MANAGEMENT PRACTICES, COMMUNICATION, AND LEADERSHIP IN THE NONPROFIT THEATRE

Caroline Michelle Costa

Major Paper submitted to the Faculty of Goucher College in partial

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Master of Arts in Arts Administration

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ABSTRACT

Title of Thesis:	MANAGEMENT PRACTICES, COMMUNICATION, AND LEADERSHIP IN THE NONPROFIT THEATRE
Degree Candidate:	Caroline Michelle Costa
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Major Paper Directed by:	Randall Vega
	Welch Center for Graduate and Professional Studies
	Goucher College

Research in management and leadership practices is abundant in business fields. This research should be applied to the management of the theatrical arts, so that the research findings and best practices from other fields can be adapted for the benefit of theatrical organizations. This thesis studies Values-Based Management, communication within interdisciplinary work teams, and how the use of the Myers-Briggs Indicator tool can be used to strengthen a theatre company's business practices.

The effectiveness of leadership and management decisions in the theatre is dependent on collaboration between those responsible for theatre performance and those responsible for theatre management Those holding these different points of view need to communicate effectively in order to achieve the goals of the organization. Both disciplines have a different knowledge base and not everyone involved understands each side, or can see the issue from the other vantage point. A look at corporate giants such as GE and Jet Blue, other performing arts organizations, and leaders in the fields of

leadership and management will shed light on how certain practices can help arts administrators "understand" and communicate more effectively with the artists.

Through research and case studies, this paper will illustrate how communication tools, managerial styles, and value-based leadership will effectively bridge the communication gap between these two interdisciplinary groups, the administrator and the artist. This information can be leveraged from these other professional sectors and the concepts to the theatre. This paper will look at theory, behavior, and group dynamics and processes and then recommendations will be made on how to implement and effectively communicate within the theatre field while creating a more sustainable organization.

MANAGEMENT PRACTICES, COMMUNICATION, AND LEADERSHIP IN THE NONPROFIT THEATRE
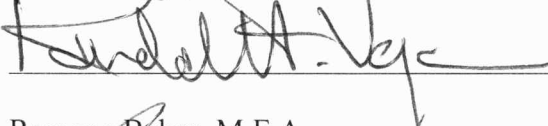
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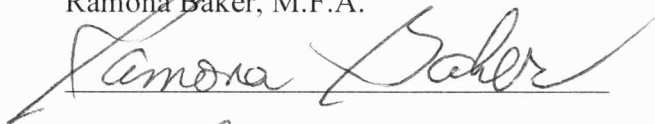Master of Arts in Arts Administration

2012

Readers Committee:
Randall Vega, M.A., Chair

Ramona Baker, M.F.A.

Lendre Kearns

Gregory Lucas, M.B.A.

I would like to dedicate this paper to my parents, Raymond and Mardee Costa. Without their support, love and encouragement this paper would not have been possible. They truly are cheerleaders for their children and the arts.

I would like to dedicate this to Josh Beadle without whom this paper would not have been written. He has been my light and the end of the tunnel through this entire process and probably the only person who enjoyed having conversations with me about this paper for the last year.

Julia and Liam also deserve a piece of this dedication. They have been patient and understanding. They have never once questioned why Mommy was working and have been encouraging and loving children throughout the last three years. They are my heart and soul and I would not be here without them.

You have all given my support and hope and love when I needed it most; and even when I did not ask for it. Your strength and wisdom has gotten me through the most difficult time in my life and I will never be able to thank you enough. I hope this small token will show how much I appreciate everything you have done.

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Introduction
LEADERSHIP AND MANAGEMENT PRACTICES IN THEATRE

Teamwork is the ability to work together toward a common vision. The ability to direct
individual accomplishments toward organizational objectives. It is the fuel that allows
common people to attain uncommon results.
- Andrew Carnegie

Applying established business communication, leadership, and management

practices to nonprofit theatre organizations should result in an organization with reduced

personnel turnover, greater longevity, higher quality performances, a more positive

public image, and better finances. There is a wealth of well-researched information on

business management and leadership that could be applied to theatrical organizations so

that established best practices from other fields can be adapted for their use. This paper

explores communication, management, and leadership practices within work teams that

are applicable to theatrical organizations and examines theory, behavior, group dynamics

and processes. The organizational structure of the company is an important component

of the communication and success of the theatre. Putting the right professionals in the

right positions, work teams and groups can positively affect the overall product that the

company produces. Understanding the differences in language used, goals, motives, and

work processes will effect decisions made and implemented.

A work team has shared leadership centered on a vision with a mission that needs

to be fulfilled. They have a collective work product, such as a continuing program of

events, and shared collaborative leadership (Katzenbach).   The quality of decisions made

by work teams depends on the effective or defective collaboration of the various disciplines that make up a theatre company. An effective collaboration requires an understanding that the management of the arts and the practice of arts themselves are different disciplines. A fully realized production requires the input from all the players rather than a single viewpoint in order to achieve the group goal of producing a unified, successful end product.

Managerial and artistic disciplines have different knowledge bases, and not everyone involved understands both sides or can see the issue from the opposite viewpoint. There are management tools that can help team members understand each other. Once team members understand "where the other person is coming from," trust can be built within the team and it becomes more likely that a unified vision with a defined group mission can be developed. The Myers-Briggs Type Indicator is one such tool. It is used frequently in professional organizations to help people within teams better understand themselves and each other. This helps individuals work more collaboratively in teams, reach consensus, and create a more viable, productive organization.

Within an organization, functional and dysfunctional teams often develop through pure happenstance rather than design. For example, Lendre Kearns describes a situation she encountered working at the Guthrie Theatre in Minneapolis, "When I first went to the Guthrie Theatre there was a really cohesive team in the Costume Department, but it had been established by the team leader – the wardrobe director – by creating an 'us versus them' mentality, so all his staff believed they were being taken advantage of in terms of budgets and time to get things done. While this gave them a strong sense of team it ultimately lead to constant tension between his department and all the other producing

departments hindering effective work instead of enhancing it" (Kearns). To be successful work teams require leadership knowledgeable about the process.

Work teams have long been a part of the corporate arena. Large numbers of books, articles, interviews, and other sources describe and explain the traits of successful teamwork and give examples of how successful teams in the workplace can help the company thrive. Successful teams employ dynamics that drive the company's sales, production, employee buy-in, and help create a healthy working environment. Teams are what drive many companies to function as cohesive units with shared values to produce the best possible results.

On the sports field, successful teams persevere. Only by creating a successful team on the football field or the soccer pitch can you win games and matches, hence the term team sports. Successful work teams in the nonprofit arena can produce similar results. Theatrical work teams can improve the sustainability of the organization by increasing ticket sales, developing larger audiences, creating better productions, and keeping the organization relevant to the community by producing events that people want to see.

What elements create a successful team? How do we make sure we have the right people on the team? Who is in charge? What do we do in our teams? What is our goal and what outcomes are we looking for? These questions lead to different ideas on how to begin the process of achieving success for the group and the organization as a whole. Depending on the size and structure of the organization, different possibilities exist for creating positive team dynamics. The leadership team of each theatre company must determine which road map will best work for them. Successful teams create an

organization that functions as a cohesive unit with shared values and a shared vision to satisfy their mission. They also create an environment of cooperation that lowers the rate of turnover and enables employees to feel they are integral parts of their organization. We can learn from these examples and apply them to theatre companies.

Chapter I:
VALUE BASED MANAGEMENT

"Coming together is a beginning. Keeping together is progress. Working together is success." – Henry Ford

"Scientific management" is a philosophy that systematizes efficiency in the workplace defined by Frederick Winslow Taylor in 1911. Winslow believed efficiency should be the primary focus of corporate managers. He said, "In the past, man was first. In the future, the system will be first" (The Center for Economic and Social Justice). This philosophy viewed the worker as a tool or physical asset much like a piece of equipment. But viewing the common worker as a tool dehumanizes the entire company and ruins any sense of corporate culture. Scientific management leads to hierarchy, where the more powerful corporate elite, a handful of men at the top, make all the decisions, create the business plans, and have little to no contact with the common worker in the company.

Corporations around the world are rejecting the widely instituted processes of scientific management and overhauling their business practices to suit the changing world. They are increasingly moving away from simply producing products or services and relying on a corporate hierarchy and toward a model of management that is concerned with the way corporations conduct themselves. These changes focus more on corporate culture; how the culture of the workplace is the greatest asset in terms of employee retention, company growth, product quality and viability in the market place. The philosophy is called Value Based management (valuebasedmanagement).

"Most companies today still operate according to Taylor's top-down vision of the workplace. However, the advent of robotics, advanced informational systems, and the globalization of production, marketing and distribution is forcing a basic shift in how we view the role of the worker and the nature of the workplace" (The Center for Economic and Social Justice). One hundred years after Taylor's model, many of the top CEO's and boards are looking for new, flexible, and creative ways to conduct business to stay successful in the modern age.

This new way of thinking would not reject the critical role of systems, but would redesign systems to put people first. It would create a new management approach that rehumanizes the workplace. It would shift power, responsibility and control over modern tools and advanced organizational systems from the few to every person affected by the process. The new system would combine principles of equity (justice and ownership) with principles of efficiency, to raise the performance of an enterprise and its workers to their highest potential, in order to better serve their customers and other stakeholders. Instead of tapping into the wisdom, knowledge and creativity of only a few, the new system would recognize the advantages of drawing out and combining the wisdom, knowledge and creativity of every worker. Some of the most progressive private sector firms have begun to implement successful new approaches for motivating workers, improving productivity and quality, facilitating changes and maintaining continuity in their organization's culture. One comprehensive approach, developed by the Center for Economic and

Social Justice (CESJ) in Arlington, Virginia, is called "Value-Based

Management" or "VBM." (The Center for Economic and Social Justice)

According to Center for Economic and Social Justice, two definitions of VBM
are, "the management approach that ensures corporations are consistently on value
(normally: maximizing shareholder value)," and

> Value Based Management aims to provide consistency of: the corporate
> mission (philosophy), the corporate strategy (course of action to achieve
> the mission), corporate governance (who determines the mission and
> regulates the activities of the corporations), the corporate culture,
> corporate communication, organization of the corporation, decision
> processes and systems, performance management processes and systems,
> and reward processes and decisions (The Center For Economic and Social
> Justice).

VBM creates a framework for enabling all workers within the corporation to participate
in the decision-making process of the entire company. "VBM provides a structured
system for diffusing power down to the level of each person in the company" (The Center
for Economic and Social Justice). A corporation successfully implementing VBM will
become more transparent, consistent with its products, and the communication and
effectiveness of its employees will increase.

One company that was started in reaction to change in corporate atmosphere was
W.L. Gore and Associates.

Founded in 1958, W. L. Gore & Associates, Inc. is a privately-held

company headquartered in Newark, Delaware, USA. For more than 50

years, Gore has built a worldwide reputation for ethics and integrity in its

dealings with customers, suppliers, and employees, and for taking a long-

term view when assessing business situations. (W.L. Gore and

Associates)

This company is best known for its product, Gore-Tex, used for clothing, tents and other

purposes. This company has many other successful products as well, including medical

products such as surgical mesh and cross tech. Other famous products include Elixer

brand instrument strings, Gore Bike Wear, Protective Fabrics, Ride on Cable Systems

and Clean Stream products. Gore has spent fourteen years on Fortune Magazine's list of

top one hundred companies to work for, and operates in more than six countries

worldwide, employing over 9,500 people (W.L. Gore and Associates). This success can

be attributed to Bill Gore's belief that a flat "lattice" organization based on shared values

would create powerful teams and deliver the most innovative and top quality products.

He was right.

In 1958, Bill Gore left Du Pont to form his own company focused on the use of

polytetrafluoroethylene (PTFE), and "with a clear vision for a workplace like no other,

one that would unleash the creative powers of all its employee" (Seifter 99) Gore and his

wife wanted a company where everyone was on the same large team. There would be no

bosses, no hierarchies, nothing to hinder the creative process to develop and create the

products. Gore called this the "Lattice Organization". Gore believed, "Every successful

organization has an underground lattice. It's where news spreads like lightning, where people can go around the organization to get things done" (Seifter 99).

W. L. Gore and Associates is structured so there are no management layers, no bosses, not even titles except for the few at the very top. Everyone in the company is referred to as an "associate". Each "associate" has a "sponsor". These sponsors are not bosses but rather coaches, much like on a sports team. They are there to encourage and guide their associates. No one in the company is hired without such a sponsor. These sponsors do not receive any financial benefit from this role other than admiration and confidence from other associates. This company is a truly flat organization, "a team based, flat lattice organization" (W.L. Gore and Associates).

Within the organization, associates create their own teams. If someone has an idea, they pitch it to their coworkers. If those coworkers decide it is a good idea and they would like to work on the project, they jump on board. This structure makes it so the company is only "involving those closest to the project in decision making" (W.L. Gore and Associates). This fosters teamwork and pride and ownership for everything that Gore produces and sells, insuring only top quality products. Natural leaders arise within each project. This also insures that there is a rotating group of leaders. No one person is leading all the time. Individuals on each team bring their expertise and insight to each project. The company's web site emphasizes this and states, "Our people and their abilities continue to be the key to our success." (W.L. Gore and Associates)

There are four basic guiding principles that Bill Gore set forth for his revolutionary company:

1.   Fairness to each other and everyone with whom we come in contact.

2.   Freedom to encourage, help, and allow other associates to grow in knowledge, skill, and scope of responsibility

3.   The ability to make one's own commitments and keep them

4.   Consultation with other associates before undertaking actions that could impact the reputation of the company. (W.L. Gore and Associates)

This corporate culture has created an atmosphere for unbounded success. There is little employee turnover and the company currently has annual revenue of over 3 billion dollars.

Gore represents Value Based Management as it is intended to be implemented; however there are few organizations able to master VBM. Gore was able to found and grow his company with VBM always at the forefront of how the organization should be run. Each member of the company spends their day living and breathing the values and goals of the company and working in teams to make sure that this culture continues.

Not all companies have the unique ability to start with VBM from their founding. Many corporations have had to undergo significant organizational and/or structural change to implement this philosophy into their organization and change the corporate culture in which they operate. One of the most successful, if not the most successful is General Electric (GE)under the leadership of Jack Welch. Jack Welch started his career with GE in 1960 as a chemical engineer in the Plastics division and eventually making his way up to CEO by 1981. GE is one of the largest conglomerates in the world, their

products range from light bulbs, to nuclear reactors, to the NBC broadcast television network . GE was your typical hierarchical multi-leveled corporation, with offices around the world, employing over 400,000 people. Welch was able to transform GE with Value Based Management. In order to flatten parts of the organization Welch undertook a drastic overhaul reducing the company from 260,000 employees to 180,000. Welch wanted to bring back the feeling of a small company, "When I was running Plastics, I had one employee in the beginning. Then we got two employees, then five, and I brought them all home, they met my family. So I communicated with them well. It was a garage operation, literally. But as I got promoted, I increasingly got into these sorts of very formal, ritualistic parts of the company, where we just couldn't move. There were forms and charts…I wanted to get back to that informal style we had in Plastics." (Neff 342-343) "In 1981 when Jack Welch became its CEO, GE had total assets of $20 billion and revenues of $27.24 billion. Its earnings were $1.65 billion. With 440,000 employees worldwide, GE had a market value of $12 billion. By 1997, GE's assets had mushroomed to $272.4 billion and total revenues to $79.18 billion. (GE) produced earnings of $7.3 billion and gave the company a market value of $200 billion." (Crainer 140) This was no small feat. Welch was able to bring GE back to the forefront as one of the world's successful businesses by implementing values, creating a strong vision and mission, and keeping everyone in the company involved in the practices and decisions made for everyone. Welch had wanted to "de-layer the company and make it faster and smaller." (Neff 340)

To try and harness the atmosphere of the Plastics culture Welch was reaching for, he created Work-Out, which Welch describes as "a relentless, endless companywide

search for the better way to do everything we do…The idea was to hold a three day, informal town meeting with forty to one hundred employees from all ranks of GE. The boss kicked things off by reviewing the business and laying out the agenda, and then he or she left. The employees broke into groups, and aided by a facilitator, attacked separate parts of the problem." (Crainer) This was the beginning of what Welch has coined as his "Boundryless Organization". By turning the hierarchy on its head and letting the people doing the work have the ability to help solve the problems, Welch began creating the corporate culture he was striving for. After suggestions by the workers were made on how to improve or change things at GE, the bosses or "managers had to say 'yes', 'no', or 'I'll get back to you within a specific period of time.' The results? At a typical session, managers said 'yes' on the spot, 80 percent of the time" (Krames 94). The workers and the managers were now on the same playing field and everyone in the company was approachable and everyone shared their ideas, with no emphasis on title or rank in the company.

Welch desperately wanted to create a learning culture based on values. He wanted everyone to know what the company's goals and values were and wanted to make sure that there was an open way to communicate them throughout the company. Welch was inspired by Peter Drucker. Drucker, visionary and pioneer in business management, is the originator of the phrase "knowledge worker" and champion of management by objectives, who said,

> Every enterprise requires commitment to common goals and shared
> values. Without such commitment there is no enterprise; there is only a
> mob. The enterprise must have simple, clear, and unifying objectives.

The mission of the organization has to be clear enough and big enough to provide common vision. The goals that embody it have to be clear, public, and constantly reaffirmed. Management's first job is to think through, set, and exemplify those objectives, values, and goals. (Drucker 11)

First, Welch believes that you must have an effective mission statement. Welch states that, "In my experience, an effective mission statement basically answers the question: How do we intend to win in this business?" (Welch 14). He believes this approach prevents organizations from dreaming about what they would like to do or what they think they can do, but rather focuses on their strengths and figures out where they will succeed and deliver. The mission in not the same as the values in the company; values are a set of behaviors you expect out of the workforce. Values are the directions on how to reach your mission.

In contrast to the creation of a mission, everyone in a company should have something to say about values…. In a small enterprise everyone can be involved in debating them in all kinds of meetings. In a larger organization, it's a lot tougher…Getting more participation really makes a difference, giving you more insights and more ideas, and at the end of the process, most importantly, much more extensive buy-in. (Welch 17)

A corporation employing successful VBM implementation will ultimately become more transparent. It will create deeper and more meaningful opportunities for all of its employees to contribute their ideas and to inform its value system and, as a result, the communication skills and effectiveness of its employees will increase, significantly contributing to the success of the entire company.

The products it produces are enhanced by the creative input of the broadest possible spectrum of opinion, and employees, who see that their opinion counts, are more loyal and effective. Ultimately communication throughout the origination increases and generally takes on a positive tone which contributes to healthy brand values.

Each theatre company has three very specific parts to it, the artistic leg of the theatre which includes the actors and the director, the production leg which includes the team that visually realizes the productions, and the administrative leg which governs, funds, markets and manages the company. Each of these areas demands different skills and a theatre company must rely heavily on each individual's expertise to contribute to the success of their particular area of the operation. But, for those contributions to fully enhance the organization's value in the community, there must also be opportunities for each individual to apply their knowledge more broadly than to their own specialization. The application of VBM principles creates such an opportunity.

Chapter II:
WORK TEAMS
"I not only use all the brains that I have, but all that I can borrow."

-Woodrow Wilson.

What does a team have to offer that an individual does not? John C. Maxwell, a leadership expert and author of *17 Indisputable Laws of Teamwork*, clearly explains the benefits of working in a team. Maxwell writes that working in a team creates a pool of resources, ideas, and energy unavailable to an individual. By creating this pool, teams maximize their potential while minimizing the weaknesses of the individual in order to create a stronger team. Teams also provide multiple perspectives on how to meet the goals and the needs of the team. Through this collaboration, a team can solve a problem more efficiently and effectively than an individual. By solving the team's problem together, they receive shared credit and create mutual pride in their work. Teams also enable failures to be shared, thus minimizing the risk to a single person and allowing all team members to save face. Teams can simply do more than can individuals (Maxwell 5). Teams can also manage organizations.

In the past, companies believed in the principles of Taylor's scientific management, a philosophy teaching that a worker's job is to perform a specific skill in a fast and productive manner. This practice is still widely instituted and employees are rarely asked for input or feedback regarding their job, let alone the company as a whole; however, some companies are changing the way they operate, moving from workers perceived as cogs in the system to a humanistic approach. "With the continuing shift

from semiskilled work to what economists call knowledge work, hierarchical bureaucracy is no longer a good solution. Its consequences are well known. It results in the talents, ingenuity, and inspiration of the workforce not being fully tapped" (Denning 2).

According to John R. Katzenbach and Douglas K. Smith in *The Wisdom of Teams* and *The Discipline of Teams,* there are two distinct management disciplines: single-leadership management and team management. Single-leadership management is described as revolving around one leader.

> The leader, often in consultation with the group, determines the performance- based reason and purpose for group work, makes decisions, establishes the required individual contributions and group pattern of communications, and determines the requirements of success and how and when to evaluate progress. (Katzenbach 5)

Although this model is the most common form of running an organization, it may not always produce the best results. The organization may have many people working on their individual goals and tasks that match their skill sets, however there is only individual accountability.

Team management is described as "a small number of people with complementary skills who are committed to a common purpose, performance goals, and approach for which they hold themselves mutually accountable" (Katzenbach 7). When employing this method of management, members of the team are compelled to exceed their individual goals, work jointly, and complement each other's skills and talents, which creates a more adaptable environment for ideas and growth.

Katzenbach and Smith have studied both leadership styles and believe the marrying of the two may produce the best results. Their book, *The Discipline of Teams*, has a chapter, *Mastering Two Disciplines-Not One*, in which they talk about how an effective manager will know when to use each style of management to yield the best results from their work force. "Learning how and when to apply the two disciplines for small-group performance begins with the recognizing *the five basic elements of effective group work*" (Katzenbach 3). First, "an understandable charter" needs to be in place. The charter or group mission gives purpose and understanding to the group for their work. Second, the group needs to "communicate and coordinate effectively." Open lines of communication create a constructive working environment and a common place for the group to work together. Third, "clear roles and areas of responsibility" should be established which allow team members to not only work together, but to work individually on the group's objectives. Fourth, the team must "create a time-efficient process." In order to keep the team's discussion on task they must create a process that dispels side discussion and other time consuming activities that may detract from the team's work. Fifth, and most importantly, is creating "a sense of accountability." The individual's contribution to the team's success is acknowledged and valued so that progress and evaluation of the individual and team can be monitored. In this way, only the team's members can accomplish what they have set forth for themselves and only the team as a whole can fail. Individuals are making conscious choices with their teams. This has the potential minimize problems that many organizations encounter such as ego, insecurity, naiveté, and temperament (Katzenbach 3).
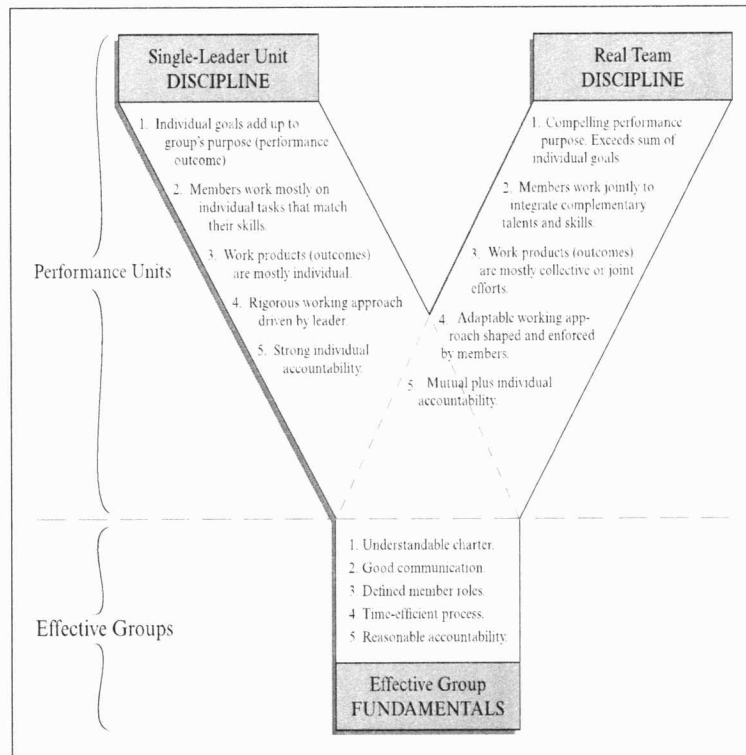
Fig.1 Climbing the Y
Source: Katzenbach Partners LLC.

The team discipline and the single-leader discipline are two distinctly different managerial approaches. Both are required for an effective group to become a performance unit. Leaders and other members of small groups must master all three branches of the Y: (1) the elements of effective group work, (2) the discipline of single-leader groups, and (3) the basics of real team performance. Optimizing the value of small-group work requires understanding each of the branches and knowing how to use performance as a guide for deciding when to branch left (single leader) versus right (team). (Katzenbach 4)

The same principles have been applied to other industries and fields as evidenced by the plethora of research in the form of books, biographies, and interviews that detail similar ideas and methods. The sports industry has perhaps the greatest documentation of effective team management. Effective team management is applied to the administration, coaching staff, and players of many sports teams. Keith Sawyer, author of *Group Genius,* describes the basketball court as a place where the team can only win by improvising and collaborating together. The situation on the court and the players are changing constantly. The team is reacting and responding to the plays their opponents are making and making adjustments to compensate for those changes. Members of sports teams have only one goal in mind. The goal for each athlete, coach, and owner, and the entire team, is to work together to win games, which is attainable by working towards team goals instead of individual goals. A basketball team has a very specific goal: to beat their opponent (Sawyer 41). Unsuccessful baseball teams, such as the Chicago Cubs, often have problems when individual stars, such as Zambrano or Sosa, consider their own goals more important than the team's goal. This often leads to long-term failure.

> Mia Hamm, Olympic soccer star, wrote in her book *Go for the Goal*:
> Soccer is not an individual sport. I don't score all the goals, and the ones I
> do score are usually the product of a team effort. I don't keep the ball out
> of the back of the net on the other end of the field. I don't plan our game
> tactics. I don't wash our training gear (okay, sometimes I do), and I don't
> make the airline reservations. I am a member of a team, and I rely on the
> team. I defer to it and sacrifice for it, because the team, not the individual,
> is the ultimate champion. (Hamm 5-6)

In the world of the performing arts, The Orpheus Chamber Orchestra has used the team model to successfully run their organization since 1972. "Cellist Julian Fifer and a small group of other musicians…aspired to create a new kind of orchestra, one that would liberate the creative energies of each musician and give every individual the power to direct great music" (Seifter 3). Traditionally, the conductor leads an orchestra and everyone follows him or her no matter what. Whether their personal beliefs, creative impulses, or talents may tell them that the orchestra should go in another direction, their job as a member of the orchestra is to sit in their chair and play their part. An orchestra can be seen as a single-leadership organization with the conductor as the CEO of the organization. "Conductors are also specifically trained to micromanage. They select the music and the musicians who play it, and determine exactly how each piece will sound by making thousands of decisions about tempo, phrasing, volume, and balance- details that govern each musician's playing and ultimately determine the character of the musical performance" (Seifter 9). There are many other corporate structures that function similarly, with one person high above the rest, where all decisions are made based on that persons ideas, views, and vision for the company. "This kind of environment makes the traditional orchestra a prime example of the tension that exists between the traditional hierarchy's command-and-control structures and the knowledge worker's inherent bias toward self-management" (Seifter 11).

Orpheus was created with the hope of changing how traditional orchestras operated. "Orpheus was designed to rely on the skills, abilities, ad passionate commitment of its members rather than on the monolithic leadership of a conductor" (Seifter 3). Regarded as one of the world's best orchestra's, Orpheus has been successful

rehearsing, performing, and recording without a conductor. This has been possible because of the teams that are created within the organization.

> Together they make the artistic decisions that are ordinarily the work of a conductor, and they actively participate in choosing the repertoire and creating the group's musical programs. This makes Orpheus a living, breathing laboratory for a new style of shared leadership based upon creative and engaged individuals, an agile and flexible organization, and the highest level of performance. (Seifter 4)

Though they are conductor-less, it does not mean Orpheus is without leadership. On the contrary, all twenty-seven members of the orchestra are expected at some point to take on a leadership role within the organization, working in rotation. "The Orpheus Process has been refined over the years to allow the group to consistently and efficiently transfer the communal creativity of a small, four-piece chamber music group into the much larger setting of an orchestra" (Seifter 11). This was the same goal that Jack Welch had with GE. Welch was trying to bring back the feeling of a small team within the larger organization. Welch describes this as feeling like a "garage operation" (Neff 343).

Orpheus uses five key elements they have developed in order to continue with their success.

> 1.   **Choosing Leaders.** For each piece of music performed by Orpheus, the musicians select a leadership team of five to ten players called the core. A committee elected by all the members of the orchestra, selects a concertmaster, the first chair violinist who in chamber music ensembles is traditionally recognized as "first among equals" and in

conducted orchestras has a role in some ways analogous to a shop foreman. In Orpheus, the concertmaster anchors the core, leads performances, and works closely with all the musicians to develop a unified vision for the music along the way. Other instrumental sections (cellos, oboes, etc.) then choose individuals to represents them in the leadership team.

2.   **Developing Strategies.** The core meets to decide how the selected piece of music will be played, developing an overall interpretive approach to the music before it is taken to the full orchestra. These meetings take the form of rehearsals where many different approaches can be tried in a streamlined fashion.

3.   **Developing the Product (the Music).** When the core is satisfied with its approach to the piece, it is taken to the full orchestra to be rehearsed and refined even further. Immediately after each piece is played in rehearsal, musicians from throughout the orchestra call out suggestions to improve the interpretation or to critique the playing of their fellow orchestra members. Sometimes smaller debates over style, tempo, balance, and other musical nuances ensue within the different sections of the orchestra. When disagreements arise, the members of the orchestra work to reach a consensus- hashing out the issues face-to-face, in real time. If they still can't reach an agreement after a reasonable period of debate, then a vote is taken and the issue is settled.

4.   **Perfecting the Product (the music).** Immediately before every concert, a small number of members are deputized to leave their seats onstage and go out into the hall, so they can suggest final adjustments and refinements based on actual sound of the full orchestra.

5.   **Delivering the Product (the music).** The final step is performance, the ultimate result in the Orpheus Process. After each concert, members of the orchestra talk to one another about ideas for further refinements to the piece- ideas that may make their way into the next performance (Seifter 11-13).

The Orpheus process requires each member of the orchestra to communicate with each member and to keep the lines of communication open within the orchestra itself. It utilizes each member's skills, relies on each individual's knowledge and expertise, and gives each member a sense of control and ownership over the end product. They succeed and fail together as a team. This also bleeds over into the administrative roles in the organization. A rotating representative of the orchestra serves in the management and administrative processes of the organization, which keeps the communication between the administration and the performance aspects of the company in tune with one another. Everyone within the company knows what is going on at all times. The operating principle of the company is to put power in the hands of the people doing the work, encourage individual responsibility, create clarity of roles and share and rotate leadership and, foster horizontal team work. Each member learns to listen, learns to talk, seeks consensus, and dedicates passionately to your mission (Seifter 15-16). A more efficient

and happier work environment is created when team members are empowered and "decreased employee absenteeism and rates of turnover" (Seifter 21).

The work team process employed by Orpheus can be just as effective in ensemble-style theatre companies. Single Carrot Theatre, in Baltimore, Maryland, is an ensemble based company that has for the past three years been named by the *City Paper Readers Paper* "The Best local Theatre" and that the *Baltimore Business Journal* selected as one of the "The Top 10 Start-Ups to watch in 2010. Single Carrot has operated, since its inception, as a flat team based organization

> Each ensemble member is intimately familiar with all aspects of the enterprise, and works collaboratively on-stage, backstage and off-stage to see Single Carrot successes. Each ensemble member's double commitment to the company's success has helped Single Carrot develop a focused vision and a strong connection to its audience and neighborhood. (Fenhagen 2)

Many companies have found that by empowering their workers to make decisions on their own, productivity increases, employees are engaged in their jobs, morale rises, new ideas emerge, energy in the workplace increases. Teams can lead to those outcomes in a larger and more established theatre company. In 2002, La Jolla Playhouse Managing Director Terry Dwyer instituted the use of work teams that brought together employees from each of the three theatre sectors (administration, production and artistic) to address selected organizational issues. An IT team was given the goal of making recommendations about the theatre's use of technology in all its aspects, from ticketing systems, to desk top desk computers, to technical software technology. Members of the

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team would undertake the research necessary for decision-making in their specific area and would take the lead in educating the rest of the team. With basic knowledge in place, the team was equipped to offer ideas and to establish priorities for a long-term plan for technology enhancement.

Lendre Kearns was working as an audience development consultant for the Playhouse at that time and participated on this team as well as on the audience development team. "One of the most interesting things about this team approach was how it gave each of us enhanced knowledge about another aspect of the theatre's operation and increased respect for what it took for people to actually get their job done. In a company with more than 200 employees and, to be honest, a silo mentality, it is pretty easy to walk by another department and not even bother to say hello. But after having a heated discussion about whether an upgrade to the lighting console should come before a new data base system, not stopping by to say hello didn't feel like an option anymore. And the conversations while we waited in line to order tacos from the lunch cart were a lot more interesting" (Kearns).

Most theatre companies are started with a strong vision. One that a small group of artist have become passionate about and seek to fully realize in the company. As the company grows, it is natural that new people who have joined the origination will not have the same level of passion and dedication as the founders. By establishing work teams, an organization is providing the best opportunity for all employees to examine all activities of the company from that visionary context enabling new players the ability to see how they fit into that vision.

Chapter III:
The Myers-Briggs Type Indicator

"It is not a question of how well each process works, the question is how well they all work together." -Lloyd Dobens

Teamwork alone cannot drive success. Other factors are involved, however who is on the team matters just as much as team principles. The personalities of team members can sometimes clash, and that can hold back progress. If the members of a team can work together efficiently, progress is quicker, good decisions can be made more quickly, and the final result will probably be improved. Creating teams that work well together is usually a trial and error process, where poor players are removed from the team and new players are tried out. This can be a time consuming and difficult task. Professional sports teams do this continually, and the results are not always evident. There are many management tools that can help avoid potential personality conflicts and help build effective work teams. One of the most effective and widely used tools is the Myers-Briggs Type Indicator, used to identify potential communications problems between coworkers, and help coworkers understand each other better, and communicate more effectively.

The Myer-Briggs Type Indicator (MBTI) has been used for more than 60 years as a research and managerial tool. The mother and daughter team of Katharine Cook Briggs and Isabel Briggs Myers developed the tool over a period of more than three decades. They based the MBTI on Carl Jung's theories on psychological types and personality

preferences. Katherine Briggs wanted to find a way to make Jung's theories about perception and decision making useful to the general public. Both mother and daughter spent their lifetimes developing and refining the MBTI questionnaire and its interpretation in the most effective way. Briggs and Myers began gathering data to help people understand how they, and the people around them, perceived the world, how they work best in different situations, and how they communicate best with others. The pair began their work during WWII, hoping to help women join the workforce, often for the first time in their lives. Their goal was to help these women discover where they would be "most comfortable and effective" in the work place (Myers). Briggs and Myers created a questionnaire that these women could take to help decide what work might be best for them. This questionnaire (Form A)was the beginning of the MBTI. The complete, well-tested version (Form F) was first published in 1962 (Myers). Isabel Briggs Myers' major work on its interpretation, *Gifts Differing,"* was published in 1980.

Katherine Briggs began with Carl Jung's theories. Jung postulated the existence of three dichotomous pairs of thinking preferences. The "rational" (*judging*) functions, which may be described as thinking and feeling, and the "irrational" (*perceiving*) functions, which may be described as sensing and intuition constitute the first two dichotomies. Jung also postulated that people were either *introverted* or *extroverted,* which overlaid both of the first two dichotomies and added a third dichotomy (Myers). Katherine Briggs realized that there was something missing from Jung's three dichotomies and developed one of her own, the *Judging* versus *Perceiving* dichotomy. The MBTI measures these psychological distinctions in four opposing pairs. This yields sixteen different psychological types, each with its one profile. The MBTI is scored so

that each participant falls on the spectrum of preference for each dichotomy. Within each pairing, each person has a preference ranging from weak to strong (Keirsey 13-14).

Myers and Briggs used the same definitions as Carl Jung to describe extraversion (E), meaning "outward-turning" and introversion (I) meaning "inward-turning". Kiersey (14-16) describes Extraversion and Introversion as "attitudes." Briggs and Myers believed the Extroverted attitude describes how a person's preference operates with other people and with things. People who prefer Extroversion like to share their thoughts with others and gain energy from talking to others or working with things, they tend to work well on teams and committees and share their thoughts readily. People who prefer the introverted attitude are more comfortable with the internal world of ideas and reflection and may regain their energy and engage in more solitary behavior (Keirsey 14-16). They tend to be reserved and quiet in group discussions, but when prompted, will add much to the conversation. Since they often don't like "chit-chat," they will move the conversation along by staying focused on the issues.

The two perceiving functions, how an individual takes in information, are called Sensing and Intuition. Sensing and Intuition describe the preference one has for taking in information. Individuals who prefer Sensing are more likely to trust concrete information that is provable and possibly tangible. They prefer facts and data. Individuals that rely on Intuition tend to believe in a more abstract or theoretical way of gathering information and look to the future for more possibilities. They trust their intuition. For them, data and concrete information are only tools used to compose theories, whereas for a person who prefers Sensing, the facts speak for themselves (Keirsey 16-19).

The two judging functions, the bases on which peo0le make decisions, are Thinking and Feeling. Everyone uses both of these functions at different times, but in different ways. Depending on the circumstances in which a person finds him or herself, each person has a dominant preference for Thinking or Feeling. A preference for Thinking means that one makes decisions from what appears to be a reasonable and logical viewpoint, often following a given set of rules. A person with a preference for Feeling may come to a decision through relating, empathizing and sympathizing with the situation. In some situations (especially those involving people), thinkers and feelers have a hard time working together. "Thinkers" tend to believe that the "Feelers" are irrational and illogical and cannot understand the feelers point of view. The "Feelers" feel that the thinkers are stiff and cold and without understanding. Neither is true, they just do not make decisions the same way. Thinkers tend to hire and fire until they get a good fit between people and jobs, while Feelers tend to move people around within an organization until they can match the right person with the right job. Thinkers put the job and its goals first, while Feelers put the people first. Both are valid management approaches (Keirsey 20-22).

Lastly, Katherine Briggs added the life style dichotomy of Judging and Perception. This identifies people that have the inclination for using either their Judging or their Perceiving function when related to the outside world (Keirsey 22-24). As Myers states in *Gifts Differing*: judging types like to have matters settled. Those who prefer the perceiving function would rather keep decisions open as long as possible..

Judging versus Perceiving also affects a person's perception of time. A judging person likes to create and follow a schedule in a linear way, marking partial accomplishments along the way to a timely conclusion or deadline. A person who prefers Perceiving takes a more elastic view of time, allowing perception and the investigation of possibilities to alter what gets done and when, along the path to a conclusion. To an observer, this may look like nothing gets done for a long time, while possibilities are explored, and then there is a flurry of activity right before a deadline to make up for time spent exploring possibilities along the way. This behavior frustrates and irritates those who prefer Judging, and the two types often have trouble working together on administrative teams. The Judging types don't believe the Perceiving types appreciate deadlines. The Perceiving types may believe the Judging types are not allowing enough time to gather all the information, explore possibilities, and come to a good conclusion, even if it is at the last minute.

Just understanding these differences goes a long way to helping people work together on administrative teams. Many managers hire clones of themselves. This may be comfortable to the manager, but often overlooks important functions. The clever manager uses these differences to help assemble teams with a wide range of personalities so that no bases are left uncovered. If the communications can be managed, these more varied teams will have a wider range of viewpoints and fewer things will fall through the cracks.

Chapter IV:
USING THE MBTI TO CHOOSE AND DEVELOP WORK TEAMS

It's easy to get good players. Getting them to play together, that's the hard part.
- Casey Stengel

The best use of the MBTI in an organization is to use it as a team activity to help team members understand each other better in order to work together more effectively. It is also useful for the team leader to know the thinking preferences of the team members so tasks are not assigned to people who are not suited to do them.

Typically, the MBTI will be administered, scored, and explained by someone who has been trained and certified in its use. Each team member will receive their MBTI type and preference scores, as well as reading materials to help interpret their types. The facilitator will then lead the group through a series of exercises showing them the differences between the I and E, N and S, T and F, and J and P preferences. The facilitator will return to coach the members of the team on how they are getting along and understanding each other. Raymond L. Costa, Jr. Ph.D., a long time MBTI facilitator stated, "like any other managerial initiative, using the MBTI to improve team performance will only work if it is kept up long enough to change the working culture of the team. Refresher exercises can keep the important lessons in front of the group until it becomes habit" (Costa).

The team leader needs to learn the MBTI very well so that he can best use the knowledge of the team's various personality types to communicate with the team members and assign tasks accordingly. "It is far easier to communicate with a person who has a preference for Feeling when making decisions if one uses a values-laden argument rather than pure logic. Conversely, when communicating with someone with a T preference, it is much better to use a logical argument. Since business managers tend to be T types, they have to learn to respect and respond to the F types who may be in the cast or on the crew." (Costa)

If deadlines are involved it is useful to have someone with the J preference on the team to make sure that progress is being made and that everything will not happen at the last minute. It is also useful to have someone with P preferences on the team to make sure that the decision making process is not concluded until all the information is gathered. There is always a deadline, however, and no matter what one's preference, the deadline is the deadline. The show must go on and the curtain must go up on opening night.

Fortunately, there are many easily read books on the subject such as *Life Types* by Sandra Krebs Hirsh and Jean Kummerow. Like anything else, practice improves the skill of working with different types. People with different MBTI types choose different words, are motivated by different things and process work differently. These differences affect decisions that are made and implemented. By learning how people of the sixteen MBTI types interact in the theatre profession, it may be possible to improve communications and decisions that affect the entire organization. "People are usually

happy to talk about their thinking preferences because they are comfortable with how they think (and they are right)" (Costa).

Managers tend to hire clones of themselves, which leads to an imbalance in work teams. A major imbalance, such as having only Intuitive types on a team, will lead to some work everybody wants to do and some work nobody wants to do. Since all of the work needs to get done, some of it will not be done as well as it should be because nobody really wants to do it and take ownership of it. The best work teams are those in which there are people who want to do all the different parts of the work. A good way to do that is to brainstorm which one of the sixteen MBTI types might best like to do one kind of work and hire a person of that type to fit that job. A good example is the trusted administrative assistant. The ideal candidate could be an ISTJ or ISFJ – somebody who is dedicated, dutiful, accurate, factual, and most importantly, *does not want to be in charge.* A good choice for a salesman is an ESTP – someone who is competitive, factual, outgoing and concrete. Good descriptions of the sixteen types are found in *Gifts Differing* by Isabel Briggs Myers and *Please Understand Me* by David Keirsey.

Creating the ideal work team requires both knowing which types are needed and knowing what the types of the people are who are available to do the work. This can easily be done by administering the MBTI, or using some carefully chosen questions when hiring, although this requires more intuition and guess work. It is also necessary to realize that no one instrument can predict success for all people in all situations. That is why the MBTI is most useful after a company is assembled. Using the MBTI to improve communications and sort people after the fact may be even more useful that in hiring situations. It is useful for the manager to know who the extroverts and introverts are on

the work team, on stage, or back stage. The majority of actors and entertainers are extroverts and will readily voice their opinions even when not asked (Macdaid). The extrovert director may over-power introverted actors without realizing it. Extroverted leaders, ESTJ, ENTJ, ESFJ and ENFJ, are natural "directors" is all fields. For instance, the nick name for ENTJ is "Field Marshall" (Kiersey). Extroverted leaders often *assume* that people are following them without bothering to check. Most of the time this is not a problem; people do follow. Introverted types may not follow anyone blindly, especially the introverted intuitive types. 50% of actors are Introverted Intuitive types (Macdaid). Performances will be less than optimum if actors don't follow the director, or the director is not respected by the actors.

Similarly, if the director is an introvert and the actors are primarily extroverts, the actors may try to take over the show, which may also cause chaos. The skilled introvert director, like Alfred Hitchcock, does not allow this to happen. The director who is cognizant of who has which MBTI type can more easily control the production by having clearer, less tense communications with the actors and also the backstage staff.

The business side of a theatre company is more likely to have fewer Intuitive types and more Sensing types. This is generally true of business management in general because Sensing types are often excellent at business duties and gravitate to business. The percentage of MBA's with a preference for Sensing is 58%. Sensing types are commonly found on the stage crew as well because this is tangible, hands-on work (Macdaid). Intuitive types tend to gravitate more to long-term planning, vision, and design. Intuitive and Sensing types are both necessary, but the sensing types must learn to respect the Intuitive types' intuition, and the Intuitive types need to respect the Sensing

types' need for facts and tangible evidence. Both need to communicate clearly to get good results. The easiest way to accomplish this is to teach people to say, "I don't understand. Please explain to me what you want done and why you want it." This covers both the intuitive need to know the reason, and the sening need to know the facts. (Costa)

It is important to everyone on a work team to respect both logic and Feelings. Thinking types can easily reduce feeling types to tears by ignoring emotion. Feeling types can drive a thinking type to distriction by ignoring logic. In real life, a balance is necessary and is usually obtained. A skilled manager can manage the tears and exasperated rages without giving in to either. Every competent director can do this.

Lastly both Juding and Perceiving types are needed on teams, although either can annoy the other. Judging types need to keep the project moving. Perceiving types need to look for possibilities to improve the production – hopefully without slowing down. Again, the director or leader can manage both types and keep things on target and flowing.

MBTI is not a fix-all. It is merely a tool, albeit a useful and effective one, but just a tool. MBTI will give an organization good footing for building effective work teams. It is a tool for the selection of personalities to create a good balance on the team. "There will be disagreements and there may be some push back, but the longer everyone works together to flatten the lines of work and communication in the company, the more successful the individuals and the company as a whole will be" (Costa).

Since 1975, Consulting Psychologist Press (CPP) has been the exclusive publisher of the Myers-Briggs Type Instrument. It is one of the biggest companies that administers

and facilitates the MBTI assessment. CPP has been involved with helping many high profile companies use MBTI in team building, leadership development, conflict resolution, and employee retention. These companies include JetBlue, Southwest Airlines, Hallmark, NovaStar, Shell Oil, St. Luke's Hospital, Sony Corporation, Texas Instruments, and the U.S. Air force (CPP). In the case studies written on these organizations, it is clear that the use of MBTI has helped communication within the organiztion and heightened the awareness of people around them, thus creating a more conducive atmosphere for teams to work efficiently towards their shared goals. MBTI is able to "increase understanding and appreciation of individual differences, improve interpersonal communication and teamwork, reduce workplace conflict, and develop leadership" (" *JetBlue*"1).

JetBlue airline has been named the best domestic airline by Conde Nast Travel many years in a row. This was possible because of the environment that JetBlue has created for its employees. "JetBlue was founded on the belief that there had to be a better way of doing business- a better way to approach air travel". The executives at JetBlue wanted their leaders to be effective "while still maintaining the spirit of the small, service driven company that JetBlue had become known for" (*"JetBlue"* 1).

In 2006, JetBlue began using the MBTI as a tool to help create the corporate culture they were striving to maintain. MBTI was able to bridge the communication gap between the executives, crewmembers, and other employees at the airline. "Crew leaders now understand how their behavior affects that culture, culture is extremely important to JetBlue because it is what drives the customer experience" ("JetBlue" 1). It also became evident that the use of the MBTI helped employees maintain an open dialogue with one

another and were able to use self-management as it arose. This reduced time in which conflicts were resolved and created a more efficient team. Another benefit was that workers were able to identify when they were stressed at work ("*JetBlue*" 4).

Hallmark Cards, Inc., an American institution for over 100 years, hired CPP in 2007 to administer and facilitate the use of MBTI in their organization. "The Myers-Briggs assessment results helped shed light on how individuals may be perceived by others, giving participants an understanding of how personality types affect communication style, and how style may come across to others" ("*Hallmark Cards*"). Mary Beth Ebmeyer, Human Resources Manager at Hallmark talks about having a culture within the organization that is more open to communication amongst each other, "I think the Myers-Briggs Instrument has given folks the tools to understand why people may not be responding to their communication attempts and take other, more effective approaches."

Michelle Hibbs, Senior HR Specialist, adds "This process helps managers understand that just because it's not 'their way' doesn't mean it's wrong…As departments integrate these principles into their thinking it opens people's minds to a myriad of ideas" ("*Hallmark Cards*). The implementation of MBTI has given a new understanding in to how personalities differ and that it takes some time, patience, and understanding in order to work together as a team. Hallmark sees that MBTI has helped its employees "gain a solid understanding of how they tend to operate within a larger team" ("*Hallmark Cards*"). Hallmark now feels it has a more cohesive and a more communicative work environment that leads to better products, better service, and a more pleasant place to conduct business.

MBTI is used in many different organizations with many different environments. In each setting it is a successful tool for knowledge workers and work teams because it helps employees identify their own personality traits as well as those of their co-workers. MBTI teaches that each personality type works differently, thinks differently, and communicates differently. Understanding the differences amongst people helps employees recognize possible conflicts, provides them with a common language and tools to communicate. The use of this knowledge will help teams to reach goals and ultimately help a theatre company thrive and succeed in its market.

Arguably the nature of the varied skills and expertise required in a successful theatre company, from a highly skilled carpenter building sets and furniture to a consummate salesman securing donations, to the academic dramaturge preparing research for the actors, means there will be a rich divergence of Myers-Briggs types. Communication barriers are inevitable. The process of learning to understand how others perceive their environment will help contribute to more effective functionality throughout the organization.

Chapter V
USING VALUE-BASED MANAGEMENT, WORK TEAMS, AND THE MYERS-BRIGGS TYPE INDICATOR AS A TOOL IN THEATRE COMPANIES

"In the end, all business operations can be reduced to three words: people, product and profits. Unless you've got a good team, you can't do much with the other two."- Lee Iacocca

In a struggling economy the arts are often brushed aside as an expendable part of life. It is important that theatre companies use every possible tool available in order to remain viable and to connect in a meaningful way to their community.

Theatre companies have a distinct advantage in applying modern management practices like VBM and work teams. Collaboration is the foundation of Value Based management. Theatre companies have an inherent Value Based Management structure, because the creation of the work itself is collaborative. Professional theatre is a knowledge-based profession and knowledge-based professionals are considered to be the core group where VBM contributes the greatest merit. Each member of a knowledge-based organization has a specialized set of skills and knowledge that makes their position essential to the company's success.

Theatres also function in work teams, however these teams tend to be based on people's specialized skills in a narrowly defined area of the theatre's operation. A theatre is like a sports team, with the players working together for the common goal of a successful theatrical production. No individual can act, stage manage, run a light board and serve the concessions at intermission all at the same time. These are just a few of the specialized areas that company members may be trained to operate.

It could be argued that the most successful creative and innovative organizations have become so because they have mastered the management of teams. The results in other sectors have shown that profits rise, turnover in employment slows, product quality increases, and company recognition surges. A theatre company could have the same, or better results if cross-departmental teams were applied to the organization.

There are some nonprofit theatre companies that employ hundreds of people on their staff. As departments grow, buildings expand, budgets increase, more shows are produced, lines of communication breakdown and it becomes more difficult to work as one cohesive team. Creating cross-department work teams to explore broad strategic issues in the company can help bridge the communication gap and strengthen the overall communication within the company. With cross-departmental teams in place, everyone who plays a role in the daily operations of the company will have a first-hand account of how issues in each department impact the entire company, and through that process they can learn about what is happening in other departments to which they may not otherwise have had access. This creates a more cohesive community and culture within the company, a viewpoint that will impact on the public's perception of the organization.

Smith and Katzenbach believe that the best performance comes from being able to implement both team and individual leadership in an organization (Katzenbach). The individual executive leaders of a theatre company are often the Executive Director, Artistic Director and Chair of the Board of Directors. To create a successful value-based culture and team atmosphere in the theatre, this leadership team must serve as the example of effective teamwork for the rest of the company. Additionally, it is their

responsibility to inspire a commitment to the mission and vision of the company and to the art itself.

Most people who work in theatres do so because of their passion for the art of theatre itself. This is a desired asset for the implementation of VBM. Many corporations try to create this type of passion and atmosphere in their business while theatre employees have it at the outset. However, long hours, a limited opportunity to give input and a lack of authority within their job can often undermine the passion of theatre employees. Leadership must create a supportive environment for each person in the company to encourage their creativity to thrive. This generates opportunities for them to cultivate their knowledge by working closely with others in teams and by having opportunities to provide input to the operational values that stem from the mission. Shared values and goals can increase viability, the quality of the product, and the financial stability of the company, as well as create pride in the organization that will foster an increased employee retention rate. This is evident in companies in various fields ranging from the Orpheus Chamber Orchestra, to JetBlue Airlines, and General Electric.

There are examples of ensemble theatres that have flattened their organizations much like Orpheus, but other mid-sized theatres could benefit from a similar practice. An ensemble type environment could be implemented in a company of any size. There is no rule book that says Victory Gardens in Chicago cannot hire an actor to also work in the education department when his production has closed, or Mixed Blood theatre in Minneapolis cannot use their technical staff to help with their fundraising campaign. A

team atmosphere, where the values are shared among all employees, can encourage this type of cross-departmental job sharing.

If the organization creates and implements a management team that incorporates someone from each department of the theatre, production, artistic, and administrative then the communication gap will decrease within the organization and a more efficient process, a better product, and most importantly, a more cohesive company atmosphere will be created. The professional theatre staff is primed to work as a team since they work similarly to produce a show. The production team consists of work groups such as designers, stage crew, and actors. These groups create lines of communication through production meetings and rehearsals, establish clear roles and responsibilities for each production, establish the timeline for the production, are accountable to each other and are reliant on each other. A director must block (move) an actor, the actor must hit his mark, that mark is where a light is hung by an electrician, which is turned on by the light board operator, who is cued by the stage manager, and so forth. This team utilizes all five of the basic elements of effective group work.

Teams can be created throughout the organization in many capacities that could impact the company in a positive way while keeping the values and goals of the theatre at the forefront and creating one company image for the community. For example, in the administrative office, the development team could partner with the marketing team to come up with a cohesive campaign and streamline all products, advertisements, promotional material, and fundraising to use the same images and wording. That team could also include a staff member from the accounting department to keep track of the budget and possibly save money for the organization in the process.

It is possible to create effective work groups by using the MBTI tool. The sixteen MBTI types show up in most occupations, however not in equal proportions. According to Isabel Briggs Myers, 75% of people are Extroverts, and only 25% are introverts. (Macdaid). Extroverts and Introverts are found in most fields, however occupations that require more solitary work and thought, such as authors and playwrights, tend to attract more introverts, and occupations that require constant group activity tend to attract Extroverts. Similarly, 75% of people are Sensing types, and only 25% are Intuitive types. Sensing types tend to run and manage the world of work where as Intuitives tend to more creative jobs, such as the arts, teaching and science (Myers). Thinking and Feeling types are each about 50% of all people, however there are slightly more feeling types among women and slightly more Thinking types among men. Judging and Perceiving types are split neither 50/50 (Macdaid).

The use of MBTI, VBM, and cross –departmental teams may help create an organization which will enhance the success and quality of the work being produced. These teams can help drive ticket sales, create more effective marketing campaigns, find new audiences to tap, create camaraderie among peers which will slow the rate of employee turnover, and produce top quality theatrical productions. Following these recommendations and motivating the staff of the theatre company will help create a stable, viable, and successful theatre company.

It is amazing how much people get done if they do not worry about who gets the credit.
- Swahili proverb

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