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COLLABORATIVE ORGANIZATIONAL STRUCTURES AMONG ARTIST MEMBER AND OTHER RELATED ORGANIZATIONS

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COLLABORATIVE ORGANIZATIONAL STRUCTURES AMONG ARTIST

MEMBER AND OTHER RELATED ORGANIZATIONS

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THESIS

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A thesis submitted in partial fulfillment of the

requirements for the degree of Master of Science in Community

and Leadership Development in the College of Agriculture,

Food and Environment at the University of Kentucky

By Kelsey Shackelford

Lexington, Kentucky

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Lexington, Kentucky

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ABSTRACT OF THESIS

COLLABORATIVE ORGANIZATIONAL STRUCTURES AMONG ARTIST

MEMBER AND OTHER RELATED ORGANIZATIONS

Kentucky has a rich cultural and artistic tapestry that is part of the economic future of the state. An important consideration of this future is the artist-member organizations that serve Kentucky creatives and how they work together collaboratively, both internally and externally. The objective of this study was to see how ten different organizations viewed themselves and interacted with their communities in the way in which they are structure, or lack a definite structure as is the case with several different groups. Through web analysis and a series of interviews with organizations that provide benefits to Kentucky artists, we learn that there are no strict definitions to what these organizations are and that to continue, they will have to continue to become flexible and open to changes that may come their way.

KEYWORDS: Arts, Collaborative, Cooperatives, Guilds, Collectives, Kentucky

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May 21, 2018

COLLABORATIVE ORGANIZATIONAL STRUCTURES AMONG ARTIST

MEMBER AND OTHER RELATED ORGANIZATIONS

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Chapter 1: Introduction

The arts have always been part of my life. I had the opportunity to work with different artist groups during my last position in the Lexington government. Several of these organizations began partnerships with the department I worked with. During my time there, I could see how some of these different groups were run and wondered how they would function independently, especially those that were "adopted" because of financial or location issues. These thoughts stayed with me throughout the various research topics I considered over time. After a couple of different iterations of loosely related topics, I decided to further explore how artist groups collaboratively work with each other.

Various types of organizational structures support cooperation and collaboration among artists. The purpose of this project was to learn about the diversity of organizational structures among artistic collaborative organizations within the state of Kentucky by asking such questions as: How do these organizations differ? How do artists choose what type of collaborative organization they will create? If they have memberships within the organization, what does membership look like? Through literature research, website analysis of artist and arts-related organizations, and interviews with leaders, patterns of artistic collaborative organizations, their functions, and their effectiveness were identified. Results were compared between various arts organizations. The results of this research will explore if any one type of collaborative organizational structure provides more benefits to their organizations and what these artist-member organizations need to continue serving the artist and art patrons of Kentucky.

In this project, four research questions will be asked:

Q1: What are the characteristics that make a strong collaborative organization?

Q2: What are the key differences among various artist collaborative organizational structures, such as cooperatives, collectives, and guilds?

Q3: What types of organizational structures do collaborative organizations in Kentucky tend to use?

Q4: How does the type of organizational structure help artist members to promote and further their work?

The arts are always "in peril," for lack of a better phrase. Art organizations often rely on the government for significant portions of their budget and the amount of money contributed by government entities. While there are several moving parts that are considered during budget decisions, the ever-shifting balance of power between political parties and different politicians can make or break a budget. For example, the Kentucky Folk Arts Center at Morehead State University was on a list of seventy programs Governor Bevin wanted to eliminate all funding (Wright, 2018). On a national scale, the National Endowment for the Arts has been on the chopping block of the President' initial budget proposal for the past two years (McGlone, 2018). Arts organizations need to have the ability to function as cohesive entities despite outside forces that may be outside of control. Kentucky is not necessarily known for being a major art supporting state, but artists continue to create work and put creative energy into local and regional communities.

1.1 Portrait of a Creative Space

The space of a group of artists is always unique. I did not have the opportunity to visit any of the organizations in person except for one. At the time I conducted the interview, this organization had a temporary shop open for patrons to explore. From the moment I walked I, I could feel the creative energy of the environment. There were paintings on the walls, sculptures on the shelves, and various prints spread around the space. Coasters and decorations made from bark lined one shelf and caught my eye as I walked back to the space in which the interview was conducted. After speaking with the artist-member, I purchased some of these items for myself and gifts. This individual's passion for the artists in their group and the larger community they were part of made everything in the retail space more attractive, but I could only afford the bark-made items. I do appreciate that there were such a wide range of items for every taste and budget within the store.

There has been research within the field of how organizations function and arts' impacts in Kentucky, though not necessarily both topics in one study. The terms "collaborative," "guild," "cooperative," and "collectives" are several key terms that will be discussed in the next section. Additionally, there are several different principles of well-functioning organizations that will be explored.

Chapter 2: Literature Review

The past research that has been done on collaborative arts organizations, specifically those serving Kentucky, is minimal. There has been some past study of arts' economic impact in Kentucky through the Kentucky Arts Council. There has also been a decent

amount of research and information published regarding the collaborative organizations, including cooperatives, guilds, and collectives. These varied areas of research serve as a base for the study of Kentucky-based collective based organizations that I decided to conduct.

The economic benefits artist-member organizations provide to local economies, including arts-related tourism and business profits generated from festivals and local collaborative organizations, such as the Pikeville Arts Cooperative and the Artist Collaborative Theatre in Elkhorn, Kentucky (Donnan, Siegel, & Broun, 2014). The economic benefits for artists to come together include not only the ability to reach a wider arts audience to sell their works but allows them greater access to other artists that have applied for grants they wish to receive and for the organization to apply for funding as a larger, possibly more-well known institution (Grodach, 2010).

In addition to the profits generated from artist-related tourism and businesses, jobs are an important component of Kentucky's arts economy. According to the numbers generated by the Kentucky Arts Council, 108, 498 jobs were related in some capacity to the creative industry in 2014. More than 60,000 of these jobs were directly connected to the creative industry, accounting for almost $2 billion in earnings in 2013 (Donnan, et al., 2014). Thirty seven percent of "those responding considered income derived from their creative work essential to their household's income, extremely important in areas of Kentucky where job opportunities are limited" (Donnan, et al., 2014).

Kentucky has historically been an economy based on utilizing natural resources. As those resources continue to deplete, new industries need to take their places to continue to

develop economically. Creative industries, which include not only artists, but designers, new media creators, musical instrument manufacturers, and many more related professions, are an important part of developing new revenue streams. The 2014 Kentucky Creative Industry Report states:

> The key attributes of the creativity, design and small-scale prototyping, so characteristic of the creative industry itself, likely will be the tools that enable innovative cross-sector partnerships among artists, entrepreneurs, businesses, civic groups, and government to accomplish much that will encourage the sustained growth and development of Kentucky's creative industry (Donnan, et al., 2014).

The artist groups that participated in this study are actively part of this hopeful economic change. Not only do the creative industry workers themselves benefit and created revenue for the state but having arts within a community raises the standard of living, which attracts companies looking for creative solutions and people in search of homes that value arts and cultural events.

Kentucky's creative industry provides economic benefits and social capital in a historically natural resources-based economy. As the arts scene continues to change in Kentucky, the way artist interacts with each other and their communities will also continue to develop. Several of the terms related to the structures of these organizations will be discussed within the next section.

2.1 Definition of Terms

Two reoccurring terms that encompass the many organizations in Kentucky and beyond are "collaborative" and "collective". Several organizations use one of these words

as part of their names and identify as either a collaborative or collective organization. However, the general structure of these organizations tends to be collaborative. Below I will discuss the key characteristics of "collectives", "guilds", and "cooperatives," which all function as "collaborative" artist organizations.

2.1.1 Collectives.

Collectives are another broad term for organizations that function collaboratively to achieve a common goal without hierarchy (Kania and Kramer, 2011). The collective impact model has typically been researched in relation to social cause organizations. Kania and Kramer (2011), provide several necessary attributes of collective impact initiatives, including: having a centralized infrastructure, a dedicated staff, common goals and ways to measure success, continuous communication, and activities that are supportive of the overall goals and missions of the organization. Strive Partnership is a collaborative education initiative that serves the Cincinnati and Northern Kentucky. They measure success by 53 different indicators and displayed improvement in more than 30 of those areas, despite major budget cuts during the recession. This is attributed to the fact that "a core group of community leaders decided to abandon their individual agendas in favor of a collective approach to improving student achievement" (Kania and Kramer, 2011).

This collective impact model has yet to be applied to any arts organizations. Several individual artists own independent galleries submit works to festivals and show as solo exhibitors, and generally practice their chosen art form as individuals. Visual artists may do this more than performing artists given the different types of natures of their work, but it is certainly possible to do this across the spectrum. Artists that choose to come together

have several advantages, including uniting diverse communities behind a common cause, creatively addressing complex social issues, providing access for numerous artists to have working spaces and the ability to share their work with a larger audience than they could on their own (Grodach, 2010).

2.1.2 Guilds.

Guilds are one of the earliest forms of worker organizations. They have been in existence since medieval times and primarily existed throughout the nineteenth century in Europe and are most like labor unions within the United States. The purpose of guilds during that time was to provide merchants within a specific field, such as metal working or other craftsmen, support and training of new craftsmen or advancement of skills for practicing craftsmen (Ogilvie, 2004). According to Epstein (1998)

> "The craft guild was a formal association of specialized artisans, the masters, whose authority was backed by superior political sanction; apprentices and journeymen came under guild jurisdiction but lacked membership rights."

Historically, guilds have several characteristics. Members must be within the same craft field, such as textiles, metal working, music, and others. Unlike other types of organizational structures, guilds offer apprenticeships and training to current members or those who wish to be members. Guilds often require some type of certification/training of those that wish to be members. They can allow for collective bargaining for members, such as the organizations that represent symphony musicians during negations or event strikes, such as the Screen Actors Guild or the Writer's Guild's strikes.

True guilds were most like the craft unions of today. As opposed to a labor union, which generally defines itself based on the location of work for members, a craft union encompasses professionals and lower skilled laborers within that field (Hannen and Freeman, 1987). With these characteristics and background in mind, the organizations discussed during this project are not true guilds in the most historical sense of the word, but a hybrid of different collaborative structures. They also are not striking organizations, but rather groups that have similar skills or interest.

2.1.3 Cooperatives.

Many cooperatives contain several common characteristics. In a true cooperative, membership is open to anyone willing to utilize their talents to further the organization's vision, which could lead to a non-discriminatory selection process based on the cooperative's focus area. Members make a financial investment and a portion of earnings go back to the member participants. Common goals and visions are shared by participants and they are generally expected to contribute to duties and tasks related to keeping the organization afloat. Members may voluntarily leave at any time. There is typically a desire to provide some sort of service back to the community, partner with other organizations, and provide growth opportunities for members. Members have voting control over the organization, usually one vote per member and cooperatives hold elections for positions within membership ("Co-operative Identity, Values & Principles").

Much of research regarding cooperatives that has occurred has related to agriculture and the food industry, as their entire livelihoods are often reliant on the success or failure

of their farms or food services, but there are certainly lessons that can be learned from these types of studies. The level of member commitment is a key component of any cooperative. Fulton and Adamowicz (1993) analyzed prior research done regarding agricultural cooperatives and ran some quantitative analyses of their own. They confirmed that one of the main reasons members join cooperatives is for financial gain.

> "…members view dividends as a return for patronizing the cooperative. The importance of the agro-services variables may indicate that members appreciate the convenience of "one stop shopping." The fact that members are more likely to patronize the cooperative the larger the percentage of their total income received from grain farming may be related to the fact that cooperatives can more easily develop a sense of member commitment and ownership, and thus increase the degree of loyalty, among a homogenous group of individuals." (p.50)

Members of a true cooperative place value on paying membership dues and performing duties required of members if they perceive multiple benefits to being part of that organization. Being part of a larger organization allows greater recognition within the community and greater access to resources.

Harter and Krone (2001) studied the Nebraska Cooperative Council and learned that the cooperatives that were part of the council could function better because there was an organization that helped to keep them accountable (p.24). Accountability within a cooperative's members is a constant challenge for organizations. NCC provided educational programs for cooperative members, including one that provides training for directors of cooperative organizations.

Cooperatives have several common characteristics. In arts organizations, it is typically juried and agreed upon by committee. Membership is kept to a limited number (at least in arts organizations). Members make a financial investment and some earnings go back to the members. There is some sort of regular event or signature event that provides most of the income and/or recognition for the cooperative. Members share common goal and vision. Members may leave at any time (voluntary). Cooperatives typically wish to provide some sort of community-based benefit. Members have voting control over the organization, usually one vote per member. Cooperatives hold elections for positions within memberships (Co-operative identity, values & principles)

2.2 Collaboratives

The term "collaborative" is overarching to all the other organizations discussed during this study. Ten different principles will be discussed to further explore what collaborative means in relationship to organizations. Beyerlein, Freedman, McGee, and Moran (2003) provide ten different principles for a successful collaborative organization that can and should be considered when evaluating the structures of existing member-driven organizations, including artists-member ones. The arts organizations were asked the same questions. Depending on the initial responses, follow-up questions were needed for clarification. Beyerlein's et. al (2003) principles for a collaborative organization are the guiding force behind the questionnaire (Appendix A)

2.2.1 Focus on collaboration on achieving business results.

All members of the organization must understand the ultimate goals of their organization and the needs and desires of all stakeholders involved in the process. This

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allows members to prioritize their time and energy on the daily tasks that contribute the most to the ultimate purpose of the organization over time. The ability to speak about the organization's goals to entities outside of their members, such potential donors or clients, relies on its members desire to achieve common goals and results.

The organizations chosen for this study needed to have some sort of mission statement or goal it is working towards to create a functional structure that contributes to furthering the mission statement or purpose of the organization. This also guided the budgetary decisions made by members and organizational leaders.

2.2.2 Align organizational support systems to promote ownership.

This includes having clear leadership and communication, so members are all able to function cohesively. Members need to know who they can seek out for specific problems and organizations must have a clear, effective communication plan in place. Leadership can look different depending on the more specific structure of a member-owned organization, but there should be an understanding of how address any issues that may arise and how major decisions are handled. Ideally, collaborative organizations offer different types of learning opportunities for members. In relationship to artist-member organizations this could include workshops and master classes and more informal opportunities, such as working with another member that has more experience in a grant application process or learning how to use an unfamiliar computer program.

Ownership of the organizations in this study needed be present in some capacity among members through decision making processes. Members, or tenants in the case of some for-profit organizations, needed to feel as though they had some say in the direction

of organization so that they see value in the growth and overall wellbeing of it. The for-profit organizations did not have ideal member contribution structures for the purposes of this study, but they need to be part of the conversation for collaborative organizations.

2.2.3 Articulate and enforce "a few strict rules."

Members must be held accountable for their actions while simultaneously allowing them to fulfill their individual goals and the overall mission of the organization. Maintaining provide structure to a member-owned organization and allow members to see what is and is not tolerated. Members must be able to have some sort of individual ownership and a role that is essential for them to take ownership of the organization. This will be explored later in relationship to member-owned arts organizations.

For this study, groups' collaborative relationship needed boundaries. Artist members either were either selected through an audition or juried process or allowed to join if they were interested in the designated art form. There were guidelines in place for selecting new artist members, even if it was a demonstrated interest (note, this did not apply to supporting, non-artist members of the public). Consequences for breaking rules were in place so that members have a healthy fear of punishment and do what is expected of them, though they were not the hardline consequences anticipated.

2.2.4 Exploit the rhythm of convergence and divergence.

Members are not going to fully agree on every aspect of an organization. Beyerlein, et. al (2003) present the ideas of divergence and convergence. Divergence refers to the "process by which collaboration participants surface the different perspectives that need to be considered; convergence is the process members use to reach agreement" (55). Any

type of collaborative organization must have this "give and take" relationship among members that allows different ideas to be presented while also coming to a resolution that is beneficial to everyone. These differences of opinions also allow members to make difficult decisions for the organization.

Artists are unique individuals, including those in this study. They have their own ideas and opinions that influence not only their personal artistic style but could cause friction with in a group of differing opinions. It was important that when disagreements occurred, artist members were able to address these conflicting viewpoints constructively in a way that moves the organization forward in a positive manner.

2.2.5 Manage complex tradeoffs on a timely basis.

Making decisions is a part of any type of organization, and an effective collaborative one must provide information to those that are making the decisions and ultimately performing the tasks. Members must understand the "tradeoff" that comes with any decision or action they take, whether that is time, money, or some other type of sacrifice.

Participating organizations needed to be able to make decisions in a timely manner. Funding can come from a variety of sources, but over time some of these sources, such as government or grant-based, have decreased or disappeared entirely. Artist members needed to be able to decide how they will move forward when the unexpected happens. For example, the nonprofit Life After Hate, an organization that rescues, supports, and rehabilitates far-right extremists, suddenly lost $400,000 in promised funding from the last administration earlier this year (Reeves & Caldwell, 2017). They had to quickly decide what to attempt to make up the major deficit they now faced and turned to

crowdfunding to try and replace that money. Organizations must be able to rationalize the pros and cons of the choices they make when they are under a time limit.

2.2.6 Create higher standards for discussions, dialogue, and information sharing. Organizations should make sure they are having meaningful discussions within their ranks. The ability to communicate and share information effectively allows members to better understand the purpose of the organization and become enthusiastic about what they are doing.

The artist driven organizations featured needed to be able to recruit new members for organizational growth. The organizations in this study all had a standard practice or set of information to hand to prospective members. Communication with the public is vital because they are often ultimately the people attending shows, festivals, workshops, lectures, and other programming offered. Though there are ideally opportunities for growth for artist members and they likely contribute financially in some way to the organization, art is meant to be experienced by patrons that enjoy it, often with a price tag attached or donations because they believe in the organization. If they do not know what is happening, they cannot offer their support.

2.2.7 Foster personal accountability.

According to Beyerlein et. al, "effective collaboration requires that each individual fulfill his or her role effectively, provide some value-adding contribution, and feel personally responsible for both the process used and the results of the collaborative effort (58)." Members do not need to be pushed as much to act and greatly value the work of the organization if they feel like it is their own.

Kentucky artist members needed to have accountability and feel connected to the organization. Having a specific role or set of duties, perhaps being part of a committee within the institution or overseeing the group's social media presence provided a sense of purpose to individuals. The personal connection an artist felt to their organization and the other artist members within it is connected to the reputation they have within their local arts community and for the most part, forced members to behave appropriately.

2.2.8 Align authority, information, and decision making.

The individuals making decisions for the organization should be well-informed and be able to execute the decisions swiftly and effectively. Ideally, members choosing the path of the organization will feel empowered confident about the direction the institution is heading and will able to conclude that they have garnered success from their actions.

Organizations interviewed have a responsibility to effectively communicate within their organizations and communicate with the public. Artists tend to have complicated schedules, including exhibits or performances and teaching at various times throughout the days or nights. There must be a consistent, universally understood plan of communication so that members know what is occurring within their organization, whether that is through emails or newsletters, and virtual or phone meetings. This communication plan allows artist members to evaluate the success or shortcomings within their organization effectively and efficiently.

2.2.9 Treat collaboration as a disciplined process.

Member should feel like they are fully part of the decision-making process. Part of the decision process is creating an efficient environment that encourages members to

focus on the decision's benefits, risks, and costs (59). Ideally in organizations that have a disciplined collaborative process, members can make and execute decisions effectively by repeating some sort of process with proven success, such as having meetings that begin and end on time and having a specific way in which decisions are made, such as voting outright or through committees. The goals and values of the organization are always the focus in a collaborative, disciplined process.

Building on the idea of proper communication, there needed to be intentional and disciplined member-driven processes in place. Artist members needed to have regular meetings scheduled. The technology of today provides the opportunity for a semi-regular meeting schedule regardless of distance. Members did not always agree with every decision made, so organizations had to address it in some manner if the situation ever escalated. This did not necessarily include the idealized version of a formal appeals process.

2.2.10 Design and promote flexible organizations.

Finally, one of the most important characteristics of any collaborative organization is to be flexible. Beyerlein et al. (2003) states that "flexible organizations are characterized by people comfortable with broader roles as opposed to well-defined jobs (61)." An artist-member collaborative organization in today's economic and political climate must be able to quickly adapt to any changes that may occur that are outside of their control or risk going under. Additionally, audience preferences may change, and organizations must be able to adopt audience preferences or risk going under.

The artist driven organizations interviewed needed to be adaptable and willing to change. Financial circumstances often change for arts organizations, these included. Audience preferences may change over time, especially as the population continues to age (Kemp and Poole, 2016). Flexibility is key to staying afloat in an ever-changing world.

These principles are applicable to any organization, both for profit or non-profit. Any healthy organization inherently follows these general guidelines if they value their members or employees. For the purposes of this project, collaborative arts organizations will be discussed and analyzed using these guidelines in conjunction with the general characteristics of the previously mentioned collaborative structures, including collectives, guilds, and cooperatives.

2.3 For-Profit Organizations

It is worth noting that though most of Kentucky-based and Kentucky-serving organizations that consider themselves by name to be "collaborative," "collective," "guild," or "cooperative" are non-profits that is not the case for all organizations in this study, so a discussion on the role of for-profit artist collaborative organizations is appropriate. Though artists that come together to form an organization may have several of the benefits of other types of organizational structures, such as being part of a larger, more recognizable institution or having greater access to resources, they do not all have decision-making equality. Herbst and Prufer (2011) conducted a study comparing the differences between firms (for-profit organizations for the purposes of this study), nonprofits, and cooperatives. The for-profit organizations in that study are defined as

"any organization where owners maximize solely their financial return on investment as a firm. These investors can be thought of as individuals using the organization's dividends to purchase other, unmolded goods. Hence, in contrast to cooperatives and nonprofits, investor owners have no interest in consuming the product produced by their firm (p. 3)."

For the purposes of this study, the for-profit organization (s) were treated like the non-profit organizations because they do provide financial and social benefits to the artists involved with the business, but ultimately, the owners have the most to lose or gain based on organization's performance.

Though there is a lack of research that has been done in the specific Kentucky-based arts organizations that I chose to study, this served as an advantage. I was able to keep my research options broader and keep the actual process that resulted due to working with different people flexible because this specific research has not occurred up to this point.

Chapter 3: Methodology

As a reminder, these were the research questions that were the focus of this study:

Q1: What are the characteristics that make a strong collaborative organization?

Q2: What are the key differences among various artist collaborative organizational structures, such as cooperatives, collectives, and guilds?

Q3: What types of organizational structures do collaborative organizations in Kentucky tend to use?

Q4: How does the type of organizational structure help artist members to promote and further their work?

To answer the research questions above, basic data was collected through website analysis of arts and artist-member organizations. Interviews were also conducted via phone or in person with arts organization leaders. If necessary, follow-up emails or phone calls were used to clarify or expand upon answers. The questions were sent in advance via email. Artists leaders were then spoken to via phone or in person if possible. All were transcribed, and some were recorded.

Snowball sampling was the primary method used to obtain participants though it was initially a primary method; it became a "happy accident" that led to several interviews. Snowball sampling involves gathering those who "have the desired characteristics and uses that person's [organization's] social networks to recruit similar subjects, in a multi-stage process. After the initial source helps to recruit respondents, the respondents then recruit others themselves, starting a process analogous to a snowball rolling down a hill." (Sadler, G. R., Lee, H., Lim, R. S., & Fullerton, J. 2010). Each of the organizations was selected for several reasons. It first had to be an arts-related organization that serviced Kentucky artists, either through providing gallery space, training, publicity, or some other type of service. There are several non-arts collaborative organizations located within the state, but a relatively small amount of them are arts-based. For the purposes of this project, "art" included both performing and visual arts. Performing arts included dance and theater organizations that were originally considered. Visual arts included fine arts such as painting, drawing, sculpture, photography, and fiber arts. Traditional crafts, such as leather work or wood work, were considered if traditional forms of "fine arts" that are

typically seen in museums. There was some sort of internet presence, either a website, a Facebook page, other social media platform that provided basic information. Each organization chosen would ideally have contained one of the key search terms mentioned numerous times throughout this research, "collaborative," "cooperative," "guild," or "collective" as part of their name or obviously within a description of their purpose or activities. This served as a guiding feature for choosing these participants over numerous other arts Kentucky-based and Kentucky artist serving organizations.

3.1 Limitations

There were several different limitations that became apparent during this study, including the way organizations were chosen, the art forms of the organizations, and the types of organizations chosen.

There were initially sixteen different organizations identified based on the above-mentioned criteria. Ultimately, twenty were contacted and ten were interviewed. While contacting these different organizations, several were. Some did not have a presence or lacked enough information to pursue contact or did not have time to participate. Another organization's leader that had been initially contacted and scheduled for an interview had a spouse suddenly pass away and no other leaders could respond. There was a sense of panic that there would not be enough subject matter to continue this project adequately, but an unexpected trend emerged. Several different interviewees offered some ideas for other groups to contact that might be able to provide some valuable information. A couple artist leaders were even able to give me specific individuals and contact information to reach out to these artists. The familiarity within the artist community was

beneficial in procuring interview subjects. This provided two beneficial leads that turned

into two interviews. There were also two other organizations that were found with

searching and creative thinking, including looking at craft arts organizations and

continuing the idea presented by an interviewee of speaking with organizations that may

cross state borders but serve Kentucky artists. General descriptions of the final ten can be

found in Table 3.1.

Table 3.1

Assigned Organization Number	Location	Type of Art	Structure (self-identified)	Type of Organization	Membership Number*
1	Lexington	Visual Art	Cooperative	501 (c)(3)	13
2	Murry	Visual Art	Guild	501(c)(3)	n/a
3	Paducah	Visual Art	Collective	LLC	65
4	Covington	Visual Arts	Cooperative	501 (c)(3)	70
5	Morgantown	Variety	Guild	501 (c)(3)	n/a
6	Paducah	Visual	Guild	501 (c)(3)	n/a
7	Burlington	Visual	Guild	501 (c)(7)	74
8	Boone County, KY	Visual Arts	Cooperative	501 (c)(3)	12
9	New Albany, IN	Visual	Collaborative	LLC	75
10	Cincinnati, OH	Visual	Cooperative	LLC	n/a

*This was asked as a follow-up question and in hindsight, should have been in the initial
set of interview questions. Not all organizations returned an answer.

Visual arts organizations were the primary type of group interviewed. This lack of

diversity in arts types may not allow for a full picture of how all organizations function

and should be considered when drawing conclusions. Additionally, there was not an

equal distribution of organizations that identify themselves as "collectives.", either via

title or when pressed for more information during our conversation. This did not

necessarily have a major impact on the findings or conclusions as the overall

"collaborative" structure all these organizations shared to some extent.

The basic methods used stayed consistent throughout the research and interview process. The differences, primarily in subjects, came after the initial methodology was set. The way participants were chosen had to be adapted to find enough individuals willing to speak about their organizations. Though there were some changes that needed to be made along the way, the structure behind the way things were done remained the same.

Examining these different types of structures for artist-member organizations provided insight into the health of the organization and demonstrate needs they may have. Though there may be "guild", "cooperative," "collective," or "collaborative" in the name of an organization, they may not be strictly following one specific structure, but instead a combination. If organizations can utilize components of different types of organizational structures, they may be able to more feasibly sustain themselves over time. The next section will discuss the digital presence of the featured organizations.

3.2 Website Analysis

The digital tools that have developed over the last decade have completely changed the way we do everything, from purchasing groceries online to being able to rent movies from the comfort of our couches. People expect to find any information they seek with just a few taps on a phone or clicks on a keyboard. This is no different for arts organizations of any type. The public needs to be able to garner at least some information about these organizations via a web presence. In addition to looking at the internet resources of these organizations, interviews with artist members, or owners in the case of for-profit organizations were the most important element of this study. They are the

people that understand the inner workings of these organizations and know what their processes are.

The website or Facebook page in the absence of a website of the chosen organizations was analyzed based on the content that is available for prospective artist members or anyone that may be generally interested in the organization. To attract new members or other supporters, these organizations should have several basic informational pieces such as regional location, art type, mission statements, self-identified organizational structures, programming, and more. The content of the websites was compared based on how the organization identified itself structurally to see if there were a) any noticeable differences or similarities between collectives, cooperatives, guilds, and collaborative online presence, b) how might the content on the site help attract potential members, and c) were there improvements that could be made to further the missions and goals of the organizations. Bunz (2001) conducted a study during which he had non-website experts look at three different websites and "think aloud" their opinions while perusing the websites. A lack of information on some of the sites lost the interest of the subjects, even those who were genuinely interested in the content (p. 17). Potential artist members or the public need to be able to garner enough information from the initial website or social media page that they see the value in contacting organizational leaders to learn more information about the organization.

3.3 Key Informant Artist Interviews

One of the most valuable aspects of this project was the opportunity to speak with different organizations. The focus of these interviews was primarily to learn about how

the organizations were structured and functioned. The idea of being flexible or willing to make changes as they become beneficial to the group was a topic that I both touched upon and came through as a theme throughout several of the interviews. Support from group members and the community was an important theme covered as well.

The design of the interviews was semi-structured, in-depth individual interviews. The interview questions were guided by the research questions. Participants for the questionnaire were chosen based on the type of organization they are affiliated with and were "fairly homogenous and share critical similarities related to the research question" (DiCicco and Bloom, 2006). All participants were initially emailed were emailed the same series of questions (Appendix A). Based on their responses, there were some follow-up questions for clarity. Digital information allowed interviewees to be familiar with the questions before the initial phone interview. There were time zone differences between the location of this research and some participants, so initially digital communication decreased the possibility of calling at an inconvenient or inappropriate time. Artists often keep odd hours and initial emailing questioning allowed them to have some preparation to succinctly respond. Researchers conducting a study comparing phone to instant messaging and email interviews found that, though phone transcripts were significantly longer than instant messaging or email transcripts, they contained much more repetition (Dimond, Fiesler, DiSalvo, Pelc, and Bruckman 2012, p. 4). Repetition was hoped to be decreased by allowing some preparation. Participants and the researcher communicated via phone so that follow-up questions could be immediately asked for clarification. Answers were transcribed as they are given.

Ten organizations were provided with contacted with questionnaires of up to twenty questions. Participants were recruited through contact information found on their website, Facebook page, or from other artists. If were willing to answer questions, they were sent the complete list and were asked to set up a phone interview, or in person if location and time permitted, within the designated research time frame, unless they had extenuating circumstances such as immediate festivals, performances, etc.

The position of individuals interviewed varied. In a perfectly controlled scenario, it would have been either the same type of position or a top leader for each organization. For the purposes of these discussions, the positions ranged from an officer on the board, to emeritus officers, to founding members, and to the owners of for-profit organizations. There was not an opportunity to be overly selective in forcing every interviewee to be in equivalent positions. In several instances, it was not possible to get to the president or director. Those that were able to participate were extremely familiar with the organizations and were able to provide the necessary answers.

The themes addressed in this interview are aligned with the ten principles discussed earlier. The general structure of the organization was important to learn about because it impacted how everything else functioned. Communication amongst members and to the public to distribute information and coordinate meetings and events was also a topic covered by the key informant interviews. The decision-making process was part of the conversation, along with how disagreements were handled within the group after a decision was made.

Website or social media presence is necessary to consider for any organization attempting to grow. The interviews provided first hand accounts on how these organizations run on a regular basis in relationship to the ideas explored earlier in the literature review. There were several common themes and ideas presented throughout the interviews, which led to some interesting findings.

Chapter 4: Findings

The findings that resulted from this study had some expected and some unexpected elements. Characteristics of strong organizations, the relationship with Kentucky collaborative arts organizations, artist benefits, and unique organizational characteristics were all explored. The way these organizations function and work together both internally and externally is evident through the results. For the purposes of this analysis and to protect the anonymity of the organizations and those that were interviewed, organizations will be numbered 1 through 10. The data collected from the interviews have provided several insights from collaborative arts organizations that both are based in Kentucky and have a relationship with Kentucky artists.

Originally, the organizations were all going to be exclusively Kentucky based and contained Kentucky artists, but to increase the selection pool, organizations outside of Kentucky that have had currently have, and could occur again based on the proximity of the organization to the state. Another obstacle resulting from responsiveness issues was the lack of variety in organizations, both in art type and self-described organizational structure. Most collaborative organizations in the area are visual arts organizations, though there are at least a couple of specialty performing arts organization. These very

few organizations either could not participate in an interview or ignore all voicemails, emails, and Facebook messages.

Responses from participants were analyzed for key themes regarding the research questions guiding this project. They were compared to find out how artist driven organizations in Kentucky view themselves in relationship to the different organizational structures discussed throughout this project, such as "collaborative," "guild," "cooperative," and "collective," though these terms and a couple of others will be brought up throughout the course of this analysis.

4.1 Characteristics of a Strong Collaborative Organization

This study focused on collaborative organizations and, as expected members are expected to provide financial and participatory support to function regularly. Commonly, the organizations interviewed had a membership fees that range anywhere from $20-$75 annually, to having monthly rentals fees from $30-$75. These were associated with being able to participate in activities on different levels, though several were financial hardships and offered discounts and payment plans. The organizations that have permanent gallery space also charge a percentage of each artist's sale to provide more income. Organization 6 allows members of the public to join their guild as general arts supporters. They pay a smaller fee but still feel ownership to the organization and contribute to the group during programs and events (Organization 6, personal communication, February 6, 2017)

The meeting structures of most of the organizations used at least a few elements of Robert's Rules of Order to run meetings. This includes creating an agenda for the meeting, calling it to order, reviewing what was discussed during the last meeting,

listening to reports from officers and committees, discussing unfinished business from past business, and introducing new business. Organizations appeared to adapt the rules to what fit their needs the best and do not necessarily follow the entire structure of the Order, especially when they are for-profit and do not have to follow all the same rules as non-profit organizations because they are not held to the same organizational standards as non-profit groups.

Many organizations do not have consequences in addition to kicking out members if they do not follow rules or steal collaborative work. Several organizations expressed that because of their size, there has not been a need to create specific guidelines to address these issues. The interpretation of this question was interesting because there were a couple of unexpected answers. One interviewee from one of the for-profit collectives mentioned copyright infringements as part of the contracts artist members signed when joining the group. Another organization discussed the idea of artists members not using original ideas for their work. There may not be formal rules in place, organizations do have some ideas of how to maintain the originality of work.

Maintaining the integrity of collaborative work is not an issue specifically addressed by the organizations interviewed for this study. Though they have not had trouble with members stealing work or ideas created specifically by the organization collectively, this question lead to some interesting insights from some of the leaders. Organization 8 mentioned the use of non-original images as inspiration for artists' work, along with leading painting parties for paying members of the public (Organization 8, personal communication, January 23, 2018). Though they do not have specific policies against

these activities, there are differencing opinions amongst members regarding whether this is still considered original work.

Another interesting piece of information retrieved from this question was what happened when artist members did steal another individual artist's works. The organization that specifically discussed this incident mentioned that an artist stole another member's work intentionally. Organization 9 chose to share the work of the artist at fault on social media and publicly shame them. The artist was embarrassed and apologized profusely along with destroying the copied work (Organization 9, personal communication, January 18, 2018). The reputation an artist has is one of their most important assets. Artists are a tight knit, smaller community within their larger environment. If they do not have their reputation intact, it makes it more difficult to be part of the arts in their community. They also risk losing the trust and respect from the public, especially if they are from an area where everyone knows each other.

The community is an important component to the success of these entities. Most them try to do at least one event or class per year depending on the organizational structure and how members choose to function. Some organizations are looser than others and do not focus as much on community events, but instead focus more on programs to help their members.

The budget an organization uses to function with is an important piece of how they are managed. Finances can easily become a source of contention and drama within any organization. The collective organizations officially classified as nonprofits run on a lean budget, if they have enough income to have any type of budget at all. In a couple of instances, the budget created by nonprofits was dependent on income that came in and

only that money was used for expenses. Most finances came from membership dues, agreed upon commissions from the sales of artists' works, and additional fees from classes and programs. Nonprofit organizations were able to utilize other forms of revenue, such as donations and grants, along with other streams mentioned here. The for-profit businesses can charge for services and programs they provide to the community than some of the nonprofits.

4.2 Kentucky Collaborative Arts Organization Structures

The organizations interviewed do not necessarily adhere to the earlier described definitions of the varying types of structures. Organizations 7 and 2 consider themselves true to the names present in their titles, but they use many of all the types of collaborative organizations to accomplish tasks (Organization 7, personal communication, January 25, 2018). Those organizations that use artist members to perform the necessary duties and tasks that keep them afloat must use a hybrid of cooperative, guild, and collective principles. Those that rely on paid staff in any capacity, either solely as a for-profit institution or as supplement to the board and artist members, still have collaborative elements. The for-profit organizations can make decisions faster with staff because they do not have to follow the same rules as nonprofits but do attempt to keep artists involved and ask for input on decisions. Staff in nonprofits are primarily carrying out wishes of the body of members and making smaller, day-to-day decisions that do not require greater involvement.

4.3 Artist Promotion, Structure, and Differences Between Organization Structures

As mentioned, the type of structure used to serve Kentucky artists is fluid, but they all work collectively. One of the greatest benefits to artist members is the ability to come together and promote individual work under a collaborative organization's name. Multiple organizations had retail space that allows artist members to display work and utilize the organization's reputation to attract potential patrons. For example, Organization 2 has a store that is run by the artist members and allows the work of approximately thirty artists to be housed under one roof (Organization 2, personal contact, December 19, 2017). This allows members of the public to stop by and see a variety of artwork by different artist and meet several of the artists, as they volunteer in the gallery for a higher commission percentage. The organizations also attend shows and festivals as one entity, which can allow artists that may not be as well-known or new take advantage of being part of a larger, established organization.

One of the benefits of collaborative arts groups is the collective knowledge brought by member. Artists are from varied backgrounds and experiences. They can aid or collaboration to each other depending on what their specialties are, including types of art, grant writing, social media, and marketing. For example, Organization 9 specifically assigns projects to members based on their skill set (Organization 9, personal communication, January 18, 2018). Organization 4 handles contributions a bit differently:

Most traditional cooperatives have a work component. We look at input at other ways since they have other jobs and we look at what they can provide. For example, our logo was designed by one of our graphic designer members. Ben helps with set up

breakdown and hanging paintings, people look for grants, represent us at art/craft fairs. We don't require a work component or fee spaces (Organization 4, personal communication, December 8, 2017).

Commonly, artist members are expected to pay dues and commission, along with volunteering to help run gallery retail space, shows, classes, and other events. Membership expectations vary based on the organization's needs. For example, Organization 10 has two tiers of membership. Principle members work four times each and can participate in all the organization's operations work 4 times per month (4 hour shift) and are involved in all gallery operations. This includes voting rights, making all decisions regarding the running of the gallery, and volunteering to work on committees, (from maintenance and events to public relations and others). For this level of membership, there is a monthly fee of $60 and the commission is 20% on sales. Principal members have a minimum of twelve feet of wall and shelf space depending on available space. Associate members rent eight feet of wall and shelf space in the gallery and pay a monthly rent fee of $75 and the commission on sales is 30%. They have no other commitments to the gallery unless they want to become more involved (Organization 10, personal communication, January 24, 2018)

Many of these organizations utilized a traditional structure, with traditional board member positions, such as president, vice president, etc., but one only had committees. Members had equal say in major matters, but those organizations with officers tend to make smaller, routine decisions as officers. Organization 10 provided a very specific breakdown of leadership:

"The executive committee finds direction for the leadership. We bring proposals to principle members [members that have a mandatory obligation to the gallery but have voting rights]. We nominate and propose initiatives for the principle members to vote on. No single member pushes policy. We rotate moderators for monthly meetings. Someone always takes meeting minutes. We have committees for areas such as finance, jurying art, and more that each have a chairman." (Organization 10, personal communication, January 24, 2018).

The precise definitions and descriptions of what the different types of collaborative organizations are described earlier. Though several of these organizations use a blend of structures, there are some that maintain the identity contained in their name. For example, Organization 7 was primarily focused on developing the skills of artists and only did one event for the community (Organization 7, personal communications, January 25, 2018). They offer classes that non-members may take, but they obviously do not receive the reduced member rate.

Collaboration with other organizations or businesses is common amongst organizations, whether that is through facility use or collaborative projects. Several of these organizations not only created collaboration amongst their members but also work with other groups for events and programs. Working together allows them to crossover in audiences and pool their resources. Organization 4 holds exhibits in a gallery that is owned by a restaurant, which gains exposure for both the artists and the restaurant (Organization 4, personal communication, December 8, 2017). For example, a museum in a major city partnered with Organization 9, gaining more exposure for artists involved

with that exhibit and their collaborative organization (Organization 9, personal communication,)

Community support is a key factor in the success of any nonprofit organization. Smaller towns do not have very many social outlets, so several of the organizations located in these places were well known to the area and valued by the community. For example, Organization 6 held meetings in a funeral home because it was offered to them at no cost. They eventually left that space and were able to relocate into a public library (Organization 6, personal communication, February 6, 2018). Organization 5 had a building donated to them for programs because someone believed in what they are doing within their town. Successful collaborative organizations have a significant amount of community support. Community buy-in also grows the reputation of the organization. Several of these organizations benefit from word of mouth from community members which, in turn, helps them gain new artist members (Organization 8, personal communication,

All the organizations interviewed were comprised primarily of visual artists, with one exception that provides support to local artist of varying genres (Organization 5, personal communication, January 4, 2018). The number of collaborative organizations that support visual arts, including 2-D, sculpture, jewelry, and fiber arts, is significantly greater than performing arts organizations. Permanent and pop-up retail spaces were common with visual arts groups, along with festivals. This could be due to ease of working with actual merchandise and tangible objects. Performing art works are more difficult to "sell" and generate revenue.

Though most of these organizations are in the state of Kentucky, several are in surrounding areas but serve artists from Kentucky. There is quite a bit of movement for business purposes between communities near state borders which deepens the pool of artists available to participate in artist-driven organizations. Those entities that are in other states but serve Kentucky artists are also near major metropolitan areas, allowing more opportunities for collaboration with larger art institutions or greater exposure since they are in a larger metropolitan area (Organizations 9 and 10, personal communications, January 18 and January 24, 2018).

The internal communication tools were similar overall for most of organizations. Emails and closed Facebook groups were used to communicate with members, and in some cases, to cast votes. Most individuals will use these methods, but for some that are older, they may have to be called. Groups with an older membership base appear to rely more in person versus relying as much on technology (All Organizations, personal communication, December 5, 2017 through February 6, 2018). Regarding external communications, all organizations studied had some sort of web presence, either through a website or Facebook page at a basic level. Several organizations utilize multiple platforms to reach out to the public. Organization 7 only uses Facebook for internal communications and Organization 4 reposts visitor posts, not original content (Organizations 7 and 4, personal communications, January 25, 2018 and December 6, 2017; website analysis).

Most organizations have regular, assigned meetings, with consistent days and times, often monthly or at least quarterly. Some organizations make their major decisions during these meetings, meaning that those who do not attend are not part of the decision-making

process. At least one of the organizations does quite a bit of decision-making via email because of difficulties gathering all the members in one place (Organization 2, personal contact, December 19, 2017).

Disagreements arise within any group of people, but it appears that most of these organizations do not have conflicts to create a formal process. Those that are nonprofit vote and the majority wins. They allow everyone to share their views in meetings and feel that equal representation is present during the meetings. For the most part, members that disagree with a decision feel that the voting process is fair, but occasionally leave if they are truly unhappy. Organization 8 specifically stated that they must have "20% of membership with no less than five members present to be a quorum" (Organization 8, personal communication, January 23, 2018). It should be noted that they do have a smaller member base that allows them to have fewer members present to follow this structure, but no one forces all their artist members to be present for decision making. If they are present at meetings, they get to cast a vote and are less likely to be upset about a decision being made.

4.4 Unique Characteristics

For-profit organizations did not have traditional boards, which is unique in these circumstances because traditionally, arts organizations are thought of as only non-profits. Organization 3's owner "makes the decisions alone, but when I know it will have a far-reaching impact I put it out for a vote or ask for feedback" (Organization 3, personal communication, December 10, 2017). Organization 9 intentionally created a for-profit structure to avoid having a board because of past struggles getting tasks accomplished in

a timely structure (Organization 9, personal communication, January 18, 2018). The founder had worked with boards before and felt that they overly complicated matters and slowed down the process, though she does say she and the other staff members consult with the artists they collaborate with for programs and are in constant discussion.

Organization 6 is currently sheltered by a completely different type of nonprofit located in a different part of the state, but will be seeking their own status due to the amount of income they are now receiving They have a board that governs the organization and will keep it as they transition into their own nonprofit (Organization 6, personal contact, February 6 2018).

Chapter 5: Recommendations

There has not been a of research done in this area regarding Kentucky artists. Both government entities and organizations that serve artists, along with the artists themselves, could benefit from further studies into the themes and topics touched upon during this study.

5.1 Recommendations for Arts Collaborative Organizations

The results yielded from this project will ideally provide insight into Kentucky's collaborative artist member organizations that can be used to offer further suggestions or insights into making the state arts community better connected and stronger as they proceed into the future.

Member contribution is key. The organizations that are being carried primarily by one or two members have a problem with burnout and general cynicism of collaborative

organizations because they have not participated in a fully functioning one yet. Those that have equal membership involvement tend to be more productive and positive about the organization's direction. Collaborative groups that lack invested members or have issues with involvement relied heavily on one or two members. These members experienced burnout and even resentment towards the organization and other members within the organization. Organization 1 had a particularly cynical point of view on current operations and the future of the group overall and will likely dissolve in the future according to the leader that was interviewed (Organization 1, personal communication, December 1, 2017). Maintaining consequences for non-contributing members would not only alleviate some of the pressure off those that felt burnout, but also help move the organization forward in a positive direction. Though it is possible that the organization may dissolve if there are not enough engaged members, those that are fully "bought-in" to the purpose or mission of the group and their activities will be free to pursue other beneficial opportunities if the organization is unable to continue in its current state. A dysfunctional collaborative organization is not going to be able to provide a lot for its members or the public. Though all organizations have some set of contribution expectations for members, if organizations establish a clear set of consequences and abide by these rules, they may keep a more committed, contributive member. They will not only be interested in what they will gain from their involvement in the group, but also invested in the longevity and overall wellbeing of the organization.

One of the primary issues arts organizations of varying types across the country are currently experiencing are graying member and audiences. Several of the organizations interviewed expressed the concern of having an older membership. This

could be a risk for the future survival of these collaborative organizations, but there may be a couple of solutions based on some of the actions and programming that is already occurring. Collaborating with school systems, local colleges and universities, and community youth organizations could introduce children and young adults that may either have artistic ability or an interest in arts, but do not know what outlets are available to grow and fulfill these interests. Several organizations offer internships and discounted or free memberships for students. Some provide programs for schools, either for free or for a fee. If organizations continue to create structural and programming opportunities for young people, they may be able to grow or at least maintain their membership.

Though all these organizations have ventured out into the world of social media, there is certainly room for growth. Social media is always changing. Tools everyone uses on a regular basis, such as Facebook and Twitter, could be utilized more effectively by several of the organizations by posting regularly so that they appear in newsfeeds and by creating original content in addition to being tagged by members and patrons. Snapchat and Instagram could provide opportunities for reaching younger artists and supporters if used correctly and often. Most of the organizations studied surprisingly are utilizing some features on several of these platforms, but there are more advance functions that could be beneficial.

Meeting participation and the decision-making process could also be improved. Though most of the collaborative organizations discussed in this study hold regular meetings, to be able to include people, perhaps they could also include the option to participate virtually via Skype or some other video service. This would allow members that have other obligations, struggle with distance, or have a last-minute emergency occur

to be part of the decision in real time. There would perhaps be less resentment if they felt like they were part of the full participatory process.

5.2 Recommendations for Local/State Governments and Supporting Organizations

Movement across the state or community borders allows greater diversity in artists and types of art. Regions can be different culturally even when they are close together. Artists can more easily share ideas and cultural influences when they cross state lines to be part of a collaborative organization. This is not something that was specifically discussed with organizations but being in different states or having artists from other states or outside their immediate area may open collaborative organizations to resources that are state or community-specific.

Regional collaborations across state and local borders is something that could be explored by government agencies. For example, if Kentucky is a bit more cash strapped than Ohio one year regarding arts funding, maybe an organization based in Ohio will have greater access to state or local support via grants or other funding. According to 2017 National Endowment for the Arts Grant 2017 announcement, Kentucky received $946,900 worth of NEA grants, Ohio received $1,275,500, and Indiana received $1,217,400. The projects carried out from these grants ultimately benefit their respective communities, but the artists that participate in them can be from other states or communities. This could be a financial advantage for artists residing in Kentucky that work in other states or artists working in different Kentucky communities. Ultimately, if artists benefit economically, so do their communities. This could be already occurring on some level, but these institutions were not part of this study.

Another area that specifically state government or arts supporting organizations could explore is creating a stronger connection between collaborative performing arts organizations. There are only a few performance-based organizations that are structured as some type of collaborative in Kentucky. This may be because it is more difficult to gather performing artists to create collaborative works, whereas visual artists can bring their works to an exhibit space and display as a group. There is still an element of doing independent work that is a bit more difficult to maintain as performing artists. Ideally, state-serving institutions could provide a website with resources or even create a small festival tailored to collaborative performing arts organizations that bring these groups together or at the very least, in communication with one another. Monologues and pieces with small groups could become part of something larger that can blend together and bring more notoriety to all the artists both individually and as a group, even in a festival format.

There are certainly more questions I wish I could have asked to learn more about these organizations but had to narrow focus to fit in with the theme of organizational structure and how the artist members benefit from being part of these groups. There are several opportunities for government agencies and the organizations themselves to make some impactful changes.

Chapter 6: Suggestions for Further Research

There are several opportunities for further research. The economic relationships between local and state institutions and arts organizations, both across state and county/city lines, would be beneficial to explore. The greater the pool of resources within

the arts community, the more can be done. There was not an opportunity to speak to exclusively performing arts collaborative organizations, so this is another area that could be further investigated. Are these groups speaking to each other? How can more collaborative performing groups, be established and maintained? Music-related groups did not appear to have a presence. Speaking to Kentucky-based musicians and seeing if there is a need or desire for a group like this would provide further insight. Social media and the digital tools are always changing. It would be interesting to see more specifically how these tools are impacting the ability for organizations to recruit artist members and patrons and what they could use to grow their technological ability ways that are beneficial to them.

Overall, the collaborative arts organizations of Kentucky do not really conform to textbook definitions of specific types of collaborative organizations. They use a blend of different characteristics, even using for-profit structures that may or may not provide quite as much opportunity for Beyerlein's principles for collaborative organizations to fully be realized. There may be more sustainability in having a mixture of non-profit and for-profit organizations because of financial resources available to them and that could be a rising trend within Kentucky and surrounding areas that serve Kentucky artists as time proceeds. All these organizations, whether for-profit or non-profit, whether guilds, cooperatives, collectives, collaboratives, or some sort of combination, as most of them are, all the artists benefit being part of something larger than themselves. They benefit from the reputation of the organizations and a greater pool of knowledge and experiences. The effectiveness of the organizations is ultimately dependent on the members and how much value they see in the group, with community support playing a role as well. The future of collaborative arts organizations in and serving Kentucky artists are in the hands of their members and patrons.

Appendix A

Artist Questionnaire

The following questions was sent to artist leaders within the organizations before the phone interview. Please note that the portion italicized in bold letters will not be sent but serve as a guidance of the Beyerlein's et al (2003) collaborative principles.

1. Focus on collaboration on achieving business results:

1. What type of organization do you consider yours to be?

2. How does the mission statement or artistic vision define and guide your organization?

3. How does your organizational structure further the mission of your organization?

4. How is your organization financed?

5. What is your annual budget?

2. Align organizational support systems to promote ownership:

1. What type of leadership structure is present in your organizations?

2. How do artist members participate in the decision-making process?

3. Articulate and enforce "a few strict rules.":

1. How do you select artist members?

2. What are the bylaws of your organization?

3. What are the penalties when artist members do not adhere to the rules of the organization?

4. Exploit the rhythm of convergence and divergence:

1. When disagreements arise, how do you resolve them?

5. *Manage complex tradeoffs on a timely basis*:

1. What types of decisions do you have to make as an organization that forces you to weigh the pros and cons of each option?
2. What is your annual budget and how is it divided out?

6. *Create higher standards for discussions, dialogue, and information sharing:*

1. How do you share information with potential artist members?
2. How do you share information with the public?

7. *Foster personal accountability*:

1. What makes artist members feel personally invested connected to your organization?
2. Are there safeguards in place to keep artist-members from "stealing" collaborative works for individual benefit, and if so what are they?

8. *Align authority, information, and decision making:*

1. Who makes decisions within the organizations?
2. How is information distributed to artist members or board members when they must make decisions?
3. How is success defined and measured by your organization when decisions are executed?

9. *Treat collaboration as a disciplined process*:

1. Do you have regular meetings?

2. How are meetings run?

3. What do you do if members or board members are unhappy with a decision that has been made or a program within an organization?

10. *Design and promote flexible organizations*:

1. Have you changed your organizational structure over the years?

2. What prompted these changes?

3. Are there any major changes coming to the organization in the future?

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