizations. The main question of this research addressed the following:

- *What skills and traits must a person possess in order to enhance collaboration between a sports non-profit organizations and arts/culture non-profit organizations?*

Follow up questions that came after the main question and were answered in the data analysis were questions such as:

- *Would the organizational structures for each type of organization allow such collaborations to take place?*
- *Are there current models for these practices?*
- *Are there markets in which these types of collaborations could be authored?*
- *Are there markets in which these collaborations already exist?*
- *Do opportunities exist for work as a liaison between these two types of organizations?*

## **Methodological Paradigm**

As a means of a methodological paradigm I approached this research from an interpretivist perspective. This paradigm was used, as stated in O'Leary (2004), to gain an intimate understanding of people, places, cultures and situations through rich engagement and even immersion into the reality being studied (p. 114). Furthermore, the methodology used for this research was ethnomethodology, which was defined as "the study of methods that individuals use to accomplish their daily actions and make sense of their social world.

Its focus is on uncovering the rules that direct ordinary life.” (O’Leary, 2004, p. 123).

This methodological approach was particularly relevant because the answers and data sought out by this research resided within the minds of the decision makers on the inside of sports, arts, and culture organizations. This study began to explore what factors and experiences have shaped the preconceptions and assumptions these decision makers made about not only their own organization, but also the other organizations in their community. It may have been as simple as an inspirational experience in their individual past. It was this type of data that could not be quantified and had to be drawn out of the individual being interviewed or organization being investigated.

It was of utmost importance in my role of researcher in this research to remain as unbiased and non-judgmental as possible. I had to refrain from interjecting my own ideas or opinions from the feedback received during the investigation. I had to be cognizant at all times of my role as the primary researcher. My main bias was that I would like to see development between sports non-profits and arts/culture non-profit organizations, but during my field research I had to set those wishes aside. However, my bias helped to shape the lens with which I looked through during the analysis of my data and the formation of my final report.

## **Research Strategy**

The research strategy involved in this study was qualitative in nature. It was the ambition of the research to gain knowledge, insight, data, opinions, and informed views regarding collaboration and what skills were necessary for one to have in order to build collaborative relationships. In addition to a comprehensive review of relevant literature, information was sought out through a site visit to Cincinnati, Ohio and the investigation of arts and cultural organizations there in addition to the Cincinnati Reds Community Fund sports non-profit organization. In formulating interview and investigation protocols it was important to come up with a solid set of questions that could have been asked of several different organizations and yet be uniform as a whole. As King stated (1994), the danger for qualitative researchers using interviews is that they may feel the method is so familiar and straightforward as not to require much thought about what they are doing. He argues that at least as much thought needs to go into the design and execution of a qualitative research interview study as into one using any other methodology (p. 253).

## **Role of the Researcher**

I was eager to find out where the course of this study was going to take me. I believed that there could be significant gains in knowledge for non-profits as a whole from this research. There was

much information out there to be gathered and analyzed. This information helped me as the researcher to understand what collaborative practices were going on in Cincinnati, Ohio. I believe that the inter-organizational collaborations that have taken place in Cincinnati can be a model for other markets across the country. The characteristics and skills that came out of this research I hope to someday use as a professional in the field. I also hope in the future I can be someone who will work in this capacity. I believe there is a promising future for sports and arts/cultural heritage non-profit organizations. There are practices already in place and models to be inspired by. I was truly astounded with what I found out when I visited Cincinnati. After a review of sports and arts/culture management practices, which are featured in the following chapters, I was able to visit Cincinnati, Ohio in early April 2011 to investigate current practices there. Building upon that visit, I have written a summary of my findings and analysis of the data that is included in the later portion of this study. It is my hope that with this study I can one day place myself in a position to make these collaborations possible.

# ***Sport Management & Administration***

## **At the Organizational Level**

Sport management occurs across a wide variety of age and skill levels. These occur at the local level with recreational leagues for the amateur and youth, leagues for young adults, all the way up to the highest level of professional sport. Management occurs at different capacities in a sporting environment. There are both for-profit and non-profit management organizations in sport. Most for-profit organizations are geared towards competition in a professional league where players, coaches, broadcasters and administration are employed with the intent purpose of winning championships and earning profit. Profit is earned through tickets sales for events, sponsorships and advertising. Non-profit organizations involved in sport can be ones that operate developmental and recreational leagues for players young and old. Another type of sport-related non-profit is that which is tied to a for-profit professional competitive team playing in a league. These types of non-profit organizations typically have the same ownership or board of directors as their for-profit counterpart, but are mission based in some sort of community service and are recognized as 501c3 organizations.

Success is defined in different ways for these different types of sports organizations. They each have their own parameters for

defining success, but as Gomez, Marti and Opazo (2010) write, the relationship between structure and performance of sport organizations is what constitutes the value of the organization. These values occur across topics such as: financial value, sporting value and social value (Gomez et. al, 2010, p. 176).

General management approaches between these two types of sports organizations have similarities at each level. Management of funds, marketing, and human resources are just a few of the areas in which sport management is similar across the board. According to David C. Watt (1998) there are five general management approaches to sport administration. These five approaches include the following: classical, behavioral, management science, systems, and contingency. He describes each as:

The classical approach deals with the content, suggesting that there is a core knowledge that each manager should possess. This includes the functions of planning, organizing and controlling.

The behavioral approach considers the role of the individual within the management process and identifies that each individual has needs, wants and desires. It considers that individuals are different and need to be appropriately treated.

Management Science sets out to use the mathematical approaches to management to get better efficiency; it relates to operational problems and methods of solving these.

The systems approach is based on designing a precise system of management made up of a variety of parts, which must be brought together to function as a whole to meet the organization's objectives.



The contingency approach works on the assumption that there is no single best way to manage. The manager must be able to manage in the different situations and recognize that organizations can vary in the best way. (pp. 116-117).

These approaches give one a lens with which to view different sport administration organizations with which an individual would come in contact. Perception is paramount in order to identify the style or approach that is in use at an organizational level. Exposure to, and experience with these types of management styles can be influential upon how a future manager or administrator goes about their work.

Sport management and administration is reliant upon carefully crafted and authored sets of standards and planning. As an organizational entity, sport administration at all levels is comprised of a set of goals, planning, quality control, decision-making abilities and a well-articulated mission statement.

Watt (1998) describes the essential principles for having a system of quality control within an organization as:

There needs to be a clear definition of quality agreed and understood by everyone in the organization.

There needs to be a clear organizational structure, which allows for the management and delivery of quality standards.

The aim of quality organization and management is to remove all errors from the organization's performance.

There needs to be some measurement of quality, including the comparative cost of not producing quality.

There needs to be a total understanding that the concept is ultimately about competitive edge and quality delivery to customers.

Managers must understand that significant staff training and involvement will be essential to ensure that there is effective understanding and delivery of quality principles and systems. (p. 121).

The aims at which these principles are geared towards Watt (1998) states as the following:

- An increase in customer satisfaction
- A reduction in cost
- An increase in market presence
- A reduction in accidents and staff absence
- Increased efficiency, productivity, and profit
- Improved service delivery at all levels of the organization
- Increased participation and/or success at all levels
- Long-term stability and successful operation of the sporting organization. (p. 119).

These principles and aims of quality control can be used across the board in sport administration. These can and should be the same for non-profit sport administration organizations as well. This model can be used to make sports non-profit organizations more stable and financially viable.

Whether it be a for-profit sports organization or a non-profit sports organization, audience experience is everything. People that involve themselves with each or both types of organizations are first and foremost fans and their experience will shape their future involvement. According to Foster, Greyser and Walsh (2006):

Fans, directly or indirectly are a central part of the money-generating machine that underlies much of the business of sports. Fans pay for tickets and concessions on game day. They help create the game atmosphere and pageantry that make moments in sports "live forever." They pay for the merchandise they wear as a symbol to the world of their passion and support. They also provide "eyes and ears" for all different forms of media that in turn attract advertisements, sponsors, endorsements and the like. (pp. 298).

With its organizational goals and standards of practice in place, a sport organization can go about crafting its mission statement. No sport organization is complete without a clear and concise mission statement. It is the framework by which everything about the organization is structured. It is the mission statement that sets an organization apart from its peers. The mission statement should periodically be subject to change as the goals and objectives of the organization evolve.

As with many other non-profit organizations in and outside the world of sport, financing and fundraising is of paramount importance. A strong organization is one that is financially viable and stable. Competition for, and securing funds for operations and programming is where an organization can set itself apart from its competitors. Often times in the sport non-profit world, organizations are reliant upon volunteers or costly staff members to take care of the organizational finances. Quality financial control and administration should be one of the first priorities of an organization to take into consideration. The

finance department of a sports non-profit organization should be represented on its organizational chart. Once in place, the sports non-profit organization can focus on marketing and fundraising to make itself more financially stable.

Marketing, public relations and fundraising are the three key components to establishing financial viability for a sport non-profit. Marketing is something that should be shaped by all staff members within the organization. With the involvement of the entire staff in planning a marketing strategy, the execution of the plan can be concise and followed by all without misunderstanding. This leads to the further development of an organization's market. The major portion of an organizational marketing strategy involves an analysis by the organization of itself. As Watt (1998) writes,

In particular it is important that the organization undertake a SWOT analysis. This means that the organization should examine its strengths, weaknesses, opportunities and threats. This analysis if realistic, will help identify where exactly the organization is in terms of facing up to the competition and moving forward to capture more of its potential market. The typical strengths and weaknesses, opportunities and threats in a sport organization could be:

#### STRENGTHS

- Enthusiasm
- Commitment
- Technical Knowledge
- Teamwork

#### WEAKNESSES

- Lack of Knowledge
- Poor Co-ordination

Untrained Staff  
Lack of Management

#### OPPORTUNITIES

Public Interest  
Positive Image  
Wide Range of Potential Participants

#### THREATS

Other Attractions  
Poor Public Image  
Lack of Understanding  
Lack of Direction  
Competition (p. 176).

Sport non-profits are constantly dealing with public relations. As pertains to sports-related non-profit organizations that are also under the same ownership as the professional team they represent, public relations is something that can be a great asset or detriment depending on the performance of the team and players on, and also off the field of play. Generating public involvement and enthusiasm by a sport non-profit that is tied to a professional team can take a tremendous blow if there is a personal scandal, contract holdout or under achieving performance by the team on the field of play. Conversely, when the team is winning on the field, court, or ice the enthusiasm for the success of the team can be linked with the mission and development of the non-profit organization. In addition to team performance, high-profile members of the team that are commonly viewed as being upstanding citizens involved with their community provide an excellent outlet and spokesperson for the sport non-profit

organization. Sport franchise non-profits have access to their athletes and if utilized properly can be great assets for marketing and fundraising. When utilizing the endorsement of a high-profile athlete for marketing and fundraising, the organization must be aware of the timing of the campaign, the ability of the athlete to effectively articulate the promotion and also for the athlete to live up to the standards of conduct established by the organization.

### **Personal Characteristics of a Sport Administrator**

The role of a sport manager or administrator is to execute the functions of their organization within a sport context. These people are administrators first, which is where much of their professional training should take place. Their main job is to take their training and apply it to the sport sector. An effective sport non-profit administrator will have to be responsible for, and deal with the workplace, fellow staff, the general public, day-to-day operations, programming, development, and partnerships just to name a few responsibilities. As was stated there is a federal department available to sport managers in the UK, but as Watt claims the opportunities for one to be a sport administrator in the UK are fewer than in the US. Watt (1998) writes:

Sport management may be seen as a limited or short-term career for most in the UK at present. While realistic career and salaries are few and far between in the UK at present, in North America it is quite possible to see sports management as a significant career. If, as in other areas, this American pattern is followed in the UK then there is no doubt that sports

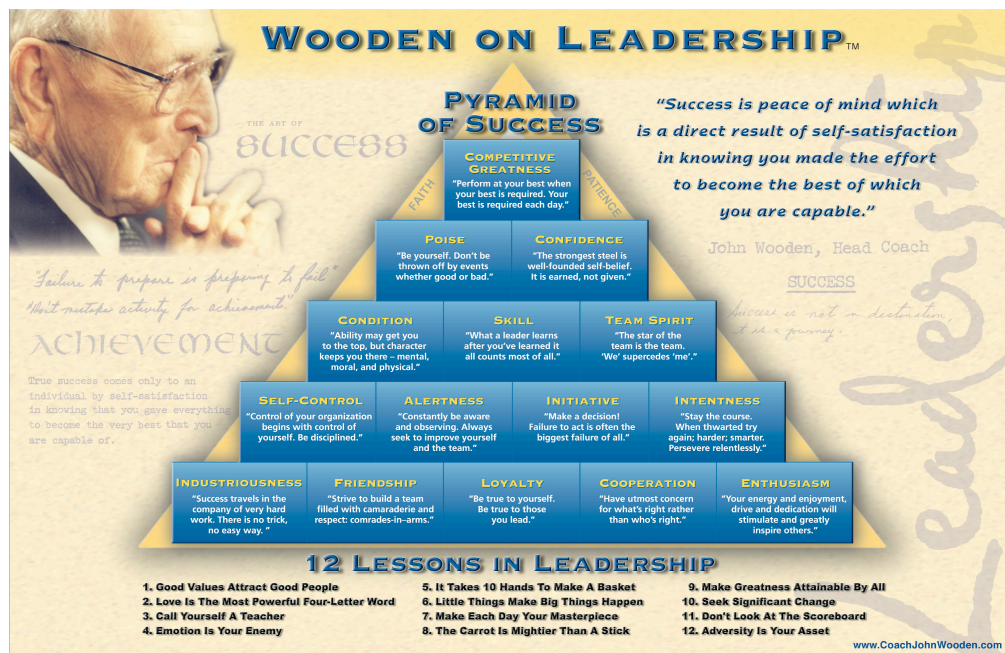
management will become a genuine career opportunity in the UK very soon. Indeed some would argue that this trend has already started (p. 116).

This goes to show a discrepancy between the two continents' attitudes towards sport administration. Networks are more in place with fewer opportunities in the UK, while in North America there are more opportunities for sport administration, but with fewer structures in place for support and networking. An American 21<sup>st</sup> century leader in sport management will then need to make these types of connections.

Leadership qualities in a sport administrator are quite similar to other industries of administration. Although there is much debate as to what exactly makes an effective leader, there are some qualities that many agree upon. First of all, an effective leader must possess the training and technical skills that are needed to be an administrator. As pertains to sport administration, the administrator must have knowledge of, and be able to speak about the sport with which their organization's franchise is involved. To be a sport administrator is to be the leader of your organization. When placed in this position one must be able to handle multiple tasks in and out of the organization. The ability of the sport administrator to handle personnel is also key. A leader is able to get the most out of their staff and is able to create an environment where their staff is comfortable in speaking their opinion and generally feeling inspired to do their best work.

Legendary NCAA basketball coach John Wooden, a 10-time national champion coach, had his own take on what skills and qualities were necessary for being a successful leader. He used basketball analogies, but believed that these qualities were applicable in not just sport but also in life. His website (2011) goes on in detail about what Coach Wooden, who only referred to himself as a teacher, thought were qualities of leadership. He had twelve qualities of leadership that made up his “pyramid of success” (see Figure 2). He measured success as the following:

Success is a peace of mind, which is a direct result of self-satisfaction in knowing you made the effort to become the best that you are capable of becoming. (Coach Wooden, 2009).



(Figure 2: Pyramid of Success. Image Source: <http://www.coachwooden.com/pyramidpdf.pdf>)



An integral part of being a sport administrator is in developing professional and community partnerships. As the head of an organization, the sport administrator is the public and professional face of their organization. This is especially true of community-based non-profit organizations affiliated with professional sport franchises. Being able to generate goodwill, associate, and possibly partner with other local organizations can raise the profile of the organization and provide exposure to broader markets and funds. As pertains to funds, Watt (1998) writes about the importance of partnerships,

As funding becomes more difficult and yet more and more essential for successful sport at all levels, partnerships will become more and more crucial, and every opportunity to establish them must be pursued. Potentially there can be partners in many initiatives from unlikely sources, and viewing sport in its widest community-benefit sense can often assist. The more traditional view of sport as an elite performance activity is limiting and inappropriate. Partnerships can bring together different organizations with their own aims to achieve agreed common goals. Through partnership everyone involved can be a winner. (p. 83).

Personnel management is an area that can make or break the effectiveness of the sport non-profit internal workings. Training and development of staff must also be taken into consideration with this facet of sport administration. One aspect of personnel involved with a sport non-profit that is different from others is that personnel, paid and volunteer, typically come to the organization with enthusiasm for the team that is represented. This enthusiasm can be utilized by a

leader for the betterment of the organization and its programming.

This enthusiasm is not to be overlooked or counted on, however. The ability for sport administrator to acknowledge and decipher the talents of the staff and volunteers and bring them to their fullest potential is what personnel management is at its core. In addition to being able to recognize the talents of the personnel, an effective leader must be able to recognize what groups of individuals work best together. The leader of a sport organization must also be able to handle and administer all staff related meetings and planning.

The role of a sport administrator in development is essential to the long-term viability of a sport non-profit. Language and communication skills in this area are of utmost importance. As a developer the sport administrator must be able to communicate effectively and in a clear language between several different markets and demographics. The developer not only is charged with generating income and funding, but also for developing a core audience to build and expand in later years. In dealing with funders and audiences, a developer must be open to, and able to deal with differing opinions about how their organization is to be run. Watt (1998) describes the qualities of an effective sport developer in the following manner:

To be effective as a sports development officer, individuals have to be self-motivated and controlled; they need to be able to keep focus on a direction; work with enormous commitment; relate well to all different types of people; and, while opposing it, know

how to deal with bureaucracy to get things done. In essence it would be wrong to discriminate strictly or to differentiate too heavily between sports development and sports management and administration, because sound administration and management are vital to effective sports development. (p. 72).

In sum, there are several different aspects of being a sport administrator. These aspects range from the personal, to the social and to the organizational. A sport administrator must be counted on for leadership in the day-to-day operations of the organization and setting the vision by which the organization will aim towards in its future.

# ***Art/Culture Management & Administration***

## **At the Organizational Level**

Art and culture management is a very broad and difficult to define term. Art and culture organizations can be found in the for-profit and also non-profit industries. There are artists and cultural institutions that exist in a creative capacity, but at the same time generate profit. Dr. Gaylene Carpenter (2008) writes that arts and culture industries include the following: parks and recreation, leisure, education, tourism, antiques and collectables, cosmetics, cuisine, funeral, furniture and fixtures, gaming, multiculturalism, native culture, official languages, physiotherapy and psychotherapy, sports, and religion (Carpenter, 2008, p. 9). Music and film industries can be put into the category of arts management, but are also very lucrative for-profit industries in America. Cultural tourism is also a very important source of revenue in places across the United States. These venues and attractions all have to be managed correctly to remain relevant. These would also fall into the category of arts management.

Art and culture organizations cover a broad area of the non-profit sector. Many times organizations that fall in the category of an art or culture non-profit organization are ones that are considered cultural commodities. These types of organizations can be very much

in the public eye or they may serve a distinct purpose away from view. These types of organizations can run the gamut of types such as: museums, art councils, heritage organizations, theaters and concert halls just to name a few. These non-profit organizations are mainly mission driven and serve a distinct purpose for their audience or market.

Dan Martin (1998) writes about the distinctions of art and culture management and attempts to define it:

The application of the five traditional management functions – planning, organizing, supervising, and controlling – to the facilitation of the production of the performing or visual arts and the presentation of the artists; work to audiences. The administration and facilitation of the creative process and its communication to an audience is common to both public, non-profit arts organizations (e.g. non-profit theaters, symphony orchestras, opera companies, dance companies, museums, public broadcasting, and performing arts center) and private commercial, for-profit artistic entities (e.g. commercial theater, 'popular' music, private galleries, film television, and video) (p. 12).

This chapter will be devoted to the exploration of practices and techniques used in non-profit arts and culture management.

Dr. H. Lawrence Wilsey (1970) suggests that any long term plan for an arts organization must deal with seven distinct areas of management. These areas include: Philosophy, Objectives, Programs, Organization, Staffing, Facilities and Finance. Philosophy he defines as the role in which the organization fills a need for its community. Objectives of an organization are constantly changing to fulfill the

changing expectations of the audience. Programs of an organization are the vehicles with which a mission is carried out. Human characteristics and relationships make up the organizational aspect. The physical space with which an organization operates is the facility. Day to day expenses and revenues make up the finances of an arts organization. These are the key components in making up an overall plan and identity for an arts organization (Wilsey, 1970, pp.232-234). Proper planning can make or break a non-profit organization. Without planning for the future, an organization can wander without a proper mission or direction. James Modrick (2008) writes that a planning committee should do a critical portion of planning. Forming a committee brings all of the key stakeholders to the table and sets up an environment for ideas and enthusiasm to flourish (Modrick, 2008, pp. 56-57).

With a plan in place, an arts/culture non-profit organization can begin to formulate its mission. A mission statement must be clear and concise and easy to understand. The mission statement is of utmost importance to an organization. Genoways and Ireland (2003) write about the importance of a mission statement as pertains to museum organization:

A mission statement can prove useful not only in defining a museum but also in guiding marketing, publicity, and fund-raising. The statement may be printed on museum publications—from letterhead and business cards to brochures

and catalogs—or it may become part of advertising—appearing, for example as a bottom line on publicity materials. A museum's mission becomes its words to live by, benefiting the organization by focusing and inspiring employees, board and visitors. (pp. 21-22).

An arts or culture non-profit organization will only go as far as its financial stability will allow. Without proper fundraising and the ability to be financially sound, an organization will struggle to generate the funds necessary to devote its time and energy to its mission and programming. When an organization is forced to spend most of its time and energy to fundraising, its programming suffers. Without being able to follow through on a mission with programming, an organization will have few instances and opportunities to connect with its market or audience. If only perceived as a fundraising entity, an organization will more than likely become disconnected with its intended audience and poor public relations will likely follow. A proper amount of attention and resources should be devoted to financial management. This could prove a bit costly if an organization is forced to handle its finances externally. However, if managed properly externally, an organization can solely focus its attention to its mission.

A stable financial situation allows an organization to spend more of its time and efforts on its programming, marketing, and public relations. Organizations are usually interested in audience development and being able to broaden their audience or served

market. Derrick Chong (2010) writes that audience development is a three-part process. The first part of the process is to change the attitudes and perceptions of people that are not involved with your organization. This first part is a very labor intensive and requires an organization to really stick to a marketing plan. Information on audience development can be measured easily through proper keeping of numbers on an audience. Audience development is carried out through outreach performed by an organization. If numbers are meeting preset goals, then the outreach programs used are fulfilling their purpose. The second portion of audience development is the intention and decision to participate by the audience. This portion involves an organization having a marketing campaign and being available at the appropriate times for an audience or market to experience your organization. This part will test how effective an organization is at communicating with its intended market. The final part of audience development is the experience itself. A significant portion of follow-up with a new audience member must be done by an organization to understand what was and was not successful about the first-time experience. An organization can gain quality feedback on how to improve and experience for another first-time audience member (Chong, 2010, pp. 124-125).



Just as feedback and review is key to evaluating marketing and outreach programs, it is just as important to internal evaluations by arts and culture non-profit organizations. Geonways and Ireland (2003) break down what an internal review for a museum should look like. This analysis could be used for other types of arts and cultural institutions besides museums as well. The internal review should begin with a SWOT analysis. A SWOT analysis is a process that measures the strengths, weaknesses, opportunities and threats to an organization. A SWOT analysis provides an excellent chance for people from within an organization to give their feedback and is an encompassing process. Four other areas that should be reviewed are assessments in board performance, staff performance, volunteer performance and a statistical review of finances and output. Board assessment should take place one by one on a member-by-member basis. Staff and volunteer evaluations are done in order to find out from the staff and volunteers whether or not an organization has the means necessary to fulfill its obligations and is living up to its expectations. Statistical evaluation measures the number of people involved with programs. Trends in attendance and involvement can be judged. These numbers can then be compared with other comparable organizations. Data gathered from these numbers can a measure of whether or not an action plan was successful tonight. The financial

portion of this assessment measure whether or not the organization is functioning within its financial parameters (Genoways & Ireland, 2003, pp. 82-84).

Because many arts and culture non-profit organizations perform and have community service missions, public relations play an important role in the success of an organization. Employees of an organization must remember that they are representatives of their place of work each time they are in public. Their words and actions are representative of their organization. If a personal problem or legal error takes place in the public eye, it could possibly harm the public relations for an organization. Non-profit art and culture organizations are reliant upon a vibrant and positive relationship with the general public.

### **Personal Characteristics of an Arts/Culture Administrator**

The role of an administrator in an art or culture non-profit organization is to execute and administer the mission of the organization in which they have been placed in charge. It is a fusion of arts knowledge and management knowledge. It is management that is conducted within the realm of an arts/culture environment. An arts/culture administrator is responsible for the day-to-day operations of his or her organization, performance and morale of the staff, public

relations, programming, development and planning just to name a few topics. Leadership qualities in an arts/culture administrator are not so different for leadership qualities in general. The qualities of what makes an effective arts leader is taken on by Pam Korza (2003) when she states:

In rewarding relationships, there is a balance reflecting what both parties are getting from the association. If one party stands to gain disproportionately and this is apparent to the other, productivity sometimes diminishes. Everyone deserves to gain the satisfaction they expect.

Leadership can be defined as the ability to recognize potential in people and to integrate their needs with the goals of an organization. An effective leader maximizes opportunities to develop and utilize talents. Good leadership utilizes the potential and resources of the individual or group.

Effective Leaders:

Develop trust among those who work together.

Introduce challenges at appropriate times and accept risk.

Balance learning by mistake with averting mistakes.

Demonstrate confidence in volunteers, once it's earned.

Share individual and collective achievements with the entire group.

Model professional behavior and standards.

Project a positive view of the organization, its work and people.

Perceive unspoken needs; foster a communicative environment.

Keep focused on the vision and the goals; keep the work in context of its significance and impact.

Help unravel and break down tasks.

Provide information tools.

Help solve problems effectively.

Empower volunteers with decision-making opportunities when they are ready. (pp. 111-113).

Many themes emerge from Korza's work. An effective arts leader first and foremost possesses the technical and administrative skills necessary to function as a director. A key skill is to be an effective communicator and motivator between the ownership or board of directors and the staff. An administrator is the liaison between those two parties. Part of being an effective communicator is how well one can portray and handle broadcasting the mission of the organization in the public sphere. A skilled leader is one that possesses qualities that motivate and get the most out of their staff and volunteers. This may simply mean being a great listener, to having the type of personality that people can feel comfortable to be able to give feedback and opinions. A leader creates an environment in the workplace in which staff and volunteers feel comfortable in having an open dialogue with their supervisors.

An arts administrator is also charged with the development and financial well-being of an organization. This task demands that an individual be able to generate the momentum and excitement for the cause and mission of his or her organization. By being able to do so,

an administrator is able to bring in financial backing to their organization. Much of this work is done through public relations work in events and fundraising. Successful overseeing of development by an administrator is not only being able to bring funders to the table, but to have the follow-up capability to thank members, donors and sponsors. Part of that follow-up is to take feedback from these funders as pertains to specific events and fundraisers. A leader is called upon to be able to tactfully thank funders for their feedback and use the information gathered to make future events and occasions a more streamlined affair.

All in all, being an established leader in the arts and culture non-profit field is a demanding task for an individual to take on. An administrator must be able to multitask and have the ability to fill the gaps where necessary. A leader in the field is able to not only take on the day-to-day operational management of their organization, but also must set the objectives and goals by which the organization will strive to achieve in its future. Having done this, an influential leader and their organization can begin to shape and enhance their community.

## ***Findings & Data Analysis***

### **Findings in Cincinnati Ohio**

Building upon my review of management techniques within sports organizations and arts/culture organizations, I came to the conclusion that the similarities between these two types of organizations were too close to be overlooked or taken for granted. Many aspects of these types of organizations were similar enough that I believed they could, in fact, involve one another in programming and events when an opportunity presented itself. My next step in the research process led me to seek out instances where this perhaps was already occurring. After weeks of inquiries my search lead me to Cincinnati, Ohio.

The profile of Cincinnati Ohio from the City Data website (2010) stated that Cincinnati is a city located in southwestern Ohio in Hamilton County. As of 2009 it had an estimated population of 333,013 and an overall metro population around 2,000,000. It was 53%/47% female to male. It was also estimated that the city was 52% white (non-Hispanic) and 42% African-American. Its region is part of a tri-state area comprised of the states of Indiana, Kentucky and Ohio. Neighboring cities include: Newport KY, Covington KY, Norwood OH and St. Bernard OH to name a few. The city became incorporated in 1917 (City Data - Cincinnati Ohio Profile, 2010).

I was drawn to Cincinnati, Ohio by the work of the Cincinnati Reds Community Fund. Other institutions that I visited included the Cincinnati Art Museum, The Contemporary Arts Center of Cincinnati, The Art Academy of Cincinnati, The Taft Theater, The National Underground Railroad Freedom Center, The Cincinnati Museum Center at Union Terminal and the Aronoff Center for the Arts.

Focusing on the intersection of sport and culture, however, I found out about some specific events that will be reviewed in this section. I interviewed Mr. Charley Frank, executive director of the Cincinnati Reds Community Fund, who spoke about fundraising events that their organization had conducted with the Cincinnati Art Museum and the Aronoff Center for the Arts.

### **Organizational Backgrounds**

The Reds Community Fund (2010) was founded in 2001, and is devoted to helping for at-risk youth in the greater Cincinnati area (see *figure 3*). The non-profit department of the Cincinnati Reds professional major league baseball team, the Reds Community Fund reaches out to youth with baseball through programming and fundraising events. Part of this programming involves the renovation of ball fields, providing opportunities for children with disabilities, underwriting expenses for inner-city teams and providing an instructional league for boys and girls in the summertime. Their

fundraising events include: “Redlegs Run For Home 5K,” “Father’s Day Catch,” “The Marty Brennaman Golf Classic” and “Redsfest Poker” to name a few. In 2010 it was estimated that 30,000 children from the surrounding area benefited from the Reds Community Fund (About Us, 2010).



*(Figure 3: Cincinnati Reds Community Fund Logo. Source: [http://cincinnati.reds.mlb.com/cin/images/community/y2009/rcf\\_logo\\_150.gif](http://cincinnati.reds.mlb.com/cin/images/community/y2009/rcf_logo_150.gif))*

The Cincinnati Art Museum (2008) opened in 1886 in its current location in Eden Park in Cincinnati (see figure 4). At that time, the brand new facility was called “The Art Palace of the West.” A new wing opened in 1907 and also in 1965. A \$13 million renovation occurred in 1993 and in 2003 the museum eliminated its general admission fee and opened a Cincinnati-themed wing that was devoted to displaying



works of art created by people from Cincinnati. This was the first time in the nation that an art museum devoted space for its civic art history. The collection contains over 60,000 pieces and is the largest collection in the state of Ohio. The museum celebrated its 125<sup>th</sup> anniversary in 2006 (History, 2008).



(Figure 4: Main Entrance: Cincinnati Art Museum.  
Image source: Author)

The Aronoff Center for the Arts (2009) opened in October 1995  
(see Figure 5).



(Figure 5: Main Entrance: The Aronoff Center for the Arts. Image Source: Author)

It is comprised of a grand hall, two smaller theaters, three smaller reception rooms and an art gallery. Its signature space, Proctor and Gamble Hall, seats 2,719 and has the signature feature of having 3,000 fiber optic lenses in the ceiling. This creates the effect of a starlit night. This hall is home to touring musicians, the Cincinnati Ballet and other resident companies. The two other smaller theaters are the Jarson-Kaplan Theater and the Fifth Third Bank Theater. Respectively these each seat 437 and 150. The art gallery is a 3,500 square foot space comprised of two levels. It hosts regional and national touring shows and can also be used as a dinner or reception space. The remaining three rooms are used for meetings and receptions ranging in capacity from 32 to 180 (Aronoff Center for the Arts, 2009).

### **Description of Events**

These three places represented three different types of institutions: sport, visual art, and performing art. Intrigued by what the connection between the three consisted of, my research led to the investigation of three specific collaborative events that were held between these three cultural institutions in Cincinnati, Ohio. The three events I found out about all took place between 2008-2011.

The first event that took place was a joint fundraiser of the Cincinnati Reds Community Fund and the Cincinnati Art Museum. It



was entitled "The Art of the Deal" and featured an Andy Warhol piece on former Cincinnati Reds player Pete Rose. Taking place on July 30, 2008, this was a collaborative event that was held to unveil a limited edition print of the Pete Rose by Warhol artwork (see Figure 6).



(Figure 6: "Pete Rose" by Andy Warhol. Image Source: <http://www.citybeat.com/cincinnati/imgs/hed/art21473widea.jpg>)

Unframed and unsigned posters sold for \$50. Posters signed by Pete Rose and framed were sold for \$500. The framed pieces also came with a photo of Pete Rose signing the print and a fact sheet on the work itself. Museum Director Aaron Betsky described the event in the following manner:

This historic moment reminds Cincinnatians that art is not only something you find in museums –it is part of our everyday conversation with the community. We are thrilled to partner with the Cincinnati Reds and share this important work by Warhol with art connoisseurs and baseball fans alike.

In addition to the poster unveiling there was a talk that centered on the meeting of Pete Rose and Andy Warhol at the time of the commission. Cincinnati resident and art dealer Carl Solway made this meeting and convergence of athlete and artist possible. The talk and event were both free (Cincinnati Art Museum, 2008).

The second event that I found out about was another joint fundraiser that took place between the Cincinnati Reds Community Fund and the Cincinnati Art Museum. This fundraiser featured the work of famed local artist C.F. Payne and was entitled “Redsland Forever” (*see Figure 7*). The Reds website (2009) stated that the event took place on November 12, 2009. The work featured 14 caricatures of former famous Reds players. 1,500 prints were made available for purchase and each was individually numbered. The first 500 prints were signed by C.F. Payne and framed and sold for \$250,

while the remaining were unsigned and unframed and were sold for \$50. The featured guest speaker at the event was former Reds player Chris Sabo. The evening was free to attend with proceeds from the sales of the prints benefitting the Cincinnati Reds Community Fund and the Cincinnati Art Museum (Cincinnati Reds, 2009). Reporter Dave Rolfes (2009) wrote in his review of the fundraiser:

In an event that was most definitely uniquely Cincinnati, the illustration by C.F. Payne entitled "Redsland Forever" was unveiled at the Cincinnati Art Museum (CAM) last Thursday evening. Any time there are cocktails, mascots, and art involved you know you'd be hard pressed to find it anywhere else besides Cincinnati, and you know someone from the UrbanCincy team would have to go see what it was all about. The event was extraordinarily well attended even in the midst of one of the best autumns of football our fair town has ever seen. (Rolfes, 2009, para. 1).

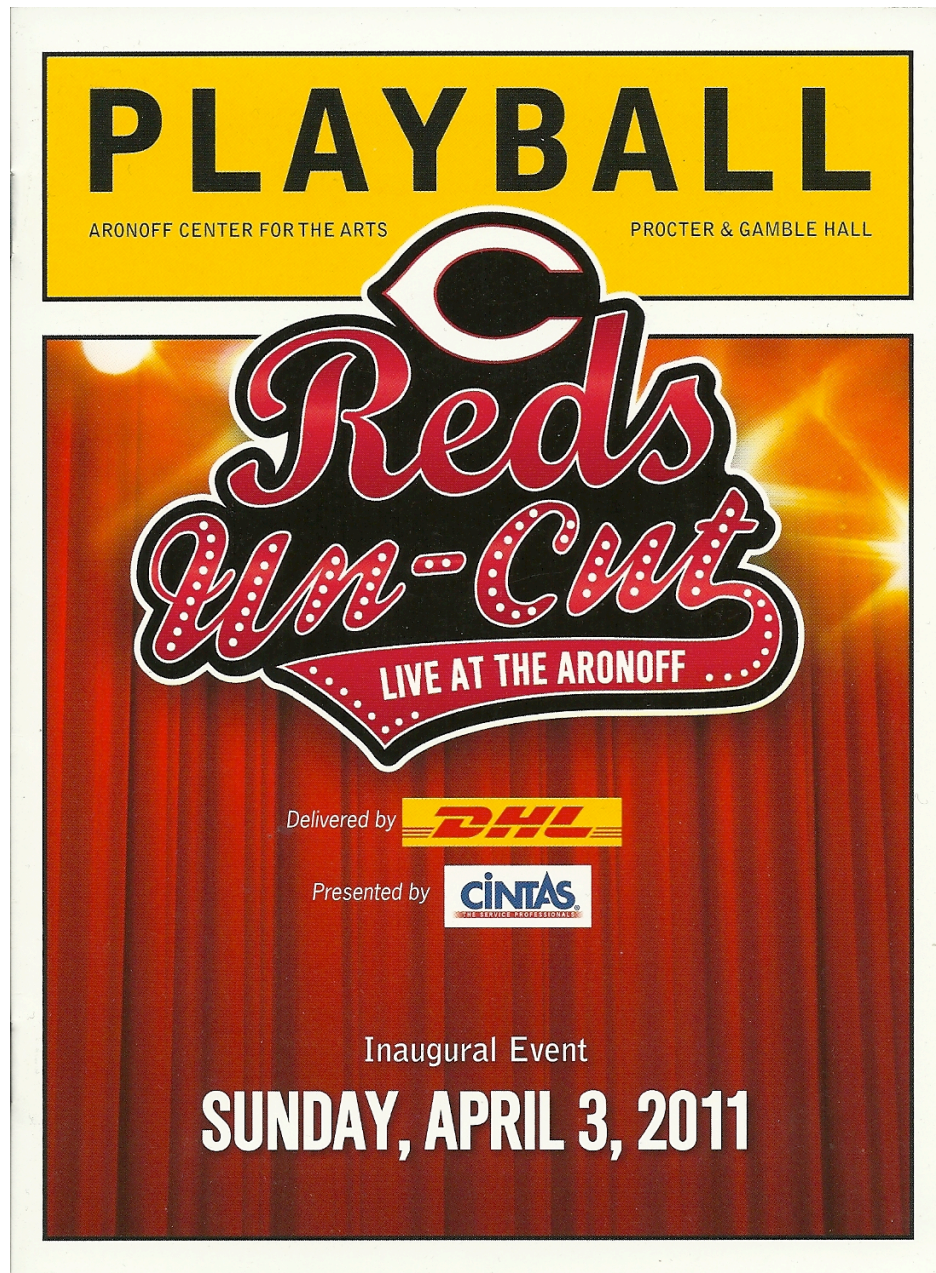


(Figure 7: *Redsland Forever* by C.F. Payne. Image Source: [http://3.bp.blogspot.com/\\_U72QTDcNpU0/SwYdTr7wfEI/AAAAAAAAABrs/AzWEgBuKXAw/s1600/Redsland+Forever.jpg](http://3.bp.blogspot.com/_U72QTDcNpU0/SwYdTr7wfEI/AAAAAAAAABrs/AzWEgBuKXAw/s1600/Redsland+Forever.jpg))

Lastly, the third event was between the Reds Community Fund and the Aronoff Center for the Arts. This event took place in April of



2011 and was a fundraiser for the Cincinnati Reds Community Fund. The event was entitled “Reds Un-Cut” and was a vaudeville-inspired show that featured players, coaches and broadcasters of the Cincinnati Reds Baseball team (see Figure 8).



(Figure 8: Reds UnCut “Playball” Program. Image Source: Author)

The Reds website (2011) included a wrap up of the event. In the report it stated that the event was held on April 3, 2011 and nearly 2,200 people attended. The entire team, coaches and broadcasting crew of the Reds were on hand at the event. The show featured a Q&A session, a Reds Feud (Family Feud inspired), a Reds name that tune game show, musical numbers and sketches. The show had many corporate sponsors and was held in conjunction with the Cincinnati Arts Association (Cincinnati Reds, 2011). Trina Edwards in her Fox 19 report (2011) stated that the fundraiser generated over \$160,000.00 for the Reds Community Fund (para. 1).

### **Analysis**

In speaking with Mr. Charley Frank, executive director of the Reds Community Fund, I began to see there were themes emerging in these types of collaborative practices. When he described these events to me, I found in his responses that these themes were not only identifiable on an individual leadership basis, but also on an organizational basis.

First of all, it became evident that support for collaborative programming and event management must come from the highest level of an organization. Without the support and enthusiasm for collaborative practices between organizations coming from ownership or a board of directors, such events and fundraising techniques are



exceedingly difficult to organize and execute. An example of such an administrative shift in policy came during my interview with Mr. Frank. My interview began by asking him how his non-profit organization worked in conjunction with, and under the for-profit business that is the Cincinnati Reds Major League Baseball franchise (2011):

Philip: Could you explain to me briefly how that relationship works between, because you're a non-profit arm of the franchise, how that works in relation to the obvious, the business-side of the franchise?

Mr. Frank: Well, in the past, our prior ownership group really kept it very straightforward and stand-alone. We would get occasional support and limited access. Nothing unfair. Everything was explained very clearly upfront. They gave us office space and allowed us to really get going. It was very board-driven then and now it has become such an integrated team department that the board has sort of evolved into a sort of advisory group. It really is a high functioning and high expectation traditional team department, with the exception to the fact that the IRS recognizes us as a 501c3. We spend what we earn and we mind all of our P's & Q's from the non-profit side. So actually for those of us involved it makes it really exciting because you really get the best of both worlds.

Philip: You have the same board of directors?

Mr. Frank: We have the same officers and we have mostly the same board of directors, but again even our officers are advisors. Legally. Officially.

Philip: Yeah?

Mr. Frank: We do not have a voting board anymore. It is all advisory. Everyone who was involved with the process previously recognizes that we were about a \$600,000.00 entity in 2005 and within two or three years of the new ownership group we are now \$1.8 million entity. So if the goal of our group was to go as far as we could, I think we felt like we had sort of reached the ceiling without being integrated. Then fortunately

Bob Castellini [CEO - Cincinnati Reds], for every reason in the world, wants the community fund to be a central part of the Reds experience and that has allowed us to take our boundaries much further (Formal Interview, April 7, 2011).

This feedback from him concerning his organization showed how a change in mentality from the top could have a plus-effect on an organization. In a matter of three years the Cincinnati Reds Community Fund tripled its organizational capacity and he attributed that to a change in attitude from the new owners of the team.

Also at the organizational level, depending on the size of the organization, one should take full advantage of the development or corporate outreach department. Never be afraid to pitch ideas to your donors and sponsors. Always take feedback from prior events and programming and be open to ideas from sponsors and donors concerning future events and fundraising opportunities. Make the most of the relationships that are already in place and utilize them for networking and the development of future relationships. In addition to that, keep your sponsors and donors involved and informed with your organization. By doing so, an organization will keep from becoming complacent in its daily functions. Donors and sponsors want to continually be in the loop as to what an organization is doing and what it has planned for the future. This helps with the “buy-in” aspect that an organization needs to receive on behalf its mission from not only its

ownership or board of directors, but also from its donors, members and sponsors and also its audience or served market.

For someone wishing to make the connections between differing cultural organizations and sports-related non-profit organizations I discovered several emergent themes during my research. The following themes, personal traits/characteristics and practices I will describe in the order of which I believe they are to be weighted in terms of importance.

First of all, for someone wishing to pursue work in this area and to make connections between organizations, the most important trait one could have is to be have an open and engaging personality type. Personality is everything in making connections and building working relationships between organizations. A similarity that I discovered during my visit to differing venues Cincinnati was that most non-profit organizations were in the public spotlight. Much of the work that an individual will be doing will be in the public sphere, or be work that is geared towards an event that will take place in the public sphere. An individual must be able to ask questions and be willing to want to learn about areas in which they do not have the proper training or literacy. There are broad gaps and differences in missions between organizations and being someone who is open and honest enough to ask the questions necessary to become comfortable in the mission of

another organization is paramount. Much of the work to be done in doing collaborative work will be on a person-to-person relationship base. In getting people and other organizations onboard with ideas and to be part of the process, one must be the type of individual that can be personable and engaging. In essence, the way you carry yourself when you work with others will speak volumes. Mr. Frank (2011) spoke on this very aspect of relationship building and attitude during our interview:

Mr. Frank: So I really appreciate the decision they [ownership] made because it allows us to espouse a very simple format. We are not trying to be all things to all people: inch deep/mile wide. We are kids and baseball. So, whether you are a sports non-profit or a community non-profit, the simpler your message can be, then the better your organization will be. Beyond the message and mission, like any business it is ultimately about relationships. That is what our world was here before we were integrated and before things started pouring from the top-down. When the boulder is being pushed up the hill, you have got to rely on your own . . .

Philip: You cannot see around the boulder?

Mr. Frank: Right. You have got to earn peoples trust, respect, and credibility. They have got to want to root for you and want to help and we have got all that around here. That was partly message and mission, but ours is very simple and a big chunk of that was also I think the way our board and our staff tried to carry itself. (Formal Interview, April 7, 2011).

Next it is important to know or become familiar with the area and market with which you are entering. Any area or region that an individual would be working in will have its own uniqueness and qualities that can only be found there. This familiarity process should

begin for an individual as they seek out employment and be a continual process once work has begun. Learning about one's community is a never-ending process that takes place for not only someone new to an area, but also by natives of a particular area. A key is to familiarize yourself with your new co-workers. Seek input and background knowledge from people within your organization that are from the area (if applicable).

In making connections between arts/culture organizations and sports organizations an important step an individual can make is to take an inventory of the cultural commodities in their new market. Get to know what is available in your market by going out and experiencing the cultural amenities your new area has to offer firsthand. Take notes on how you might think their distinct and specific mission could be utilized for a collaborative experience with your organization. In making these connections on a personal basis, utilize your co-workers in the development department or a corporate relations department that could be of some assistance in being a connection or reference to a person at another organization. The more connections and face time you can get with people outside your organization the better. Mr. Frank (2011) also spoke on this topic:

Philip: So would you say a big part of working for an organization such as the Reds Community Fund would be having a certain literacy in the community itself and its history?

Mr. Frank: Not necessarily.

Philip: Not necessarily?

Mr. Frank: We have had plenty of good people from outside the market. Now, for them to really be effective with our outreach they either need to know the city or they need to learn it. I have a guy who spent five years with us from the Youngstown Ohio area [NE Ohio]. Now he had been a student at UC [University of Cincinnati] and Northern Kentucky for a number of years before he interned with us and then became full-time. He very quickly navigated his way throughout all the various inner-city neighborhoods where we do most of our work and really developed a fondness for them. So, if you have that curiosity, if you are a sponge in that way, and if for whatever reason are wired to really seek the various nooks and crannies in all these communities then it should not be a problem. One of his replacements now is a guy from Cleveland and he does not miss a beat not having been from here. Personally for me it is a huge part of my enjoyment with my job.

Philip: Being able to shape the community you are from?

Mr. Frank: Yeah, being a part of it. You know, knowing the needs in the different neighborhoods, knowing what these neighborhoods looked like thirty years ago and how great they can be. Knowing how a lot of them sort of inter-connect. I really feel like it gives me a leg up (Formal Interview, April 7, 2011).

One aspect in getting to know your co-workers at your organization is that personal knowledge of them can be used to help implement programming and event ideas. Once you get to know your fellow employees and supervisors you will know then what their interests are and what their backgrounds are like. If you work at a sports non-profit it is possible that people you work with may have at one time been involved in an artistic experience. This could date back to

their time in high school or they may have the arts as a personal interest. This inverse could also be said if you work at an arts or cultural organization. Being able to pick up on others' personal interests outside of the workplace can be used to help promote your collaborative ideas. It always helps to have an advocate within your organization.

Individually, depending on the type of organization you might work at, you can make the case for integrated, collaborative, cross-promotional events and fundraisers. It has happened in Cincinnati, Ohio to pleasant reviews. The Cincinnati Reds Community Fund and the Cincinnati Art Museum have partnered together on two separate occasions for a convergence of athletics and art. My investigation into the Pete Rose/Andy Warhol at the Cincinnati Art Museum led me to find out that not only was the event a financial success for each organization, but the event itself brought together a diverse group of people. There were people there that were art fans and wanted a limited edition Andy Warhol print, but there were also people there that were big Reds baseball fans that wanted a piece of art that featured former player Pete Rose.

Sports related non-profit organizations possess a tremendous amount of clout when it comes to drawing in an audience. Sports teams can usually boast a socially and economically diverse fan base. If

making a pitch to an arts/culture organization, this can be a very big selling point. Conversely though, sports related organizations can make huge inroads into the arts/culture sector by being seen at events in those types of venues. The cases referenced in Cincinnati, Ohio speak for themselves.

Lastly, once you have been able to get the green light on creating a program or event, give careful consideration as to what partnerships you seek and to what venue to choose to utilize. The space used can be extremely influential in the outcome of your planning and intentions. An internal review of gaps in demographics and markets could be the first step taken in order to define which direction to go. More formal gatherings for fundraising might need to take place in an extremely formal venue, whereas an event or program that is more informal and audience friendly should take place in a light-hearted atmosphere. Venue can be overlooked, but yet be a very crucial component to the success of a collaborative experience. Mr. Frank (2011) spoke to the success of the Reds Community Fund event that was held at the Aronoff Center for the Arts:

Philip: It is great, like you said, for places such as the Aronoff because I feel like you get a certain demographic or market through their doors that probably otherwise would not go through there.

Mr. Frank: Right. I totally agree and we initially were marketing a lot to their patrons and their various subscribers.



Philip: Their regulars?

Mr. Frank: Yes. We needed to check that box, but I agree with you that part of the fun was for our players, coaches and fans that may not have ever really experienced the Aronoff.

Philip: Do you think that is really more one-sided? From the Reds standpoint of, "We have a pretty diverse market already and we could bring that to you [Aronoff]." Is that a pretty substantial selling point?

Mr. Frank: I don't know.

Philip: In terms of being able to access that space for an event, wherever that might be?

Mr. Frank: Yes. Again, I think it was the vision of doing something that was theater-based was a huge reason why the event is effective. If you did this in a ballroom, I am sure it would have worked. It probably would have been easier to sell. It may have made more money because corporate tables are easier to sell and people know how to dress. Here there was a lot of mystery on the night of the event. We were trying to answer a lot of these questions.

Philip: People asking if it was formal affair?

Mr. Frank: Exactly.

Philip: Or did they want to know if they could wear what they wore to the ballpark?

Mr. Frank: Right. I mean even for the people hosting the red carpet piece. "Do I wear a gown? Do I wear a suit?" We were telling the players, "Well no, it is a travel day. No jeans. Wear a suit if you want. You can wear a sport coat if you want. Just a nice shirt and pair of pants if you want." I think being in that atmosphere was a huge piece of the difference, the differentiation between this fundraiser and anything else we have done (Formal Interview, April 7, 2011).

Place can be paramount in the success of an event. The following portion of my interview with Mr. Frank stressed that point. Just as

much as people and time, place can be a huge factor in the outcome of a collaborative event. The venue for an event influences atmosphere and engagement by the audience. The aesthetics setup the subliminal themes of a partnership. Always keep the venue choice in your mind when authoring a new partnership for a collaborative event.

## **Conclusion**

This research was conducted in order to learn about what skills and characteristics an emerging leader in the non-profit sector must possess in order to communicate and network between sports non-profit and arts/culture non-profit organizations. The result of the study brought about new information and data not only about individual traits, but also organizational traits. My review of sports management and arts/culture management practices led me to believe there were great similarities in how these two types of organizations operated. In looking for areas where such collaborative practices were already taking place, I found out that there are a few places in the United States where this emergent model was already in place. Also, to though, there were plenty of other places where these types of collaborations had yet to take shape. It is my hope that with this study organizations can see the benefit of non-traditional collaborations. In addition to that, I also hope that stagnant markets

can see the benefit to this type of collaboration and will begin to take the preliminary steps to author such partnerships.

I believe my findings during my visit to Cincinnati, Ohio show how a community can engage in both sports and the arts/culture sectors on the same level. Drawing upon its long history of arts engagement, Cincinnati, Ohio has been able to combine that history with their passionate support of their Cincinnati Reds baseball team. It surprised me during my time there how the intersection of sport and art seemed normal and took place without hesitation there. While each community is different there are themes from Cincinnati that can be applied to other markets in the United States. Sports and Arts/Culture Non-profits are not exclusive of one another and when conducted correctly, collaborative events can be very useful towards expanding the demographics of each participating organization. Sports non-profits can be a great marketing asset for an arts or culture non-profit organization to partner with. Exposure brought by the involvement of high-profile athletes of a sports non-profit can bring invaluable exposure also to an arts or culture non-profit organization. For a sports non-profit organization, involvement and partnering with local arts/culture/community non-profit organizations can give the sports non-profit exposure as being involved and as having a vested interest in the improvement of their community.

These are the basic plus-effects of collaborative partnerships between sports and arts/culture non-profit organizations.

To make these partnerships possible in this changing 21<sup>st</sup> century economic environment, a uniquely 21<sup>st</sup> century leader will need to be in place at an organization to author such partnerships. An emerging leader in the non-profit field must be able to speak in an educated manner on a wide variety of topics and administrative practices. In addition to handling partnerships, a leader in the field will have to set the standards and goals for which his or her organization will strive to achieve. In pursuing these goals a leader will be placed in charge of the daily operations of the organization. An important responsibility of a leader is to be able to create an environment at their organization where employees feel they have the necessary tools and support from their supervisors in order to succeed. Positive morale and environment at the workplace will be key to the success of a leader. Also, a successful leader should be an engaged citizen in their community. Being involved, staying informed, and monitoring the pulse of the community will help a 21<sup>st</sup> century non-profit leader to shape their organization's mission and outreach to best fulfill the needs of its community.

On a personal level, this research has been very fulfilling and was fitting my personal interests and future goals greatly. I was a bit

surprised at the amount of work already taking place between these two different types of organizations. I believe there are some really great models to look at and could be further evaluated by future study. Since this type of partnership is such an emerging model only time will tell whether it is truly time and cost effective for organizations to engage in. My personal belief is that it is something that will only grow and develop. Someday soon as professional in the field I hope I can be in a position of making partnerships such as these take place.

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## **Appendices**

### *Appendix A: Sample Sports Non-profit Recruitment Letter*

January 3, 2011

Sports Non-profit Recruitment Letter,

Dear Executive Director,

Hello my name is Philip Carnahan and I am a graduate student at the University of Oregon. I am a second-year student in the Arts & Administration program. I graduated from Indiana University in 2005 with degrees in Studio Art & History of Art. In addition to my arts background, I am also a big baseball fan and am curious to learn more about non-profit organizations of baseball teams. These interests have shaped my Master's Research Project that I am currently working on.

My Master's Research Project is entitled *Sports & Arts/Cultural Non-profit Organizations: The Skills And Traits of a 21<sup>st</sup> Century Leader*. The purpose of this study is to bring about recommendations on how a person can work effectively at one of these types of organizations, but also be able to work with the other non-profit organizations. With your consent, I would like to conduct a semi-structured interview with you to discuss some of the topics surrounding non-profit organizations in your area. The information and feedback you would provide would be greatly appreciated and would be a great asset for my study.

Thank you in advance for your interest and consideration. I will contact you shortly to speak about your potential involvement in this study.

Sincerely,

Philip Carnahan  
335 E. 19<sup>th</sup> Ave. #3  
Eugene, OR 97401

*Appendix B: Arts/Cultural Non-profit Recruitment Letter*

January 3, 2011

Arts/Cultural Non-profit Recruitment Letter,

Dear Executive Director,

Hello my name is Philip Carnahan and I am a graduate student at the University of Oregon. I am a second-year student in the Arts & Administration program. I graduated from Indiana University in 2005 with degrees in Studio Art & History of Art. I am interested in how arts/cultural heritage organizations can work with sports franchise non-profit organizations. I wonder what characteristics a person must possess in order to work and communicate effectively between the two. These interests have shaped my Master's Research Project that I am currently working on.

My Master's Research Project is entitled *Sports & Arts/Cultural Non-profit Organizations: The Skills And Traits of a 21<sup>st</sup> Century Leader*. The purpose of this study is to bring about recommendations on how a person can work effectively at one of these types of organizations, but also be able to work with the other non-profit organizations. With your consent, I would like to conduct a semi-structured interview with you to discuss some of the topics surrounding non-profit organizations in your area. The information and feedback you would provide would be greatly appreciated and would be a great asset for my study.

Thank you in advance for your interest and consideration. I will contact you shortly to speak about your potential involvement in this study.

Sincerely,

Philip Carnahan  
335 E. 19<sup>th</sup> Ave. #3  
Eugene, OR 97401

*Appendix C: Sample Consent Form*

Research Protocol Number: \_\_\_\_\_

**Sports & Arts/Cultural Non-profit Organizations:  
The Skills And Traits Necessary of a 21<sup>st</sup> Century  
Leader**

Philip Carnahan, Principal Investigator  
University of Oregon Arts and Administration Program

The purpose of this study is to research what skills and traits one must possess in order to be an effective leader and communicator between and at what capacity Non-profit organizations of professional sports franchises are doing collaborative work with arts & cultural heritage non-profit organizations.

You were selected to participate in this study because of your experience being the Executive Director of the Cincinnati Reds Community Fund and your experiences with and expertise pertinent to cultural development in Cincinnati Ohio. If you decide to take part in this research project, you will be asked to provide feedback and data provided through in an in-person interview, lasting approximately 30-45 minutes, during spring 2011. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place at the offices of the Cincinnati Reds Community Fund or at a more conveniently located site of your choosing in Cincinnati. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email. There are minimal risks associated with participating in this study, particularly since this phase of research is exploratory in nature.

With your permission, your name will be used in any resulting documents and publications. It may be advisable to obtain permission to participate in this interview to avoid potential social or economic risks related to speaking as a representative of your institution. Your participation is voluntary. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty.

I anticipate that the results of this research project will be of value to the Cincinnati Reds Community Fund and other non-profit organizations in the greater Cincinnati area. However, I cannot guarantee that you personally will receive any benefits from this research.

If you have any questions, please feel free to contact me at 812.679.9540 or pbc@uoregon.edu, or Dr. Patricia Dewey at pdewey@uoregon.edu. Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Please read and initial each of the following statements to indicate how you would prefer to be identified:

\_\_\_\_\_ I consent to my identification as a participant in this study.

Please read and initial the following statements to note your agreement:

\_\_\_\_\_ I consent to the use of audiotapes and note taking during my interview.

\_\_\_\_\_ I consent to the potential use of quotations from the interview.

\_\_\_\_\_ I consent to the use of information I provide regarding the organization with which I am associated.

\_\_\_\_\_ I wish to have the opportunity to review and possibly revise my comments and the information that  
I provide prior to these data appearing in the final version of any publications that may result from this study.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies. You have been given a copy of this letter to keep.

Print Name: \_\_\_\_\_

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

Thank you for your interest and participation in this study.

Sincerely,

Philip Carnahan  
335 E. 19<sup>th</sup> Ave #3  
Eugene, OR 97401

*Appendix D: Sample Sports Non-Profit Questionnaire*

**Sports Non-Profit Questionnaire**

1. What skills and characteristics do you think a person must possess in order to work at your organization and also be able to effectively communicate and work with other non-profit organizations in the area?
2. What opportunities could you envision for your organization with arts/cultural heritage organizations in this area and how would it manifest itself?
3. What types of protocols and languages must one understand to effectively communicate with your organization?
4. What types of misconceptions and attitudes about your organization in the public do you most struggle with to disprove?
5. What insights do you have on the general status of the non-profit world in this region?
6. What qualities do people in leadership roles in the non-profit sector here possess?

*Appendix E: Sample Arts/Culture Non-profit Questionnaire*

**Arts/Cultural Heritage Non-Profit Questionnaire**

1. What skills and characteristics do you think a person must possess in order to work at your organization and also be able to effectively communicate and work with sports-related non-profit organizations in the area?
2. What opportunities could you envision for your organization with sports non-profit organizations in this area and how would it manifest itself?
3. What types of protocols and languages must one understand to effectively communicate with your organization?
4. What types of misconceptions and attitudes about your organization in the public do you most struggle with to disprove?
5. What insights do you have on the general status of the non-profit world in this region?
6. What qualities do people in leadership roles in the non-profit sector here possess?