



**AN INVESTIGATION INTO ORGANISATIONAL LEADERSHIP FOR THE  
DEVELOPMENT OF COMMUNITY ARTS CENTRES**

By

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## DECLARATION

I, Lungani Innocent Zulu, hereby declare that this research project is my own work, and it has not been previously submitted for any other degree or examination at any other institution.

I am familiar with rules and regulations for higher education qualifications at the Durban University of Technology.

I understand that I have to publish an article for this research project and I am also expected to participate to other academics activities.

I understand that plagiarism is not accepted and it leads to some penalties.

I hereby declare that the above details are correct.

Signature: .....

Date: .....

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## **DEDICATION**

A special dedication goes to my lovely and dearest mother, together with my family, for being with me and believing that I could make it.

I dedicate this particular dissertation to Dr M. E. Lourens for her special support from my first year in tertiary studies onwards. I also expand this dedication to the entire Department of Human Resource Management.

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## **ABSTRACT**

Modern human resource management practices have the potential to ensure successful businesses and organisations. This is more so where the most significant resource in the organisation are people. This study seeks to examine the leadership and managerial style that ideally could be useful in promoting and developing sustainable businesses with the focus of the study being in community arts centres. This study may be able to contribute to identifying and/or developing future entrepreneurs who may have an interest in opening their own community arts centres and businesses. The results of successful art centres may result in a proliferation of such centres and ultimately offering alternative careers and the opportunities for growth and development for the young South African. This may result in the creation and development of a more robust creative art and drama industry. While it is acknowledged that various other resources are critical for a business to develop including finance, the focus on the management of people forms the basis of this research. The Department of Arts and Culture has identified cultural industries as one of the drivers of economic growth and job creation. Early indications are that the cultural industries are already making a significant contribution to the country's Gross Domestic Product. The Department of Trade and Industry estimates that the craft sector alone contributes about R2-billion (about 200 million Euros) or 0.14% to South Africa's GDP annually (Department of Arts and Culture 2013). Community art centres could be the seeds for the growth of the cultural industry.

The study included 101 participants, made up of eight (8) centre managers, 69 administrative staff members and 24 centre users. The key findings in this study covered the identification of the leadership, managerial qualities and attributes needed by owners and employees to successfully run/manage a business such as community art centre; to determine whether there is leadership development taking place as a strategic intent so that the next level of managers can head up these centres as well as encouraging some staff to pursue the entrepreneurial route and finally examining human resource principle, processes and practices that are useful when leading and managing a successful community arts centres.

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## ACRONYMS

ANC	African National Congress
CAC	Community Arts Centre
CACs	Community Arts Centres
DAC	Department of Arts and Culture
KZNCAC	KwaZulu-Natal Community Arts Centres
HR	Human Resources
HRM	Human Resources Management
KZN	KwaZulu-Natal
KZNFCAC	KwaZulu-Natal Federation of Community Arts Centres
NPO	Non-Profit Organisation
SETA	Sector Education and Training Authority
SPSS	Statistical Package for Social Sciences
USA	United States of America

## **CHAPTER ONE**

### **INTRODUCTION AND BACKGROUND**

#### **1.1 INTRODUCTION**

It is clear that modern human resource management practices have the potential to ensure successful businesses and organisations. This is more so in organisations where the most significant resource in the organisation or business is people. The high unemployment rate in South Africa which is significantly noticeable among the youth and thus presents a potential that could be developed on a large scale in the arts, drama, theatre and craft industry (Coetzee, Preez and Smale 2013:770). This presents an opportunity to tap this natural talent that is prevalent amongst so many South Africans and translate it into appropriate commercial ventures. The arts and crafts is a growing new industry, which has the potential to grow the same way as the film industry in countries like USA, India and Nigeria have developed and matured over the past few years.

One way to unearth these talents and develop the youth in South African is through the support and development for growth of community arts centers. The development, growth and sustainability of these arts centres may be influenced amongst other things by the leaders' style of management and attributes. This study therefore, attempts to explore what may be the appropriate leadership and managerial style that could be identified and contribute to ensuring that these community arts centres could thrive and become viable business entities.

The chapter covers the research background, problem statement, research aim and objectives, as well as research questions, and finally an outline of all chapters in the study.

## 1.2 RESEARCH BACKGROUND

By grooming and developing potential employees within community arts centres this may assist in the centres development, growth and expansion. The current leaders and management are the ones who are responsible for centres sustainability and development.

The focus of this study is to examine the impact of effective organisational leadership in becoming the driver for growth, development and sustainability of organisation such as community arts centres. Based on the consultation report (Department of Arts and Culture 2010: 101), the core vision for community arts centres (to ensure that all arts and cultural programmes are developing in different places, especial the townships and rural areas) has been affected by a variety of difficulties. These include:

- A shortage of the complex skills-set required to make community arts centres viable entities – in the areas of programme and building management, networking and fundraising.
- Many of the centres that were built without clear arrangements in place for their ongoing sustainability – a situation which has led to many centres being un- or underutilised, or being used for other purposes, such as weddings and other community events (for example Ntuzuma community arts centre in KwaZulu-Natal province was closed years ago).

The contribution of arts centres was recognised by the African National Congress (ANC) government during the early 1990's. This recognition resulted in support and growth of talent in communities throughout the 1990s. However, with the legal apparatus of apartheid being abolished in the 1990s, many of the centres suddenly found themselves without funding as the arts were no longer seen as serving the anti-apartheid struggle (Hagg 2004:54). Many arts centres collapsed and only a few managed to recover and adapt to the new funding environment. The government invested R50 million into the establishment of 40 new art centres in nine provinces (Hagg 2004:55, Gaylard 2004:70). The independent art centres, however, were not included in government funding or programs and as a result, continued to struggle on (Hagg 2004:55). Most of the new arts centres became defunct, as Gaylard (2004:71) explains that the centres were founded without having anyone with the

leadership and passion to lead and manage any of these spaces effectively. Much of the infrastructure of these centres became used for other event or functions or were simply closed.

The South African history points to community art centres having played a vital and indispensable role in giving people a voice and in addressing the cultural and educational imbalances brought on by the apartheid regime. However, many arts centres collapsed with the withdrawal of foreign donors in 1991 and the problem of funding remains up to this day. Some of the fundamental ideals of community arts need to be revised to improve, democratize and diversify [South Africa's] cultural practices (Lochner. n.d.136).

### **1.3 RESEARCH PROBLEM STATEMENT**

In order to grow, develop and sustain the arts into economic and commercial ventures, the vehicle could be the community arts centres. However, these arts centres have to be properly managed and run. Therefore, the proper and effective organisational leadership and management could be a significant way of contributing to such successful businesses and the growth in that industry.

Keeping and developing experienced and skilled employees i can help community arts centres to function effectively and to continue playing an important role in the South African talented young artists. Noe (2005: 267) asserts that, the employees' commitment and retention are directly related to how they are treated by their managers and owners of such business.

If the centre lacks in effective management and the retaining of skilled employees many problems may occur. These may include the artists not being developed; the closing down of the centres; and funding issues. Escalation of such challenges, can lead to the increase of unemployment artists and other general type workers in these centres, thus resulting in less skills development of young artists who can go on to becoming professionals in future. This research is an exploratory study aimed at identifying leadership and managerial style and attributes that could be usefully employed to assist in the development of community arts centres, ultimately leading to the sustainability and expansion of these businesses. Furthermore, they may become vibrant institutions within communities offering an array of training and

development in various arts categories. The result of successful art centres is a proliferation of such centres and ultimately offering alternative careers and the opportunities for growth and development for the young South African.

The reason for this study in the community arts centres is that there is a potential to develop and grow this field. The development of the industry will lead to the employment of more people to work in it. There is a gap in studies pertaining to community art centres from a human resource management perspective. These types of organisations seem to struggle to develop and grow not only from the lack of financial resources but also from leadership challenges and the way they are managed.

### **1.5 RESEARCH OBJECTIVES**

- To identify the leadership, managerial qualities and attributes needed by owners and employees to successfully run/manage a business such as community art centre.
- To determine whether there is a leadership and staff development at community arts centres.
- To examine human resource principles, processes and practices that are useful when leading and managing a success community arts centres.

### **1.6 KEY RESEARCH QUESTIONS**

- What are the key skills, knowledge and attributes needed for both owners and staff to run these art centres as successful and sustainable businesses?
- What the community arts centres can do to ensure leadership and staff development?
- What are the human resource principles, processes and practices which may assist in contributing to the more effective and efficient management of the community arts centre type of business?



## 1.7 RATIONALE FOR THE RESEARCH

It is hoped that this research project will contribute in the development and sustainability community arts centres within the province of KwaZulu-Natal. The study will raise the awareness to the current community arts centre owners, directors and managers concerning the leadership development as a form of planning for the future of arts centres. The employees will also get the opportunity to be trained since the study will reveal the gap in terms of the staff development programmes.

The arts and cultural industry seems to have more chances in contributing to South African unemployment rates and to the country's Gross Domestic Product (GDP). This industry can contribute in the reduction of the high unemployment rate facing the country through the development of young talented people to open their own businesses in the arts and entertainment industry. The strategic human resource practices is being used in this study as a tool strengthen the arts centres and as a competitive and sustainability of these centres. The human resource processes and practices play a role in determining what is needed for the business in order to compete and sustain in the industry. Through the human resource practices, the required skills and knowledge to run successful arts centres will be determined.

## 1.8 DELIMITATIONS

This particular research study was conducted in eight (8) community arts centres that are located within the province of KwaZulu-Natal. These centres are located in different districts, but within the province and are shown in table below:

**Table 1.1 KwaZulu-Natal Community Arts Centres**

Community Art Centre	Organisational Location
• BAT Centre	- Durban, Small Harbour
• Ekhaya Art Centre	- Durban, KwaMashu
• Stable Theatre	- Durban, CBD, Alice Street
• Wushwini Art Centre	- Durban, Inanda Dam.
• Jambo Art Centre	- Pietermaritzburg
• Gobhela Art Centre	- Umtwalume
• Indonsa Art Centre	- Ulundi
• Khula Art Centre	- Richards Bay

## **1.9 OUTLINE OF RESEARCH STUDY**

This section is outlining what is expected in each chapter, all five chapters are summarised below:

### **Chapter 1: Introduction**

This chapter highlights the core of the study. It consists of the introduction of the study, research background, problem statement, research aim and objectives, as well as research questions, lastly, the outline of the all chapters in the study.

### **Chapter 2: Literature Review**

The main purpose of this chapter is to review the literature of the study. The chapter discusses the knowledge that was published concerning the leadership development, styles and theories, and issues around leadership versus management. The chapter will also look at the community arts centres human resources practices, training and development, and the various structures of non-profit organisations known as community centres. Finally, this chapter will conclude by looking at community arts centres structures in KwaZulu-Natal and the structure of arts in the world.

### **Chapter 3: Research Methodology**

The focus of this chapter is the detailed description of the 'research methodology' employed. It contains the research design, target population and sampling method that was employed in this study. This chapter also outlines the data collection instruments, analysis and lastly, looks at the variables included in ensuring reliability and validity of the study.

### **Chapter 4: Data Presentation**

The chapter deals with the data presentation collected from the community arts centres' management, staff and centre users. This data presented using the frequency tables and bar graphs, to illustrate the research findings.

### **Chapter 5: Conclusions and Recommendations**

The final chapter of the study examines the key research questions it also covers the findings comparing them with the literature review. The researcher establishes conclusions and gives some recommendations. In doing so, the researcher

combines the findings aiming to answer the research objectives against the research problems.

### **1.10 CONCLUSION**

The chapter has clearly explained the background of the study, problem statement, research aim, objectives and questions. All five chapters were also clearly outlined. The following chapter deals with literature review aiming at providing the knowledge of what other others have written regarding the organisational leadership, human resource practices, training and development, as well as non-profit organisation and community arts centres.

## CHAPTER TWO

### LITERATURE REVIEW

#### 2.1 INTRODUCTION

This chapter focuses attention on organisational leadership, leadership styles and theories, human resources and development, non-profit organisations, Community art centres (CAC), and arts generally. Wadongo and Abdel-Kader (2014: 686) note that the definition of organisational leadership involves roles and processes for giving directions, and aligning and maintaining employee commitment. Carey, Philippon and Cummings (2011: 51) emphasise the continuity of leadership development programmes, as leadership is always important as and no organisation should lack a leader.

This study is undertaken in CACs that are NPOs, and which may be private, but are also dependent on government funding and other donors. Hence, it seems to be a challenge for leaders to run organisations such as arts centres, due to difficulties in obtaining finance, and in attracting and retaining sufficiently talented personnel. White (2015: 31) asserts that there are many non-profit business owners and directors who are worried about the low income of employees. The owners are aware that their employees are earning very low salaries, and, while they are willing to increase their levels of pay, the problem is often simply a shortage of funding. NPOs also compete for funding and donors.

Rao (2015: 35) states that successful leaders value their employees, and use the company's culture to connect and bond with their staff. Valuing of employees assists the organisational sustainability and growth of organisations, since staff feel appreciated and recognised.

## 2.2. LEADERSHIP

The term “leadership” means the process of giving purpose, or meaningful direction, to collective effort by causing willing effort to be expended in achieving a purpose. This process also makes sense of what people are working on together, so they understand what they are doing, and are therefore more committed (Brewster *et al.* 2008: 48), while Williams (2012: 401) describes leadership as making other people understand or see the reasons for participating in tasks that will assist particular groups to achieve their own or organisational goals. Yukongdi (2010: 163) asserts that being a leader means to have the ability to influence and motivate others to commit themselves to achieving goals for the organisations in which they work.

A “leader” is someone who arrives with a clear vision and shares it with others within an organisation (Alina 2013: 209). Good leaders are those that can cope in difficult situations, and are able to multi-task, even under pressure (AlMazrouei, and Zacca 2015: 406). Leaders are often judged by others, and may be rated as to the openness they display, which tends to lessen when dealing with staff and other stakeholders. (Nana, Jackson, and Burch 2010: 725). Leaders need to become “brain-savvy”, which is where leadership involves Human Resource Management to assist in meeting the social needs of their staff in dealing with the process of change which most organisations experience (Nolen 2014: 02).

Adair’s Action-Centred Leadership Model explains three areas of leadership responsibility: the “team”, the “task”, and the “individual”. It is a leader’s responsibility to assist people in achieving their “tasks” by developing and encouraging “individuals” to work together as “teams” (Crainer, and Dearlove 2014: 151).

Leaders may be described and determined through traits. Trait Theory essentially posits that effective leaders possess similar sets of charismatic traits. Charismatic traits are relatively stable, and include skill sets, psychological motives and consistent patterns of behaviour (Williams 2012: 403). Alina (2013: 210) also

mentions that Trait Theory asserts that most people are born with certain characteristics suitable for them to become leaders. Mullins (2007: 390) observes that most good leaders use a combination of leadership styles, such as the authoritative, affiliative, democratic and coaching styles. According to Daneshfaed, Rahimi and Damirch (2011: 1630), leaders of tomorrow are required to hold visions, values, assumptions and paradigms that are in accordance with having a team-oriented, empowered workforce to ensure success. Nanjundeswaraswamy and Swamy (2014: 58) explained that today's organisations need effective leaders that understand the complexities of the rapidly changing global environment. According to Sethuraman and Suresh (2014: 165), leaders have to be aware of the strengths of each of their followers and identify areas that need to be improved. A leader should also be able to change their leadership style based on the situation in order to be more effective, focus on supporting their followers, and build their followers' trust and respect.

Effective leadership generally ensures that people are working to achieve the same results. By formulating a vision, mission and values, company leaders must carry answers to questions, such as where the organisation is going and why it has to go there (Werner, Schuler, and Jackson 2012: 58). Nolan (2014: 02) asserts that leaders must ensure support from HR professionals to remain focussed on those issues that make the biggest difference to employee motivation. Possible areas for organisations to focus on include: properly valuing employees, effective leadership, ensuring total rewards and providing enabling infrastructures.

### **2.2.1 Leadership Theories and Styles**

Nanjundeswaraswamy and Swamy (2014: 57) assert that leadership style is the "relatively consistent pattern of behaviour that characterises a leader". According to Sethuraman and Suresh (2014: 167), leadership style might be appropriate. Subordinates might gain the impression that leaders require too many things of them ("over-leading"), or may feel that leaders do not provide them with assistance ("under-leading") appropriate to their different levels of readiness. Tromp and Blome

(2014: 87) assert that there are many leadership styles employed by leaders or managers in organisations, such as the servant, transaction, situation and transformational leadership styles. Liden, Liao and Meuser (2014: 1434) state that servant leaders are the type of people who are more concerned about other people than themselves, and are therefore humbler in their approach. Vinod and Sudhakar (2011: 457) describe servant leadership as the key to the realisation of dreams. In this visionary role, leaders need to communicate organisational visions, values and beliefs to employees.

According to Landis, Hill and Harvey (2014: 98), leadership has been recognised as one of the management attributes which plays a huge role, and still contributes, to organisational performance. Leadership style is not about the things that leaders do, but about how they do them (Verwey, Van der Merwe, and Du Plessis 2012: 15).

### **2.2.1.1 Leadership Theories**

Leadership theories are classified as: “trait”, “behavioural”, “contingency” and “transformational”. Theories of leadership previously only emphasised personal traits, but theories have since expanded to include behavioural leadership theories, which more tends to explain what leaders do together with how employees react emotionally (Saeed, Anis-ul-Haq, and Niazi 2014: 215).

From a historical perspective the major leadership theories are: (1) Great Man; (2) Trait; (3) Behavioural; (4) Participative; (5) Situational; (6) Contingency ; and (7) Transformational leadership theories.

- **Great Man Theory (1840s):** The Great Man Leadership Theory was developed during the mid-19<sup>th</sup> century. It assumes that the traits of leadership are intrinsic, which means that great leaders are born and not made.
- **Trait Theory (1930-1940s):** Trait Leadership Theory asserts that people are either born or made with certain leadership qualities which enable them to excel

in leadership roles. A leader's traits are divided into three categories: (1) task competence; (2) demographics; and (3) interpersonal attributes. (Derue *et al.* 2011: 11).

- **Behavioural Theory (1940s-1950s):** This theory focuses on the behaviour of leaders rather than their mental, physical or social characteristics. The theory states that leaders are made and not born. It includes two concerns of leadership, which are: concern for task, and concern for people.
- **Situational Leadership Theory:** This theory focuses on two types of behaviours: (1) task (directive) behaviour, and (2) relationship (supportive) behaviour. Each of these behaviours is made up of four distinct Styles: Style 1 (directing), where the relationship between leaders and subordinates is bad and the task requires it to be good; Style 2 (coaching), where a good relationship enables the task, since leaders involve employees in decision-making; Style 3 (participating), the leader gives more support to and directs subordinates less, which improves the relationship between them; and Style 4 (empowering), where the leader provides less direct support and supervision, and is only involved in problem-solving and decision-making (Lou and Liu 2014: 1726; Thomson and Glaso 2014: 531).
- **Contingency Theory (1960s):** This group of leadership theories argues that there is no single way that a person leads people, and that the use of leadership styles should depend on specific situations as they arise. In other words, some people perform to their best levels under certain circumstances (Wadongo and Abdel-Kader 2014: 686). Contingency theory has been confirmed as the most reliable and valid theory to measure employee potential for leadership (Waters 2013: 325). Associated theories are: Fiedler's, Hersey-Blanchard, Path-Goal, Vroom-Yetton-Jago Decision-making, Resource, and Strategic Contingency Theories.
- **Transactional Leadership Theory (1970s):** This is known as an "exchange-of-leadership" theory, based on the characteristic transaction between leaders and their followers (Menon 2014: 510). The theory values a positive and mutually beneficial relationship (Paterson 2013: 37).



- **Transformational Leadership Theory (1970s)** – This theory is concerned with the processes between people, where individuals interact with others to create solid relationships, resulting in a high level of trust (Paterson 2013: 36; Arnold and Loughlin 2013: 68). This trust results in an increase of motivation, both intrinsic and extrinsic, in both leaders and followers (Cheung and Wong 2011: 659; Menon 2014: 511). Transformational and Authentic Leadership Theories are two types of theory that give clarity to employees, and reduce anxiety in their jobs (Ellis 2013: 10).

### **2.2.1.2 Leadership styles**

According to Demeter and Tapaderl (2013: 163) there are many different leadership styles, and leaders use them in different situations, depending on organisational structure. Adams (2011: 443) states that there are no good or bad leadership styles, but that the success of their use is concerned with a leader's ability to influence subordinates in accomplishing organisational goals.

### **Servant Leadership**

Tzu-Bin and Foo (2012: 370) state that the main purpose of leaders is to serve people. Therefore, if you are a leader you initially need to serve people, and continue this by leading them. Jaramillo, Bande and Varela (2014: 108) describe servant leaders as those who always put their followers first by acting in their best interests. Focusing on the best interests of employees, and being concerned about their individual development and growth raises their organisational commitment to higher levels.

Employees with servant leaders in their organisations are normally more productive and have better relationships with leaders because they treat them as their role-models (Jaramillo, Bande, and Varela 2014: 108). Servant leadership consists of: (1) emotional healing to followers; (2) value creation for communities; (3) putting subordinates first; and (4) helping employees to grow and succeed (Liden *et al.* 2014: 1436).

## **Transformational Leadership**

“Transformational leaders use proactive and innovative approaches to make effective changes within an organization”. These leaders have an impact on, and play a great role in influencing, their followers to also enjoy change in their lives. Normally, employees who are closer to, or have good relationship with these types of leaders, achieve higher goals in their lives (Sarver and Miller 2014: 128). These leaders are also more concerned with long-term organisational goals than simply with focusing on short-term goals (Saeed *et al.* 2014: 218).

## **Transactional Leadership**

Transactional leadership is described as a managerial style which focuses on supervision, organisation and group-performance (Bojeun 2014: 83). Transactional leaders make the lives of their subordinates easier by giving them clarity regarding their tasks, and by clearly informing them that they are to be rewarded for good work. Transactional managers determine and explain subordinates’ goals and provide positive feedback by giving advice on how to do well at tasks (Saeed *et al.* 2014: 218). Transactional leaders clearly communicate companies’ visions to subordinates and motivate them to perform well (Foster and Roche 2012: 318). According to Graham, Ziegert and Capitano (2015: 425), transformational leadership has an effect on the way followers think regarding both their work and themselves.

## **Transformational versus Transactional Leadership**

Transformational leadership is concerned with motivating and empowering followers by creating similar visions of success for them and giving them directions for that success through intrinsic motivation, while transactional leadership is taken as a fundament of management (Bojeun 2014: 92). Transactional leadership considers the relationships between leaders and followers, and transformational leadership occurs when leaders encourage creativity and motivate employees toward organisational development (Menon 2014: 510-511).

**Table 2.1: Transformational versus Transactional Leadership**

Transactional Leadership	Transformational Leadership
The employee is rewarded or punished based on accomplishments.	Leaders motivate followers through an emotional response to a set of objectives (not transactional ones).
Leader is reacting based on situations, and it only deals with present issues.	Leader is proactive and comes with new expectations to the.
A leader works under current organisational culture.	A leader change and create new organisational culture.
Leader rewards employees for good behaving and punishment for bad behaviour.	Leader uses motivation and empowerment for employees to work towards the goals that go beyond personal self-interest.

Notgrass (2014: 608) asserts that both transformational and transactional leadership styles are the best ones for leaders to employ. Leaders can therefore use transactional leadership to create trust and reliable perceptions, while by using transformational leadership they can influence followers individually and motivate them inspirationally. Antonakis and House (2014: 747) state that to use both transformational and transactional leadership styles has an impact on organisational performance, because leaders understand both internal and external organisational environments.

### **Laisses-faire**

Laisses-faire is defined as the type of leadership style where a leader does not take sides and leaves the business process going without overruling any decisions that are made (incomplete). Leaders who use this type of leadership style avoid making decisions, and subordinates are therefore empowered to perform their job responsibilities. (Saeed *et al.* 2014: 218). This leadership style allows subordinates the freedom to perform their tasks, which results in there being no particular way to

achieve goals. The reality is that there is no one best leadership style, and that this depends instead on an organisation's situation (Bhatti, Maitlo, Shaikh, Hashmi and Shaikh 2012: 193).

### **Authentic Leadership**

Authentic leadership is defined as consisting of applying balanced information processing, the adoption of moral standards and the construction of multi-dimensional awareness, including self-awareness (Alok and Israel 2012: 499). There are many definitions of authentic leadership, but primarily it concerns being aware of, and true to, oneself (Berkovich 2014: 246; Cottrill, Lopez and Hoffman 2013: 276). Authentic leadership is based on the term "authenticity", which is to know one's strengths, weakness and values, and to use these to control oneself during communication with other people (Cottrill *et al.* 2013: 278). The consistency of their leadership determines whether leaders are authentic or not, given that authentic leaders are consistent and live their lives truly (Caza *et al.* 2010; 56). Authentic leadership is characterised by four qualities: (1) self-awareness; (2) relational transparency; (3) internalised moral compassing; and (4) balanced processing (Cottrill *et al.* 2013: 277). There are some similarities between authentic leadership and transformational leadership, including that followers are inspired to set their own interests aside in order to achieve organisational goals (Cottrill *et al.* 2013: 279).

Authentic leaders know their values and avoid compromising them. Such leaders do not hide truths about themselves from others, and encourages others to do the same (Alok and Israel 2012: 499). Authentic leaders believe in motivating employees and use informal communication with core workers to contribute to organisational effectiveness (Cottrill *et al.* 2013: 276).

### 2.2.1.3 Leadership Grid

Another way to understand leadership is through the Leadership or Managerial Grid, which is the model developed by Robert Blake and Jane Mouton in 1964, 1978 and 1985 (Montazeri, Habibi and Kazemian 2014: 125). The grid was named a “Managerial Grid” when developed which later changed to “Leadership Grid” (Daneshfaed *et al.* 2011: 1631). This grid is based on two factors: “concern for people” and “concern for production”. The model is displayed in a grid where the horizontal axis represents “concern for product” and the vertical “concern for people”. Each axis measures a rating from 1 (Low) to 9 (High) (Koc, Kiliclar and Yazicioglu 2013: 97).

The Leadership Grid

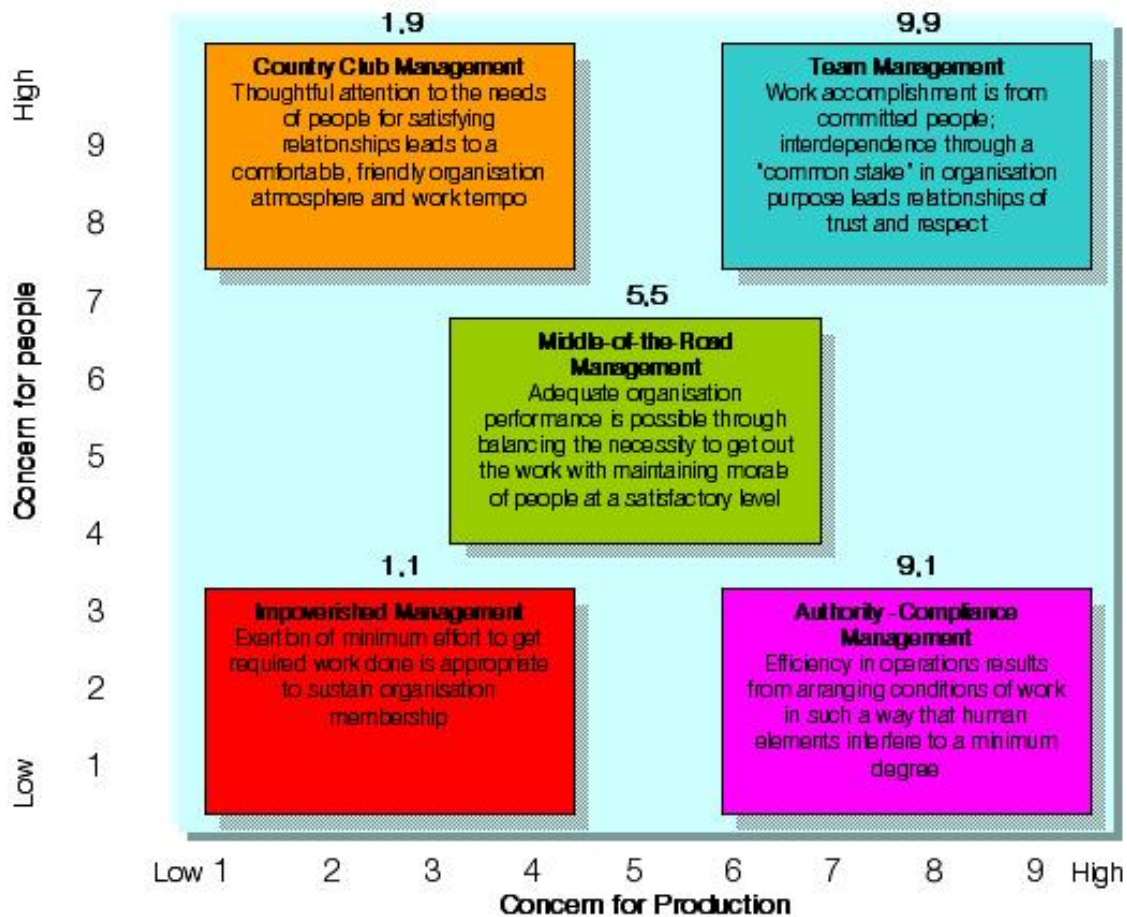


Figure 2.1: Leadership Grid

There are two additional behavioural patterns figured by Blake and McCauley in 1991:

- **Paternalism/Maternalism:** This is where leaders use both “authority-compliance” and “country-club” management styles without combining them. These leaders are called paternalistic/maternalistic managers (Daneshfaed *et al.* 2011: 1633).
- **Opportunism:** This is where leaders use a variety of leadership styles at different times to achieve their objectives. By combining leadership styles, managers strive for personal achievement without having job-related aims. These types of leader are normally called opportunistic managers (Daneshfaed *et al.* 2011: 1633).

Manager types are also graded as follows:

1. **Impoverished Managers (1; 1):** Managers who are rated with this score are less concerned both for people and product (Koc *et al.* 2013: 97). They avoid areas that cause conflict and take no sides. These are laissez-faire managers who are not concerned with creating satisfying and motivational work environments for their staff (Daneshfaed *et al.* 2011: 1634).
2. **Middle-of-the-Road Managers (5; 5):** The concern of managers falling into this category is balanced in terms of both people and product. This management style is also called “organisation man” management.
3. **Country-Club Managers (1; 9):** These managers are greatly concerned with people and have less concern for product. These leaders believe that if people are well-treated and satisfied that they will be more productive (Koc *et al.* 2013: 97). This is the most effective management style where leaders need to involve employees in decision-making and give them guidance (Singh 2014: 249; Chin: 2015: 203).
4. **Authority-Compliance Managers (9; 1):** Managers who are rated in this way concentrate on tasks and job performance rather than employee satisfaction (Chapman, Johnson and Kilner 2014: 284). Employee creativity and human

relations are not considered, and these managers are very autocratic and strict in terms of enforcing company rules, policies and procedures. These are “sweatshop” managers (Daneshfaed *et al.* 2011: 1634). This style of management sometimes creates fear from workers, and these leaders may also be abusive to employees (Paterson 2013: 36).

5. **Team Management Managers (9; 9):** Managers falling into this rating category have very high concerns for both tasks and people. These managers promote very supportive relationships, and encourage teamwork to promote and improve the efficiency of their organisations.

During an examination of managers, it was found that those who worked for public institutions exhibited more efficient managerial behaviour than those in private organisations. Managers in the public sector therefore seemed more concerned for people than production, while those in the private sector were more concerned with production (Koc *et al.* 2013: 103). Certainly, using good leadership styles can attract employees and motivate them in achieving novel and challenging objectives (Daneshfaed *et al.* 2011: 1630).

### **2.2.2 Leadership versus Management**

Bojeun (2014: 56) distinguishes leadership from management by describing leadership as motivation and building of teams to achieve established outcomes, while management is defined as the process of giving instructions and directions to subordinates for the tasks mandated to them. Leaders are not managers, although managers can possess leadership traits. Leaders can also successfully perform managerial tasks. Schedlitzki and Edwards (2014: 14) assert that the distinction between leadership and management is that the work of leaders is to guide their followers, while the work of managers is to manage subordinates.

According to Chin (2015: 200) there is one leader at each level within organisations. These leaders are responsible for providing directions to subordinates, and in

vertical leadership models subordinates are not permitted to voice their opinions. Romero (2010: 3) states that managers can be distinguished from leaders by comparing their skillsets.

**Table 2.2: Leadership versus Management**

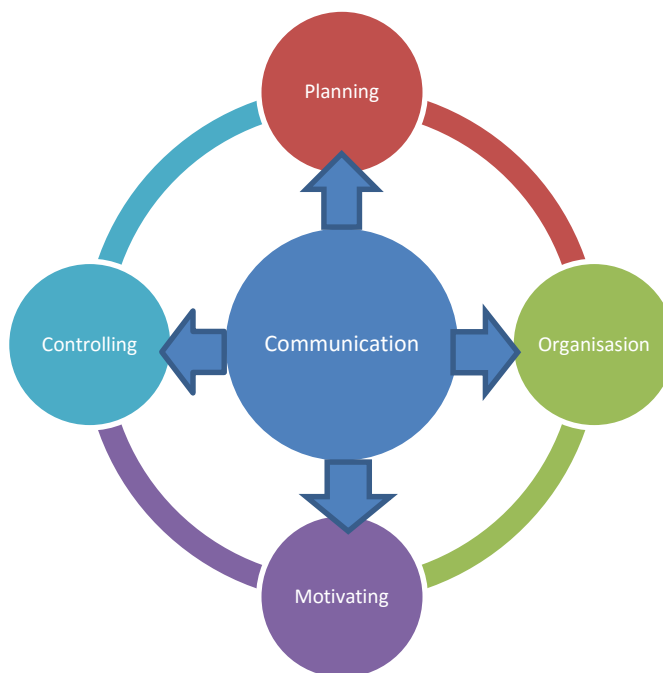
MANAGERS	LEADERS
Plan and budget	Set the vision
Organise staff	Align resources
Control and solve problems	Motivate and empower
Produce predictable results	Produce change and exceed expectations
Are concerned with the details	Are concerned with the bigger picture

When we speak of leadership, we talk about creating significant changes in organisations from which management is then responsible for producing orderly results (Edwards, Schedlitzki, Turnbull and Gill 2015: 330). These two terms are not the same, and the roles they signify within organisations are also different. Leadership is largely about motivating employees and positively influencing them with the aim of improving organisations, whereas management organises and controls employees using instructions to direct them in accomplishing the work required (Aij, Aernoudts and Joosten 2015: 203).

Schedlitzki and Edwards (2014: 13) argue that leadership cannot be differentiated from management because the role of many managers is to lead. However, the definition of leadership is far broader than that of management. Underdown (2010: 4), however, asserts that both leadership and management are required by organisations, since management ensures that daily organisational activities take place, while leadership plans for the organisational future.



John Adair developed an approach to leadership called the functional approach which was developed to replace the qualities or traits approach. The functional approach includes key elements of leadership, such as planning, initiating, controlling, supporting and evaluating. Underdown (2010: 9) asserts that managers primarily use four key elements of management to achieve organisational goals: (1) Planning; (2) Organising; (3) Motivating, and (4) Controlling.



**Figure 2.2: Elements of Management**

### **2.2.3 Communication and Leadership**

Adair (2011: 58) states that a strong link exists between leadership and communication, since it is difficult to imagine good leaders who cannot communicate effectively with their followers. Zwiers (2011: 32) explains that communication is critical as a tool that can open doors to financial wealth for organisations, thereby supporting loving relationships and most of life's better things. These types of organisation also depend on effective communication and networking in order to secure donors and funding.

Effective communication is thus a key element in leadership, since great leaders are also good communicators. Therefore, good leaders must be able to communicate with their followers effectively and always be approachable to them (Bawany 2014: 31). Leadership requires such individuals to be open to their followers and able to share their experiences with them. In doing this, individuals can better connect, since their perceptions are formed based on such openness (Nana *et al.* 2012: 725).

Leaders need to develop and maintain communication systems. These systems are crucial to both leaders and subordinates in order to make day-to-day activities possible. (Schneider *et al.* 2014: 176). Effective leadership communication depends on how managers understand their employees. The ability to understand the needs of subordinates, and the creation of positive images inside and outside of organisations, makes leaders good in the eyes of employees (Sriram 2014: 55).

Communication is highly significant for leadership in organisations, because without proper communication they will perform poorly. Leaders use communication to assign responsibilities, and also to encourage and give directions to employees (Bell, Muir and Austin 2014: 107). It is important that communication between leaders and employees is clearly understood. In achieving this, it helps managers to know exactly what the needs organisations are, so that training can be provided where appropriate (Jayakumar and Sulthan 2014: 58).

The relationship between employees and leaders depends on their effective communication. Heeding the voices of employees is vital because they express productive ideas and valid concerns that can improve performance and accomplishing organisational goals (Wang, Gan, Wu and Wang 2015: 752). Leaders should not wait until many important changes are happening, or about to happen, before communicating with employees. Even if minor changes are planned, employees must know as soon as their leaders have finalised such plans (Sriram

(2014: 54). Leaders are expected to provide clarity on all occurrences within organisations. Clear and specific directions must be provided in order to achieve organisational goals in keeping with the visions of leaders (Allio 2013: 8).

Employee motivation is directly connected to their emotions, meaning that leaders must be aware of all they say to their subordinates. Leaders must be able to manage their own emotions so that these do not negatively affect others (Foster and Roche 2014: 319). Effective communication is key in all relationships, so that everything remains clear. It provides clarity between employers and employees, and helps them not to assume things, but maintain the same outlook (Dragotta 2014: 19).

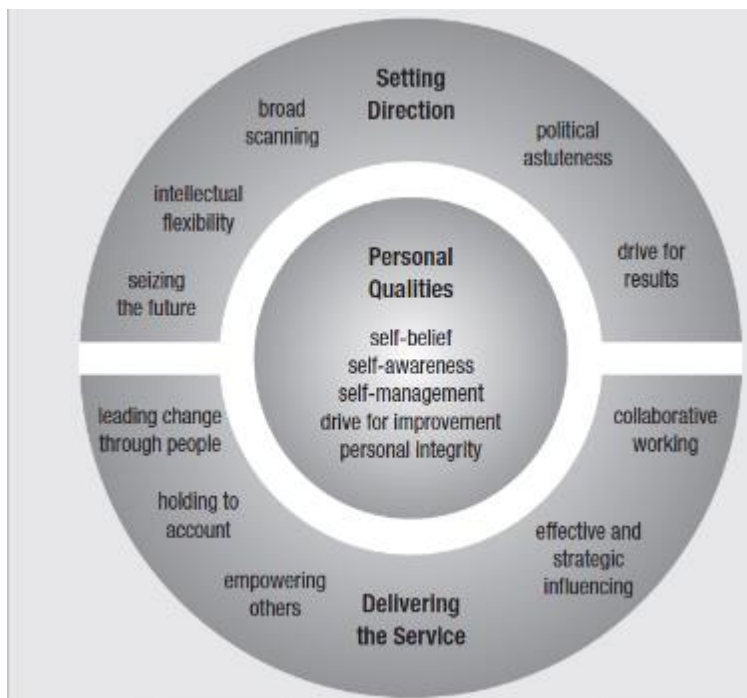
#### **2.2.4 Leadership Traits and Qualities**

Adams (2011: 442) asserts that leadership consists of particular skillsets linked to personal qualities, which therefore makes it difficult to train individuals for leadership positions. The author further asserts that it is not clear whether leadership is something in which we can be educated or not. Alina (2013: 209) writes that arguments exist concerning whether leadership is a skill or a trait that a person is born with. Alina's conclusion is that leadership is a personal talent, aptitude, endowment or emotional state that enables individuals to guide others in the same direction anywhere, including in the workplace. Crainer and Dearlove (2014: 105) state that John Adair has developed an approach to leadership called the functional approach which was developed to replace the qualities or traits approach. The functional approach includes key elements of leadership, such as: planning, initiating, controlling, supporting and evaluating.

Good leaders must know when to make difficult decisions for the good of companies especially when making easy decisions might destroy the futures of the organisations for which they work (Bradley 2010: 10). If communication remains clear everything is far more easily accomplished (Nana *et al.* 2010: 722). Most individuals who are perceived as being good leaders are those that understand

human behaviour and the ways in which the emotions of their employees work (Foster and Roche 2014: 318).

(Wadongo and Abdel-Kader 2014: 686) explain that managers' professionalism, managerial styles, and functional training and education are leadership characteristics. Aitken and Von Treuer (2013: 154) describe the role of leadership requirements within organisational frameworks as one that requires clarity in terms of the characteristics and behaviour that leaders need to show in order for organisations to accomplish their goals and objectives. Bradley (2010: 9) asserts that good leaders possess many important leadership qualities. Leaders display their genius when they are successfully able to solve large problems immediately and with little experience.



**Figure 2.3: The Leadership Qualities Framework**

Beinecke and Spencer (2007: 8) explain the qualities required from both current and potential leaders (Figure 2.3). If one leads people, one needs to possess self-belief,

self-awareness and self-management. One must be able to set direction by seizing the future through intellectual flexibility and a drive for results; and also be able to deliver the required services by leading change through people, working collaboratively and empowering others.

### **2.2.5 Management and Staff Competencies**

Beinecke and Spencer (2007: 8) refer to four important elements in leadership competencies. These are: skills (including coaching and mentoring, competency in communication, problem-solving and genetic management); knowledge (including how to build trust, manage and lead change, practice innovation and creativity, make decisions and empower people); attitudes (including emotional intelligence, personal development and problem-solving); and behaviours (including team-work, self-awareness and self-confidence).

Aitken and Treuer (2013: 153) stress that major competencies are comprised of knowledge combined with aptitudes for organisational competitiveness. Competencies such as skills, knowledge and attitude are vital in the workplace, and even more so if you lead people and have to spend time with them in order to understand their behaviour (Adams 2011: 443).

#### **Categories of Leadership Skills:**

- **Cognitive skills:** These types of skills cover the collection, processing and distribution of data.
- **Interpersonal skills:** These skills are about being involved and influential in dealing with others.
- **Business skills:** The ability to manage business-related resources such as equipment, staff and finances.
- **Strategic skills:** Being able to create organisational visions, and identify problems and their solutions.

Demeter and Tapaderl (2013: 163) combined managerial competencies into three important combinations of elements: (1) skills and abilities; (2) knowledge, expertise, and experience for decision-making; and (3) the attitudes, and personal qualities and values, they adopt. Aitken and Treuer (2013: 153) describe competency frameworks as important tools that assist organisations in determining the knowledge and skills required from their leaders to make their visions possible. Clemmer (2014: 28) finds that most successful companies use leadership competency models to identify the major skills and behaviours they wish to observe in their leaders and managers. These models are used in all organisational at different levels, from the staff to managers and company executives.



**Figure 2.4: The Leadership and Management Skillset**

CACs are organisations that work in a different way to other private and profiting organisations. The leaders of these centres need to possess certain key competencies in order to manage them. Beinecke and Spencer (2007: 10) talk about

priority leadership competencies, since these competencies can play a significant role for people involved in the management of arts centres. Interpersonal skills (including teamwork, communication, coaching and negotiating), transactional skills (including human resource management, organisational theory and design, and finance and budgeting), transformational skills (including goal-setting, envisioning, and the managing of complex change), and policy and programme knowledge (funding and legislation, governmental and political knowledge, and a knowledge of diverse stakeholders) are all considered essential.

### **2.2.6 Leadership Development**

According to Dalakoura (2010: 437), in those organisations that have developed leadership at all levels, employees act and commit themselves as the owners of the organisations by being accountable and assuming responsibility. These leaders develop other leaders for many reasons, such as the transfer of experience and knowledge, the setting of long-term strategies, and the direction of subordinates. Edmonstone (2011: 12) describes leadership development as a process involving interpersonal relationships between colleagues, leaders and followers. According to Karp (2014: 151) and Edmonstone (2011: 12), leadership development happens within organisations where potential employees are groomed to possess certain skills, knowledge and attitudes that will assist those organisations in the future.

Leadership development is about improving individuals, and making them more capable, by improving their leadership qualities (Karp 2013: 127). Biech (2012: 212) states that leadership development needs to start with top management so that potential leaders have role-models to follow. Current leaders must be supportive of this because leadership development depends on them, and they need to consider that if they lack leadership support their organisations will fail.

People are judged and accepted as leaders based on their behaviour their capacities for knowledge. Leaders are also distinguished from others by their beliefs, assumptions and effectiveness (Yukongdi 2010: 166).

Gray and Bishop (2009: 29) assert that leadership development is similar to succession planning and can be tied closely to succession planning, since they both plan for the future vacancies. Lim *et al.* (2012: 306) suggest that organisations must take into account the need for growth where individual performance is measured, and develop in their jobs those who desire to grow.

Managers and supervisors are sometimes not aware that their roles heavily influence employee performance. Employees perform better when superiors lend them their full support, and employees become less productive when their superiors do not provide them with enough support (Desimone and Werner 2012: 360).

#### **2.2.6.1 Leadership Pipeline**

Drotter (2010: 11) asserts that the world is experiencing a serious lack of effective leaders, and that leaders in companies are retiring and not grooming people behind to replace themselves. Even companies that have existing leadership programmes do not seem to have planned for what they need. In addition, Haen (2011: 40) mentions that most companies are struggling to fill senior leadership positions.

Freedman (2011: 146) explains that it is at the difference in organisational levels where the leadership pipeline model identifies managers as prospering, with individuals progressing from independent contributors, to supervisors, to middle managers, to executives, and finally to institutional leaders (CEO). Kaiser (2011: 74) describes the leadership pipeline model as a programme that needs to be used at all levels in organisations, with supervisors who improve in people management going



on to hold middle-manager positions, and middle-managers progressing to business managers who then strategise to hold executive posts.

Organisations need to initiate a shift from behavioural to business sciences in order to improve their leadership pipelines. Leadership is not only about showing potential, but aims to ensure that performance in every job is ongoing (Drotter 2010: 11). Companies need to ensure that they have people to perform leadership duties when posts become vacant so that processes remain uninterrupted. Where possible, organisations should develop or promote those individuals who show potential (Freedman 2011: 142).

### **2.2.8 Coaching and Mentoring**

In order to state the distinction between the terms “coaching” and “mentoring”, their definitions can assist us both in understanding them, and the background to their emergence on training and development agendas. The verb “coach” means to “train” or “instruct”, while to “mentor” means to “advise” or “train” (Adams 2010: 68). Coaching is provided for the short-term and is business-related, while mentoring is meant for the long-term and is voluntary for individuals in both their business and personal lives (McKevitt and Marshall 2015: 264). Desimone and Werner (2012: 365) define coaching as a process of motivating and encouraging employees to assume responsibility for their own work performance. This enables them to achieve and sustain better performance, since they are then treated as partners in working towards organisational goals and effectiveness.

Hicks and McCracken (2009: 70) state that mentoring takes place where knowledge or professional experience is transferred from experienced people to others in order to advance their understandings or achievements. According to Visagie and Kruger (2011: 7604) mentoring occurs between two people when a mentor shares their particular experience with a protégé. Adams (2010: 68) asserts that the Institute of Directors uses time-frame as an indication of the difference between the two

disciplines, where mentoring suggests a longer and more informal relationship, while in coaching time is not used to measure the relationship, since such programmes can be used for similar purposes over shorter periods of time.

### **2.2.8.1 Coaching**

Organisations that use coaching to identify future managers and leaders create face-to-face relationships between managers and coaches with the aim of transforming the overall quality of work performed (Enesco and Popescu 2013: 88). Coaching is about developing and assisting potential employees individually to improve their performances. It is also more about asking coaches to demonstrate things to employees, instead of simply telling them (Bawany 2015a: 43).

Many people in organisations can assume mentorship roles, teach new skills or assist in overcoming specific problems. Most business professionals today make use of professional coaches from outside of their organisations to assist in their professional development (Desimone and Werner 2012: 365).

Many people can serve as coaches in organisations, but they cannot all perform best for them. Coaching is a skill that can be exercised by particular people to develop staff (Serlo, Kowalski 2014: 160). Internal coaches differ from external coaches, with external coaches being executive in nature, and expected to introduce changes into organisations by influencing the behaviour of their employees (Lewis-Duarte and Bligh 2011: 256).

Enesco and Popescu (2013: 88) state that executive coaching was created for those managers at executive levels within organisations.

In the area of coaching, the terms “relational” and “field” are combined and used as one concept: “relational field” coaching, which addresses both its relational and conditional contexts. Relational field coaching is an approach which provides assistance to organisations in continuing a culture of coaching (Chidiac 2013: 11).

### 2.2.8.2 Mentoring

Mentorship is a programme which sets out to develop and provide support for employees with the aim of achieving organisational goals. Normally, communication between mentors and protégés is informal and face-to-face (Visagie and Kruger 2011: 7604). Mentors are people willing to share their experience in giving support to others. Mentors must be eager to provide mentorship and be open and available to mentees (Bloomberg 2014: 89). Thus, mentorship is guidance and support given by more experienced colleagues to those who possess less job-knowledge and fewer skills (Ramalho 2014: 177). More experienced employees provide counselling and direction to less experienced ones (Park *et al.* 2015: 04). Junior and senior employees voluntarily form relationships within organisations, and also share in their personal lives (Knouse 2013: 81).

Mentoring and coaching are the most significant tools used to assist organisations during hard times like economic downturn (Adams 2010: 70). Most organisations use mentoring to provide friendly and informal relationship between employees. (Romalho 2014: 177).

Mentoring is not for certain people. Everyone needs a mentor in life, but not all find mentors. Mentors help in sharing experiences to ensure that their mistakes are not repeated (Bloomberg 2014: 89). Park *et al.* (2015: 04), and McKevitt and Marshall (2015: 264) categorise mentoring by its two functions: the first is career-related, and assists in increasing protégé commitment by advancing their careers within organisations; the second is psycho-social and includes friendship, counselling and mentors being role models to their protégés.

The human resource practices adopted by firms assist them in attracting and retaining employees. Employee motivation depends on these human resource practices, because if the employees are not motivated they will not serve for any length of time in organisations (Dilshad and Bashir 2013: 120). The following section describes human resource practices and training development in more detail.

## **2.3. HUMAN RESOURCE PRACTICES AND TRAINING DEVELOPMENT**

### **2.3.1 Human Resource Practices**

Gulati and Khera (2013: 43) define human resource (HR) practices as promoting the productive use employees in accomplishing strategic business objectives. Training, teamwork and incentives are some of the HR policies that need to be developed to encourage learning and knowledge sharing within organisations. According to Chivers (2011: 154), human resource practices are a vibrant tool used by many progressive companies to link the major competencies to develop and sustain organisations (Valentine, Hollingworth and Francis 2013: 494) and to influence employee commitment (Bashir 2013: 118). Newman and Sheikh (2014: 414) explain that HR practices cover areas such as relationships between employers and employees, recruitment and selection, training and development, and appraisal and compensation.

Effective human resource practices involve the use of organisational performance testing, which are those measurements that are employee-related, like labour retention and the accomplishment of particular organisational goals; e.g. meeting targets and employee development (Guest and Conway (2011: 1687). These practices are most significant to be observed during firm production processes. Human resources are not limited to only the department itself, but is responsible for employee motivation, to ensure that they perform more productively, for the entire organisation (Fong, Ooi and Tan 2011: 705). The Human Resource Department becomes involved in leadership where those leaders require assistance in becoming more brain-savvy to meet the social needs of employees and help them through the period of change that many industries are experiencing (Nolen 2014: 02).

In understanding the determinants for the adoption of the best HR practices, a resource-based-view of companies can be used as a meaningful starting point. Newman and Sheikh (2014: 417) assert that a resource-based view of firms contributes to an understanding of why some companies tend to make greater use of

best HR practices as compared to others. The resource-based view encourages a shift in emphasis towards the intrinsic characteristics of employee skills and their contribution in adding value in their jobs.

Wilton (2013: 222) states that human resource development (HRD) involves a range of practices and processes which also ensure that human resource staff are equipped with the skills, knowledge, competencies, behaviours and attitudes required to be effective, both now and in the future.

Setting employee goals assists the company to perform better, as employees are more motivated and productive (Brown and Warren 2011: 100).

### **2.3.2 Training and Development**

Training is a tool used to develop the full effectiveness of the most important resource in companies: people. Development is defined as formal education, job experience, work relationships, and the assessment of personality traits and abilities that assist employees in preparing for the future (Nel *et al.* 2011: 359). Training and development is one of those components that adds value, or continuously contributes, to human resources (Srimannarayana 2011: 118). Training is where organisations influence employees by providing them with work-related competences such as skills, knowledge or attitudes (Dilshad and Bashir 2013: 120).

Training and development can only take place effectively if it is executed within the context of a logical and systematic approach. This can occur using a training and development model that includes steps such as: determining training needs and job analysis, programme design, and the presenting and evaluation of training (Nel *et al.* 2008: 458).

From small companies to large, leadership development is vital to the successful practice of business. In large organisations, a typical personnel-planning process

begins with job analysis, from which job descriptions and specifications are developed. During this analysis, data is produced which determines the duties attached to jobs, and the characteristics of the people who should be hired for specific positions (Dessler, 2010: 85). Kennedy (2007: 15) asserts that all individuals have potential that should be developed, or they become dissatisfied in remaining with the organisations for which they work. Developing the full potential of people should be of benefit to both individuals and organisations.

Community art centres and their employees must constantly expand their knowledge, skills, and behaviour to meet customer needs, and compete in today's demanding and rapidly changing business environment. Noe *et al.* (2011: 293) state that development implies learning that is not necessarily related to the current jobs performed by employee. For employees to move into jobs that may not yet exist, firms must introduce or maintain employee development programmes, since these increase employee abilities and prepare them for other positions within organisations. Regarding the training and development of staff, Wilton (2013: 222) states that HRD should be concerned with encouraging workers to continuously enhance their skills and knowledge, and foster creativity and innovation that are crucial contributors to competitive advantage.

According to Saks, Tamkin and Lewis (2011: 181), it is not surprising that managers exercise a major influence on organisational performance and right subsistence given the need for organisations to develop "bench strengths" and reliable pools of management talent. As a result, organisations expect their investments in management training and development to provide them with skilled and effective managers who will make their organisations more competitive and successful in the future.

### **2.2.3.1 Training and Development Systems**

The main aim of creating and developing training is to help employees to obtain new knowledge, perspectives and skills in order to enable higher levels of individual and organisational performance. Most people focus on learning when they think of training today. This is because they simply believe that training is the only place where people learn. Biech (2012: 359) asserts that during the development and delivering of training, organisational culture and other external factors are ignored. There are many ways of learning other than those that are organisationally-based.

### **Talent Management**

The talent management system involves candidate attraction and identification, and the retention of those that exhibit the required potential and skills (Ahmadi, Ahmadi and Abbaspalangl 2012: 216). Talent management is closely aligned with succession planning, but goes beyond this. It is generally explained as the process of “attracting the best people, developing the best people, and retaining the best people” in the workplace. The three phases of the process are used to differentiate talent management from succession planning (Rothwell 2008: 13). Tom Peters, however, speaks of talent as being simply a new word to describe the human beings in organisations, with no performance criteria attached (Barrie 2009: 22).

Many organisations face challenges in managing the talents of employees from within (Vaiman, Scullion and Collings 2012: 926). Managing people is not something that should be left to chance or accident. Employee talents must be valued in organisations because they help organisations to retain skilled employees, which could result in businesses losing profit. It frequently costs organisations more to have executive management that fails to effectively identify and develop new talent. If managing talent is not a deliberate, systematic and strategic practice in organisations, it should not be surprising when productivity begins to diminish and suffer (Gorrell and Hoover 2009: 122).

The treatment of employees by managers has a direct influence on employee commitment and retention. High-potential employees must be identified by managers in order to ensure that their talents are properly utilised. Doing so can ensure the long service of employees and minimise their dissatisfaction (Noe 2005: 267). Brewster *et al.* (2008: 131) observe that talent mindsets are used where organisations believe that having better talent at all levels assists in gaining competitive advantage. It is also the recognition that talent needs to be managed in such a way as to affect all the other areas of performance.

According to Gray (2014: 35), in order to sustain strength and develop employee competencies, organisations must create cultures that focus on talent management, because in doing so firms are better able to deal with succession planning.

The current owners or managers of arts centres can identify potential employees, which can then be followed by talent absorption. According to Ali Akbar (2012: 215), when talent identification concludes, talent absorption needs to take place. Organisations may then use both internal and external channels to absorb such talent. The on-line employment process is broadly used by the most companies.

Susan (2013: 16) asserts that the best leaders make a habit of grooming talent in both good times and bad, because the alternatives – just-in-time recruitment or premature promotion – are simply too risky. All critical management and key contributor positions within organisations should have their designated successors. Leaders need to hold themselves and their management teams accountable for ensuring that leadership pipelines are current and relevant to the future of their organisations. Barrie (2009: 23) is not certain that the addition of the term “talent” is helpful in framing the challenges facing skills shortages. Certainly, this has brought fresh and much-needed focus to bear on the value that people have within organisations.



One important way to attract, retain and motivate personnel is by running systematic programmes promoting career development. Training enables employees to acquire the skills needed to obtain promotions, and eases the transition from their present jobs to ones involving greater responsibilities. Organisations that fail to provide such training often lose their most promising employees (Grobler *et al.* 2011: 343). Du Toit, Erasmus and Strydom (2007: 596) assert that illiteracy is an obstacle to productivity, since it unfortunately takes many years to remedy the effects of poor schooling. This later leaves management with the considerable responsibility of training employees to meet the requirements of their jobs. In this regard, it has been claimed that insufficient investment in education and training is one of the major causes of low productivity. Employees seem increasingly to realise that there is a positive correlation between training and remuneration, because trained workers are more productive and therefore better paid.

Noe (2005: 269) explains four approaches that used in developing employees: (1) formal education; (2) assessment; (3) job experience; and (4) interpersonal relationships. Most organisations use a combination of these approaches to develop employees. The strengths and weaknesses of managers (or potential managers) assessed during developmental activities are used to determine their core competencies. Training programmes, job experience and mentoring programmes are designed to improve competencies for individuals, and the leadership capabilities for companies overall.

The following section addresses the nature of NPOs. This section also highlights the differences between non-profit and profiting organisations in terms of their human resource policies. NPOs are non-political, non-non-profit-making, non-governmental, and accountable only to their stakeholders. They often tend to be associated with the welfare and development of socio-economic conditions for people (Bashir 2013: 119). NPOs are generally supported by government funding, donors, and other contributions (Bottiglieri, Kroleski and Conway 2011: 51). Their objectives are based on social goals, such as assisting artists in rising to greater levels in their circumstances, and offering local communities particular artistic activities (Blessi, Sacco and Pilati 2011: 147).

## 2.4. NON-PROFIT ORGANISATIONS

NPOs are non-political, non-profit, non-governmental, and accountable only to their stakeholders. They are actively involved in welfare and the development of socio-economic conditions for people (Bashir 2013: 119). NPOs are comprised of different stakeholders that share the same values, but they have different interests. The purpose of the stakeholders is to share ideas and work together, although sometimes their priorities and values differ (Wadongo and Abdel-Kader 2014: 682).

While South Africans have made incredible progress in changing the country to a democracy, millions of South Africans remain challenged by high levels of unemployment, crime and violence, and by a lack of basic services. NPOs can play an important role in approaching donors to address the real issues facing those communities that are often marginalised and in need of greater support and assistance to become self-sufficient (Holtzhausen 2013: 2).

NPOs are generally supported by government funding, donors and other contributions. Most donors are normally more focussed on specific projects than on organisations as a whole. This can become a problem if organisations are not currently working on specific projects that have caught the attention of the public. On other hand, a single project may bring millions of rand to the coffers of NPOs (Bottiglieri *et al.* 2011: 51).

These types of organisations sometimes rely on volunteers to remain operational. High staff- and volunteer-turnover, and poor performance, have been determined to be critical problems for both international and local NPOs. Financial limitations experienced by NPOs, with increased demands from their clients, makes the situation more complex and difficult to address. These issues have often been connected to the difficulties NPOs experience in motivating and retaining both staff and volunteers (Chen and Wang 2013: 28).

Reflecting from the perspective of this study, non-profit and co-operative organisations are “well suited to fulfil the needs of alternative forms of artistic production”. These organisations focus on an interpersonal dimension to satisfy people in order to make profit. Their objectives are based on social goals, such as assisting artists to rise from their current circumstances, and offering local communities particular artistic activities (Blessi *et al.* 2011: 147).

These organisations are challenged with the conflicting demands of providing more and higher quality services, while their funding is in the process of being reduced. Increased market-related competition is pressuring NPOs to make efficient use of their resources (Ridder, Baluch and Piening 2012: 2). Given that human resources are a critical ingredient in the success of these types of organisations, the emphasis from a developmental perspective would be to focus resources and effort in this direction. Since employees are considered as important resources in any strategies formulated to achieve the missions of organisations, investments in HR practices that enhance employee skills and motivation are seen as important means for coping with the challenges that normally face NPOs (Guo *et al.* 2011: 251).

Pay-per-performance systems may sometimes not be appropriate for use by NPOs, where a preference may be held by employees for non-financial rewards. On other hand, pay-per-performance systems might work well for some NPO, but only if the systems are outcomes-oriented (Rau 2012: 29). Such performance systems are more likely to be adopted by those NPOs that operate in competitive environments. These NPOs are normally independent in terms of their decision-making, clear strategic objectives and managerial expertise (Brandl and Guttel 2007: 182). Both organisational context and environment determine the effectiveness of these NPOs (Wadongo and Abdel-Kader 2014: 685-6).

Rau (2012: 30) asserts that some researchers describe the difference in wages as a phenomenon practiced primarily by those industries where non-profits tend to operate. Others argue that a low-wage strategy normally makes sense in those

organisations that are not-for-profit. Wages must be paid to retain people who show potential although internal motives are helpful in understanding these lower-wages since most NPOs tend to attract less-skilled workers generally looking for jobs as stepping stones. This also negatively affects NPOs because it limits them to poorly-qualified candidates.

NPOs sometimes employ less-qualified people because they have scarce funding to pay the wages of those more qualified. This can expose organisations to different challenges, such as: high staff turnover, low employee morale and a drop in employee commitment (Ridder *et al.* 2012: 10). Generally, it is a requirement of funding that NPOs should not abuse such funds, since the sponsors will assess the progress of their projects. Mandate from such sponsors requires more detailed documentation when NPOs report on their project expenditures (Wadongo and Abdel-Kader 2014: 689).

Holtzhausen (2013: 4) observes that NPOs should also endeavour to generate their own income by providing specific services within their established areas of expertise.

#### **2.4.1 Differences between profiting and non-profit organisations**

Rau (2012: 29) explains the five key differences between non-profit and for-profit organisations that make managing HR more difficult for NPOs:

- a) The values of NPO are clarified and combined with their organisational models;
- b) Employee motivation is higher and results more from inner than external rewards;
- c) NPOs are responsible to different interest groups, like donors, trustees and volunteers;
- d) Decisions in NPOs are made by committees, and can sometimes be difficult and delayed; and

- e) Funding for NPOs is not guaranteed, which makes it difficult to plan for the future, especially for long-term goals.

Viewing HRM practices in these ways helps in approaching problems that normally face these types of businesses. Additional valuable strategic resources are created and maintained using strategic HRM practices. It is then that this combination leads to even more value in the form of sustained better performances (Buller and McEvoy 2012: 45).

CACs are multi-purpose organisations dedicated to the provision of services in their neighbourhoods, which are highly localised catchment areas. They are run by community-management committees, voluntary agencies, and, on occasion, local government authorities, and deliver a wide range of group- and individually-focussed activities (Jones *et al.* 2013: 1949).

The following section discusses CACs, and arts in the world in general. It also covers the history and roles of CACs in South Africa's KZN province.

## **2.5 COMMUNITY ARTS CENTRES AND ARTS IN THE WORLD**

CACs were established to provide opportunities for participation in the arts, create opportunities for employment, and provide cultural enrichment. The historical arts centres that helped to provide informal arts education in the apartheid years in South Africa played an important role. The multi-purpose community centres (MPCCs) also offered various arts and cultural programmes.

Lynch (2013: 15) asserts that arts centres are unlike most industries, since non-profit arts and culture organisations leverage a significant amount of event-related

spending from their audiences. When people attend cultural events, they may pay to park their cars, purchase dinners at restaurants, shop in nearby stores, eat desserts after shows, and pay for babysitters. Cultural tourists also often spend nights in hotels.

Many community leaders do not recognise that non-profit arts and culture organisations are simply small businesses. They are local employers, producers and consumers that are resilient and entrepreneurial. Their spending is also far-reaching: they pay employees, purchase supplies, contract for services, and acquire assets from within their own communities.

Community art centres in South Africa have always played a vital and indispensable role in giving people a voice, and in addressing the cultural and educational imbalances brought on by apartheid. Many arts centres collapsed, however, with the withdrawal of foreign donors in 1991, and the problem of their funding remains to this day. Within South Africa there have been many artists who have come from disadvantaged communities who have greatly benefitted from, or even relied on the presence of, CACs to begin their artistic careers (Lochner n.d.: 136).

The reputable Rourke's Drift Arts Centre in Kwa Zulu-Natal exercised an enormous influence on the spread of printmaking amongst Black artists, although the use of other mediums was also taught at this arts centre (Shibase 2009: 13).

Community centres are multi-purpose organisations dedicated to the provision of services in their neighbourhoods, or to highly-localised catchment areas. They are run by community management committees, voluntary agencies, and, on occasion, by local government authorities. They deliver a wide range of group- and individually-focussed activities.

In the United Kingdom, for example, many community-based organisations have explicitly linked their aims to the promotion of health and wellbeing through the delivery of training in areas such as: exercise, cooking, social skills, arts and creative activities. CACs are well-placed to offer informal and user-led activities with local interest, and provide additional benefits, such as being the basis for developing social support networks and civic action groups (Jones *et al.* 2013: 1949).

Lochner (n.d.: 143) writes that arts centres can greatly enrich the lives of those around them, even if those affected never become professional artists. As it was stated earlier, the informal training venues are also able to provide artists with the space, mentoring and materials needed to develop their creativity, and also expose them to art networks.

People who hold power in communities and are involved in decision-making should recognise that non-profit arts and culture organisations must become integral to every community. There is thus a significant amount of creativity available which could beautify cities and provide improvements to the lives of community members. Those who have access to finance and are interested in upholding and promoting community values and social development must invest in arts and culture as they do in infrastructure, safety and schools (Lynch 2013: 17).

The South African government sees arts as an important industry, both for the non-market values it promotes, and the market-value products produced by cultural industries. We therefore have a DAC whose mission is to recognise “the full potential of arts, culture, science and technology in social and economic development, nurture creativity and innovation, and promote the diverse heritage of our nation” that is, however, often limited by poor sponsorship and budget restraints (Snowball 2012: 2).

Today's economic, educational, social, and cultural conditions demand new ways of thinking about the arts, culture and creativity. This can assist many South Africans, especially young and developing people, by providing both formal and informal learning opportunities (DAC: 2013).

From 1996 to 2001, the DAC established the CAC Programme using an RDP programme called Culture in Community (CIC). The Department established this programme in order to: (1) create more job opportunities; (2) improve arts and culture industries by focusing on youth, women, children and the disabled; and (4) encourage the participation in projects of people working in the cultural and arts industries.

In addition to the newly-developed arts centres, there are historical community arts centres that played a vital role during the struggle for democracy by providing informal arts education and training. During the apartheid past these centres provided people with access to cultural venues and activities.

The Department of Arts of Culture initiated a CAC awards to recognise CACs that make progress in addressing the challenges of service delivery in the fields of arts and culture. These challenges include priorities such as: poverty reduction, job creation, economic empowerment, skills development, social cohesion, nation-building, and mass participation in, and access to, cultural programmes. Of added value is that this initiative assists government in developing relevant intervention strategies for community arts centres, thereby also improving inter-governmental relations. The award also aims to highlight and elevate the role of CACs as important vehicles in addressing these challenges to encourage their performances and productivity (<http://pmg-assets.s3-website-eu-west-1.amazonaws.com/docs/2006/060815cac.htm>).



In their Annual Performance Plan (APP) 2013/2016, the DAC (2013: 12) points out that it is those individuals who display great leadership qualities that are the driving force behind the arts and culture sector. One of the resolutions reached at the 2011 Consultative Conference on Arts and Culture was the need to establish a system of whole-of-career-cycle supports for artists.

Ongoing professional development is an important catalyst for creative renewal, as is a strengthening of connections with the education sector. Efforts are therefore to be directed towards developing initiatives that nurture the whole lifecycle of individual artists and workers in the arts and culture sectors. This includes support for existing leaders and the development of new leaders. The Department seeks to nurture individual talent and encourage the wealthy to bond together with various expressions of culture, heritage, and arts in South Africa that can be used for social and economic benefit. It is hoped new talent will be discovered and doors opened for many aspiring artists.

This approach seeks to provide new South African artists with the tools essential for developing works that reflect contemporary South African society, and the society it aspires to be in the future.

The Department of Arts and Culture continues to make significant strides in positioning the cultural and creative industries as one of the main drivers of economic growth and job creation in the country. As the Department proceeds on this path, it will draw on the lessons of how other countries have used their arts, cultures and heritages to promote greater social cohesion as a prerequisite for building more prosperous societies (DAC: 2013).

The DAC introduced the CAC programme in 2012, aiming to make contributions to job creation, poverty alleviation, skills transfer and wealth creation. The purpose of this programme is to stimulate the development of opportunities for individuals in the South African arts and culture community by promoting mutual partnerships that

result in the sustainability of the sector. The programme also recognises that the future of cultural expression lies in the development of new markets (DAC 2012/2013).

Mr. Paul Mashatile, the former Minister of Arts and Culture, in the Department's 2013/2016 Annual Performance Plan, states that opportunities in, and benefits from, arts and culture are not only social in nature, but can also be economic. The arts and culture sectors apply creative practices to projects involving other sectors in ways that generate social and economic benefits.

The sector contributes to the economy through creative thinking, employment, sales, exports and cultural tourism. New opportunities are emerging through cross-art-form practices, digital technologies and platforms, and value-adding partnerships with other industries. The changing economic climate is leading to increased entrepreneurship, new business models and a greater understanding of the sector's place in global and local markets (DAC: 2012).

The arts industry has an impact on the South African economy in terms of Gross Domestic Product (GDP). In 2008, with regard to value-added, the copyright-based industries were in total responsible for almost 4.11 percent of the GDP, with core copyright-based industries being the highest contributors (2.05 percent), and non-dedicated copyright-based industries following with 1.29 percent (DAC: 2013).

As far as employment is concerned, 4.08 percent of the workforce was employed in copyright-based industries, with the majority being employed specifically in core and non-dedicated copyright-based industries (2.31 percent and 1.03 percent) respectively. The inter-dependent copyright-based industries also show a high contribution to exports in the economy (2.77 percent), and an even higher contribution in total imports (7.85 percent) (Pouris and Inglesi-Lotz 2011: 6).

Lynch (2013: 16), during his study in the United States of America, found that in spite of the funding challenges created by the Great Recession, non-profit arts and culture remained thriving industries. Nationally, they generated \$135.2 billion in total economic activity during 2010 – \$61.1 billion by the organisations themselves, plus an additional \$74.1 billion in event-related expenditures by audiences. This economic activity supports 4.1 million full-time equivalent (FTE) jobs, and generates \$86.7 billion in resident household income.

The Community Arts Project (CAP) was launched to support artists in developing their talents and skills. Its role was to make sense as a project in the current socio-political climate so that it can contribute to the development of South African arts and culture by attracting grants from funders. As such, it focuses on people who may have been left out of school systems, and targets the unemployed. The two issues that were prioritised were qualifications and income generation, and the CAP explores career paths for which they can equip learners (Lochner n.d.: 141).

The Department implements many programmes with the aim of developing the creativity of various artists within the province of KZN. These programmes include: theatre development, film and video development, craft and visual arts skills development, business management skills development, and master class programmes. The 61 municipalities in the province were given the opportunity to train 3 581 artists. This was the Department's investment to develop and improve arts-related skills in support of the country's economy (DAC 2013: 15).

Cultural establishments such as the Rourke's Drift Arts Centre, the Indonsa Arts Centre, the BAT Centre, Gobhela, the Stable Theatre, Jambo, Khula, Osizweni, Uthungulu, Ladysmith, Mbazwana, the Wushwini Arts Centre and the Catalina are some of the arts centres that received funding and support from government for the financial year 2012/2013.

In KZN funding also came from various organisations, such as the Gospel Crown Awards, the Ugu Jazz Festival, the Ushaka Marine, the MTN Jazz Festival, the Hilton Arts Festival, the Twist Theatre Development, the UKZN Centre for Creative Arts, and the Umgababa Youth Festival. The DAC supported 42 non-governmental organisations with the aims of promoting and developing the arts and culture sectors (DAC 2013: 16).

## **2.6 CONCLUSION**

In conclusion, this chapter presented a review of the available literature by outlining the vital points in organisational leadership, including the leadership styles and theories, the leadership grid, leadership communication, leadership qualities and skills, and leadership development, and also compared leadership with management. The chapter highlighted the key points of HRM practices, and training and development, including talent management, and coaching and mentoring. Finally, the review investigated NPOs with a focus on CACs.

There were limitations in finding literature relating to leadership in CACs. Equally, specific literature concerning leadership and human resources in CACs was limited.

## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

#### **3.1 INTRODUCTION**

This chapter covers the research methodology used for this study and includes descriptions of the target population, the sampling methods used, the sample size, the data collection instruments employed, any issues of reliability and validity, delimitation, and also the ethical considerations of the study.

#### **3.2 RESEARCH DESIGN**

Research design is defined as a plan to undertake research and gather the data appropriate to a study to be performed (Babbie and Mouton 2009: 74). This study has adopted a mixed-methods approach in collecting data from eight CACs in the province of KZN. Gay, Mills and Airasian (2011:481) define the mixed methods research as a method that combines quantitative and qualitative approaches by including both quantitative and qualitative data in a single study.

The decision to use a mix of research methods, is in corroboration of Creswell's (2015) statement, among other authors, that using only one method limits the type of data that can be collected, making a blended approach the most suited to this particular type of study. This study uses mixed methods with the aim of obtaining views from both management and staff members.

The primary differences between qualitative and quantitative research include, their analytical objectives; the types of questions they pose; the types of data collection instruments they use; the forms of data they produce and the degree of flexibility built into study design (Creswell 2015: 174).

A qualitative method was used to obtain management views and opinions by conducting interviews. The management questions are different from those posed to staff members, as they are based on leadership development and the challenges facing arts centres. There was a larger volume of staff members to interview, and the questions posed were completely different from those given to management.

Punch (2011: 290) asserts that considerations such as these imply that qualitative research methods can be strong in those areas where quantitative methods are weak, and *vice versa*. Combining the two methods therefore offers the possibility of combining two sets of strengths, and then compensating for the weaknesses. Malina, Norreklit and Selto (2011: 61) explain that it is advisable to use mixed methods since qualitative research covers questions such as “How?” and “Why?”, while quantitative research covers questions such as “How often?” and “How many?” Creswell (2015: 14) asserts that it is not sufficient to use only qualitative or quantitative methods in order to obtain more information and understand problems best.

The main advantage of using qualitative methods is that they provide the researcher with a detailed understanding of subjects, since participants are able to share all their experiences with the researcher (Creswell 2015: 5). In quantitative research, conclusions are drawn from large numbers of participants, and relationships can then be investigated within the data. With regard to the quantitative method approach, a questionnaire was deployed, and the qualitative method approach was covered by conducting semi-structured interviews. Self-administered questionnaires were distributed to staff members and centre users with the aim of obtaining both of their perspectives.

### **3.2.1 Research Objectives**

The aim of this research methodology was to accomplish the following three research objectives:

**Objective 1:** To identify the leadership, managerial qualities and attributes needed by owners and employees to successfully run/manage a business such as community art centre.

**Objective 2:** To determine whether there is leadership and staff development in community arts centres.

**Objective 3:** To examine human resource principle, processes and practices that are useful when leading and managing a success community arts centres.

### **3.2.2 The Key Research Questions**

The key research questions are as follows:

- What are the key skills, knowledge and attributes needed by both owners and staff in order to manage and lead these community art centres as successful and sustainable businesses?
- What the community arts centres can do to ensure leadership and staff development?
- What the leadership and managerial qualities and attributes are useful for successfully running such businesses?

## **3.3 TARGET POPULATION AND SAMPLING METHOD**

### **3.3.1 Target Population**

A target population is described as the set of elements (people or things) for which the researcher is willing to make interventions (Blair, Czaja and Blair 2014: 106). In this research study, the targeted population consisted of respondents at CACs in the province of KZN (17 arts centres with a total sample population of 156). Respondents consisted of centre owners and/or managers and administration, and staff members. An unknown number of CAC users were also included as participants in this study.

### **3.3.2 Sampling Method**

Lemmer (2011: 13) describes sampling as the process used to select a portion of the population for study. There are two main sampling techniques, namely: probability sampling and non-probability sampling. According to Plowright (2011: 42), non-probability sampling method differs from the probability sampling because

participants are randomly chosen. Probability sampling is where members in the identified population have a known chance, which is also termed a “nonzero” chance, of being selected in the sample for data collection (Sekaran and Bougie 2013: 245). This study utilises the non-probability sampling technique to select respondents.

Purposive sampling procedure has also been selected. Plowright (2011: 43) asserts that, as the term “purposive” implies the researcher chooses the institution and particular participants within the institution that will provide pertinent or exact answers to research questions. Daniel (2012: 87) describes purposive sampling as a non-probability sampling procedure in which elements are selected from the target population on the basis of how well they match the purposes of the study and other specific inclusion and exclusion criteria. The interviews used in this study were conducted with centre owners/managers, while administrative staff members were provided with self-administered questionnaires to complete. Purposive sampling deals with personal judgement of the respondents and that particular group are the people who are expected to possess most relevant information. It is also the most effective sampling method when you deal with limited number of primary data sources who can contribute to the study (Dudovskiy 2016: 78).

The centres were chosen within the province of KZN in the belief that they would provide valuable information and also be more accessible to the researcher. The centres have been active and running for more than ten years, offering training and cultural and arts programmes to the communities.

The study included 101 participants, made up of eight centre managers, 69 administrative staff members and 24 centre users.



**Table 3.1: Breakdown of study participants**

	<b>BAT Centre</b>	<b>Ekhaya Art Centre</b>	<b>Khula Art Centre</b>	<b>Gobhela Art Centre</b>	<b>Indonsa Art Centre</b>	<b>Stable Theatre</b>	<b>Jambo Art Centre</b>	<b>Wushwini Art Centre</b>
Centre Manager/ Founder	1	1	1	1	1	1	1	1
Admin staff members	17	13	14	11	5	4	2	3
Centre Users/ visitors	3	3	3	3	3	3	3	3
<b>TOTAL</b>	<b>21</b>	<b>17</b>	<b>18</b>	<b>15</b>	<b>9</b>	<b>8</b>	<b>6</b>	<b>7</b>

The total number of participants in the study was **101**.

### **3.4 INSTRUMENTATION AND DATA COLLECTION**

The data was categorised into two types – the first was numerical and second narrative. Numerical data is based on numbers as measurements, while narrative data consists of words, and media (Plowright 2011: 17). For quantitative data collection, self-administered questionnaires were utilised that consisted of two sections.

The first section covered demographic details (age, gender, race, etc.). The second section covered aspects such as organisational leadership, training and development, and human resource practices. In this study, a four point Likert scale was used, where 1 = strongly disagree, 2 = disagree, 3 = agree, and 4 = strongly agree. A number of open-ended questions were included to gauge the respondents' views, while semi-structured interviews were used to collect the required qualitative data.

A questionnaire is an instrument containing sets of questions to be answered by a selected group of research participants. Questionnaires allow the researcher to collect large amount of data in a short period of time (Gay, Mills and Airasian 2011:388). During data collection for the study, 72 questionnaires were personally distributed to participants, 52 to administrative staff and 20 to arts centre users. Semi-structured interviews were also conducted with eight (8) centre owners, directors and managers.

### **The Management Interview Questions**

The following are the key questions to be covered in the interviews:

1. What qualities and skills that you feel can be necessary for the centre owners and managers?
2. How do you groom and develop employees with high potential?
3. Describe the knowledge that is needed to ensure a successful arts centre?
4. What HR practices do you consider necessary for a successful centre?

### **3.5 DATA ANALYSIS**

There are two types of data, numerical and narrative, and each is analysed using a different method. The traditional manner of analysing numerical data is to use statistical analysis, while for narrative data context analysis is used (Plowright 2011: 120).

The study used a mixed-methods research approach, with data collected using both qualitative and quantitative methods. Following the collection and capturing process, data was analysed using both the Statistical Package for Social Sciences (SPSS) and content analysis.

A parallel mixed-methods design approach was utilised during the data collection and capturing phase. Hesse-Biber (2010: 68) describes this parallel mixed-methods design approach as the process where data is collected using both qualitative and

quantitative research methods where these are not separated. Both qualitative and quantitative research methods were used during the data collection, but each of the data sets was later analysed separately using the appropriate methods.

The SPSS was used to analyse quantitative data collected from study participants. This data is presented in three forms: tables, graphs and explanations. The measure of central tendency, Chi-square test, frequencies, correlational and inferential statistics methods were used for this data (Sekaran and Bougie 2013: 365).

The results were then summarised and conclusions drawn by comparing both qualitative and quantitative data analyses. The researcher also developed tables and graphs to present the results from both data sets (Creswell 2015: 85).

### **3.6 PRE-TESTING**

It is important to pilot test the data collection instrument to ensure that the questions being asked are understood by the respondents, and that there are no problems with their wording or the measurements being obtained. Pilot testing involves the use of a small number of respondents as a test group to establish the appropriateness and comprehensiveness of the questions.

Etchegaray and Fischer (2011: 144) describe pre-testing as the process of ensuring the reliability and validity of studies which must occur before actual studies take place. There are different ways of doing this, but research requires it for the purpose of ensuring studies' reliability and validity.

Pilot testing of the data collection tool was undertaken at the Department of Fine Arts at the Durban University of Technology, where students and staff were asked to answer the questionnaires. The pre-test was performed using Fine Arts Department members to ensure its relevance to CACs. The questionnaire was also sent to a senior lecturer from the Department of Human Resource Management to ensure its field-relevance and wording. Having performed this initial round of testing, a further round, post-corrections, was undertaken.

### **3.8 RELIABILITY AND VALIDITY**

Reliability and validity are not separate ideas, but bear a relationship to each other. Reliability is where the concepts being investigated and the methods of measurement are established to be the same, while validity is described as being where concepts and methods of measurement differ (Sachdeva 2013: 72).

#### **3.8.1 RELIABILITY**

Reliability is one of the most desirable merits for any academic research to possess, though its meaning differs, depending on whether quantitative or qualitative research is being used. Quantitative research assures the possibility of the replication of results. That is, results should fall within certain limits of experimental or random error. Therefore, when the same methods are used with the same sample, then the results should also be the same (Cohen, Manion and Morrison 2008: 256). In a more explicit way, Cohen et al. (2008: 257) view reliability in quantitative research as synonymous with dependability, consistency or reproducibility over time, over instruments and over groups of respondents.

The reliability of this study was determined by conducting pilot testing at the Durban University of Technology. The study's questionnaires were distributed to nine participants within the Department of Fine Arts. The data gathered from the questionnaires and interviews for this test also formed the basis for a triangulation exercise.

#### **3.8.2 VALIDITY**

Validity is considered to be the more important attribute of research studies because their objectives must be representative of what researchers are investigating (Welman, Kruger and Mitchell 2005: 9). Hesse-Biber (2010: 88) asserts that establishing validity for studies implies that individuals assessing the research feel that its results possess a high degree of credibility. Content validity was performed using the pre-test questionnaires deployed.

In this study, a review of the responses from the pilot test using arts students and staff was performed to assist in deciding on those items to be included in the final data collection instrument in order for the study to be valid.

Creswell (2015: 160) explains that validity is found in three traditional forms, which are: (1) content validity (the content is correctly determined); (2) predictive validity (criteria measurements and the correlation of results); and (3) structural validity (measurements of hypothetical concepts). The validity of the results obtained assisted in determining whether the data collection instrument was appropriate for use in the study.

Greener (2008: 37) asserts that surveys and questionnaires must address exactly those things being measured in studies. It may also occur that participants provide unexpected answers to questions, and this needs to be accounted for.

### **3.9 CONFIDENTIALITY AND ANONYMITY**

Bulmer (2004: 66) states that the principles of confidentiality and anonymity are integral to the societal belief that individuals matter and have the right for their affairs to remain private. The questionnaire design did not require personal details, (names, surnames, addresses, etc.) from participants. Questions were only asked to obtain biographical information, which leads to participants remaining unknown inside arts centres and by the public at large.

For the purposes of this study, the collected data was stored and handled in a professional manner in order not to expose the identities of participants. Mouton (2002: 57) is of the opinion that ensuring anonymity and confidentiality for participants helps to ensure greater content validity.

### **3.10 ETHICAL CONSIDERATIONS**

Flick (2006: 50) states that the issues of confidentiality and anonymity may become problematic when research is performed simultaneously with several respondents in the same setting. When you interview several people in each other's company, or several members of a family, the need for confidentiality is not only with regard to the public outside this setting. By obtaining informed consent from participants for their data to be used in the study, the researcher put in place measures to ensure that adequate protection of participant rights has been provided.

The information given by respondents was treated in the strictest of confidence, and their privacy was closely guarded.

### **3.11 CHAPTER CONCLUSION**

This chapter described the research methodologies used for the study, and why these methodologies were chosen. It also elucidated the steps taken to accomplish these methodologies, and confirmed the reliability and validity of the instruments of data collection used in the study.

## CHAPTER FOUR

### RESEARCH FINDINGS AND DATA ANALYSIS

#### 4.1 INTRODUCTION

The chapter explores and analyses the data collected from eight community arts centres in KZN. The data collected through self-administered questionnaires was analysed using Statistics Packaging for Social Sciences (SPSS). The data collected using semi-structured interviews with centre owners and/or managers and was analysed by means of content analysis. It was the intention to reach 101 participants for this study and the final response rate was 72 respondents through questionnaires (52 staff and 20 centre users) and all 8 centres management were interviewed thus giving a final response rate of 80 respondents.

**Table 4.1 Sample size**

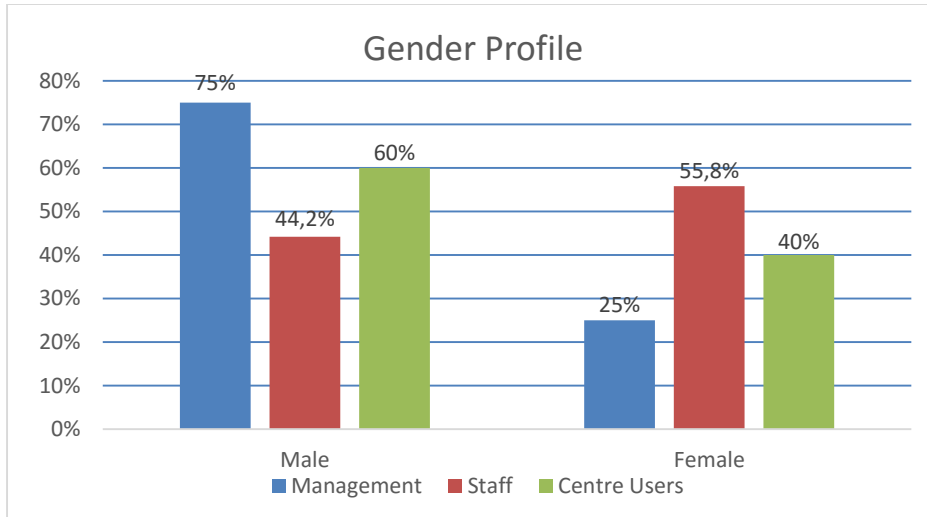
Arts Centre Name	Targeted			Actual		
	Managers	Staff	Users	Managers	Staff	Users
<b>BAT Centre</b>	1	17	3	1	14	3
<b>Ekhaya</b>	1	13	3	1	10	3
<b>Gobhela</b>	1	11	3	1	8	3
<b>Jambo</b>	1	2	3	1	2	2
<b>Indonsa</b>	1	5	3	1	4	3
<b>Khula</b>	1	14	3	1	9	0
<b>Stable Theatre</b>	1	4	3	1	2	3
<b>Wushwini</b>	1	3	3	1	3	3
<b>TOTAL</b>	<b>8</b>	<b>69</b>	<b>24</b>	<b>8</b>	<b>52</b>	<b>20</b>

#### 4.2 THE DEMOGRAPHIC FACTORS

The demographic data of this section is made up of gender, race, age, and length of service. The data is presented using frequency tables and graphs.

### 4.2.1. Gender Profile

The percentages of males and females managing, using and working for CACs are illustrated in Figure 4.1. The table and graph given below display the gender profiles of eight CAC management, 52 staff members and 20 centre users.



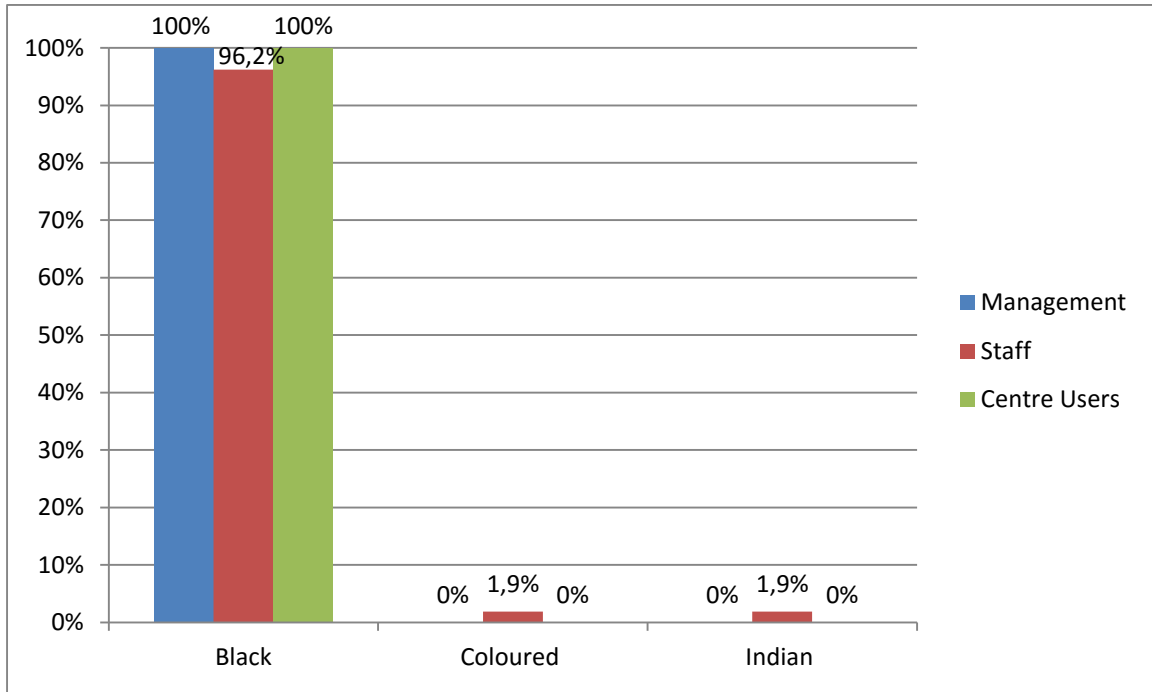
**Figure 4.1: Gender profile**

Of the centre management interviewed, 75 percent were male and 25 percent were female percent. Staff members interviewed were 44.2 percent male and 55.8 percent females; and centre users interviewed were 60 percent male and 40 percent female.



### 4.2.2 Race Profile

The racial make-up, established to determine whether there was cultural diversity amongst managers, staff and users of CACs is shown in Figure 4.2 below:

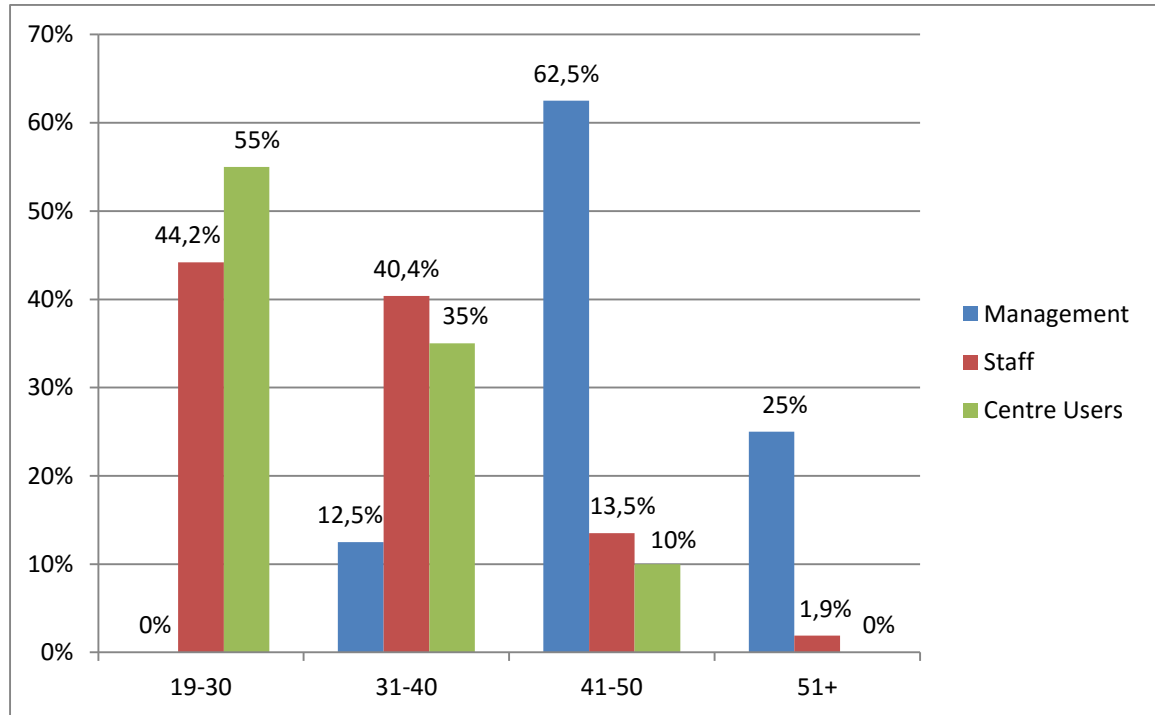


**Figure 4.2: Race profile**

Figure 4.2 above shows the racial composition of the participants. CAC management was 100 percent Black, and of the staff examined it was established that 96.2 percent were African, with the balance made up of Coloureds and Indians. Those visiting or using the centres were 100 percent Black.

### 4.2.3 Age Profile

The age profile was used to identify how many young and old people worked for and used the CACs. Figure 4.3 below illustrates this breakdown.



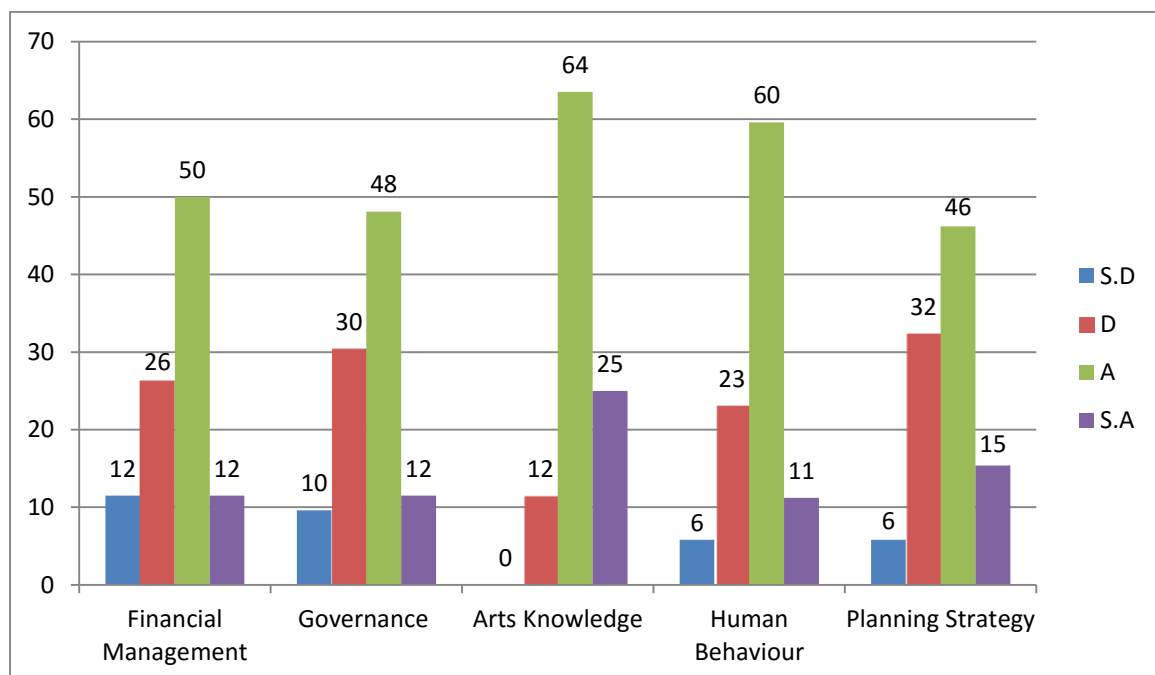
**Figure 4.3: Age profile**

In examining the age profile, no management is found in the 19-30year age-range, while this group comprised only 44.2 percent of centre staff and 55 percent of centre users. By comparison, the 31-40year age-group made up 12.5 percent of the management category, followed by staff at 40.4 percent and centre users with 35 percent. It was also evident that the management category comprised 62.5 percent, and staff 14 percent, of the 41-50year age-range, with centre users making up the remaining 10 percent.

Finally, management is composed mainly of employees from the 51 years-and-above age range at 25 percent, while of total staff was only 1.9 percent. No centre users fell into this age-range, which seemed to indicate that these community art centres had the potential to attract individuals in this age group, should they choose to develop programmes to attract them.

### 4.3 IDENTIFYING SKILLS AND KNOWLEDGE FOR THE DEVELOPMENT OF STAFF

With the aim of identifying existing knowledge and skills in CACs, staff members were asked to indicate whether they possessed any of the following skills or knowledge: (1) financial management; (2) governance; (3) arts; (4) human behaviour; and (5) planning strategies. From their responses, it was found that some of the staff possessed these skills and knowledge, but that some also did not.



**Figure 4.4: Skills and knowledge**

Figure 4.4 above displays the figures in the study group found for individuals with knowledge and skills critical for the development of staff in CACs.

Based on the empirical findings, it was discovered that 62 percent of respondents agreed that they possessed financial management skills, while 38 percent of them disagreed with this statement. 60 percent agreed that they held governance skills, with 40 percent of participants noting that they did not. 88 percent of the respondents agreed that they possessed knowledge about the arts, while 12 percent of employees disagreed that they possessed such knowledge.

The findings also revealed that most staff members (71 percent) agreed that they had an understanding of human behaviour, while only 29 percent of them disagreed that they fully understood how people behave.

**Table 4.2: Skills and knowledge (binominal results)**

		Number	Percentage	Asymp. Sig (p-value)
Planning and Strategy	Group 1	20	38%	.126
	Group 2	32	62%	
	Total	52	100%	
Arts Knowledge	Group 1	6	12%	.005
	Group 2	46	88%	
	Total	52	100%	
Understanding Human Behaviour	Group 1	15	29%	.003
	Group 2	37	71%	
	Total	52	100%	
Financial Management	Group 1	20	38%	.126
	Group 2	32	62%	
	Total	52	100%	
Governance	Group 1	21	40%	.212
	Group 2	31	60%	
	Total	52	100%	
Computer and Technical	Group 1	11	21%	.005
	Group 2	41	79%	
	Total	52	100%	

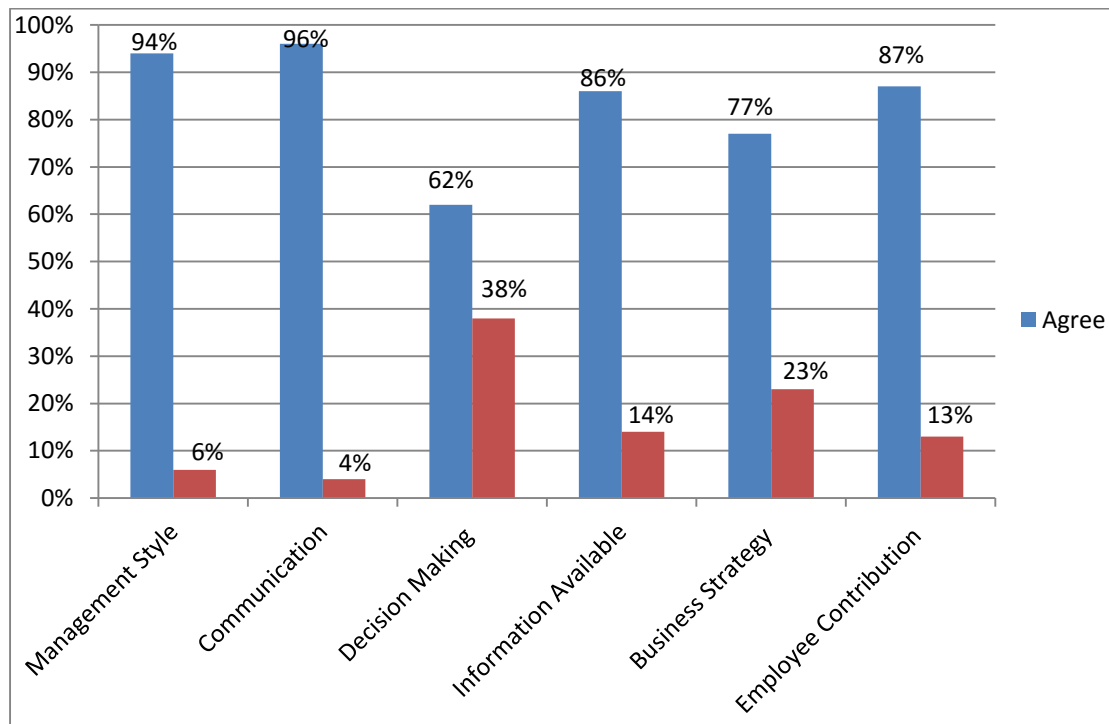
#### **Table 4.2 Analysis**

There significant agreement that knowledge of the arts ( $p < .0005$ ), an understanding of human behaviour ( $p = .003$ ), and computer and technical skills ( $p < .0005$ ), are critical to the development of staff and owners at arts centres.

#### **4.4 MANAGEMENT STYLE AND COMMUNICATION**

Next to be examined are the results for the following key theme, which relates to discovering the best possible ways of working in and managing CACs, focussing specifically on elements of management style and communication. It is generally accepted that effective communication is a key element in leadership, since successful leaders are also good communicators. Hence, good leaders must be able to communicate well with their followers (Bawany 2015 31). Good leadership also

requires leaders to be open to their followers, and be able to share experiences with them. Below are the responses in respect of management style and leadership:



**Figure 4.5: Management style and communication**

The majority (94 percent) of the staff respondents confirmed that the management style at these CACs was one of openness towards staff members (Figure 4.5). This indicates that these are creative industries that can only thrive when the strengths and talents of all their staff are openly embraced. Closely correlated to this openness was the impression by 90 percent of employees that good communication existed between management and staff. Finally, it is imperative to note, given the small number of employees per CAC, that it seemed almost natural for regular and ongoing communication between management and staff to take place.

Another, equally important ingredient is the nature and levels of decision-making enjoyed by staff at these CACs. Figure 4.5 illustrates that 62 percent of employees agreed that they were involved in decision-making at centres. However, 38 percent also believed that they were not fully involved in the decision-making process.

An important element for successful outcomes in the workplace was access to information in order to perform work, and with this 86 percent of respondents were in agreement that information was available for staff to contribute to business decisions. A small minority (15 percent) felt that they had struggled to obtain the information necessary to enable them in making business decisions and fulfilling their work responsibilities.

Finally, it was found that quite often employees were not very familiar with the business strategies of their organisations. In this instance, 77 percent agreed that they were familiar with these business strategies, with a relatively small percentage (23 percent) who reported that they were not familiar with them. Closely allied to business strategy is the contribution employees make to the development of plans and projects. 87 percent of staff were positive about being involved and contributing to plans and projects within their arts centres, while a small percentage (13 percent) responded that they believed they were not really involved.

**Table 4.3: Management style and communication (binominal results)**

Respondent perceptions	N=52	Number	Percentage	Asymp. Sig (p-value)
Management style	Group 1	3	6%	.000
	Group 2	49	94%	
	Total	52	100%	
Management communication	Group 1	2	4%	.000
	Group 2	50	96%	
	Total	52	100%	
Information Availability	Group 1	7	13%	.000
	Group 2	45	87%	
	Total	52	100	
Business Strategy	Group 1	12	23%	.000
	Group 2	40	77%	
	Total	52	100%	
Employees Contribution	Group 1	7	13%	.000
	Group 2	45	87%	
	Total	52	100	

**Table 4.3 Analysis**

A significant 49 of the 52 respondents (94 percent) were in agreement that the supervision and management styles at their arts centre encouraged openness towards employees ( $p < .0005$ ).

The majority (96 percent) of participants (50 of the 52) were in agreement that good lines of communication existed between management and staff ( $p < .0005$ ).

A significant 45 of the 52 informants (87 percent) agreed that information was made available for them in order to perform their duties well ( $p < .0005$ ).

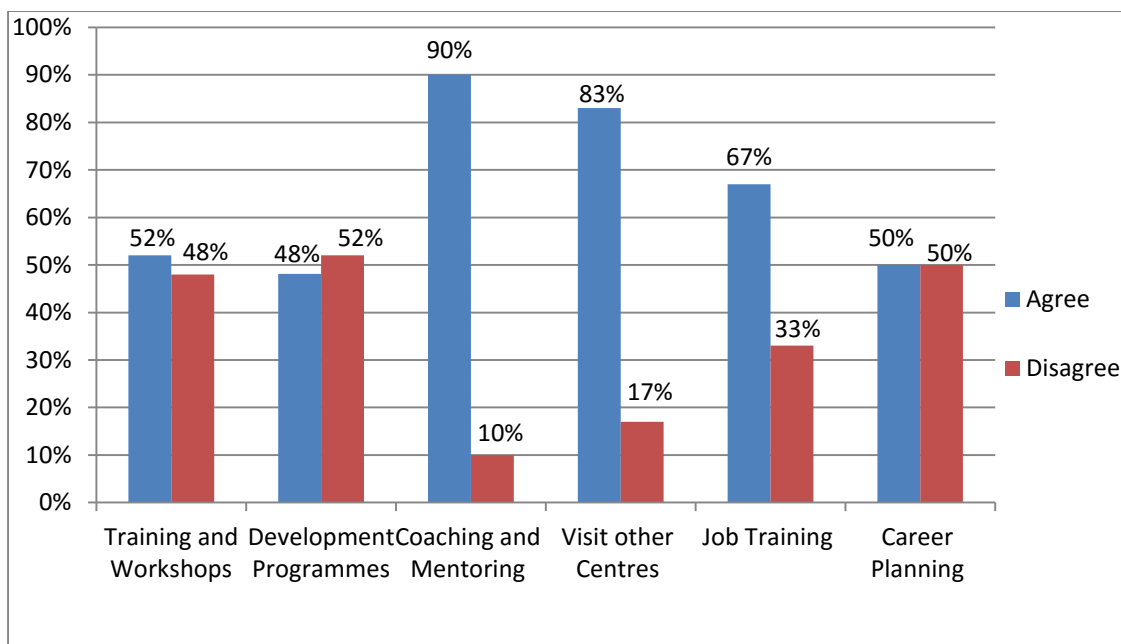
More than 70 percent of respondents (77 percent) were in agreement that they were familiar with the business strategies for their arts centres ( $p < .0005$ ).

Forty-five of the 52 participants (87 percent) agreed that employees contributed to the operation of arts centres, which included the planning and running of projects ( $p < .0005$ ).

Forty-five of the 52 participants (87 percent) agreed that employees contributed to the operation of arts centres, including the planning and the running of projects ( $p < .0005$ ).

#### **4.5 TRAINING AND DEVELOPMENT**

Training and development is one of those components which adds value and continuously contributes to human resources (Srimannarayana 2011: 118). Training and development can take place effectively only if these are executed within the context of a logical and systematic approach. This can be accomplished by the successful application of a training and development model which includes steps such as: determining training needs, job analysis, programme design, and the presentation and evaluation of training within organisations (Nel *et al.* 2008: 458).



**Figure 4.6: Training and development**

The perceptions of respondents concerning training and development in their CACs are illustrated in Figure 4.6. The percentages for “strongly disagree” and “disagree” were combined to become “disagreement”, and “strongly agree” and “agree” were combined into “agreement”.

More than half (52 percent) of the respondents agreed they had attended training and workshops given in their CACs, and 48 percent of the participants disagreed that training and workshops had been attended by them in their centres.

Less than 50 percent of respondents (48 percent) were in agreement that there were development programmes for staff who showed potential to fill senior positions at the CACs, and 52 percent of the respondents disagreed that such programmes existed.

Most (90 percent) of the participants agreed that management played the roles of being coaches and mentors at their centres, with only 10 percent of respondents not supporting this view.

The results of the questionnaires revealed that 83 percent of respondents agreed that they were encouraged to visit other centres with the aim of learning from and sharing ideas with their staff, and 17 percent disagreed with this statement.



A large number (67 percent) of respondents are in agreement that they were trained to perform their duties, and 33 percent of participants disagreed that they were trained for the jobs performed at centres.

Exactly 50 percent of participants agreed that their CACs had policies for staff career planning. On the other hand, 50 percent of employees disagreed with this, and said they had not seen policies for staff career planning put in place in their respective centres.

**Table 4.4: Training and development (binominal results)**

Respondents perceptions	N=52	Number	Percentage	Asymp. Sig (p-value)
Training and Workshops	Group 1	25	48%	.890
	Group 2	27	52%	
	Total	52	100%	
Visits to other centres to learn	Group 1	9	17%	.000
	Group 2	43	83%	
	Total	52	100%	
Career Planning Policy 1	Group 1	26	50%	1.000
	Group 2	26	50%	
	Total	52	100%	
Training Provided	Group 1	17	33%	.018
	Group 2	35	67%	
	Total	52	100%	
Coaching and Mentoring	Group 1	5	10%	.000
	Group 2	47	90%	
	Total	52	100%	

**Table 4.4 Analysis**

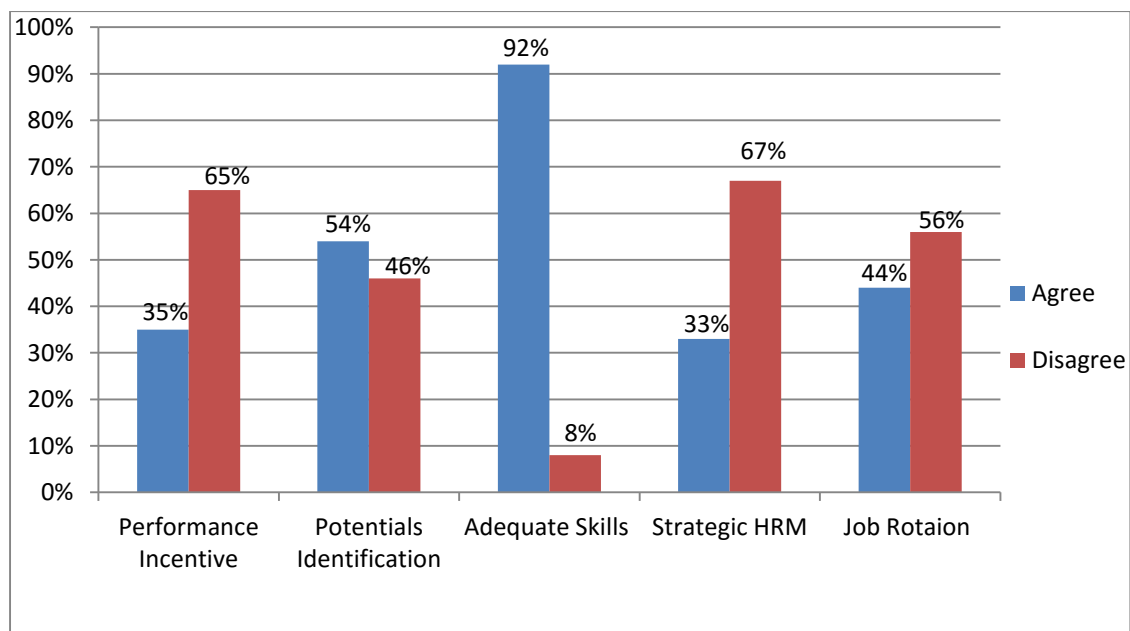
A significant 43 of the 52 respondents (83 percent) agreed that as employees they were allowed to visit other CACs with the aim of learning how their staffs worked in terms of delivering products and services (p<.0005).

The majority (67 percent) of the respondents (35 Of 52) agreed that they had received training in performing their responsibilities as CAC employees ( $p < .0005$ ).

A significant 47 of the 52 respondents, making up 90 percent, were in agreement that their managers assumed roles as mentors and coaches to them ( $p < .0005$ ).

#### 4.6 HUMAN RESOURCE PRACTICES

Chivers (2011: 154) asserts that human resource practices are important tools used by many progressive companies in linking their major competencies (Valentine, Hollingworth and Francis 2013: 494), in developing and sustaining organisations (Bashir 2013: 118), and in influencing employee commitment. Newman and Sheikh (2014: 414) explain that HR practices cover aspects such as the relationships between employers and employees, recruitment and selection, training and development, and appraisal and compensation.



**Figure 4.7: Human Resource Management practices**

A smaller number (35 percent) of respondents were in agreement that they received performance incentives at their arts centres, as opposed to 65 percent that were in disagreement with this statement (Figure 4.7).

A total of 54 percent agreed that their arts centres used methods to identify those employees who showed that they could be groomed for management positions, and 46 percent of the participants disagreed that their centres had ways of identifying employees who showed the potential to manage their centres. 92 percent of respondents agreed that they had adequate skills to perform their duties, while eight percent disagreed with this statement.

Only 33 percent of participants agreed that they were aware of strategic HRM, while 65 percent of respondents said that they were not aware of such management strategies.

Less than half of the respondents (44 percent) agreed that they rotated in their jobs at their CACs, while 56 percent disagreed that job rotation occurred at their arts centres.

**Table 4.5: Human Resource Management (binominal results)**

Respondents perceptions	N=52	Number	Percentage	Asymp. Sig (p-value)
Performance Incentives	Group 1	34	65%	.036
	Group 2	18	35%	
	Total	52	100%	
Identification of Potentials	Group 1	24	46%	.678
	Group 2	28	54%	
	Total	52	100%	
Adequate Skills 1	Group	4	8%	.000
	Group 2	48	92%	
	Total	52	100%	
Strategic HRM	Group 1	35	67%	.018.
	Group 2	17	33%	
	Total	52	100%	
Job Rotation 1	Group	29	56%	.488
		23	44%	
	Group 2	52	100%	
	Total			

### **Table 4.5 Analysis**

A significant 34 of the 52 respondents (65 percent) disagreed that they had received any performance incentives, with only 18 of the 52 respondents saying that they had received performance incentives when they had done well ( $p < .0005$ ).

The majority (92 percent) of participants (48 of 52) are in agreement that they possessed adequate skills to perform their jobs at CACs ( $p < .0005$ ).

A significant 35 of the 52 respondents (67 percent) disagreed that they were familiar with strategic HRM within their community centres ( $p < .0005$ ).

### **4.7 ANALYSIS OF THE OPEN ENDED QUESTIONS**

The results of the open ended questions which explored various aspects about skills and knowledge which are presented below. The responses were sought on the following:

- (i) Skills or knowledge that were considered most critical for owner/managers,
- (ii) Skills and knowledge that were considered most critical for staff in art centres,
- (iii) Suggestions from the centre users on how such centres may remain profitable and viable,
- (iv) The benefits that the local community derive from the centre, and
- (v) Leadership and managerial style that may be the best suited for the centre.

#### **4.7.1 Skills or knowledge suggested for the arts centres owners/managers**

The following skills and knowledge were the ones most frequently listed by respondents that art centre owners and managers should possess or acquire in order to manage art centers:

**Table 4.6: Skills and knowledge for owners and manager**

Good communication	Leadership skill
Computer skill	Fundraising Artistic
Knowledge sharing and creativity	Problem solving
Networking	Report writing
Time management	Budgeting
Business minded	Planning
Coaching and Mentoring	Project management
Motivation	People's person

It is clear that there is an expectation that there will be a range of skills needed by owners/managers in the community arts centres. Beinecke and Spencer (2007: 10) have observed that the main priority in leadership competencies, include interpersonal skills such as teamwork, communicating, coaching, and negotiating transactional skills human resource management, organisational theory and design, and finance and budgeting transformational skills. The priorities cover aspects like goal-setting, visioning, and managing complex change and policy and programme knowledge. The programme knowledge includes funding and legislation, government and political knowledge, and knowledge of diverse stakeholders built around the centre and its management.

There is a reasonable correlation between the identified skills and knowledge necessary for the owners and managers to possess or acquire to manage and lead art centers and the responses by owners and managers in the semi –structured interviews. 87 percent of community arts centres management suggested that employees in arts centres possess good communication skills. 86 percent of staff members and 75 percent centre users suggested that the centre management need to have good communication skill.

75 percent of the arts centre managers suggested that financial management is a part of the skills that is required for those who are in the arts centre management. Closely aligned are the responses of staff at 78 percent while the centre users at 65

percent suggested that financial management skill is important skills and knowledge for center management. 71 percent of the centres noted that fundraising is important and must be included as a required skill to people who work for the community arts centres.

#### 4.7.2 The key skills and knowledge for the arts centres’ staff

The following skills and knowledge were suggested by the respondents for the staff who work for community arts centres. The following is the summary of suggested skills, responses from the staff and centre users:

**Table 4.7: Skills and Knowledge for staff**

Administration	Team work
Good communication	Artistic fundraising
Good customer service	Problem solving
Computer skill	Report writing
Time management	Budgeting
Public management	Hard worker
Listening skill	Project management
Marketing	People’s person

In asking the respondents to give their list of skills and knowledge that they prefer to be the requirements for arts centre employees, it was found that some of the skills from the above list were of pivotal importance. The list covered skills such as communication, computer skills, fundraising, networking, and customer service as those that were most commonly listed by respondents.

Given that art centres are largely functioning as a non-profit organisations, fundraising skill seem to be seen as a very necessary skill that staff in general should possess. Cacija (2013: 61) points out that fundraising is very important not only from a financial perspective, but also for the organisations profile to the public and the stability of the organisation. The management and staff have to show dedication at work in order to convince the donors. It also depends on who is given

the task to raise funds as the personality of the fund raiser can contribute greatly to the success of any fundraising campaign.

The respondents also identified networking skills to be useful for staff in general and these staff with good networking skills are more likely to be recruited to work for the centre. The networking also keeps staff more updated and it can also give a boost to their career. Treadway, Breland, Adams, Duke and Williams (2010: 139) say assisting the organisation to be known in the community through the employees, the networking can also lead and put the organisation in the position where it has more chances to be funded.

#### **4.7.3 Suggestions to ensure that the arts centre remains profitable and viable.**

Apart from the key human resources management and leadership attributes necessary for organisations such as art centres to survive against various other types of businesses, it is the question of sustainability. The respondents were asked to make suggestions on how a centre may continue functioning in future, i.e. ensuring sustainability. The staff responses were concentrated on the following:

- CACs always need to be receptive to new and innovative ideas in order to achieve growth;
- The arts industry is about the creativeness, so centres need to be innovative in finding ways to continue to attract people;
- Arts centres need to be more active in fundraising have proper financial management, and need to practice good marketing and project management;
- Centres should provide excellent services and also lend assistance to their local communities;
- Centres should always be kept open, and employ staff that is knowledgeable and willing to transfer skills to the public in communities surrounding them;
- The management of centres must allow and encourage staff to present ideas and proposals to develop the existing frameworks for centres; and
- CACs should communicate effectively with other such centres in order to create stable relationships and share ideas with them.

- Centres must ensure that other sources of income (such as venues for hire, the renting of spaces, and crafts and coffee shops) are continuously maintained so that they have backup revenue streams available;
- Behaviour amongst employees and managers at arts centres must remain professional at all times;
- Colleagues at arts centres must respect each other and ensure that they also treat customers and community members that normally visit their centres well;
- Available money must not be abused, but instead be used in a wise manner so that the funders will donate to centres again in the future;
- There should exist good relationships between staff and managers, so that employees are more committed to their work;
- Centres should improve internal control systems, employ proper financial reporting, and practice effective fundraising and project management;
- Centres need to perform good planning and networking, and staff should also be well-trained;
- Arts centres need to be marketed and promoted within communities and at high schools in their respective areas;
- Centres must have spaces in which to sell art pieces, and need to be accredited by the Sector Education and Training Authority (SETA) to issue certificates of authentication to accompany such sales. (In this regard, centres are able to sell art pieces produced by students at low prices.)

#### **4.7.4 The leadership and managerial style that is the best suited for a centre**

Finally, in the open ended question ‘leadership and managerial style that is best suited for a center” the patterns that emerged is largely as follows:

The best leadership and managerial style is the one that creates a positive atmosphere for all staff, where all ideas are welcome. The leader must be open to employees and accept their ideas; the owner/manager must lead with transparency and be able to provide staff with relevant information/knowledge. The leader must share what he/she feels that it’s important for the staff to possess; the leader must



respect the employees and the staff must feel free to talk to him/her; the employees must be inspired by the leader in order for them to perform better.

The centre needs to be managed by someone who is always there to assist employees and be confident in what he/she is doing; he/she must use a democratic leadership style. The employees' views must be accepted and also encouraged to contribute to the running of projects within the centre. The ideal manager/leader will implement policies and procedures to be followed by the staff; through good communication, setting goals for the staff, and be a good mentor to employees. The manager who shows more knowledge and understanding about the arts and is more keen about human behaviour is more suitable to oversee the centre.

#### **4.8 RESULTS FROM INTERVIEWS – ART CENTER OWNERS AND MANAGERS**

We now turn to report on the results obtained individual interviews. Semi-structured interviews were conducted with the community arts centres Management that is Owners/Director and/or Managers). The interviewees attempted to obtain reasonable amount of detail and explanations for core research questions. The following questions were used as guidelines and the responses and patterns that emerged are reported as follows:

1. What qualities and skills do you feel are needed for the centre owners and managers?
2. What do you do to groom and develop employees with high potential?
3. Describe the knowledge that is needed to ensure a successful arts centre?
4. What HR practices do you see as being necessary for a successful centre?
5. Briefly explain. How your centre can attract and retain skilled staff?
6. What are the financial related challenges you normally face in your centre?

7. Describe the functioning and the nature of a successful centre. What do you consider as important factors to have a successful centre?

#### **4.8.1 The qualities and skills that are needed for the centre management**

There are many skills and knowledge that are needed for anyone who is leading or managing people that may be peculiar to each industry. In the arts related industry the centre owner, director and/or manager to have specific key skills in order to manage or run the centre. The key skills would include the following: management and leadership, administration, organisational management, negotiation, strong networking and fundraising, people's person, and knowledge about the arts.

A good leader is someone who is a good communicator. If the communication is clear everything will be easier to get done (Nana, Jackson and Burch 2010: 722). One of the key skills identified through the individual in depth interviews is that community arts centre need to be run by a person who understands arts and is able to communicate well with other people. Additionally, three key skills were identified as being needed for someone who is required to manage an arts centre – the manager must possess financial management skill, fundraising skill, and leadership and management skill. These skills are seen to be the most important before the centre manager can possess any additional skills. Many of the respondents also observed that these centers used to hire fundraisers and it was a common approach amongst non-profit organizations. In turn the fundraiser tended to earn 10% of the funds raised. However, with the limitation of resources that centre managers need to be pro-active in terms of dealing with financial issues. At times a project will be run with no funding and further employees may not be remunerated for more than one month. Hence it requires a skillful manager to be able to communicate and encourage employees to understand such situations as well as to retain them.

Most leaders who are perceived as good leaders are those who understand human behaviour and the way employees feel (Foster and Roche 2014: 318). It was also established through the interview responses that the centre owners or managers needs to be someone who is passionate about the arts and is able to communicate well with other people since the community arts centre is the place which deals with

community. So valuing the customer who happens to be the community within the precinct of the art center is critical for a successful and sustainable business. People need to be respected so that they will respect you - meaning that, the centre must be led by someone who respects others and he/she needs to commit him/herself to the centre's work in order to achieve its goals.

The centre owner or manager should be someone who is passionate about their work and is willing to work with other people; understand human behaviour; and must possess a tertiary qualification and have knowledge about arts industry.

#### **4.8.2 The grooming and development of employees with high potential**

The community arts centres managers and owners recognize the importance of grooming and developing employees with potential. However, the responses from the Management of these centers are varied. Some are doing this without focusing on specific staff members while for others this is not a priority. Certain centres never started grooming and developing employees with good potential to be future owners and managers, but they report that they are in a process of starting such a development programme. The thoughts of owners and managers can be summarized as follows:

The developing and grooming of staff that shows high potential in the organisation is the critical part that needs to be considered for each and every organisation. Some of the arts centres had the programme, like of the BAT centre which had a programme that took one person to overseas for the development programme. Unfortunately, that person did succeed subsequently. The centre then started the new one programme where every department will have someone who is sent to a development programmes. The programme is open to all stake-holders and all staff members. The centre's director also makes sure that she is exposing the person that she is grooming to the relevant stake-holders and to all funders and donors of the centre so that the next future manager will be able to succeed the incumbent manager if need arises. Biech (2012: 212) states that leadership development needs to begin from top management so that potential leaders will have role models.

The current leaders must be very supportive because the leadership development is depending on them and once they lacking on the support, it will fail.

According to (Karp 2014: 151; Edmonstone 2011: 12), leadership development happens within the organisation where potential employees are groomed to possess certain skills, knowledge and attitude that will assist the organisation in the future. From the findings in the interviews conducted, an interviewee mentioned that there are many things that a potential future manager must be exposed to in order to be ready to fill the leadership position. The centre makes sure that training and development programmes are provided to that person. An example of a young lady in one of the arts centres that was given that opportunity to prepare for a future position as a centre manager. The staff member was given the opportunity to attend leadership and management programmes, office management trainings like computer literacy and administration, and she was attending all community arts centres' meetings and workshops. She was also introduced to the relevant stakeholders such as, people from other community arts centres and to people from relevant departments like Department of Arts and Culture, Department of Social Development, Department of Tourism, and local Municipalities.

Another centre manager interviewed revealed that there is no formal programme for the development of staff at their center. However, those that will fill the management and supervision positions, are to ensure the centre's sustainability by doing the following:

- sharing of information with employees;
- empowering them to take their own decision where appropriates;
- teach them how to deal with community members who always visit the centre and encourage them to love people and reminds them that the service must be excellent since the centre is also involved in the community development.

Hence this may often be a common approach to the development of the employees with potential. The employees are developed on the job that they are performing. There is no one that is groomed for the position of the management, but all employees are exposed in most work that is done within the centre. The Centre Manager then provides the opportunity to all staff members to be involved in all

programmes that are happening at the centre and the manager also makes sure that employees are performing different tasks. The employees are empowered based on their work that they are specialists in.

#### **4.8.3 The knowledge that is needed to ensure a successful arts centre**

The community arts centres are the non-profit organisations that are depended on funding, but the centre can make some small profit to cover other costs. The marketing of the centre together with the networking makes the centre to survive even when there are challenges. If the centre is well marketed and the Management networks with other relevant organisations and individuals, there remains the propensity to mitigate against such challenges including financial and management. The knowledge of arts both locally and internationally can also help the centre to continue serving the community.

As was pointed out this does require employees to possess the adequate skills that will support the functioning of the centre. The community arts centre is an arts industry at the same time it deals with community. The knowledge which will be first needed in organisations like that is to know more about arts from the local up to until the international arts. Hence staff at the centre must have a reasonable knowledge of the arts and be trained in how an arts industry functions. The arts centre must know the people that they are serving and what are their needs.

#### **4.8.4 The HR practices that seen as being necessary for a successful centre**

Given the responses from Center Managers as to what are clearly identifiable human resources management practices for the center to operate successfully, points an understanding of these practices but not all center managers practice them or even implement these HR practices.

The general sentiments expressed are as follows: “human resource practices are very important in the organisation for it to perform in its maximum. The arts centre is

aligned with the department of labour regulations and acts. The arts centre tries by all means to practice all procedures and policies. It is sometimes a challenge for the centre to function and follow all labour laws, but it does not mean the centre does not uphold fair labour practices”.

Another centre manager pointed out that the center does not have any formal policies and procedures that will guide them in running the centre. The centre manager makes sure that it values and recognises the employees because they do not have enough funds for the staff salaries. For example, the centre cannot follow all HR recruitment procedures because of scarce funding – the centre does what will suit them like getting someone who will understand how the non-profit organisation works. There are no other incentives like Christmas or performance bonus and pension funds for the staff. Newman and Sheikh (2014: 414) explain that HR practices covers aspects such as the relationship between employer and employee as recruitment and selection, training and development, appraisal and compensation.

The further view expressed by a center manager as follows: “the centre does not have any human resources documents that they are using, but they make sure that they are treating their employees well, so that they will perform better”. The arts centre uses the organisational constitution to take some decisions. The employees are always valued and taken into account so that they will provide excellent service to people who come to the centre. The centre is willing to train its staff members, but they cannot train them all because of insufficient funding. There is one person who is currently on training, her training involves things like computer, administration, and to groom her for the Centre Manager position. Gulati and Khera (2013: 43) assert that training, teamwork and incentives are some of the HR practices that need to be implemented to encourage learning and knowledge sharing.

In summary, it was found that the community arts centres operate as non-profit organisation, as a result they sometimes do things in such a way that will suit them. They know that they have to follow labour law guidelines in terms of employment of workers. Some arts centres are following all labour law guidelines and some are not following all of labour laws, but are trying although funding and sustainability seem to be the factor that prevents all laws to be strictly followed.

#### **4.8.5 Centre owner and management approach to attracting and retaining skilled staff**

The centres management have answered this question based on what they normally do when it comes to the recruitment of employees and what they do in order to keep skilled employees to serve in the centre for a long-term. The management has mentioned that they do their best to ensure that their centres have great employees. The following are their responses based on this question: the company success is depended on the management together with employees. If the employed workers possess insufficient skills and they are not committed to their work, the organisation would struggle. For such organisations like arts centres it is a huge challenge to keep skilled and talented employees. The centres try by all means to attract most suitable and talented employees, but the challenge is to keep them. These organisations pick the employees with high potential and train them well to have almost all skills needed by the companies. The problem starts when the employee possesses skills and experience, and she or he starts to compare him/herself with people from the profit making organisation.

The centre tries by all means to recruit suitable candidates and try to keep them so that they will serve the centre. Sometimes it is a big challenge to keep skilled employees because you find that better organisations are willing to pay them more than what the centre pays them. There are those employees who are loyal in their work and they have been serving for years in the centre. The centre makes sure that it keeps them well and try to make relationship with them so that they will recognise and feel comfortable to continue working for the centre.

The arts centre management treat its employees in such a way that every employee feels valued and make them know that every employee contribution is important. The management discloses every information so that the employees will not have uncertainty to perform their various roles. It is important to disclose information so that you will be in the same page with other people. Normally, the information that is financially related is very import to be disclosed because that is the main reason why

people are working. The management communicates with the employees how much they are receiving from the Department of Arts and Culture. Making good relationships with your staff members as a management assist the centre to keep skilled employees. If there is a situation where the centre to lose an experienced and skilled worker, the centre management makes sure that they recruit someone that shows the potential. Finally, the centre is always making sure that employees' needs are met and ensure the job satisfaction.

The employees' well-being is very important if you want to retain your staff members. The way management treats employees play a significant role in keeping the current staff and those who are not in inside the organisation will have an interest to work for the organisation. Employees must be recognised and encouraged so that they will be more productive. Allow them when they need time to fix their personal things so that they will focus on their job. They must feel comfortable and their job be secured.

#### **4.8.6 The financial challenges of the centre**

One of the study objectives was to identify qualities and attributes for those who are working for the community arts centres. The findings reveal that there are skills and knowledge that are most valued such as financial management skill, communication skill, networking skill and fundraising skill. These skills and knowledge are especially important in a business like an arts centres since they operate as non-profit organisations. These skills will assist in using the available funds in a wise manner as well as helping in raising other funds and getting possible donors. The following are the responses from the centres managers and owner:

The financial resource is the power to make things happen to the individuals and for the organisation. The centre managements were giving their normal challenges that financial related. The findings revealed that most community arts centres are facing financial issues, which is not surprising as they are operating as non-profit organisation. The following are interviewees' responses:

The arts centres run programmes to develop and offer the services to the community around the centre. For the programmes to happen, it requires the centre to have adequate funding to cover all different costs such as material, facilitation and



administration, and sometimes students' stipends. The normal challenge that centres use to face is to get the funding to run only the project, but with no salaries allocated for the project. The other challenge is to get the funding and get the project started, but in the middle of the project you find that the funder is not releasing money for two to three consecutive months. "We all working pay for our standard of living and to support our families, so not having stable salary makes the employees feel unsafe".

NPOs are generally supported by the government funding, donors, and donations. Most donors are normally focusing on specific projects than on the organisation as a whole. This can become a problem if the organisation is not currently working on a specific project which has caught the attention of the public. On other hand, a single project may bring in millions into the coffers, of NPOs (Bottiglieri, Kroleski and Conway 2011: 51). From the findings through the interviews, it was found that the community arts centres are running the programmes using the funding from the different funders for the specific projects. It is sometimes a challenge even to run those project due to insufficient funding which is does not cover the whole project costs including equipment and labour costs. There is a stable funding from the Department of Arts and Culture and other funds that the centre receives. The Department funding is stable, but it does not cover most of the costs. The other funds are events' related, the centre applies to the relevant organisations for the specific event.

As one interviewee noted everybody is working because they need money and you cannot find someone who wakes up every morning to come to work for fun and not expecting any payment in return. "We all working to put the bread in our table and we also work to fulfil our daily needs". In saying that, the money is the first thing the centre needs to ensure that it is enough to pay the employees and keep the programmes and projects running.

The community arts centre is offering programmes and offering the service to community members. The programmes are sometimes stopping because of inadequate funds and that has an impact to our employees and people we serving. The funding that the centre receives from the Department of Arts and Culture is very low and it is not enough to run the programmes on their own, before we talk of labour costs. The employees are sometimes not getting their salaries for more than three

months and it is hard to motivate those people to work because we all know that as we working we have needs to satisfy.

The employees are getting lower salaries than other organisations and even other community arts centres. For an example, the person that is groomed to be a centre manager is getting paid the equal amount to the internships from other arts centres. If you are in management how you can encourage that person to stay and work for your centre. The programmes that the centre is offering to the community are not enough and the centre is willing to extend them. There are available spaces that can be used to run the programmes, but the problem is money. It is hard to employ more staff even if the need of adding people to work for the centre because the funding is not enough. It is also hard to encourage people to stay and continue working for the arts centre when they tell you that they want to go to find another job.

From using semi-structured interviews to collect data from arts centres management, it was found that most centres are faced with financial challenges. The management have mentioned the financial issues as one of the things that give them a challenge to manage the centres. It affects their leadership since they need to persuade and encourage the staff to work even on the hard times. The centres sometimes operate under scarce resources and salaries for those who are doing administration work.

Money is the key in everything you do in the organisation. The functioning and operation of every organisation is strongly depended on the availability of funds. As the centre operates privately and making no profit the money is the only mechanism in the circumstances to control the employees' performance and the organisational performance as a whole. The centre needs to write a proposal and apply for the funding and donation for the projects and to pay employees who will run those projects. It sometimes happens that there is funding for the project and to buy material, but there is no money for administration.

The centre was temporarily closed since employees were not paid – they were coming to work for almost two months with no pay and they decided to stop working on the third month as they need money to come to work and sustain themselves. People use to say “if you are the employee working for the non-profit organisation you need to work with a passion”, but you cannot work for three consecutive months

with no pay. If you work you need to eat, use petrol to come to work, some are renting flats and some of them are bread winners in their families.

The Department of Arts and Culture needs to be involved and see what they can do to support the community arts centres. If there is enough money or stable salaries maybe from the Department or Municipality the arts centres can do a lot for the community. In summary, the remuneration plays a huge role in keeping employees and the wage difference between private/profit making organisation and the non-profit organisations like arts centres. Employees are moving from the centres to those organisations that pay more money than arts centres.

#### **4.8.7 The functioning and the nature of a successful centre.**

The art center manager and owners identified the following on what makes a successful community arts centre:

Proper research about the community that the centre will serve; If it's an existing arts centre or it was built by the government, the research is also needed in order to know your demographic population; marketing and publicity is also the key for the successful arts centre; Centre's board and the management need to possess knowledge about the arts as well as be able to network; The centre needs to be attractive to both community members and the tourists so that it will be familiar to the locals and international; The main aim of the arts centre is to provide service to local people by providing the space to them to rent and their events, develop talented both young and old locals, create job opportunities, and sell their arts work.

The employees who are working for the centre must have excellent customer service skills and they must have good communication. The vision together with the mission must be clear to employees in order for them to deliver.

## **4.9 EVALUATION OF MANAGER /OWNER RESPONSES AND STAFF RESPONSES**

### **4.9.1 Critical Skills and Knowledge for the development of staff**

In the self-administered questionnaire, there were six critical skills and knowledge that were selected for staff to indicate whether they possess them. In the semi-structured interview questions, there was a question also asking the respondents to state qualities and skills required for people working for community arts centres. The skills and knowledge include arts knowledge, computer and technical, financial management, governance, planning strategy, and understanding human behaviour.

It been found that all six skills from the questionnaire as the critical skills for the centres management and staff are found in those skills suggested by the respondents.

### **4.9.2 Programme for staff development**

A semi-structured interviews were consisting of the question which was asking the community arts centres management to tell what they are doing in order to develop and groom employees who show the potential of filling the management positions.

The following are different responses from the arts centres management and staff:

There are less 50% respondents (48.1%) (N=25) that are in agreement that there are development programmes for staff who show potential to fill senior positions and 51.9% respondents (N=27) agree that their programmes do exist. This means that the half of the staff agree that they aware of the programme and half of them are not in agreement with it.

The community arts centres management have responded with different answers to this question, but most of them are aware that they need to groom those show high potential. The management is aware that this is very important for the arts centres future, and some are doing it without focusing to specific people. Other centres never started this, but they are in the process of starting it.

### **4.9.3 The suggestions for the centres' sustainability**

Staff members have suggested so many things that can be done in order to keep community arts centres continue functioning. The following are some of the staff suggestions:

The arts centre needs to be active in fundraising, proper financial management, and good marketing and project management; the centre management must allow and encourage staff to come with ideas and proposal; the centre must effectively communicate with other community arts centres so that they will create a stable relationship and share ideas with them; the centre must make sure that other sources of income (such as venues for hire, renting the spaces, craft shop and coffee shop) are continue maintained so that the centre will get the back up.

The community arts centres management have suggested the following for the development and sustainability of the arts centres.

The centre must ensure that the employees possess the adequate skills that will support the functioning of the centre; the marketing of the centre together with the networking make the centre to survive even if there are challenges; the knowledge of arts both local and international can also help the centre to continue serve the community; the arts centre must know people that they serving and what are their needs.

The management and employees have provided their different ideas about how to the development and sustainability of the arts centres. The different views from the staff and management are all in support of their arts centres. They have showed that they all have one goal for the centres.

### **4.10 CONCLUSION**

In conclusion, this chapter provided the findings from the participants from the questionnaire and those that were interviewed. The first section of the report covers the demographic details that looks at age group, gender and race. The second section has covered areas such as the management styles and communication, training development, and human resource practices.

## CHAPTER FIVE

### CONCLUSION AND RECOMMENDATIONS

#### 5.1 INTRODUCTION

This study set out to investigate organisational leadership and how this may contribute to the development of community arts centre so that these centres may grow, develop and become sustainable. However, these arts centres have to be properly managed and run. Therefore, the proper and effective organisational leadership and management could be a significant way of contributing to such successful businesses and the growth in that industry. Keeping and developing experienced and skilled employees can help community arts centres to function effectively and to continue playing an important role in the South African talented young artists. There is ample support from the literature review pointing to a significant relationship between of employees' commitment and retention to how they are treated by their managers and owners of the respective companies and organisations.

If the art centre lacks effective management one can deduce that it may have problems in retaining skilled employees and this leads to its own set of consequences. These may include the artists not being developed; the closing down of the centres; and funding issues. Escalation of such challenges may lead to an increase of unemployed artists as well as other administrative type workers in these centres. In summary this research was an exploratory study aimed at identifying leadership and managerial styles and attributes that could be usefully employed to assist in the development of community arts centres, ultimately leading to the sustainability and expansion of these businesses. The study included evaluating the human resources management practices that are prevalent through the organizational leadership that is exercised. The result as pointed earlier is that these community art centers may become vibrant institutions within communities offering an array of training and development in various arts categories. The result of successful art centres is a proliferation of such centres and ultimately offering alternative careers and the opportunities for growth and development for the young

South African. Hence, resulting in the creation and development of a more robust creative art and drama industry.

The mixed methods research was adopted to gather the necessary data through the 8 centers. We now turn our attention to briefly discuss the key objectives and research questions.

## **5.2 DISCUSSION**

### **5.2.1 First Key Objective and key question**

The intention was to identify the leadership, managerial qualities and attributes needed by owners and employees to successfully run/manage a business such as a community art centre. In particular, given that this study is steeped in the human resources and management disciplines, it also attempted to examine what key skills, knowledge and attributes would be useful for both future owners and staff to run these types of centres so that they are successful and sustainable businesses. The alternative would be to specifically build a training and development programme encompassing the identified skills and knowledge which could be used to develop future entrepreneurs in the arts including potential staff for important positions in such centres.

The findings in this study do reveal that the skills, knowledge and attributes necessary to own and/or manage a community art centre is both generic in a sense of being common to the management of any type of business, but also a skill set that is particular to the arts industry. The findings from the staff members revealed that the following critical skills were identified:

- Communication skill
- Financial management skill
- Leadership and management skill
- Fundraising skill
- Project management skill
- Networking skill

Given that this is a creative industry and it may only thrive if the strengths and talents of all staff are openly embraced. Closely correlated to this openness is the response

by 90 percent of employees that there is good communication between Management and staff. Treadway, Breland, Adams, Duke and Williams (2010: 139) note that successful leaders and managers spend most of their time in networking to see how they can improve their companies and for community art centers significant amount owners or their senior manager's time should be spent on networking for the reasons advanced above. The findings also point out that the respondents feel that good communication skill is the most required skill for centre owners and senior managers in these art centers.

Clearly the one attribute that staff respondents highlighted is the need of a management style that is open and transparent. One can surmise that the attribute of being open, receptive and responsive makes staff comfortable in the workplace thus often leading to better productivity. The other conclusion could be reached is that workers in South African businesses do prefer this style of management that "openness and transparency", given the country's historical past. The new value system is more in keeping with democratic values of the country.

There are also other leadership qualities and attributes which look like they are common to working in any industry or organisation yet are specifically nuanced given the difficulties experienced in the arts industry and in particular by these community art centres. One of these skills is 'networking' and remains critical for a number of reasons, the first being able to identify and attract talented artists and other creative users to a particular arts centre, another is being able to convince funders and donors to give grants and assist in funding productions be it for the local or wider community. Bawany (2014: 31) observed that effective communication is the key element in leadership as great leaders are good communicators. Therefore, a good leader must be able not only to network but to communicate effectively both internally and externally.

Given that these community art centers are small to medium size businesses, the study confirms that the owners or alternatively if they are manager led, are fully involved in the day to day decision making of the organization. This certainly allows the managers and owners to be aware of most of the things that are occurring operationally as well as on a daily basis. They should under these circumstances be in a position to respond far more quickly to changes in the business environment.



The majority of staff respondents also agreed that the information is available for them to make contributions in the operation of the arts centre. They see the provision of appropriate information to themselves as employees, allows themselves to know where the organization is heading and how as staff they are expected to contribute in the operation of the organisation. This sharing of information is an important attribute of owners/ manager led arts center. Staff envisaged that by getting access to information they are in a better position to assist the leaders to spend much more of their valuable time on areas that need their strategic input and attention. At a simplest level it is about load reduction for the managers and owners, as some of the tasks will better performed by staff with fewer mistakes.

Finally, as observed by Adams (2011: 443) that his competencies such as skills, knowledge and attitude are very important in the workplace, but the more importantly if you lead people you have to spend time with them so that you will understand their behaviour.

### **5.2.2 Second key objective and key question**

The study attempted to determine whether there is leadership development takes place as a strategic intent so that the next level of managers can head up these centres as well as encouraging some staff to pursue the entrepreneurial route. Additionally, the study needed to gauge the level of staff development in community arts centres and in particular what the community arts centres could do to ensure leadership and staff development?

According to (Karp 2014: 151; Edmonstone 2011: 12), leadership development happens within the organisation where potential employees are groomed to possess the certain skills, knowledge and attitude that will assist the organisation in the future. The findings show that there is no existing programme for the staff that show the potential in filling the supervision and other managerial positions. Few arts centres are certainly concerned about trying to develop particular employees, although it is not necessarily undertaken in a formal way. The current managers/owners in few arts centres are trying to ensure that potential employees are given the necessary development in the critical areas of operations of within the centers. This is undertaken in order to ensure the sustainability of the centers.

Dessler (2010: 85) observed that the leadership development even if it is in a small business or alternatively a large international business, remains very important and it should strongly be supported by the executive management. Such a programme should be undertaken systematically, beginning from the job analysis stage where duties of the job and the characteristics of the people who should be developed for each position be clearly identified.

It was evident from the results that the managers and owners of the arts centres are playing the role of being coaches and mentors to their staff members. The findings revealed that 90 percent of the respondents agreed that there is a coaching and mentoring that is prevalent in their centres. The employees can perform their duties when they feel that they had been motivated and encouraged by working with their role models at work. Desimone and Werner (2012: 365) noted that coaching as work as motivation and encouragement of employees to allow responsibilities for their own performances, to enable them to achieve and sustain more performance and to treat them as partners in working toward organisational goals and effectiveness.

For the training and development of the staff in organisations requires the managers to allow learning to take place and invest on it. This study pointed to the potential in art centres for staff members to be trained and developed. It was noted from the findings that the majority of the respondents, that is 83%, agreed that they are encouraged to visit other community arts centres to see how these centres operate and to have shared knowledge with the aim of improving their learning of the industry. The results also pointed out that only 52% of the respondents agree that they have attended training including workshops in their respective centres. Where training and workshops are run it is primarily for the development and advancement of the staff members to largely undertake their current duties.

In conclusion, the findings do reveal that the training and the development of staff in community arts centres should be much stronger since it contributes to the development and sustainability of these centres. However, it is also easily explained that one of the first budgets that are cut during periods of financial difficulty in organizations is the training and development budget and secondary in human resources management generally. In this study it became very evident that

sustainability was a critical factor in the management of art centers. It was also evident from individual interviews that staff at times did not get paid and this was directly attributable to the financial resources available to such an organization. Noe, Hollenbeck, Gerhart and Wright (2011: 293) state that development implies learning that is not necessarily related to the employee's current job. For employee to move into the job that may not yet exist, the firm must introduce or maintain the employee development programme so that it will prepare them for other jobs and positions inside the organisation and increase their ability.

### **5.2.3 Third key objective and key research question**

The study intended to examine human resource principle, processes and practices that are useful when leading and managing a successful community arts centres. Given that most non-profit organisations are struggling a lot in managing human resource process including training and salaries, the study is trying to find other human resource processes that may be useful in running the centres and to target different income.

The empirical findings point out that there are few community arts centres that have and practices human resource policies and procedures. Based on the findings, it was also found that that most community arts centres are not providing the employee performance incentives as the employee encouragement. There are few of them have agreed that they receive the incentives, which was also expected since the arts centres are making no profit and we know that most of the time the employees are receiving the incentives after the management have seen that the organisation have made more profit. Ling and Nasurdin (2010: 107) observed that human resource practices are very important in any organisation and the organisations need to continue modifying these practices to be in line with the business changing environment and the employee growth and aspirations. Given that a well-trained and competent employees would provide a higher performance to employees who are working for any organisation. These centres can use training and rewards as a motivation to employees who are working for such organisations. Ling and Nasurdin (2010: 108) note that the employees are encouraged by reward system together with

training to achieve the knowledge which is not only for their personal benefits, but also for the whole organisation. The proper employee career planning helps the organisation where the employees will realise where they fit in the organisation and to be able to communicate across the organisation.

The findings point out that most participants (92%) possess the adequate skills to perform their duties. This indicates that staff members are competent for their current duties, but the problem can be that where they have to be developed for the higher or the supervision positions. It was found that there is no programme which is run for the development of the staff members for the higher positions.

The community arts centres are the small organisations that employ few number of employees. There are few duties that are also performed in these organisations, so the employees are expected to know or at least to have a clue about the staff members' tasks. Knowing what my other colleagues doing in their daily basis can assist the organisation not to have a problem when the other employee is not at work since others will know what to do. The results indicated that most of the respondents say there is no job rotation in their centres.

### **5.3 RECOMMENDATIONS**

Based on the empirical findings and the study discussion, the following recommendations are for the development and sustainability of the community arts centres:

- The community arts centres largely operate as non-profit organisations which make them to be highly depending on the donors and external funders. Therefore, it is recommended for the arts centres should employ senior managers and generally other staff who are passionate about the arts. Moreover, the owners/senior managers should be well networked individuals or be properly trained and developed to acquire such skills and knowledge. This certainly may help to contribute to the centre's long term sustainability and as such owners or senior staff will be in a better position to build

collaborative relationship with other arts and creative centres for e.g. galleries and museums).

- The study points to fundraising as being an important task for owners and senior managers to perform. Consequently, this skill is critical for both owners or their senior manager to possess given the parlous state of the current community arts centers
- A second recommendation for the long term survival of the centre would be to more effectively use their buildings for example to use their spaces and hire them to the community, as well as to sell their arts pieces in order to raise much needed income and ultimately being a sustainable organization.
- The community arts centres could be strengthened by joining an association of community arts centres where they will support each other and share all issues that face arts centres. Such an association or umbrella body could take collective decisions and some issues may be centralized to ensure that most centres are getting the necessary help and support to survive in difficult economic times. This would make it easier to even bid for joint funding from prospective donors.
- The findings revealed that there is no existing programme for leadership and staff development. Therefore, it is recommended for the arts centres to introduce and implement the leadership and staff development programmes for the development and sustainability of the community arts centres.
- Finally, it would be also recommended that the arts centres should meet and develop the human resource principle, processes and practices to be used to all community arts centres. They can get the human resources specialist to assist them in developing and implementing their human resource policies and procedures. If the centres do not have enough funding, they can share the services for example have short term contracts with specialist in critical fields as compared to employing for every skill.

## **5.4 CONCLUSION**

This study intended to investigate organisational leadership and how this may contribute to the development of community arts centre so that these centres may grow, develop and become sustainable. However, these arts centres have to be properly managed and run. Therefore, the proper and effective organisational leadership and management could be a significant way of contributing to such successful businesses and the growth in that industry. The attributes and skills that are required in the managing and running of arts centres were suggested by both staff, and owners and managers.

The study included evaluating the human resources management practices that are prevalent through the organizational leadership that is exercised. The result as pointed earlier is that these community art centers may become vibrant institutions within communities offering an array of training and development in various arts categories. The findings reveal that there is no effective and existing programme for the staff development in the community arts centres. It was also found that the human resource processes and practices are not practiced in some community arts centres, however, some of them are trying practice few processes. The result of successful art centres is a proliferation of such centres and ultimately offering alternative careers and the opportunities for growth and development for the young South African.

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## APPENDIX A



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21 October 2015

RE: Permission to conduct a study to KZN Community Arts Centres

This letter serves to confirm that we are aware of Lungani Innocent Zulu who is doing his Master's Degree at Durban University of Technology. He is intended to conduct his research project in Kwazulu-Natal community arts centres. The KZN Federation of Community Arts Centres (KZNFCAC) allows him to conduct his research study to the community arts centres within the province of KwaZulu-Natal.

Research topic: An investigation into organisational leadership for the development of community arts centres.

The federation and its community arts centres is looking forward to assist this particular research project.

Kind Regards



Ms N Malange

The Chairperson: KZN Federation of Community Arts Centres



## LETTER OF INFORMATION

### AN INVESTIGATION INTO ORGANISATIONAL LEADERSHIP FOR THE DEVELOPMENT OF COMMUNITY ARTS CENTRES

**Principal Investigator/s/researcher:** Mr. L. I Zulu, ND: Human Resource Management, B.Tech: Human Resource Management.

**Co-Investigator/s/supervisor/s:** Dr. G Chetty, D-Tech

#### **Brief Introduction and Purpose of the Study:**

The purpose of this study is to examine the leadership and managerial style that may be necessary in promoting and developing sustainable businesses with reference to community arts centres. The outcome is to identify the particular leadership style and attributes that can form the basis for enhancing the sustainability of the centres and serve as a model growing this type of business opportunity. This will assist to ensure the growth and expansion with skilled staff opening their own community arts centres and businesses. While it is acknowledged that various other resources are necessary for a business to develop including finance, the focus on the management of people forms the basis of this research.

**Outline of the Procedures:** The major role of participants in this study, it is to provide thorough information concerning the effective organizational leadership for the creation of sustainable art centres, so that recommendations will be made. The researcher will personally visit community art centres for distributing questionnaires and conducting face-to-face interviews, after an appointments have been made. There questionnaires will be distributed and the research will be around to assist, and it will take their time at the maximum of 30 minutes. All data has collected there, will be captured on a system to be analysed.

**Risks or Discomforts to the Participant:** There will be no foreseeable risk or discomforts in this research towards the participants.

**Benefits:** The participants in this study will benefit through accessing the results of the study in the selected community art centres, since it will result a patent and publication.

**Reason/s why the Participant May Be Withdrawn from the Study:** The researcher is an art lover and he use to visit some of these art centres when there is something happening, so the researcher

believes that nothing can cause a withdrawal from the participants since they all seek for their centres sustainability.

**Remuneration:** Participants in this research will not receive anything like money and gifts; this will be as the participant's interest.

**Costs of the Study:** No costs are expected from participants for conducting this research.

**Confidentiality:** All information will be treated as strictly confidential. Participants will not disclose their full names when filling up the questionnaire.

**Research-related Injury:** There are no research-related injuries to be experienced by the participants in this study.

**Persons to Contact in the Event of Any Problems or Queries:** Please contact the researcher, Mr. L. I Zulu, on 073 440 3504 or [z.lungani@yahoo.com](mailto:z.lungani@yahoo.com) or my supervisor, Dr. G Chetty on 031 373 2662/2578 or [gopsc@dut.ac.za](mailto:gopsc@dut.ac.za)





**Letter of Consent**

**Statement of Agreement to Participate in the Research Study:**

- I hereby confirm that I have been informed by the researcher, **Mr. Lungani I. Zulu** about the nature, conduct, benefits and risks of this study - Research Ethics Clearance Number: \_\_\_\_\_,
- I have also received, read and understood the above written information (Participant Letter of Information) regarding the study.
- I am aware that the results of the study, including personal details regarding my sex, age, date of birth, initials and diagnosis will be anonymously processed into a study report.
- In view of the requirements of research, I agree that the data collected during this study can be processed in a computerised system by the researcher.
- I may, at any stage, without prejudice, withdraw my consent and participation in the study.
- I have had sufficient opportunity to ask questions and (of my own free will) declare myself prepared to participate in the study.
- I understand that significant new findings developed during the course of this research which may relate to my participation will be made available to me.

_____	_____	_____	_____
<b>Full Name of Participant Thumbprint</b>	<b>Date</b>	<b>Time</b>	<b>Signature / Right</b>

I, **Mr. Lungani I. Zulu** herewith confirm that the above participant has been fully informed about the nature, conduct and risks of the above study.

_____	_____	_____
<b>Full Name of Researcher</b>	<b>Date</b>	<b>Signature</b>

_____	_____	_____
<b>Full Name of Witness (If applicable)</b>	<b>Date</b>	<b>Signature</b>

**APPENDIX D1**

**Questionnaire (Employee)**

I am currently registered for a Master's degree in Human Resources Management at DUT. The focus of this study is to examine how effective organisational leadership can become a driver for the growth, development and sustainability of an organisation such as community arts centres.

I will be very grateful for your assistance in completing the questionnaire.

The information is confidential, no names and contact details will be required. There will be two sections to be completed (A and B).

Please do not hesitate to share some ideas with me on my research, call me on 073 440 3504 or email me at [z.lungani@yahoo.com](mailto:z.lungani@yahoo.com) or alternative my supervisor Dr G Chetty 031 373 2662 [gopsc@dut.ac.za](mailto:gopsc@dut.ac.za)

Thanks in advance for agreeing to fill in the questionnaire. It will take few minutes.

**SECTION A**

**1. BIOGRAPHICAL INFORMATION**

Centre Code: \_\_\_\_\_

Please mark with an 'X' inside the Box.

**1.1 GENDER**

Male  Female

**1.2 RACE**

African  Coloured

Indian  White

**1.3 AGE**

18 and less  19-30  30-40  41-50  51+

**1.4 OCCUPATION**

**1.5 TOTAL YEARS OF SERVICE IN THE CENTRE**

Less than 1 year  1-5  6-10  11-20  21+

**1.7 Service offered by the centre.**

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## SECTION B

Please mark with an 'X' in the appropriate box that that best match the statement. Please choose only one option.

1. **Strongly Disagree= S.D**    2. **Disagree= D**    3. **Agree= A**    4. **Strongly Agree= S.A**

	S.D 1	D 2	A 3	S.A 4
1. Training and workshops are provided by my organisation for staff.				
2. The supervision and management style is one of openness towards employees.				
3. The centre encourages employees to make suggestions on product and process improvement.				
4. Training and development programmes are run for staff who want to be managers or aspire to other leadership positions.				
5. As a staff member I am familiar with the organisation's business strategy.				
6. Staff members are required to visit other art centres as part of their learning experiences.				
7. The management communicate well with employees				
8. As a staff member I am involved in the centre's decision making				
9. The centre has a policy for career planning and development.				
10. Employees are given incentives to be highly productive and perform.				
11. The organisation has a way of identifying employees in different departments with high potential.				
12. The training/programme in my centre prepared me for my current position.				
13. I possess adequate skills to perform my job.				
14. Information is available for me in my job to make business decisions.				
15. Coaching and mentoring is provided by owners and managers to staff.				
16. A Strategic human resource training and development plan is known to employees.				
17. The job rotation is practiced in order for staff to have better exposure of the business.				
18. Employees participate in contributing to the centre's plans and projects.				
19. The following skills and knowledge are critical for the development of staff and owners at art centres:				
• Planning and strategy				
• Knowledge about the world of arts				
• Knowledge and skills about human behaviour in workplace				
• Financial Management				
• Governance				
• Computer and technical skills				

20. List the skills or knowledge you observe that the owner/managers possess as most important to the success of the business? List five.

- 1. .... 2...
- 3. .... 4.....
- 5. ....

21. What are the key skills and knowledge required of the centres' staff? List five.

- 1. .... 2. ....
- 3. .... 4. ....
- 5. ....

22. What suggestions do you have to ensure that your arts centre remains profitable and viable?

.....  
.....  
.....

23. Describe the leadership and managerial style that you feel is the best for your centre?

.....  
.....  
.....

<b>THANK YOU SO MUCH FOR YOUR CONTRIBUTION IN THIS STUDY</b>	
Cell - 073 440 3504	e-mail - <a href="mailto:z.lungani@yahoo.com">z.lungani@yahoo.com</a>

**APPENDIX D2**

**Questionnaire (Centre users)**

I am currently registered for a Master's degree in Human Resources Management at DUT. The focus of this study is to examine how effective organisational leadership can become a driver for the growth, development and sustainability of an organisation such as community arts centres.

I will be very grateful for your assistance in completing the questionnaire.

The information is confidential, no names and contact details will be required. There will be two sections to be completed (A and B).

Please do not hesitate to share some ideas with me on my research, call me on 073 440 3504 or email me at [z.lungani@yahoo.com](mailto:z.lungani@yahoo.com) or alternative my supervisor Dr G Chetty 031 373 2662 [gopsc@dut.ac.za](mailto:gopsc@dut.ac.za)

Thanks in advance for agreeing to fill in the questionnaire. It will take few minutes.

**SECTION A**

**2. BIOGRAPHICAL INFORMATION**

Centre Code \_\_\_\_\_

Please mark with an 'X' inside the Box.

**1.1 GENDER**

Male  Female

**1.2 RACE**

African  Coloured   
Indian  White

**1.3 AGE**

18 and less  19-30  30-40  41-50  51+

**1.4 Your Service**

**1.5 TOTAL YEARS USING THIS CENTRE**

Less than a year  1-5  6-10  11-20  21+

**2.7 Service offered by the centre.**

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1. What skills or knowledge you observe from the owner/managers that are most important to the success of the business? List five.

- 1. .... 2. ....
- 3. .... 4. ....
- 5. ....

2. What are the key skills and knowledge required from the centres' staff? List five.

- 1. .... 2. ....
- 3. .... 4. ....
- 5. ....

3. What suggestions do you have to ensure that the arts centre remains profitable and viable?

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4. What benefits do the local community derive from the centre?

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5. Describe the leadership and managerial style you feel may be best for your centre?

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**THANK YOU SO MUCH FOR YOUR CONTRIBUTION IN THIS STUDY**

Cell - 073 440 3504

e-mail - [z.lungani@yahoo.com](mailto:z.lungani@yahoo.com)

**APPENDIX D3**

**Interviews Questions: for centre owner/manager**

I am currently registered for a Master's degree in Human Resources Management at DUT. The focus of this study is to examine how effective organisational leadership can become a driver for the growth, development and sustainability of an organisation such as community arts centres.

Please do not hesitate to share some ideas with me on my research, call me on 073 440 3504 or email me at [z.lungani@yahoo.com](mailto:z.lungani@yahoo.com) or alternative my supervisor Dr G Chetty 031 373 2662 [gopsc@dut.ac.za](mailto:gopsc@dut.ac.za)

1. What qualities and skills do you feel are needed for the centre owners and managers?  
.....  
.....
2. What do you do to groom and develop employees with high potential?  
.....  
.....
3. Describe the knowledge that is needed to ensure a successful arts centre?  
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4. What HR practices do you see as being necessary for a successful centre?  
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5. Briefly explain. What do you do to ensure that your centre can attract and retain skilled staff?  
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6. What are the financial related challenges you normally face in your centre?  
.....  
.....
7. Briefly describe the functioning and the nature of a successful centre. What do you consider as important factors to have a successful centre?  
.....  
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**THANK YOU SO MUCH FOR YOUR CONTRIBUTION IN THIS STUDY**  
Cell - 073 440 3504                      e-mail - [z.lungani@yahoo.com](mailto:z.lungani@yahoo.com)

## APPENDIX E

### Descriptive Statistics

	N	Mean	Std. Deviation
Gender	52	1.56	.502
Race	52	1.06	.308
Age	52	2.73	.770
Service Duration	52	2.21	.800
Centre	52	3.48	2.305
Training and Workshops	52	2.56	.752
Management Style	52	3.17	.648
Employee Suggestion	52	3.17	.706
Development Programmes	52	2.46	.828
Business Strategy	52	2.90	.664
Visit other Centres	52	2.96	.625
Management Communication	52	3.37	.627
Involvement in Decision	52	2.71	.750
Career Planning Policy	52	2.56	.669
Performance Incentives	52	2.38	.745
Identification of Potentials	52	2.58	.637
Training Provided	52	2.71	.605
Adequate Skills	52	3.12	.511
Information Availability	52	3.10	.603
Coaching and Mentoring	52	3.13	.627
Strategic HRM	52	2.31	.701
Job Rotation	52	2.50	.728
Employees Contribution	52	2.94	.539
Planning and Strategy	52	2.71	.800
Arts Knowledge	52	3.13	.595
Understanding Human Behavior	52	2.77	.731
Financial Management	52	2.62	.844
Governance	52	2.62	.820
Computer and Technical	52	2.88	.832
Valid N (list wise)	52		



