

Co-Leadership in the Arts and Culture

Sharing Values and Vision

Edited by Wendy Reid and Hilde Fjellvær

First published 2023

ISBN: 978-1-138-58702-1 (hbk)

ISBN: 978-1-032-39649-1 (pbk)

ISBN: 978-0-429-50425-9 (ebk)

Chapter 1

Introducing and summarizing the book

(CC BY NC ND 4.0)

DOI: 10.4324/9780429504259-1

The funder for this chapter is
Hilde Fjellvær

1 Introducing and summarizing the book

Overview

In this book, we investigate the dynamics of executive co-leadership as a strategic practice in arts organizations. Arts leaders are chosen for their specialized expertise in separate roles to lead either artistic achievement or organizational development. However, they also lead the whole organization together as joint executives in a “shared role space” (Gronn & Hamilton, 2004, p. 6). Arts organizations are pluralistic, driven by multiple objectives, values, and logics (Kraatz & Block, 2008, 2017; Thornton et al., 2012). Arts co-leaders import these guiding and diverse logics into their co-leadership role space where they attempt to integrate them (Fjellvær, 2010; Gibeau et al., 2020) and hence negotiate strategic direction of the organization (Gronn & Hamilton, 2004). Co-leadership has become an executive leadership solution to this pluralism.

If we're an arts organization, how do we make sure that we balance our different stakeholders and that fiscal and financially credible responsibility that we have with our role as a community organization? On the other hand, how do we create excellence in an organization so that it can truly be a distinguishing characteristic of it? Always the challenge.

Board president

As this board president from our research explains, co-leaders are influenced by multiple close and distant stakeholders: Artists, audiences, and funders (Denis et al., 2001). The values that these stakeholders hold are inherent in the arts' pluralistic logics. The artistic imperative is the distinctive driving logic, but market and business logics are essential for achieving organizational balance (Lampel et al., 2000). Figure 1.1 (below) illustrates the arts co-leadership practice situated at the centre of a triangle where powerful logics produce role and goal ambiguity.

With artists at the apex of the triangle and as the essence of the mission, their passion, and a sense of calling motivates their achievement of

DOI: 10.4324/9780429504259-1

This chapter has been made available under a CC BY NC ND license.

2 *Introducing and summarizing the book*

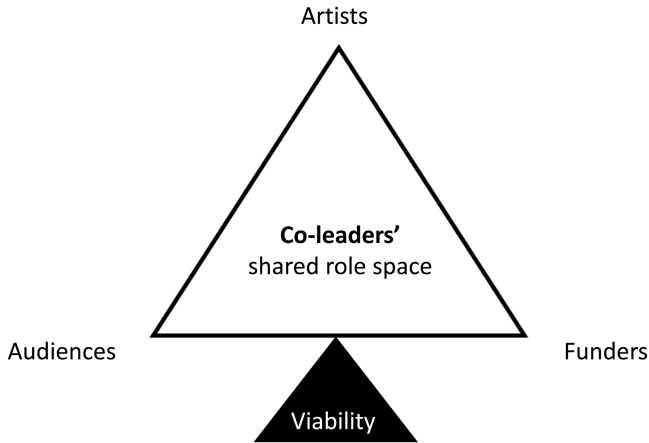


Figure 1.1 Stakeholder perspectives defining shared role space.

performance quality and new creation (Chiapello, 1998, 2004; Shiner, 2001). Audiences are the market focus of the art and are drawn to engaging experiences in the theatre or concert hall (Colbert & Dantas, 2019; Lampel et al., 2000). Funders and boards of directors prioritize both artistic quality and organizational viability (Baumol & Bowen, 1966; Rentschler, 2015). The distinct combination of mission, markets, and funders in the arts generates co-existing and sometimes strongly competing objectives. This competition can produce tension as well as an organizational culture of ambiguity (Cohen & March, 1974; Denis et al., 1996). The tension, ambiguity, and pluralistic competition among logics, values, and objectives is played out in the “shared role space” among the co-leaders (Gronn & Hamilton, 2004, p. 6).

The ongoing “balancing act” (Lampel et al., 2000, p. 265) that co-leaders perform influences how creation, programming, and organizational risks are managed. For instance, artistic ambitions can push production beyond predicted budget and time resources. Audience response to new work and programming is capricious, but ticket sales have the potential to generate significant revenue. Private and public funders, following different objectives and logics, can compensate for market-related revenue risks (Baumol & Bowen, 1966). Further, many arts organizations have recently extended their missions to reflect the social value of art, adding to their mix of objectives – and logics (Dragičević Šešić, 2020; Kawashima, 2006; Löfgren, 2016; Røyseng, 2019). The dynamic is complex.

Valuing pluralistic goals (Kraatz & Block, 2008, 2017) but making clear strategic and organizational decisions is a responsibility that co-leaders must manage together. To do so, they define differentiated but complementary roles that bridge across the multiple logics, shaping the shared role space (Chiapello, 1998; Fjellvær, 2010; Peterson, 1986;

Radaelli, 2012). This contrasts with the singular focus typical of unitary leadership (Locke, 2003).

Holding a separate artistic or managerial role and a joint organizational leadership role at the same time is distinctive of arts co-leadership and contrasts with other sectors like education and health where co-leaders often share the same role (Döös & Wilhelmson, 2021; Gibeau et al., 2020). The combination of the individual and joint roles presents a dilemma of ambiguity for these leaders since they must choose their perspective with each decision. The role space where the co-leadership is realized is rarely conceptualized in detail, particularly in relation to its specific institutional context (Denis et al., 2010). We explore this relationship in the arts through the rest of this book.

Well, I call it the two-headed Hydra or Cerberus. How shall I put this?
On the surface, this is a very good model, like democracy. Even if it isn't perfect, it is the best we have.

Artistic director (AD)

In this chapter, we position co-leadership in the plural leadership literature and distinguish the presence of co-leadership within small companies and large institutions. Criticisms of co-leadership are considered, leading to an exploration of issues related to celebrity versus post-heroic leadership within the dynamics of arts co-leadership. To conclude this chapter, the structure of the book and its individual chapters are outlined briefly.

Understanding co-leadership as plural leadership

Scholars have identified co-leadership as one of several forms of plural leadership – called “pooling at the top to direct others” (Denis et al., 2012, p. 231). It is useful to understand co-leadership compared with the other forms of plural leadership that are theorized as emergent (Chapter 3). Leaders may delegate or “distribute” leadership responsibilities into the ranks (Bolden, 2011; Devereaux, 2019; Döös & Wilhelmson, 2021; Gronn, 2002). They may also encourage “shared” leadership to evolve from within organizational groups (Offerman & Scuderi, 2017; Pearce, 2004).

Several arts management scholars and policy makers highlight the use of distributed or shared practices for greater organizational effectiveness and as a counterbalance to artistic celebrity and power which can shape the dynamics of the triangle in Figure 1.1 (Caust, 2018; Hewison et al., 2013; Schrauwen et al., 2016). Individually or jointly, co-leaders may choose to encourage the development of distributed or shared leadership within their organizations (Denis et al., 2012; Pearce, 2004). Nevertheless, co-leadership is distinct from distributed and shared leadership because it leads others from the top of different types and sizes of organizations.

Applying the practice of co-leadership in the arts

Co-leadership practice is institutionalized in the arts, primarily in the West (Peterson, 1986; Radaelli, 2012). It may emerge as a practice among a small group of entrepreneurial artists (Järvinen et al., 2015) or as a conscious decision made by a governance body for an institution (Chapters 4 and 8). Executive leadership practices in the arts vary by art discipline, size and age of organization, legal jurisdiction, and governance orientation (Caut, 2015; King & Schramme, 2019). In Chapter 4, we explore the geography and traditions of arts leadership practice and develop a typology of co-leadership configurations in the arts. This variation across small and large organizations is fairly unique in the arts compared to other sectors, except the high technology sector where co-CEOs are found in both startups and major corporations.

Recent research on smaller or younger organizations reports less conflict arising from the tensions typical of pluralistic cultures, especially in the arts (Carneiro, 2019; Järvinen et al., 2015; Leung & Tung, 2015). While titles exist in these smaller organizations, the definition of certain roles can be ambiguous (Tremblay, 2014), making little distinction among the formal professional roles found in larger organizations. Artist collectives or artist entrepreneurs alone may share the artistic as well as administrative responsibilities, responding to the organizational, logistical, and funding needs of producing art with their personal expertise and preferences.

In larger organizations, arts co-leadership formally mandates artistic and management leadership as separate roles (Peterson, 1986), but also assigns joint responsibility to lead the organization as one. The mandated choice for co-leadership may be defined either through public regulation and funding agreements in Europe and some parts of Asia (Fjellvær, 2010; Tschmuck, 2006; Zan et al., 2012) or by boards of directors in the Anglo non-profit tradition (MacNeill & Tonks, 2013; Reid & Karambayya, 2009, 2016). In these cases, the co-leaders are rarely hired simultaneously and so have no prior relationship. In very large institutions, a celebrity artist is traditionally appointed as AD (Ostrower, 2002). Despite how well-established co-leadership has become in the arts, the practice is criticized by scholars in both arts management and leadership studies.

Criticizing co-leadership

One critical view proposes that co-leadership constrains the artistic mission (Macdonnell & Bereson, 2019). The romantic ideal about art suggests that creative artists need artistic autonomy to fully express their ideas (Chiapello, 2004; DeNora, 1991; Røyseng, 2008). In the shared role space, the managerial partner's concern about organizational stability contrasts with artistic autonomy and creates tension in the space that can impact organizational well-being and influence strategizing (Beirne & Knight,

2002; Cray et al., 2007). However, in many cases, the ongoing debates within the organization resulting from these tensions underscore the positive value of maintaining the differentiation (Røyseng, 2008). For example, managerial partners in certain film production companies in Europe protect the idiosyncratic vision of their film-makers from conforming pressures (Alvarez et al., 2005). Our research in this book provides macro and micro insights about how this tension occurs and how co-leaders respond to the balancing demands of this criticism.

The second criticism of co-leadership is expressed by scholarly advocates of single leadership (Fayol, 1949; Locke, 2003). They argue that a solo executive provides a unified and coordinated organizational direction in contrast to the potential dysfunctionality of co-leadership. Asking two or more leaders who value different logics to make joint assessments and decisions is certainly a more significant demand than a single leader would face. However, the pluralistic context of the arts would be difficult for one leader to confront, as well. Despite the challenges of co-leadership, by debating the opposing perspectives that they embody, arts co-leaders can bring a collective perspective to the shared role space responding to the demand of pluralistic dilemmas. Clearly, each criticism implies that a co-leader relationship needs to span and integrate competing logics to be effective and so lead as one.

As a further counter to the second criticism, plural leadership scholars argue that collective leadership approaches generate less directive leadership and so more coherent organizational process, especially in ambiguous and complex environments (Denis et al., 2012). In the arts, however, celebrity artists may be chosen not only as charismatic champions of artistic autonomy in the co-leadership but also for their capacity to lead and attract artists and audiences, enhancing organizational reputation (Nisbett & Walmsley, 2016). But artistic leadership can be quite directive (Abfalter, 2013), and recently, this strategy has been questioned due to revelations of artistic leaders' abuse of power (Alick, 2021; Schmidt, 2016). How this behaviour can be managed within the co-leadership relationship presents new frontiers for boards and co-leaders (Chapter 8 and 10).

Researching post-heroic and heroic plural leadership

Scholars have termed solo leadership as “heroic” (Crevani et al., 2007; Etzioni, 1965) because of its emphasis on inspiration and charisma (Burns, 1978; House, 1977). Plural leadership scholars frequently evoke “post-heroic” leadership when describing their approach (Crevani et al., 2007; Fletcher, 2004). While celebrity ADs appear heroic, scholars have argued that co-leadership mitigates the risks of charisma by promoting collaboration (Alvarez & Svejnova, 2005; Heenan & Bennis, 1999). Nonetheless, the presence of celebrity can unbalance the power parity in co-leadership leading to status conflict and dysfunction in the shared role space

6 *Introducing and summarizing the book*

(Bendersky & Hays, 2012) (Chapter 6). On the other hand, psychoanalysts argue that there is a human need to transfer emotions and allegiances to a strong individual in charge (Maccoby, 2004) suggesting a functional value for these heroic leaders in the larger organization (Shamir et al., 2007). However, particularly in the arts, the dark side of this transfer is revealed when the artistic imperative is used to justify destabilizing leadership and organizational dynamics that damage the artistic process (Abfalter, 2013; Kleppe & Røyseng, 2016; Lindgren, 2009; Quigg, 2007; Schmidt, 2016). Dependence on celebrity in the arts places strenuous demands on institutions and organizations, and their leadership.

But change is occurring. Just before and during the 2020 pandemic, social justice movements like #MeToo!, Black Lives Matter, and advocates of diversity, equity, and inclusion have forced arts boards to confront organizational and ethical issues in North America (Lederman, 2018). A recent report from the Sundance Institute on theatres in the US suggests that AD plurality is an antidote to the concentration of AD power and enables racial diversity (Alick, 2021), extending the practice of co-leadership. Increasingly, important US institutions have hired more than one AD (Cooper, 2019; Jones, 2021). As well, in Europe and Britain, trends in arts leadership training encourage collaborative leadership (Abfalter, 2013; Hewison & Holden, 2002; Järvinen et al., 2015).

In summary, co-leadership in the arts is a strategic mechanism that promotes leadership differentiation in response to the pluralism and diffuse power inherent in the arts. The balancing act between the logics of artistic autonomy and of market or managerialism is delicate and multi-faceted. Co-leaders work jointly through these multiple perspectives in the shared role space visualized by the triangle in Figure 1.1. Both large institutions and small entrepreneurship or collectives engage in co-leadership. Despite interest in a post-heroic view of leadership, artistic celebrity is a particular characteristic of leadership in the arts, and it works both for and against the organization's success and co-leadership effectiveness.

Justifying this topic ... in a book

Despite the call for contextual study of plural leadership (Denis et al., 2010), co-leadership scholarship has often been theorized outside of specific contexts (Alvarez & Svejnova, 2005; Arnone & Stumpf, 2010; Gibeau et al., 2016; Heenan & Bennis, 1999). Nonetheless, some scholars have contributed to generalized research by analyzing co-leadership in specific sectors like hospitals (Denis et al., 2001; Gibeau et al., 2020; Hodgson et al., 1965), schools (Court, 2002; Döös & Wilhelmson, 2021; Gronn, 1999), and professional service firms (Empson, 2017). In this book, we hope to contribute to theory about co-leadership, plural leadership, and, as a result, provide cohesion and insight regarding the specific co-leadership practice in the arts.

An impressive 19 articles on cultural co-leadership have appeared in journals that specialize in the arts or in general management (Chapter 3). We also considered three theses focused on co-leadership in the arts. There is clearly interest in the arts field about the phenomenon of co-leadership but, like the arts management field in general, theorizing is dispersed and not well-connected (DeVereaux, 2020). We observed two major theoretical themes: Strategic decision-making (Bhansing et al., 2016; Cray et al., 2007) and dynamics in the shared role space (Reid & Karambayya, 2009, 2016; Reynolds et al., 2017). These themes reflect the criticisms of co-leadership identified earlier. They address the different perspectives that emerge during decision-making. They also focus on the relationship of co-leadership in the role space as they attempt to lead as one. However, there is limited referencing across the literature or recognition of the criticism. In this book, we consolidate threads from both the cultural field and the management literature about co-leadership. Arts management research will benefit from the theorizing and precision that has emerged from management scholars concerned with plural leadership (Denis et al., 2012). Management scholars will appreciate the special dynamics of the arts where the specific logics integral to the triangle (Figure 1.1) meet with some intensity, raising questions about “post-heroic” leadership and governance (Chapters 2 and 5–8).

Our context is complex and pluralistic, volatile, and politically demanding with multiple objectives (Lampel et al., 2000; Schrauwen et al., 2016). Researchers can find analyzing such extreme situations informative, where factors with potentially broader relevance for theory building can be uncovered (Eisenhardt, 1989; Eisenhardt & Graebner, 2007). Plural leadership scholars may be attracted to opportunities to expand insights on bridging between potent logics like the artistic imperative, embedded in freedom of speech, and the audience and funders’ role in organizational stability. These pluralistic risks can be organizationally life-threatening, and their tensions are unique among professional organizations with co-leadership. The power of celebrity and artistic imperative may be relevant to a general understanding of the balance needed between professional and managerial logics (Fjellvær, 2010; Gibeau et al., 2020). Arts management and leadership scholars rarely study co-leadership, but they may wish to further explore how co-leadership is a strategic response to dynamics in the arts context. We open doors to future research possibilities in Chapter 10.

Structuring the book

The book is organized in four sections:

Section I frames co-leadership within the research on organizational pluralism and plural leadership as well as its historical and international context. The arts management literature that explores influential stakeholders and logics like the artistic imperative is analysed. Our research consolidates an understanding of global and historical practices of arts leadership.

8 *Introducing and summarizing the book*

It deepens our understanding of co-leadership as embedded in its institutional context. (Chapters 2, 3, and 4)

Sections II and III present the empirical heart of the book focusing on co-leadership dynamics and practices, responding to the platform of theory provided in the first half of the book.

Section II analyses co-leaders' relationships and interdependence as they address their joint responsibilities in the shared role space. We look at how co-leaders perceive competing logics to make decisions and how the relationship evolves in the shared role space using conflict and trust as lenses for this investigation. This study enables an understanding of how a differentiated co-leadership can potentially lead with coherence and complementarity (Chapters 5, 6, and 7).

Section III investigates how organizational members work with co-leaders including implications for the shared role space. This perspective adds governance bodies like boards of directors and followers to gain and expand insight into the dynamics around co-leadership (Chapters 8 and 9).

Section IV builds on the investigation of arts co-leadership in this book, suggesting future research questions to support the creation of more strategic understanding of co-leadership in the arts (Chapter 10).

Summarizing the book

Chapter 1

We present a summary of the learning in the book highlighting key notions about arts co-leadership and anticipating the theoretical frames of upcoming chapters.

Section I – Framing the research

Chapter 2 – Interpreting organizational context for arts co-leadership

In this chapter, we set co-leadership within the theoretical platform of pluralism, and describe the impact of various logics on co-leadership found in Figure 1.1. Pluralism generates a culture of ambiguous roles and goals (Cohen & March, 1974; Denis et al., 1996; Kraatz & Block, 2008, 2017) suggesting challenges for trust-building, coherent collaboration and strategizing, and conflict management. While scholars of single leadership may view co-leadership's potential lack of coherence as its Achilles heel, the complementary expertise is its advantage.

The key to pluralism in this context lies in appreciating the tension of interdependence among the needs of the artistic imperative and the needs of the organization connecting art with its audience, suggesting hybrid dynamics (Battilana & Lee, 2014). This analysis provides a

backdrop of institutionalized practices that clarify the tensions of pluralism in the arts.

Chapter 3 – Parsing co-leadership theory for the arts

We position arts co-leadership in the research tradition of plural leadership (Denis et al., 2012). Given its typically mandated and executive position in professional organizations, co-leadership is distinguished from other more emergent forms of plural leadership. These other forms are called shared, distributed, and collective or relational leadership (Denis et al., 2012; Döös & Wilhelmson, 2021).

In this chapter, we outline the foundational concepts in co-leadership research. These concepts are inspired by role theory which considers the dynamics involved in an array of associated roles that appear in social structures around a focal role like a leader or co-leaders (Gronn & Hamilton, 2004; Katz & Kahn, 1966; Merton, 1957; Stewart, 1991). The two concepts of executive role constellations and shared role space (Gronn & Hamilton, 2004) address how co-leadership manages pluralism. Inter-relational issues are traced through differentiation, specialization, and complementarity (Hodgson et al., 1965) and through other interpersonal and organizational theories in social psychology and strategy. These concerns are assembled as a theoretical baseline from which to launch an exploration of further dilemmas of arts co-leadership in this book. Several arts management scholars have delved into these issues, and we chart their work in our discussion.

Chapter 4 – Situating co-leadership in the arts globally

In this chapter, a contingency approach structures an understanding of the varied global practice of executive leadership in the arts (Alvarez & Svejnova, 2005). This approach confronts the normatively tinted debate around single versus plural leadership in the academic literature with examples of real-life practice drawn from interviews with globally situated experts in the field as well as published cases.

Co-leadership is prevalent in Anglo-Saxon and some European regions like Scandinavia and German-speaking countries. On the other hand, single or hierarchically configured leadership dominates in large parts of the Global South (e.g., India, Latin America, and Asia) often reflecting less anchored values or negative views about the role of artistic creation in society.

External influences generate a variety of practices in cultural leadership involving both societal and field-level values like the role of art in society, traditions rooted in specific art disciplines, funding policies, and the presence of arts management training. Internally, the organization's needs for leadership evolve as the operation grows from entrepreneurial to a more formal mode of functioning. This understanding provides an opportunity to create a typology of co-leadership in context.

Section II – Theorizing relational dynamics in arts co-leadership

Chapter 5 – Working with interdependence: Logics, values, and the shared role space

The triangle of perspectives in Figure 1.1 defines the role space shared by arts co-leadership. Different logics and values compete in this space, related to the variety of stakeholders present in this same figure. Each co-leader consciously chooses either a single dominant logic or a balance of logics (Fjellvær, 2010; Gibeau et al., 2020). Different combinations of logic dominance or balance across sets of co-leaders occurred in our data. Complementarity occurs when logics and values are integrated and balanced after solid debate (Hodgson et al., 1965). The ultimate combination type achieves an over-arching logic that can produce organizational innovation, but given the needs for other forms of innovation, this may not be the main goal for arts co-leadership. Suboptimal logic integration may evoke a state similar to negative peace, a concept developed by Johan Galtung. This idea suggests a state that is usually good enough for productive complementarity (Galtung & Fisher, 2013). However, the fluidity of circumstances as environmental influences change over time may induce co-leadership fragility (Denis et al., 2001; Denis et al., 2012).

Chapter 6 – Challenging equality: Pluralism, competitive conflict, and social hierarchy

Conflict can unbalance the power and status parity intended within the co-leadership role space (Alvarez & Svejenova, 2005; Reid & Karambayya, 2009; Schrauwen et al., 2016). In this chapter, status conflict provides a new micro view of competitive power and social hierarchy dynamics applied to co-leadership (Bendersky & Hays, 2012; Magee & Galinsky, 2008). Arts management scholars debate the presence of conflict in arts co-leadership (Järvinen et al., 2015; Reynolds et al., 2017), but it appears embedded in pluralistic contexts (Kraatz & Block, 2008, 2017) and complex organizations (Greenwood et al., 2011) with positive or negative consequences (Reid & Karambayya, 2009). Status asymmetry within co-leadership may influence decisional dynamics, shared role space logics integration, and leadership effectiveness.

Chapter 7 – Contending with ambiguity and vulnerability: Leaps of faith and mechanisms of trust

Trust is important in co-leadership relationships (Alvarez & Svejenova, 2005; Gronn & Hamilton, 2004). It supports bridge-building across competing values (Fjellvær, 2010), enables the negotiation of differences (Alvarez & Svejenova, 2005), and counters co-leadership fragility (Denis et al., 2001).

In the arts, pluralism presents ambiguous options to leaders for decision-making, rendering organizational life uncertain and vulnerable (Lampel et al., 2000). Artists are familiar with vulnerability, when live performance can be unpredictable and requires the audience to suspend disbelief (Goffman, 1959; Möllering, 2012). Trust also involves a suspension of doubt in order to positively regard others and thus contend with ambiguity and vulnerability. As a result, a leap of faith forms the threshold to initiate trust in the co-leadership role space.

However, to sustain a long-term relationship, the mobilization of trust-building mechanisms rooted in routines, rationality, and reflection are called for (Möllering, 2006). In this chapter, the leap of faith decision to hire a new member of the co-leadership is the empirical conceit deployed to explore trust processes in arts co-leadership. Focusing on the organizational mission is found to be a particularly powerful routine mechanism for subsequently supporting trust development and binding the co-leadership relationship.

Section III – Theorizing organizational dynamics with arts co-leadership

Chapter 8 – Managing risk: Board-staff relations, co-leadership, and information asymmetry

Formalizing executive co-leadership is frequently a governance decision (Alvarez & Svejnova, 2005), especially in medium and large organizations (Chapter 4). Non-profit board members face governance dilemmas and pluralism (Cornforth, 2003a, 2003b) arising from different governance and organizational logics. Hiring co-leaders can both complicate and solve organizational dilemmas in the arts but how the presence of co-leaders responds to governance logics has not been explored. The ADs charisma, public profile, and carefully guarded professional terrain are passionately motivating for arts boards (Ostrower, 2002; Rentschler, 2015), but challenging as well (Bieber, 2003; Rentschler, 2015). Creating and presenting art is a subjective and unpredictable risk (Lampel et al., 2000).

Overseeing the balance between financial and artistic risks and rewards is difficult for board members who rarely have a professional understanding of art at a level comparable to the AD. Agency theory explains this lack of understanding as information asymmetry (Fama & Jensen, 1983). As a result, the board is uncomfortable evaluating an ADs programming and artistic production (Ostrower, 2002). To solve their information asymmetry with an AD, boards delegate to the executive director (ED) a governance “watch-dog” responsibility. The pressure from this delegation may intensify the potential for co-leadership conflict. On the other hand, if strong trust occurs within the co-leadership, the leadership may work well, but the board may misperceive relational coherence as collusion. Extreme conflict or collusion invites

12 *Introducing and summarizing the book*

board intervention at the operational level, including artistic decisions, challenging the initial purpose of appointing co-leadership. This dynamic has a major impact on the shared role space. This study of board-staff relations demonstrates the influence by boards on arts co-leaders and how co-leadership plays a role in governance effectiveness.

Chapter 9 – Following and influencing co-leaders

Our research is quite unique in the field of plural leadership because of its extensive organizational dataset (Döös & Wilhelmson, 2021; Ebbers & Wijnberg, 2017). Few research studies have ventured outside the role space and dynamics within co-leadership relationships. We examine a number of cases from our research using role theory to understand how key followers interact with co-leaders' relationship and decision dynamics. The possibility for followers' role crafting is explored through two types of situations: one is by understanding the well-being of the co-leaders' relationship and the other is by providing opportunities to participate in the shared executive role space (Ebbers & Wijnberg, 2017; Schrauwen et al., 2016). These strategies distribute leadership influence beyond the executive appointed co-leadership and into the organization.

Section IV – Structuring co-leadership research and practice

Chapter 10 – Charting insights and a future research course: What and who, how, where, and why?

Much remains to be explored about co-leadership. This chapter builds on the learning in the book by structuring the future possibilities for research in both theory and practice. This structure proposes a view of arts co-leadership through basic perspectives of what and who, where, and how to define topics that could be further considered. As well, we reflect on how the current environment, the pandemic, social justice, and environmental issues may influence arts organizations, their missions and viability. This raises strategic questions about how executive leadership configurations play an effective role in enabling the multi-level relationships among organizations, artists, and art in society.

References

- Abfalter, D. (2013). Authenticity and respect: Leading creative teams in the performing arts. *Creativity and Innovation Management*, 12(3), 295–306.
- Alick, J. C. (2021). *Emerging from the cave: Reimagining our future in theater and live performance*. Sundance Institute.
- Alvarez, J. L., Mazza, C., Pederson, J. S., & Svejenova, S. (2005). Shielding idiosyncrasy from isomorphic pressures: Towards optimal distinctiveness in European filmmaking. *Organization*, 12(6), 863–888. <https://doi.org/10.1177/1350508405057474>

- Alvarez, J. L., & Svejnova, S. (2005). *Sharing Executive Power: Roles and Relationships at the Top*. Cambridge University Press.
- Arnone, M., & Stumpf, S. A. (2010). Shared leadership: From rivals to co-CEOs. *Strategy & Leadership*, 38(2), 15–21. <https://doi.org/10.1108/10878571011029019>
- Battilana, J., & Lee, M. (2014). Advancing research on hybrid organizing – Insights from the study of social enterprises. *The Academy of Management Annals*, 8(1), 397–441. <https://doi.org/10.1080/19416520.2014.893615>
- Baumol, W., & Bowen, W. (1966). *Performing Arts The Economic Dilemma: A Study of Problems Common to Theater, Opera, Music and Dance*. The MIT Press.
- Beirne, M., & Knight, S. (2002). Principles and consistent management in the arts: Lessons from British theatre. *International Journal of Cultural Policy*, 8(1), 75–89. <https://doi.org/10.1080/10286630290032459>
- Bendersky, C., & Hays, N. (2012). Status conflict in groups. *Organization Science*, 23(2), 323–340. <https://doi.org/10.1287/orsc.1110.0734>
- Bhansing, P., Leenders, M., & Wijnberg, N. (2016). Selection system orientations as an explanation for the differences between dual leaders of the same organization in their perception of organizational performance. *Journal of Management & Governance*, 20(4), 907–933. <https://doi.org/10.1007/s10997-015-9330-4>
- Bieber, M. (2003). Governing Independent Museums: How Trustees and Directors Exercise Their Powers. In C. Cornforth (Ed.), *The Governance of Public and Non-profit Organizations: What Do Boards Do?* (pp. 164–184). Routledge.
- Bolden, R. (2011). Distributed leadership in organizations: A review of theory and research. *International Journal of Management Reviews*, 13(3), 251–269. <https://doi.org/10.1111/j.1468-2370.2011.00306.x>
- Burns, J. M. (1978). *Leadership*. Harper & Row.
- Carneiro, M. (2019). *How do dual executive leadership practices of theatre production companies around the world make decisions for their artistic and organizational wellbeing?* Master's thesis, HEC Montréal, Montréal.
- Caust, J. (Ed.). (2015). *Arts and Cultural Leadership in Asia*. Routledge.
- Caust, J. (2018). *Arts Leadership in Contemporary Contexts* (1st ed.). Routledge.
- Chiapello, È. (1998). *Artistes versus Managers: Le Management Culturel face à la Critique Artiste*. Éditions Métailles.
- Chiapello, È. (2004). Evolution and co-optation: The 'artist critique' of management and capitalism. *Third Text*, 18(6), 585–594. <https://doi.org/10.1080/0952882042000284998>
- Cohen, M. D., & March, J. G. (1974). *Leadership and Ambiguity: The American College President* (2nd ed.). Harvard Business School Press.
- Colbert, F., & Dantas, D. (2019). Customer relationships in arts marketing: A review of key dimensions in delivery by artistic and cultural organizations. *International Journal of Arts Management*, 21(2), 4–14.
- Cooper, M. (2019). City Ballet, Shaken by Turmoil, Chooses New Leaders. *New York Times*.
- Cornforth, C. (Ed.). (2003a). Conclusion: Contextualising and Managing the Paradoxes of Governance. In *The Governance of Public and Non-profit Organisations: What Do Boards Do?* (pp. 237–253). Routledge.
- Cornforth, C. (Ed.). (2003b). Introduction to the Changing Context of Governance - Emerging Issues and Paradoxes. In *The Governance of Public and Non-profit Organisations: What Do Boards Do?* (pp. 1–19). Routledge.

14 *Introducing and summarizing the book*

- Court, M. (2002). Co-principalship and shared teacher leadership. Re-viewing international studies and introducing New Zealand initiatives. *NZEAS Conference*. Auckland.
- Cray, D., Inglis, L., & Freeman, S. (2007). Managing the arts: Leadership and decision making under dual rationalities. *Journal of Arts Management, Law and Society*, 36(4), 295–313. <https://doi.org/10.3200/JAML.36.4.295-314>
- Crevani, L., Lindgren, M., & Packendorff, J. (2007). Shared leadership: A post-heroic perspective on leadership as a collective construction. *International Journal of Leadership Studies*, 3(1), 40–67.
- Denis, J.-L., Lamothe, L., & Langley, A. (2001). The dynamics of collective leadership and strategic change in pluralistic organizations. *The Academy of Management Journal*, 44(4), 809–837. <https://doi.org/10.2307/3069417>
- Denis, J.-L., Langley, A., & Cazale, L. (1996). Leadership and strategic change under ambiguity. *Organization Studies*, 17(4), 673–699.
- Denis, J.-L., Langley, A., & Rouleau, L. (2010). The practice of leadership in the messy world of organizations. *Leadership*, 6(1), 67–88. <https://doi.org/10.1177/1742715009354233>
- Denis, J.-L., Langley, A., & Sergi, V. (2012). Leadership in the plural. *The Academy of Management Annals*, 5(1), 211–283. <https://doi.org/10.1080/19416520.2012.667612>
- DeNora, T. (1991). Musical patronage and social change in Beethoven's Vienna. *American Journal of Sociology*, 97(2), 310–346. <https://doi.org/10.1086/229781>
- Devereaux, C. (2019). Practice versus a discourse of practice in cultural management. *The Journal of Arts Management, Law, and Society*, 39(1), 65–72. <https://doi.org/10.3200/JAML.39.1.65-72>
- DeVereaux, C. (2020). Arts Management: Reflections on Role, Purpose, and the Complications of Existence. In W. J. Byrnes & A. Brkić (Eds.), *The Routledge Companion to Arts Management* (1st ed., pp. 12–22). Routledge.
- Döös, M., & Wilhelmson, L. (2021). Fifty-five years of managerial shared leadership research: A review of an empirical field. *Leadership*, 17(6), 715–746. <https://doi.org/10.1177/17427150211037809>
- Dragičević Šešić, M. (2020). Contemporary Arts in Adaptable Quality Management: Questioning Entrepreneurialism as a Panacea in Europe. In W. J. Byrnes & A. Brkić (Eds.), *The Routledge Companion to Arts Management* (pp. 39–54). Routledge.
- Ebberts, J., & Wijnberg, N. (2017). Betwixt and between: Role conflict, role ambiguity and role definition in project-based dual-leadership structures. *Human Relations*, 70(11), 1342–1365. <https://doi.org/10.1177/0018726717692852>
- Eisenhardt, K. (1989). Building theories from case study research. *Academy of Management Review*, 14(4), 532–550.
- Eisenhardt, K., & Graebner, M. E. (2007). Theory building from cases: Opportunities and challenges. *Academy of Management Journal*, 50(1), 25–32. <https://doi.org/10.5465/AMJ.2007.24160888>
- Empson, L. (2017). *Leading Professionals: Power, Politics, and Prima Donnas*. Oxford University Press.
- Etzioni, A. (1965). Dual leadership in complex organizations. *American Sociological Review*, 30(5), 688–698. <https://doi.org/10.2307/2091137>
- Fama, E. R., & Jensen, M. C. (1983). Separation of ownership and control. *Journal of Law and Economics*, 26(June), 301–325.

- Fayol, H. (1949). *General and Industrial Management*. Isaac Pitman.
- Fjellvær, H. (2010). *Dual and unitary leadership: managing ambiguity in pluralistic organizations* (Publication Number 2010/10). Doctoral dissertation, Norwegian School of Economics and Business Administration, Bergen. <https://openaccess.nhh.no/nhh-xmlui/bitstream/handle/11250/164362/fjellver%20avh%202010.PDF?sequence=1>
- Fletcher, J. K. (2004). The paradox of postheroic leadership: An essay on gender, power, and transformational change. *The Leadership Quarterly*, 15(5), 647–661. <https://doi.org/10.1016/j.leaqua.2004.07.004>
- Galtung, J., & Fischer, D. (2013). *Johan Galtung: Pioneer of Peace Research*. Springer.
- Gibeau, É, Langley, A., Denis, J.-L. & van Schendel, N. (2020). Bridging competing demands through co-leadership? Potential and limitations. *Human Relations*, 73(4), 464–489. <https://doi.org/10.1177/0018726719888145>
- Gibeau, É, Reid, W., & Langley, A. (2016). Co-leadership: Contexts, Configurations and Conditions. In J. Storey, J. Hartley, J.-L. Denis, P. 't Hart, & D. Ulrich (Eds.), *Routledge Companion to Leadership* (pp. 225–240). Routledge.
- Goffman, E. (1959). *The Presentation of Self in Everyday Life*. Doubleday.
- Greenwood, R., Raynard, M., Kodeih, F., Micelotta, E. R., & Lounsbury, M. (2011). Institutional complexity and organizational responses. *The Academy of Management Annals*, 5(1), 317–371. <https://doi.org/10.1080/19416520.2011.590299>
- Gronn, P. (1999). Substituting for leadership: The neglected role of the leadership couple. *The Leadership Quarterly*, 10(1), 41–62. [https://doi.org/10.1016/S1048-9843\(99\)80008-3](https://doi.org/10.1016/S1048-9843(99)80008-3)
- Gronn, P. (2002). Distributed leadership as a unit of analysis. *The Leadership Quarterly*, 13(4), 423–451. [https://doi.org/10.1016/S1048-9843\(02\)00120-0](https://doi.org/10.1016/S1048-9843(02)00120-0)
- Gronn, P., & Hamilton, A. (2004). 'A bit more life in the leadership': Co-principalship as distributed leadership practice. *Leadership and Policy in Schools*, 3(1), 3–35. <https://doi.org/10.1076/lpos.3.1.3.27842>
- Heenan, D. A., & Bennis, W. (1999). *Co-leaders: The Power of Great Partnerships*. John Wiley & Sons.
- Hewison, R., & Holden, J. (2002). *Task Force Final Report: An Investment in the Rising Generation of Cultural Leaders is Necessary, and Timely*. Clore Duffield Foundation.
- Hewison, R., Holden, J., & Jones, S. (2013). Leadership and Transformation at the Royal Shakespeare Company. In J. Caust (Ed.), *Arts Leadership: International Case Studies* (1st ed., pp. 145–160). Tilde University Press.
- Hodgson, R. C., Levinson, D. J., & Zaleznik, A. (1965). *The Executive Role Constellation: An Analysis of Personality and Role Relations in Management*. Harvard University, Division of Research, Graduate School of Business Administration.
- House, R. J. (1977). A 1976 Theory of Charismatic Leadership. In J. G. Hunt, & L. L. Larson (Eds.), *Leadership: The Cutting Edge: A Symposium Held at Southern Illinois University, Carbondale, 1976* (p. 286). Southern Illinois University Press.
- Järvinen, M., Ansio, H., & Houni, P. (2015). New variations of dual leadership: Insights from Finnish theatre. *International Journal of Arts Management*, 17(3), 16–27.

16 *Introducing and summarizing the book*

- Jones, C. (2021). Steppenwolf Theatre names two new artistic directors. *Chicago Tribune*.
- Katz, D., & Kahn, R. L. (1966). *The Social Psychology of Organizations*. Wiley.
- Kawashima, N. (2006). Audience development and social inclusion in Britain: Tensions, contradictions and paradoxes in policy and their implications for cultural management. *International Journal of Cultural Policy*, 12(1), 55–72. <https://doi.org/10.1080/10286630600613309>
- King, I., & Schramme, A. (Eds.). (2019). *Cultural Governance in a Global Context: An International Perspective on Arts Organizations*. Palgrave MacMillan.
- Kleppe, B., & Røyseng, S. (2016). Sexual harassment in the Norwegian theatre world. *Journal of Arts Management, Law and Society*, 46(5), 282–296. <https://doi.org/10.1080/10632921.2016.1231645>
- Kraatz, M. S., & Block, E. (2008). Organizational Implications of Institutional Pluralism. In R. Greenwood, C. Oliver, K. Sahlin-Andersson, & R. Suddaby (Eds.), *The SAGE Handbook of Organizational Institutionalism* (pp. 243–296). SAGE Publications Limited.
- Kraatz, M. S., & Block, E. (2017). Institutional Pluralism Revisited. In R. Greenwood, C. Oliver, T. Lawrence, & R. E. Meyer (Eds.), *The SAGE Handbook of Organizational Institutionalism* (2nd ed., pp. 532–557). SAGE Publications.
- Lampel, J., Lant, T., & Shamsie, J. (2000). Balancing act: Learning from organizing practices in cultural industries. *Organization Science*, 11(3), 263–269. <https://doi.org/10.1287/orsc.11.3.263.12503>
- Lederman, M. (2018). When the #MeToo reckoning came for Canadian arts. *The Globe and Mail*.
- Leung, C. C., & Tung, K. Y. (2015). Dual Roles: Collaborative Leadership in a Newly Developed Music Ensemble: A Case Study from Hong Kong. In J. Caust (Ed.), *Arts and Cultural Leadership in Asia* (pp. 105–120). Routledge.
- Lindgren, A. C. (2009). The National Ballet of Canada and the Kimberly Glasco legal arbitration case. *The Journal of Arts Management, Law, and Society*, 39(2), 101–116. <https://doi.org/10.3200/JAML.39.2.101-116>
- Locke, E. A. (2003). Leadership: Starting at the Top. In C. L. Pearce, & J. A. Conger (Eds.), *Shared Leadership: Reframing the Hows and Whys of Leadership* (pp. 271–284). Sage.
- Löfgren, M. (2016). On the Public Value of Arts and Culture. In K. Dalborg, & M. Löfgren (Eds.), *The FIKA Project: Perspectives on Cultural Leadership* (pp. 75–99). Nätverkstan Kultur.
- Maccoby, M. (2004). The power of transference: Why people follow the leader. *Harvard Business Review*, September 2004, 76–85.
- Macdonnell, J., & Bereson, R. (2019). Arts Management and Its Contradictions. In W. J. Byrnes, & A. Brkić (Eds.), *The Routledge Companion to Arts Management* (1st ed., pp. 1–11). Routledge.
- MacNeill, K., & Tonks, A. (2013). Leadership in Australian Arts Companies: One Size Does Not Fit All. In J. Caust (Ed.), *Arts Leadership: International Case Studies* (1st ed., pp. 69–82). Tilde University Press.
- Magee, J. C., & Galinsky, A. D. (2008). Social hierarchy: The self-reinforcing nature of power and status. *Academy of Management Annals*, 2(1), 351–398. <https://doi.org/10.1080/19416520802211628>
- Merton, R. K. (1957). The role-set: Problems in sociological theory. *The British Journal of Sociology*, 8(2), 106–120.

- Möllering, G. (2006). *Trust: Reason, Routine, Reflexivity*. Elsevier.
- Möllering, G. (2012). Trusting in art: Calling for empirical trust research in highly creative contexts. *Journal of Trust Research*, 2(2), 203–210. <https://doi.org/10.1080/21515581.2012.708509>
- Nisbett, M., & Walmsley, B. (2016). The romanticization of charismatic leadership in the arts. *The Journal of Arts Management, Law, and Society*, 46(1), 2–12. <https://doi.org/10.1080/10632921.2015.1131218>
- Offerman, L., & Scuderi, N. (2017). Sharing Leadership. In B. Shamir, R. Pillai, M. Bligh, & M. Uhl-Bien (Eds.), *Follower-centered Perspectives on Leadership: A Tribute to the Memory of James R. Meindl* (pp. 71–91). Information Age Publishing.
- Ostrower, F. (2002). *Trustees of Culture: Power, Wealth, and Status on Elite Arts Boards*. University of Chicago Press.
- Pearce, C. L. (2004). The future of leadership: Combining vertical and shared leadership to transform knowledge work. *Academy of Management Executive*, 18(1), 47–57. <https://doi.org/10.5465/ame.2004.12690298>
- Peterson, R. (1986). From Impresario to Arts Administrator: Formal Accountability in Nonprofit Cultural Organizations. In P. DiMaggio (Ed.), *Nonprofit Enterprise in the Arts: Studies in Mission and Constraint* (pp 161–183). Oxford University Press.
- Quigg, A.-M. (2007). Bullying in theatres and arts centres in the United Kingdom. *International Journal of Arts Management*, 10(1), 52–64.
- Radaelli, E. (2012). American Cultural Policy and the Rise of Arts Management Programs: The Creation of a New Professional Identity. In J. Paquette (Ed.), *Cultural Policy, Work and Identity: The Creation, Renewal and Negotiation of Professional Subjectivities* (pp. 145–159). Ashgate.
- Reid, W., & Karambayya, R. (2009). Impact of dual executive leadership dynamics in creative organizations. *Human Relations*, 62(7), 1073–1112. <https://doi.org/10.1177/0018726709335539>
- Reid, W., & Karambayya, R. (2016). The shadow of history: Situated dynamics of trust in dual executive leadership. *Leadership*, 12(5), 609–631. <https://doi.org/10.1177/1742715015579931>
- Rentschler, R. (2015). *Arts Governance: People, Passion, Performance* (1st ed.). Routledge.
- Reynolds, S., Tonks, A., & MacNeill, K. (2017). Collaborative leadership in the arts as a unique form of dual leadership. *The Journal of Arts Management, Law, and Society*, 47(2), 89–104. <https://doi.org/10.1080/10632921.2016.1241968>
- Røyseng, S. (2008). Arts management and the autonomy of art. *International Journal of Cultural Policy*, 14(1), 37–48. <https://doi.org/10.1080/10286630701856484>
- Røyseng, S. (2019). The social contract of artists in the era of cultural industries. *International Journal of Cultural Policy*, 25(2), 154–170. <https://doi.org/10.1080/10286632.2016.1229313>
- Schmidt, T. (2016). *Theater, Krise Und Reform. Eine Kritik Des Deutschen Theatersystems*. Springer VS.
- Schrauwen, J., Schramme, A., & Segers, J. (2016). Do Managers Run Cultural Institutions? The Practice of Shared Leadership in the Arts Sector. In K. Dalborg, & M. Löfgren (Eds.), *The FIKA Project: Perspectives on Cultural Leadership* (pp. 103–116). Nätverkstan Kultur.
- Shamir, B., Pillai, R., Bligh, M., & Uhl-Bien, M. (Eds.). (2007). *Follower-centered Perspectives on Leadership: A Tribute to the Memory of James R. Meindl*. Information Age Publishing.

18 *Introducing and summarizing the book*

- Shiner, L. (2001). *The Invention of Art: A Cultural History*. University of Chicago Press.
- Stewart, R. (1991). Role Sharing at the Top: A Neglected Aspect of Studies of Managerial Behaviour. In S. Carlson, H. Mintzberg, & R. Stewart(Eds.), *Executive Behaviour* (pp. 120–136). *Studia Oeconomiae Negotiorum*.
- Thornton, P. H., Ocasio, W., & Lounsbury, M. (2012). *The Institutional Logics Perspective: A New Approach to Culture, Structure, and Process*. Oxford University Press.
- Tremblay, M. (2014). *Configurations et pratiques du leadership pluriel au sommet de compagnies théâtrale québécoise*. Master's thesis, Université du Québec à Montréal, Montréal.
- Tschmuck, P. (2006). The budgetary effects of 'Privatizing' major cultural institutions in Austria. *The Journal of Arts Management, Law, and Society*, 35(4), 293–304. <https://doi.org/10.3200/JAML.35.4.293-304>
- Zan, L., Bonini Baraldi, S., Ferri, P., Lusiani, M., & Mariani, M. M. (2012). Behind the scenes of public funding for performing arts in Italy: Hidden phenomena beyond the rhetoric of legislation. *International Journal of Cultural Policy*, 18(1), 76–92. <https://doi.org/10.1080/10286632.2011.573849>