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Exploring Leadership Approaches: Fostering Positive Organizational Culture Within the Norwegian Art and Culture Sector

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Abstract

This master thesis delves into the realm of leadership and organizational culture within the Norwegian art and culture sector, aiming to answer two fundamental questions: What constitutes a desired organizational culture within this sector, and how do established leaders leverage their positions to foster and maintain such a culture? Drawing from personal experiences and observations within the sector, the research explores the diversity of organizational cultures and leadership styles, influenced by factors such as societal impact, economic constraints, and governmental policies. The methodology section outlines a constructivist/interpretive approach, utilizing qualitative research methods such as in-depth interviews and thematic analysis to capture leaders' perspectives.

The findings underscore the significance of a positive organizational culture in shaping visitor experiences and fostering inclusivity, professionalism, openness, flexibility, and courage within the sector. Leaders prioritize psychological safety and open communication to prevent conflicts and sustain a unified work environment, fostering an atmosphere where team members feel valued and free to express themselves. Moreover, successful leadership strategies extend beyond financial gains, emphasizing societal impact, cultural enrichment, and collaboration with external stakeholders.

The study highlights the importance of aligning organizational values with individual motivations and skills to maintain the desired culture. Integrating stakeholder analysis procedures could enhance the effectiveness of establishing valuable networks with external partners which would benefit the organizations.

In summary, effective leadership within the Norwegian art and culture sector requires navigating a unique landscape defined by idealistic goals, flat structures, political dynamics,

economic constraints, and reliance on volunteers. Through a holistic approach encompassing inclusive leadership, psychological safety, and strategic networking, organizations within this sector can foster cultures that inspire creativity, innovation, and societal impact.

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I'd like to express my gratitude to my mother and grandmother, who have been my inspiration for resilience, determination, and grit. Thank you for empowering me to carve my own path. As time goes by, I realize that I'm growing into becoming more like you both and I find pride in this. I wish you would live to witness my graduation. I know this would have made you both so happy. I am my mother's daughter.

Stavanger, April 24, 2024

Henriette Ingeborg Eliasson Piekkola

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1.0 Introduction

In this chapter, I'll provide explanations and justifications for the research questions. I'll set the context, introduce the theoretical framework, and research methodology, and define key terms essential to understanding the study.

Since the early 1980s, terms like "corporate culture" and "organizational culture" have entered mainstream discourse. Today, most major companies or public institutions in Norway define their own set of values intended to shape its culture (Einarsen & Martinsen, 2017, p.404). In 1979, Andrew M. Pettigrew wrote the article "On Studying Organizational Culture" and it shed light on how concepts such as perception of reality, ideology, language, rituals, and myths offer insights into organizational life. Within three years after the article was published, this concept gained traction as the key to understanding why some organizations thrive while others falter (Einarsen & Martinsen, 2017, p.404-405). This is what intrigued me about studying leadership's effect on organizational culture: If the culture

of an organization is fundamental to its success or failure, then how do leaders actively influence and shape the culture they desire?

There is a difference between leadership and management but in Norway we only have one word for it, namely leadership which means both management and leadership in one word. I choose to use Burns and Barkers definition on leadership and management. Management is keeping control; it is systematic order and keeping things status quo or keeping things the way they are now. While leadership is change, leadership is organic.

In Norway, the distinction between leadership and management is blurred, as both concepts are encompassed by the term "leadership." Drawing from Burns and Barker, management entails maintaining control and preserving the status quo, while leadership involves fostering organic change and growth. Leadership operates within a group dynamic, where individuals can assume leadership roles interchangeably, and it focuses on mobilizing collective energy towards a shared vision (Barker, 2021). Burns highlights the notion of leadership as a position of power yet emphasizes that true leadership transcends mere exertion of power and involves finding common ground to meet both personal and followers' needs. Exploiting others for personal gain contradicts the essence of leadership, as it disregards their inherent purpose and autonomy (Burns, 1978). Barker states that leadership is not a position but a job. (Barker 2021). He's emphasizing that being a leader goes beyond just having a title or occupying a particular position in an organization. Instead, it's about actively fulfilling the responsibilities and duties associated with guiding and serving others. In essence, leadership is defined by the actions and behaviors displayed in leading, rather than solely relying on a formal designation. This perspective suggests that leadership can emerge from anyone within an organization. Given that leadership is different from management and embodies qualities such as moving energy, evolving, flourishing, and embracing organic growth, it follows that leadership within the group remains dynamic, enabling individuals to assume the role as

leader as it evolves over time. Because of this I will concentrate on formal leaders in this thesis. Formal leaders hold official positions of authority within an organization or group and have been designated with a title of leadership.

When it comes to organizational culture Edgard Shain is one of the leading researchers in this field and I have opted to adopt his definition of organizational culture, which states: "Culture can be defined as (a) a pattern of basic assumptions, (b) invented, discovered, or developed by a given group, (c) as it learns to cope with its problems of external adaptation and internal integration, (d) that has worked well enough to be considered valid and, therefore (e) is to be taught to new members as the (f) correct way to perceive, think, and feel in relation to those problems" (Schein, 1990).

To understand how leaders in Norway's art and culture sector shape positive organizational cultures for success, I focused my research solely on interviewing leaders known for their positive reputations. These leaders helm popular and thriving organizations in the sector. In Norway's close-knit art and culture community, news, both good and bad, spreads swiftly due to its small size. Hence, I opted to speak with leaders highlighted in positive media coverage and avoided those associated with scandals. It's important to make it clear that not being invited to an interview by me doesn't mean you have a bad reputation. Time constraints limited the number of interviews I could conduct, and I managed to interview only 10 leaders within my thesis timeline. Among the 10 leaders I interviewed, 5 of them have founded their organization and built them from the ground up.

If Andrew M. Pettigrew's theory holds true—that an organization's culture is central for its success or failure—then I am eager to explore how leaders in flourishing art and culture organizations influence their organizational culture. What strategies do they employ to uphold

their positive reputation, ensure employee satisfaction, and sustain continuous growth and success?

1.1 Definitions

This introduction leads to the two key research questions:

1. What would be a desired organizational culture within the Norwegian art and culture sector and why?

2. How do established leaders with positive reputations who lead popular, successful organizations within the Norwegian art and culture sector, leverage their positions to foster and maintain their desired organizational culture?

There are various definitions proposed by different researchers which could offer insights into addressing these research questions.

Barney's insights shed light on organizational culture's intricate nature, encompassing values, beliefs, assumptions, and symbols that shape how a company operates. He stresses that culture goes beyond traditional structural and strategic aspects. Barney emphasizes three critical elements for a culture to positively impact a company's success: it must be valuable, rare, and difficult for competitors to replicate (Barney, 1986). Understanding that not all cultures lead to positive outcomes, Barney underscores the unique nature of each company's culture, influenced by its individuals, experiences, and history. He advocates nurturing valuable, rare, and difficult-to-replicate cultural traits for long-term success (Barney, 1986).

Ke and Wei suggest that leadership significantly influences organizational culture, which can be consciously shaped. However, the outcome depends on leadership's direction, or the guidance, decisions, and actions taken by leaders to influence the course or trajectory of an organization. (Ke and Wei, 2008). Additionally, Edgar Schein outlines several key strategies

that formal leaders can use to shape and sustain organizational culture effectively. Leaders act as catalysts for cultural evolution, aiming to enhance adaptation and foster growth within the organization. Their approach involves amplifying positive cultural aspects while removing barriers to progress. Barriers to progress may include outdated policies or procedures, inefficient communication channels, lack of employee engagement or motivation, resistance to change, organizational silos (isolated groups, departments, or divisions), or ineffective leadership practices. By addressing and removing these barriers, leaders create conditions that enable the organization to move forward, innovate, and thrive (Schein, 1990).

These theories and definitions, along with others, will be further explored in Chapter Two, the literature review.

1.2 Background: The Norwegian Art and Culture Sector

In this thesis, I've explored the Norwegian art and culture sector, which encompasses a diverse range of artistic and cultural activities throughout Norway. This sector includes various creative fields like visual arts, theatre, dance, music, literature, film, design, heritage preservation, cultural events, festivals, and more. It also involves cultural institutions such as museums, galleries, theatres, libraries, and cultural centres, along with other entities involved in creating, promoting, preserving, and sharing artistic and cultural expressions.

Within the Norwegian art and culture sector, there are both exemplary leaders who positively influence their organizations and harmful ones who create toxic environments. Because Norway is relatively small and the sector is interconnected, news about its leaders spreads quickly, whether it's positive or negative. Drawing from my experience in various roles and working in different organizations within the sector, I've noticed that each organization has its own unique culture. It can feel similar to traveling between different countries. The art and

culture sector are also quite distinct from any other field I've experienced. It has its own unique characteristics and dynamics. My journey in the Norwegian art and culture sector began at the age of 5 when my grandmother enrolled me in Stavanger's "kulturskole," hoping to foster my musical talents. Since then, I have been involved in various aspects of the art and culture scene, contributing to diverse capacities. I received training as a soloist for 11 years and participated in numerous shows, musicals, operas, theatre productions, and art performances. I even received permission get time off from school to travel and perform in various shows and exhibitions. Subsequently, I pursued studies in illustration and contemporary art. Following my studies, I gained experience working in various art and culture organizations, assuming diverse roles along the way. I believe that my extensive and varied experience in this sector will greatly benefit my research endeavours.

Joining my current art and culture organization has brought me immense fulfilment, encouraging me to question what makes this environment so conducive to well-being. It's a place where I'm excited to start my day, fully immersed in my work, and leave feeling content. Why does working here feel so fulfilling, while other places have left me feeling depleted of joy and energy? Inspired by this positive experience, I set out to understand the strategies used by leaders in the Norwegian art and culture sector to cultivate such a positive organizational culture. Consequently, I chose to interview only leaders with positive reputations, overseeing successful and popular organizations, and frequently recognized in the media for their positive impact.

Building on Ke and Wei's and Edgar Schein's beliefs that leaders can actively shape organizational culture, along with Andrew M. Pettigrew's view that organizational culture plays a crucial role in determining an organization's success or failure, I aim to explore the tactics employed by esteemed leaders in successful art and culture organizations.

1.3 Context

Research on leadership and organizational culture has primarily focused on commercial sectors driven by profit motives. However, the art and culture sector operate with different objectives and measures of success, necessitating a unique approach to organizational management. Despite its importance, research on art management, especially within the Norwegian context, remains relatively scarce (Wennes, 2006, p.7). There is a noticeable gap in understanding the perspectives of leaders who have garnered positive reputations and oversee successful art and culture organizations, particularly regarding their perceptions of a positive organizational culture.

To address this gap, I conducted a qualitative research study involving 10 leaders from the Norwegian art and culture sector. These leaders were selected based on their positive reputations and leadership roles in popular and successful organizations, as evidenced by positive media coverage. Leaders whose reputations were less positive or who were associated with scandals were not included in the study. Notably, some of the interviewed leaders operate within the same organization but in different capacities or departments. Five of the leaders I interviewed have established their organizations from the ground up.

Through semi-structured, in-depth interviews, I sought to explore these leaders' perspectives, experiences, and insights regarding what constitutes a positive organizational culture in the art and culture sector. Specifically, I aimed to understand their perceptions of a positive culture and the preventative actions they undertake to shape it within their organizations.

The findings from this study, when combined with established theoretical frameworks, have the potential to provide valuable insights not only for the Norwegian art and culture sector but also for similar sectors in other countries. It is my aspiration that this thesis serves as a

practical guide for leaders in the art and culture domain, aiding them in enhancing the success and efficacy of their organizations. Additionally, given the challenges posed by the twenty-first century, such as climate change and environmental crises, this thesis could prove beneficial for other industries as well. To avert catastrophe, businesses must transition from conventional linear economic systems to sustainable, green, and circular models (Raworth, 2017, p. 4-8). By examining the art and culture sector, which places emphasis on values beyond profit, we may uncover insights that can stimulate innovation in other sectors.

2.0 Literature Review

In this chapter I will provide an overview of existing literature, research and theory which is relevant to my investigation into leadership approaches within the Norwegian art and culture sector and how formal leaders leverage their positions to cultivate the desired organizational culture. Within this context, I will highlight key concepts, theories, and debates that contribute to the development of a theoretical framework for my study.

2.1 Leadership

What is leadership? There are many definitions on the term leadership and the leadership scholars have not yet been able to agree on one definition of the term (Rost, 1991, p.43)

In ancient times, kings and priests asserted their divine right, claiming that their authority or right to rule came directly from God. Consequently, questioning a king or priest equated to challenging God Himself (Barker, 2021).

The first definitions of leadership in the first three decades of the twentieth century emphasis control and centralization of power. Leadership was defined as "the ability to impress the will

of the leader on those led and induce obedience, respect, loyalty and cooperation" (Moore, 1927, p.124) as cited by (Rost, 1991, p.43) .

Rost argues that a crisis exists in the Western world today due to a lack of understanding of what leadership truly entails. He suggests that there hasn't been the development of a post-industrial school of leadership. Instead, leaders and followers, with few exceptions, continue to operate, make choices, and think according to outdated industrial-era paradigms (1991, p. 102).

Instead of viewing leadership as the ability to impose one's will on others, Rost redefines it as the process of influencing people to collaborate toward mutually desirable goals. Traditional perceptions of leadership often revolve around notions of commanding and dominating. However, mere authority and command are insufficient for fostering productive cooperation among individuals. Genuine leadership, as articulated by Rost, is concerned with facilitating harmonious, effective, and fulfilling collaboration among people (Borgarus & Pigors, 1935, p.11-12) as cited in (Rost, 1991, p.48)

Smith aimed to differentiate leadership from authority and demagoguery. Demagoguery refers to the practice of manipulating people's emotions, prejudices, and biases to gain power, typically by appealing to their fears, frustrations, and insecurities. Smith wrote: "Strictly speaking the relation of leadership only arises when a group follows an individual from free choice and nor under command and coercion, and secondly not in response to blind drives but on positive and more or less rational ground" (Smith, 1933, p.282) as cited in (Rost, 1991, p.48).

Copeland concurred that leadership should refrain from using intimidation or force to compel compliance. Instead, he emphasized that leadership entails guiding and influencing people voluntarily. Copeland expressed, "Leadership is the art of dealing with human nature. It is the

art of influencing a body of people by persuasion or example to follow a line of actions. It must never be confused with 'driver ship-to,' a term coined to describe the art of compelling a body of people by intimidation or force to follow a line of actions" (Copeland, 1942), as cited in (Rost, 1991, p.48-49).

Rost advocates for the following definition of leadership: "Leadership is an influential relationship among leaders and followers who intend real changes that reflect their mutual purpose" (1991, p.102). According to Rost, for leadership to truly manifest, four essential elements must be present. These elements are:

Nr.1 The relationship is based on influence:

a) The influence relationship is multidirectional (goes both ways and all directions).

b) Influence behaviours are noncoercive (no threatening or forcing)

Nr.2 Leaders and followers are the people in this relationship:

a) Followers are active.

b) There must be more than one follower, and typically more than one leader in the relationship.

c) The relationship is inherently unequal because the influence patterns are unequal.

Nr.3 Leaders and followers intend real changes:

a) "Intend" means that leaders and followers purposefully desire certain changes.

b) "Real" means that the changes leaders and followers intend must be substantive and transforming.

c) Leaders and followers do not have to produce changes for leadership to occur. They intend changes in the present, and these changes take place in the future if they occur at all.

d) Leaders and followers intend several changes simultaneously.

Nr.4 Leaders and followers develop mutual purpose:

a) The mutuality of these purposes is forged in the noncoercive influence relationship.

b) Leaders and followers develop purposes, not goals.

c) The intended change reflects their purpose but does not necessarily realize it.

d) The mutual purpose evolves into a common purpose (Rost, 1991, p.102-103).

Barker argues that genuine leadership starts with serving others. He emphasizes that leadership is not a position but a job. To illustrate this, he references a story by Herman Hesse about a journey to the east. In this tale it is discovered that "Leo who is known to be a servant at first was in fact the titular head of the order. Its guiding spirit and a great and Nobel leader. This suggests that Leo was a great leader because of a particular trait; He was by nature a servant. But even when he was the servant Leo was actually the leader all the time" (Barker, 2001). This implies that leadership goes beyond merely holding a title or occupying a specific position within an organization. Instead, it involves actively fulfilling the responsibilities and duties associated with guiding others. In essence, leadership is defined more by the actions and behaviours demonstrated in serving and guiding others, rather than solely by the title that confers leadership status.

Kurt Lewin introduced the concept of "democratic leadership" as part of his effort to distinguish between authoritarian, democratic, and laissez-faire management styles (Lewin, 1950) as cited (Barker, 2001). Ancient Greece, often regarded as the birthplace of modern administrative thought, was closely associated with democracy. However, Plato expressed scepticism toward democracy due to concerns about the education and competence levels

within certain social classes. He observed that a significant portion of the population lacked education and skills, with the educated minority constituting the ruling class. Plato feared that this imbalance could lead to societal disruption and threatened the continuity of justice. As such, he advocated for a class structure with philosopher-kings at the top. Plato characterized his philosopher-kings as individuals endowed with transcendental abilities, possessing magical skills, and exhibiting superhuman wisdom. (Takala, 1998,) as cited in (Barker, 2021). Democracy offers both advantages and disadvantages, especially when a significant portion of the population lacks competence, knowledge, education, and experience. Furthermore, there's no guarantee that leaders at the forefront have altruistic intentions or the necessary knowledge, competence and expertise. One potential solution to this dilemma could be the cultivation of a society where every individual strives to embody the qualities of "philosopher-kings". Maybe this could help uphold equilibrium, security, and fairness within society. Ultimately, leadership isn't confined to a single individual; rather, it's the collective energy propelling a group forward. Reflecting upon the interplay between the philosopher-kings and democracy raises intriguing questions about the ideal hierarchy's shape to ensure everyone's welfare. How steep or flat should a hierarchy be? What strategies can best secure the wellbeing of all individuals?

Jantsch describes leadership in the following manner: "What we experience as leadership is a process that organizes discontinuous cycles of energy exchanges that extend through the social milieu. Leadership is a process that is not specifically a function of the person in charge. Leadership is a function of individual wills and of individual's needs, and the results of the dynamics of collective will organized to meet those various needs. Second leadership is an adaptation of an evolution.; it is a process of dynamic exchange and the interchange of value. Leadership is deviation from convention. Third, leadership is a process of energy not structure. In this way leadership is different from management - management pursues

stability, while leadership is all about change. Leadership then can be defined as a process of transformative change where the etic of individuals are integrated into the mores of a community as a means of evolutionary social development. Leadership is change. In periods where there is no need for change there is therefore no need for leadership. Management is used to maintain stability" (Jantsch, 1980: 75) as cited in (Barker, 2021).

2.2 Formal leaders, their behavior, traits, and style

In this thesis, my primary focus will be on formal leaders. Formal leaders are individuals who occupy official positions of authority within organizations or groups and have been appointed with leadership titles.

In the late 1940s, leadership researchers shifted their focus away from studying leaders' characteristics and personality traits, as this avenue of research had yielded limited results. Instead, they began to investigate behavioral perspectives, which proved to be more fruitful in revealing insights. Since then, researchers have sought to understand how various forms of behavior are linked to positive outcomes within organizations (Martinsen, 2017, p.124)

While researchers shifted their focus from studying leaders' characteristics and personality traits to examining behavioral perspectives, it's important to note that this doesn't diminish the influence of the leaders' traits or personality on organizational outcomes. Characteristics, personality traits, and behavioral perspectives are intricately connected, yet they are also shaped by situational factors. It's worth noting that characteristics and personality traits fall within the realm of behavior, illustrating the complexity of their relationship. Personality lies beneath the "surface" of behavior, making it easier to examine the outcomes or results of behavior rather than what lies underneath it (Martinsen, 2017, p.126-127).

The realm of leadership encompasses a diverse array of styles, each characterized by its distinct approach and focus. These styles are discernible through the behaviors exhibited by leaders. While each style offers its own set of advantages and disadvantages, its suitability depends on the specific context, organizational culture, and desired objectives. Among the renowned leadership styles are:

Autocratic leadership entails decisive decision-making and strict control. In contrast, **democratic leadership** fosters collaboration and inclusivity in decision-making**. Laissez-Faire** leaders offer minimal guidance, empowering team members to make their own choices. **Transformational leaders** inspire through vision and charisma, driving innovation and change. **Transactional leaders** focus on exchanges, providing rewards for performance and addressing deficiencies. **Servant leaders** prioritize the needs of their team, fostering growth and development. **Charismatic leaders** captivate with their personal charm, inspiring loyalty and dedication. **Relational leaders** excel in building meaningful connections, fostering trust and cooperation among team members and stakeholders alike (Martinsen, 2017, p.127-140). The effectiveness of each style depends on the context, the organizational culture and what the organizations goals are.

2.3 How can leaders influence the organizational culture?

Edgar Schein emphasizes that the primary driver in shaping the culture of a new organization lies within the behavior of its founder and leader. They set the tone by determining what aspects of the organization receive priority and oversight, how they navigate critical events and crises, what criteria guide resource allocation, and the behavior they model for others. While leaders wield significant influence over culture, effecting change requires more than

individual efforts. It necessitates support and the utilization of various mechanisms such as organizational structure, rules and processes, rituals, physical layout, narratives, and mission and values statements (Einarsen & Martinsen, 2017, p.150).

Edgar Schein outlines several essential strategies that formal leaders and managers can utilize to effectively shape and uphold organizational culture. They serve as catalysts for cultural evolution, akin to therapists guiding individuals toward improvement and growth within the organization. Their approach involves amplifying positive cultural elements while dismantling barriers to progress (Schein, 1990).

To initiate change, leaders first draw attention to existing issues and foster belief in the potential for positive transformation. They set a clear example by articulating a new direction and introducing fresh assumptions. Strategic positions are filled with individuals who align with this new direction, whether they are hybrids, mutants, or external hires. Reward systems incentivize the adoption of new approaches, while penalties discourage adherence to outdated ones. Leaders may employ encouragement or coercion to align members' behaviors with the new assumptions (Schein, 1990).

In challenging outdated traditions and symbols, Schein says that leaders may deliberately create visible scandals. Moreover, they introduce new rituals, symbols, and artifacts that align with the new assumptions. In cases of significant misalignment, extensive changes may involve replacing a considerable number of individuals. Training and integration workshops are crucial, delving into the deeper layers of cultural assumptions to achieve genuine consensus (Schein, 1990).

2.4 What is influence?

In order to mold the organizational culture to their liking, leaders must effectively wield influence. Influence is the capacity to shape the character, development, or behavior of individuals or entities. Essentially, it involves having the power or capability to bring about change. Consequently, possessing influence inherently necessitates having a certain degree of power. Now, what exactly is power?

Burns describes power in this way: "Power consists of two essential components: motive and resources. Furthermore, it is fundamentally a relationship among individuals. Resources are power. Resources can be things like money, sex appeal, authority, administrative regulations, charisma, ammunition, staff resources, instruments for torture etc. But for these resources to have any effect they need to be relevant for the power recipient" (Burns, 1978). For leaders to wield influence or power effectively, they must possess resources that hold significance for the individuals they are leading.

Burns describes leaders as a particular kind of power holder. He discusses leadership and power in the following manner: "Like power, leadership is relational, collective, and purposeful. Leadership shares with power the central function of achieving purpose. But the reach and domains of leadership are, in the short range at least, more limited than those of power. Leaders do not obliterate followers' motives, though they may arouse certain motives and ignore others. They lead other creatures, not things, (and lead other animals only to the degree that they understand the animals' motives - i.e., leading cattle to shelter rather than to the slaughterhouse). To control things - tools, mineral resources, money, energy - is an act of power, not leadership, for things have no motives. Power wielders may treat people as things. Leaders may not. All leaders are actual or potential power holders, but not all power holders are leaders." (Burns, 1978). If you hold power over other living beings, whether they are

humans or animals, it is then your responsibility to understand the inherent purpose each being has for its own life. If you ignore the inherent purpose of a living creature's life, you are not demonstrating leadership; instead, you are demonstrating wielding of power and you are a power abuser.

Burns further elucidates that "Naked power wielding can be neither transactional nor transforming; only leadership can be" and "Leadership is not animal behavior. It is not controlling territory, food, and females!" (Burns, 1978). Burns suggests that women may possess innate qualities that make them effective leaders compared to men. Throughout history, society has often depicted leaders in a certain way, creating a standard that can be difficult to change. "The male bias has reflected leadership in the false conception as mere command and control. As leadership comes properly to be seen as a process of leaders engaging and mobilizing the human needs and aspirations of followers, women will be more readily recognized as leaders and men will change their leadership styles. (Burns,1978).

He suggested that "The key to understanding leadership lies in the recent findings and concepts in psychology" (Burns, 1978). As a leader, it's essential to adopt a nurturing role similar to that of a parent guiding and mentoring their child, steering the group toward making healthier and wiser decisions. "The child will want to drink but will consume nutrition less liquid as well as milk, will want food but will consume poisonous candy as well as rice, will want to explore but will touch a scorching andiron as well as a rubber ball. Parents who insist on milk and rice and rubber balls are substituting their own conception of the infants' need for those of the child, and they do so in the pursuit of aims and values of the parent rather than the child's established. This is the initial act of leadership" (Burns, 1978). "It is the act of deliberate and selective socializing—the influencing in terms of group values of another person's wants—that brings the conscious leadership process into play. The leader—parent, teacher, doctor, priest, schoolmate—chooses to encourage certain wants and

discourage others. Drives and wants remain the basic energizers, the main "pusher," but the target toward which the want is directed becomes more focused, and wants give way to needs. The child's wants for food become, under the parent's guidance, a need for nutrition; the child's wants for freedom from pain become, under the doctor's examination, a need for medicine (which the child would not take voluntarily). The leaders are those who closely influence the stimulation and transformation of wants. In this manner, the leader guides the needs of the follower without negating them. Rather than detracting from the follower's needs or goals, the leader directs them in a manner that is fulfilling for both parties" (Burns, 1978). As a leader, it's essential to identify a shared purpose between yourself and those you lead. Then, utilize your power to steer this shared purpose in a positive direction, aligning everyone's efforts towards a common goal.

2.5 What is motivation?

If a resource holds power and can influence someone only when it aligns with that individual's motivation, and genuine leadership involves uncovering the authentic motivations and aspirations of followers in their individual lives, then what exactly is motivation?

Buch and Dysvik define motivation in the context of work life as "a set of internal and external forces that initiate work-related behaviour and that determine the form, direction, intensity and duration of the behaviour"(Pinder, 1998) as cited in (Buch & Dysvik, 2019, p.15).

There are two types of motivation: intrinsic motivation and extrinsic motivation. Intrinsic motivation is defined as "behaviour carried out with a background of internal reward such as satisfaction, joy or meaning linked to the tasks we perform, for example when we are

engaged in a hobby activity and "forget time and place" (Kuvaas & Dysvik, 2012) as cited in (Buch & Dysvik, 2019, p22-23). When you're intrinsically motivated, your attention is centred on the task itself, deriving enjoyment from it, and striving to perform it well, rather than being motivated by external rewards or the fear of punishment. Research by Bruch and Dysvik demonstrates significant positive correlations between intrinsic motivation and various job-related outcomes (Buch & Dysvik, 2019). Extrinsic motivation pertains to behaviour driven by factors external to the task itself, instead focusing on the consequences associated with it, such as gaining benefits or avoiding drawbacks.(Kuvaas & Dysvik) as cited in (Buch & Dysvik, 2019, p.22-23)

The primary distinction between intrinsic and extrinsic motivation lies in the source of drive: intrinsic motivation arises from the enjoyment and satisfaction derived directly from the activity itself, while extrinsic motivation is fueled by external factors, such as rewards or consequences. Research indicates that intrinsic motivation tends to result in higher-quality work performance. However, external motivation in the form of incentives can be effective for tasks that employees may not undertake without additional rewards, such as extra pay (Buch & Dysvik, 2019, p.24)

Given the limited economic resources available in the art and culture sector the leaders can seldom use external motivation as motivators. The art and culture sector often lacks the financial resources for economic rewards, and relying on the threat of punishment may lead to employees leaving, particularly since a significant portion of the sector's workforce consists of volunteers. Given the sector's economic constraints, it heavily relies on volunteers to sustain operations. Because of limited economic resources leaders must prioritize fostering intrinsic motivation among their employees. Paradoxically, as suggested by Buch & Dysvik, this focus on intrinsic motivation is likely to result in tasks being performed and delivered with higher quality than by using external motivators.

The art and culture sector may not contain a lot of resources in the form of capital in order to motivate people, but the sector contains other resources like meaning of life, joy, social responsibility, and other qualitative values and resources that sparks peoples inner motivation.

2.6 Art and culture management

How does the management of art contrast with management practices in other industries? The art and culture sector diverges significantly from other industries. As Wennes emphasizes, "streamlining, rationalizing, or automating artistic processes" is impractical, necessitating unique management approaches distinct from those in corporate settings (Wennes, 2006, p.53). Fundamentally, the goals of art and business starkly contrast, while art aims for human and aesthetic development, businesses prioritize economic and material growth (Wennes, 2006, p.79). This dichotomy extends to the internal versus external needs driving each sector: art focuses on internal organizational needs, while businesses cater to external market demands (Wennes, 2006, p.79). Moreover, conflicts arise due to the inherent opposition between art and capital, disrupting traditional capitalist production models centred on control (Wennes, 2006, p.80). Economic irrationality within artistic endeavours further complicates matters, diverging from the profit-driven rationale of business (Wennes, 2006, p.80). Art's raison d'etre lies in creation and aesthetics, diametrically opposed to the profit-centric focus of the business world (Wennes, 2006, p.80). Additionally, differing ideologies underscore the disparity: while art prioritizes inspiration, business prioritizes efficiency (Wennes, 2006, p.80). Given these disparities, the challenge lies in devising tools and fostering an organizational culture conducive to creativity and aesthetics in the art and culture sector. Leaders must navigate these complexities to align organizational culture with the sector's unique goals.

In the realm of art, collaboration with other organizations is advantageous due to the sector's small market size. Conversely, in the financial sphere, competition among organizations is favourable as it drives the quest for market shares (Wennes, 2006, p.80).

In the art and culture sector, interpersonal dynamics and relationships differ significantly from those in the corporate world. Artists often engage in short-lived associations with institutions, moving from one organization to another as their work is showcased and absorbed by various audiences. This contrasts with successful corporate managers who typically maintain enduring and diverse relationships over extended periods (Wennes, 2006, p.81).

Furthermore, corporate life is often perceived as more homogeneous, with individuals fitting into standardized roles, compared to the varied and complex personalities prevalent in cultural settings (Wennes, 2006, p.83). Additionally, emotional expression and its acceptability in the workplace vary significantly between the two sectors, with the art and culture realm fostering a higher level of emotional engagement and openness (Wennes, 2006, p.39).

Moreover, leading individuals in the art and culture sector presents distinct challenges due to the strong personalities and individualistic nature prevalent among artists. Compared to managing a business entity, directing an artistic institution involves navigating heightened emotional landscapes and accommodating the ambitious aspirations of both the artists and the art itself. Wennes suggests that while artists may be easier to inspire, they can prove challenging to lead due to their strong sense of self-focus and ambition (Wennes, 2006, p.82-83).

2.7 Organizational culture

So, what is organizational culture? The terms ``corporate culture" and "organizational culture" have become commonplace since the early 1980s (Einarsen & Martinsen, 2017, p.404). Andrew M. Pettigrew's 1979 article "On Studying Organizational Culture" laid the groundwork by illustrating how concepts like perception of reality, ideology, language, rituals, and myths shed light on organizational life. Within three years of this article, the concept of organizational culture gained momentum, offering insights into why some organizations thrive while others falter (Einarsen & Martinsen, 2017, p.404-405).

In Pettigrew's 1979 article on organizational culture, he delves into the pivotal role of symbols, language, ideology, belief, ritual, and myth in shaping organizational dynamics. The discourse further underscores the concept of organizational culture, emphasizing its function in forging shared meanings within a group. These cultural elements encompass symbols, language, ideology, belief, ritual, and myth, contributing to consciousness mobilization, meaning codification, normative pattern emergence, and the evolution of organizational culture. Pettigrew highlights the dynamic interplay between individuals and culture, illustrating how culture influences organizational approaches to purpose, integration, and commitment (Pettigrew, 1979).

According to Einar and Martinsen, every large company or public sector in Norway has its own set of values that they aim to instil within their culture whether conscious or unconscious (Einarsen & Martinsen, 2017, p. 404). Culture doesn't simply get adopted; rather, it evolves through interactions between members and their environment. It's a product of these interactions, as well as the structures and contexts in which they occur . Einarsen and Martinsen writes that leaders, in particular, play a crucial role in shaping culture through their

personalities, personal values, norms, and perceptions of reality because they sit in positions with high levels of power and influence (Einarsen & Martinsen, 2017, p. 406).

Leaders wield the power to influence culture, which in turn affects the organization's identity and how that culture manifests itself. Cultural expressions, including behavioural, verbal, material, and structural aspects, serve as carriers of cultural content (Einarsen & Martinsen, 2017, p. 412).

Behaviour within an organization can have both positive and negative consequences, ultimately leading to either failure or success. Hofstede defines organizational culture as the collective mental programming of an organization, while Geertz refers to it as models of and for action (Einarsen & Martinsen, 2017, p. 409).

Since the early 1990s, substantial empirical studies have consistently shown a positive correlation between organizational culture and various indicators of organizational success (Einarsen & Martinsen, 2017, p.415). According to Einarsen and Martinsen, there are several key strategies for altering organizational culture, including the measurement principle, habit principle, consequence principle, and role model principle (Einarsen & Martinsen, 2017, p.421-422). Effective methods for cultural change involve systematic influence over an extended period, selective recruitment, relocation, replacement of influential cultural figures, ensuring consistency between structural cultural expressions and desired cultural content, and potentially changing or replacing the current leader (Einarsen & Martinsen, 2017, p.423).

Organizational leaders, especially managers, continuously shape the culture through their behaviours, communication, attention, and use of rewards and sanctions (Einarsen & Martinsen, 2017, p. 424). This ongoing influence leads to a culture that is in constant flux. However, the direction and pace of this natural evolution can be intentionally guided by employing specific tools and principles (Einarsen & Martinsen, 2017, p. 424). For instance,

organizations can "import" desired cultural traits by selectively recruiting individuals who embody those values, while also relocating or replacing key cultural influencers who do not align with the desired culture (Einarsen & Martinsen, 2017, p. 423).

Although the relationship between organizational culture and performance is intricate, numerous studies have identified correlations between the two. Research on organizational culture has revealed associations between various cultural types and outcomes such as financial performance, growth, and employee satisfaction. The Competing Values Framework has emerged as the predominant method for comprehending and assessing an organization's culture(Einarsen & Martinsen, 2017, p. 425). Given that the primary goals of art and culture organizations diverge from those of profit-driven corporate entities, it raises the question of which cultural framework within the Competing Values Framework would most effectively advance the objectives of inspiration, human growth, and aesthetics inherent to the art and culture sector.

Jay B. Barney delved into the role of organizational culture in driving sustained financial success within companies. He examined how the values and beliefs held by managers influence innovation, adaptability, and overall financial performance over the long term (Barney, 1986).

Barney characterized organizational culture as a blend of values, beliefs, assumptions, and symbols shaping a company's operations, surpassing conventional elements like structure and strategy. He underscored three pivotal criteria for a culture's enduring impact on a company's success: it must contribute value to the company financially, possess rare attributes that distinguish it from others, and be challenging for competitors to replicate accurately (Barney, 1986).

Barney also underscored the economic significance of organizational culture. Certain cultures enable companies to undertake initiatives that enhance employee, customer, and stakeholder experiences, culminating in favourable economic results. Aspects of an exemplary company culture, such as fostering innovation and prioritizing customer service, can yield tangible advantages like heightened sales and improved profit margins (Barney, 1986).

Barney acknowledged that organizational cultures vary in their impact, with some potentially constraining a company's performance. He noted that each organization's culture is distinct, influenced by the individuals, events, and traditions shaping it.

Companies boasting valuable, rare, and difficult-to-replicate cultures are advised to cultivate these traits, as they confer strategic advantages and enhance the likelihood of sustained financial prosperity (Barney, 1986).

While definitions of organizational culture may vary, there is a shared understanding of its fundamental components. Ke and Wei characterize it as a collective framework of values, beliefs, and assumptions embraced across the organization. Organizational culture not only shapes individuals' cognition but also profoundly influences their actions (Ke and Wei, 2008). The authors stress the role of leadership in actively molding and guiding this culture, framing it as a complex ecosystem of norms and values that develops over time. It acts as a unifying agent, binding members together through shared values, social norms, and beliefs.

Schein describes organizational culture as a complex system of fundamental assumptions collectively constructed to tackle external obstacles and foster internal cohesion. This dynamic learning journey integrates behavioral, cognitive, and emotional dimensions, with cognition—shaping perceptions, language, and cognitive processes—constituting the foundational layer. As time elapses, culture evolves into the cumulative wisdom of the group, providing stability and reassurance amidst uncertainty. The robustness and coherence of this

culture depend on variables such as group stability, duration, intensity of learning, and the clarity of assumptions propagated by founders and leaders. In essence, culture represents a shared framework of assumptions guiding members in navigating survival challenges (Schein, 1990).

Schein elucidated organizational culture in the following manner: "Culture can now be defined as (a) a pattern of basic assumptions, (b) invented, discovered, or developed by a given group, (c) as it learns to cope with its problems of external adaptation and internal integration, (d) that has worked well enough to be considered valid and, therefore (e) is to be taught to new members as the (f) correct way to perceive, think, and feel in relation to those problems."(Schein, 1990)

2.8 Shaping organizational culture

So how can a leader shape the organizations culture? Understanding organizational culture requires a thorough investigation encompassing various dimensions. This includes analysing artifacts, recognizing discrepancies, examining stated values versus actual practices, conducting interviews, tapping into internal expertise, and engaging in an interactive exploration to uncover underlying assumptions. The development and expression of organizational culture are intricate processes intertwined with cognitive, behavioural, and emotional aspects of collective learning. Additionally, the impact of founders and leaders, as well as the duration and stability of the group, significantly influence the strength and consistency of the organizational culture (Schein, 1990).

"Primary embedding mechanisms are (a)what leaders pay attention to, measure, and control; (b) how leaders react to critical incidents and organizational crises; (c) deliberate role modelling and coaching; (d) operational criteria for the allocation, of rewards and status; and

(e) operational criteria for recruitment, selection, promotion, retirement, and excommunication. Secondary articulation and reinforcement mechanisms are (a) the organization's design and structure; (b) organizational systems and procedures; (c) the design of physical space, facades, and buildings; (d) stories, legends, myths, and symbols; and (e) formal statements of organizational philosophy, creeds, and charters." (Schein, 1990)

The recruitment and integration of new members into an organization are pivotal moments that significantly influence the existing culture. These newcomers bring with them a rich tapestry of assumptions, beliefs, and values that interact with established cultural norms, sparking potential transformations. Their diverse backgrounds, experiences, and perspectives serve as catalysts for innovation and organizational advancement. As they assimilate into the culture, they both challenge existing norms and contribute fresh insights, driving cultural evolution forward. Conversely, they also absorb and internalize prevailing cultural values, actively participating in preserving the organizational identity. Through this dynamic interplay of adaptation and contribution, new members play a vital role in shaping and fortifying the collective identity of the organization, ensuring its continuous development and resilience (Schein, 1990).

Subcultures naturally arise within organizations as they mature and expand, reflecting the diverse perspectives and values of different groups within the larger entity. These subcultures interact and negotiate with one another, contributing to the overall organizational culture. As the organization evolves, leaders may actively cultivate a unified culture or allow influential subcultures to adapt to changing dynamics and needs (Schein, 1990).

2.9 Desired traits within an organization's culture

What are some key traits that an organization's culture should possess to effectively support the achievement of its goals and mission? Dahlgaard-Park & Dahlgaard trace the evolution of frameworks and models utilized by successful companies over a 25-year period to shape their organizational culture and achieve their objectives. They begin by revisiting Peters and Waterman's influential model, which underscores the dual significance of hardware and software components in attaining excellence. Traditionally, only hardware—encompassing structure and strategy—was considered crucial, while software—comprising systems, shared values, skills, staff, and style—emerged as pivotal (Dahlgaard-Park & Dahlgaard, 2007).

In this context, hardware refers to the tangible components of an organization, such as its physical infrastructure, hierarchy, strategies, and procedures, including facilities, equipment, and formal structures. Conversely, software pertains to intangible aspects like culture, values, norms, leadership style, and communication patterns, encompassing organizational culture, shared values, leadership behaviour, employee attitudes, and informal networks.

We will explore various models analysed by these researchers. These models have been developed by highly successful companies to cultivate organizational cultures embodying the traits deemed crucial by their leaders for the company's success.

The authors start by delving into Tom Peters' excellence attributes, which emphasize traits such as action, closeness to customers, autonomy, productivity through empowering employees, a values-driven approach, simplicity, and a balance of flexibility and structure. Peters and Austin's model emphasizes the crucial role of people, customer focus, ongoing innovation, and leadership facilitated by actively engaged management (Dhalgaard-Park & Dhalgaard, 2007).

Care of CUSTOMERS

Constant INNOVATION

LEADERSHIP (MBWA)

PEOPLE
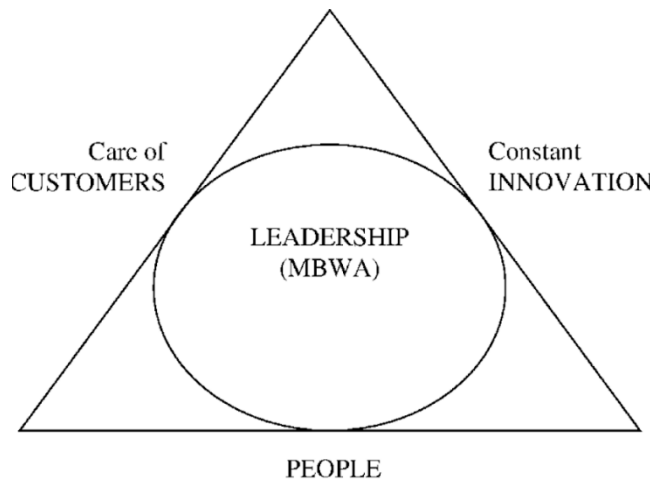
Source: Peters and Austin (1985)

(table 1, Tom Peters' excellence attributes, (Dhalgaard-Park & Dhalgaard, 2007).

Xerox adopted a business excellence model emphasizing several critical areas considered essential for fostering a successful organizational culture. They wanted to include traits as management leadership(management leadership refers to specific qualities or characteristics associated with effective leadership within the management domain), human resource management, business process management, customer and market focus, information utilization and quality tools, and business results (Dahlgaard-Park & Dahlgaard, 2007).
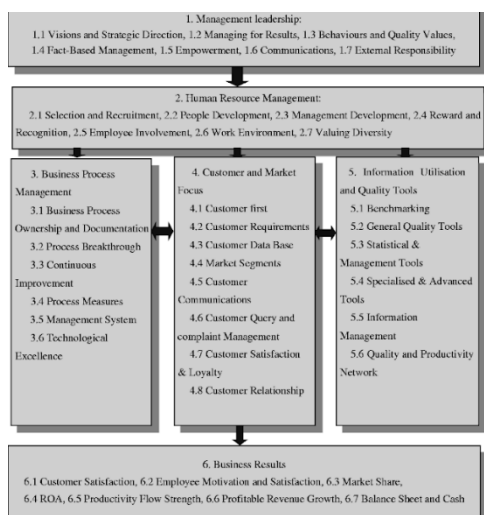
(table 2, Xerox business excellence model, (Dhalgaard-Park & Dhalgaard, 2007)
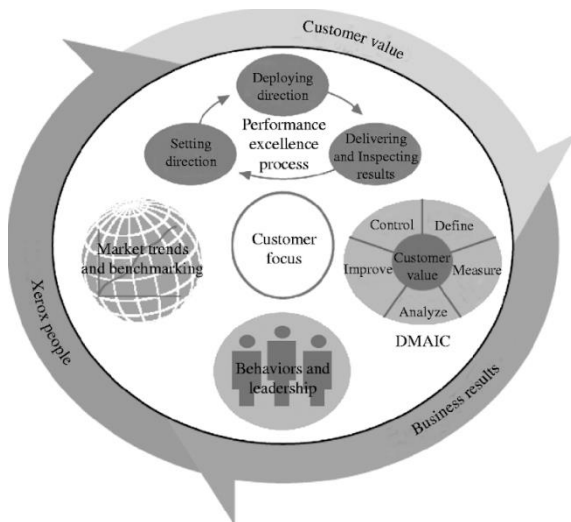
(table 3, Xerox business excellence model (Dhalgaard-Park & Dhalgaard, 2007)

The EFQM excellence model, widely used in Europe, consists of eight core concepts and nine criteria. However, putting the EFQM model into practice presents challenges due to its complexity, contextual factors, and the potential for an imbalance between human-centred and data-driven approaches (Dhalgaard-Park & Dhalgaard, 2007).
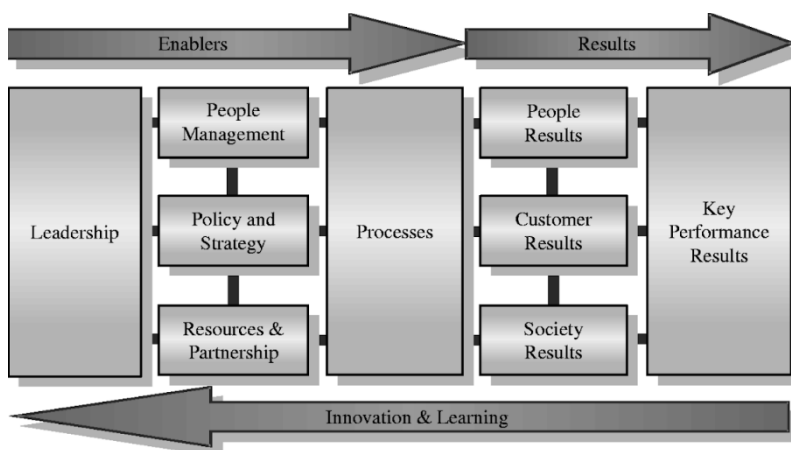
(Table 4, The EFQM excellence model, (Dhalgaard-Park & Dhalgaard, 2007).

The "4P" model advocates for a comprehensive approach to organizational excellence, highlighting four key pillars: people, partnerships, processes, and products. It stresses the significance of developing strong leadership, nurturing talent, fostering collaborative partnerships, refining processes through continuous improvement, and embedding quality

into products. By considering both individual and organizational levels and balancing subjective and objective elements of organizational functioning, the model offers a thorough framework for achieving excellence (Dhalgaard-Park & Dhalgaard, 2007).

(Table 5, The "4P" model, (Dhalgaard-Park & Dhalgaard, 2007).

The "4P" model explores its philosophical underpinnings, highlighting its inclusive approach and recognition of the ever-changing nature of organizational contexts. Informed by various disciplines like organizational and management studies, the model endeavors to harmonize different viewpoints, including the mechanistic and humanistic outlooks, to offer a holistic view of organizational functioning (Dhalgaard-Park & Dhalgaard, 2007).
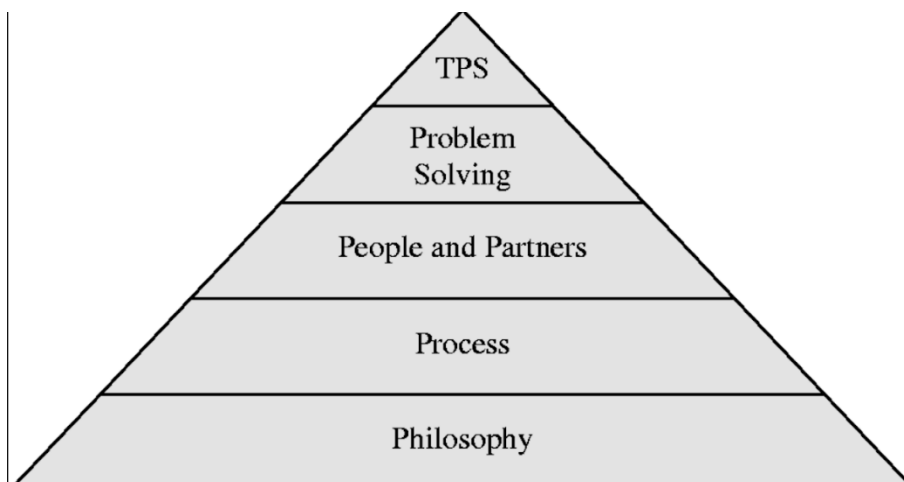
(Table 6, The "4P" model, (Dhalgaard-Park & Dhalgaard, 2007).

The passage wraps up by comparing the "4P" model with Liker's "5P" model, inspired by the Toyota Way. While both highlight leadership and philosophy as essential elements for organizational prosperity, the "4P" model is praised for its straightforwardness and applicability in fostering organizational excellence. However, it doesn't overlook the importance of the 14 principles of the Toyota production system (Dhalgaard-Park & Dhalgaard, 2007).
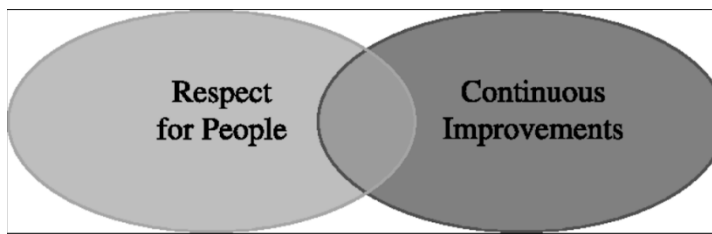
(Table 7, Toyota production system, (Dhalgaard-Park & Dhalgaard, 2007).

	Subjective/intangible	Objective/tangible
Micro/Individual	Individual feelings, perceptions, assumptions, values, thoughts, intentions and will, beliefs, motives, meaning creations, desires, motivation, commitment, loyalty (building leadership, building people, building partnership)	Individuals' patterns of behaviour Leadership behaviour and patterns Patterns of interactions Patterns of partnership Individual work processes Individual work performance (building leadership, building people, building partnership, building processes)
Macro/collective	Groups, departmental and organizational norms, values, political interest, power relationships, informal power structure, conflicts, interpersonal-, inter group meaning creations (building leadership, building people, building partnership)	Vision, mission statement, symbols, ceremony, traditions, patterns of inter group/inter departmental interaction and partnership, patterns of inter organizational partnership, groups, departmental and organizational work processes, training and education programmes, rules, techniques, communication channel, structures, manuals, technology, routines, products (building leadership, building people, building partnership, building processes, building products)

Table I.
The "4P" and the four aspects of organizational realities

Table 8, Toyota Production system, (Dhalgaard-Park & Dhalgaard, 2007).

Category	Management principles
Philosophy (long-term thinking)	Base management decisions on a long-term philosophy, even at the expense of short-term financial goals
Process (eliminate waste)	Create process "flow" to surface problems
	Use pull systems to avoid overproduction
	Level out the workload
	Stop when there is a quality problem
	Standardize tasks for continuous improvement
	Use visual controls so no problems are hidden
	Use only reliable thoroughly tested technology
People and partners (respect, challenge, and grow them)	Grow leaders who live the philosophy
	Respect, develop and challenge your people and teams
	Respect, challenge, and help your suppliers
Problem solving (continuous improvement and learning)	Continual organizational learning through Kaizen
	Go see for yourself to thoroughly understand the situation
	Make decisions slowly by consensus, thoroughly considering all options; implement rapidly

Table II.
The categories and the 14 management principles of the *Toyota Way*

(table 9, Toyota Production system, (Dhalgaard-Park & Dhalgaard, 2007).

The text discusses collections of best practices but warns about their limitations and biases. It stresses the importance of understanding how these practices are interconnected and their suitability in different contexts. Moreover, it highlights the dangers of misunderstanding and misusing these lists, citing studies that demonstrate the effectiveness of specific practices such as cycle-time analysis, process value analysis, process simplification, strategic planning, and formal supplier certification programs (Dhalgaard-Park & Dhalgaard, 2007). A model tailored specifically for the enhancement of the art and culture sector, ensuring that desired cultural traits are incorporated, is yet to be developed.

Edgar Schein argues that identifying the ideal organizational culture is challenging as there is no universal standard. Similar to individual personalities, each organizational culture is distinct. However, for an organization to thrive and remain relevant, its culture must align with market demands and internal and external pressures. Schein suggests that the most efficient method to alter an organization's "personality" is by modifying its management practices (Schein, 1990).

Barney highlights the importance of recognizing the unique culture within each company, which is formed by its people, experiences, and history. He suggests prioritizing the development and preservation of rare, valuable, and difficult-to-reproduce cultural traits to ensure long-term success (Barney, 1986).

The three tiers of organizational culture

Organizational culture operates on three levels, each influencing how it's shaped. You can think of it like an iceberg: the surface level is what we can easily see, like how people interact, are dressed, or the layout of offices. This is called artifacts. But just like how most of an iceberg is hidden underwater, there's more to culture than what's visible. The second level is what organizations say they stand for, like their official values or goals. However, there's often a gap between what they say and what actually happens. That's where the third level comes in: basic shared assumptions. These are the underlying beliefs and behaviours that have developed over time and contribute to the organization's success. So, even if things seem one way on the surface, there's a lot more going on beneath it all that shapes how an organization operates.

At the surface level lies artifacts, encompassing the visible elements perceived within the organization's environment. These include physical attributes such as office layouts, dress codes, and interpersonal dynamics exhibited in meetings and interactions (Schein, 1990, p. 148). While these artifacts offer tangible glimpses into the organization's culture, deciphering their significance can be challenging. Often, official responses to inquiries about behaviour reflect the organization's espoused values rather than its actual cultural norms and practices, marking the second level of culture (Schein, 1990, p. 148).

Even though organizations may openly declare their values and principles, they sometimes

fail to follow them in practice. This creates a gap between what they say and what they

actually do. Employees often adopt the prevailing norms without fully understanding where

they come from or why they exist. This behavior influences the organization's culture by

shaping fundamental assumptions about how things should be done. These deeply ingrained

beliefs, which develop over time, form the basis of organizational culture, reflecting the

collective experiences of its members and contributing to its long-term success (Schein,

1990, p. 148-150).
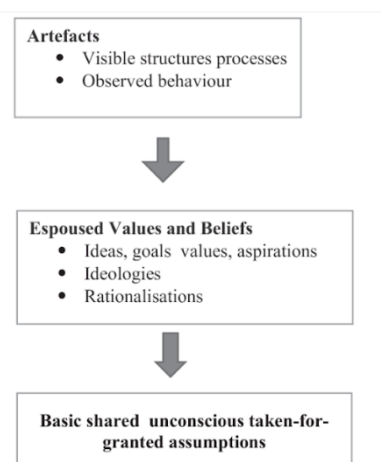
(Table 10, Schein's Three-Tier Model of Organizational Culture, (Schein, 1990)

Edgar Schein highlights the significant influence of founders and leaders on organizational

culture. Their actions, from prioritizing certain aspects of the organization to managing crises

and allocating resources, set the tone for the entire organization. While leadership is crucial

for driving cultural change, it's not a solo effort. Leaders require support and must utilize

various mechanisms like organizational structure, rules, rituals, physical layout, stories, and

mission statements to facilitate cultural shifts (Schein, 1990, p.150).

2.10 Classifying Organizational Cultures

How can we classify organizational cultures? When aiming for the right organizational culture in Norway's art and culture sector, it's crucial to sync with the sector's distinct objectives and values. Unlike the corporate realm, which typically emphasizes efficiency and financial gains, the art and culture sector places importance on fostering creativity, personal growth in individuals, social responsibility, and aesthetics.

In understanding what constitutes an ideal organizational culture for art and culture organizations, the Competing Values Framework (CVF) by Cameron and Quinn (as cited in Einarsen & Martinsen, 2017, p. 416) offers valuable insights. This framework, developed through extensive research since the 1970s, provides a structured approach to assessing and organizing key cultural elements comprehensively. By applying the CVF, leaders can better understand and shape the organizational culture to align with the sector's unique goals and values. Einarsen & Martinsen (2017, p. 415-416) highlight the CVF as the most commonly used tool for diagnosing organizational culture.

Cameron and Quinn emphasize that organizational culture is a complex and multifaceted concept. It encompasses a wide range of interconnected factors that are complex, comprehensive, and not easily described. Consequently, any attempt to diagnose and evaluate organizational culture may not fully capture all relevant factors (Cameron & Quinn, 2006, p. 31-33).

Since the concept of organizational culture emerged in the mid-1970s, researchers have highlighted various aspects and dimensions. For instance, authors like Cameron & Ettington (1988), Martin (1992), Trice & Bayer (1993), and Beyer & Cameron (1997) have contributed to this field. Additionally, Sathe (1983), Schein (1984), and Kotter & Heskett (1992) stress the importance of focusing on cultural strength and congruence. This involves ensuring that an organization's culture is robust and aligns with its goals, values, and practices. It reflects

the depth of shared beliefs and values within the organization and their impact on behaviour and decision-making. Cultural congruence also entails consistency between stated values and actual behaviours, alignment between leadership practices and organizational norms, and coherence between the expressed culture and the observed culture (as cited in Cameron & Quinn, 2006, p. 31-33).

Alphert & Wetten highlighted the significance of approaching culture from two distinct perspectives: a holistic view, termed the holographic dimension, and a detailed, individualized perspective known as the idiographic dimension. The holographic dimension involves considering broader aspects or overarching themes, while the idiographic dimension entails scrutinizing specific details or elements individually, focusing on the unique characteristics or nuances of each part (as cited in Cameron & Quinn, 2006, p. 31-33).

Meanwhile, Arnold & Capella (1985) suggested a dual-dimensional approach to understand organizational culture. One dimension assesses the strength of the culture, distinguishing between strong and weak cultures, while the other dimension relates to the culture's orientation, distinguishing between internal and external focuses.

In terms of strength, a strong culture signifies deeply rooted and widely shared norms, values, and beliefs that exert a significant influence on behaviour within the organization. Conversely, a weak culture lacks coherence and consistency in these cultural elements.

Regarding orientation, the distinction between internal and external dimensions determines whether the culture prioritizes internal aspects such as employee satisfaction, teamwork, and organizational cohesion, or if it emphasizes external factors like customer satisfaction, market competitiveness, and adaptability to external changes (as cited in Cameron & Quinn, 2006, p. 31-33).

Deal & Kennedy (1983) introduced a model consisting of two dimensions: one measures the speed of feedback reception, varying from fast to slow, and the other evaluates the level of risk involved, ranging from high to low.

The speed of feedback reception dimension clarifies how swiftly feedback or information is obtained within the organizational setting. Fast reception implies quick access to information, while slow reception suggests delays in acquiring feedback.

Conversely, the level of risk dimension assesses the extent of risk linked to the feedback or information received. High risk indicates that the feedback might lead to significant consequences or uncertainties, whereas low risk suggests that the feedback is less likely to result in adverse outcomes or uncertainties (as cited in Cameron & Quinn, 2006, p. 31-33).

Ernst (1985) introduced two primary dimensions for assessing organizational culture: the emphasis on involvement and collaboration among individuals, ranging from participative to nonparticipative, and the organization's responsiveness to its external environment, ranging from reactive to proactive. The participative to non-participative dimension reflects the level of encouragement for engagement and teamwork among members within the culture. A participative culture promotes active involvement and collaboration, while a non-participative one may prioritize individual contributions over collective efforts. Conversely, the reactive to proactive dimension concerns the organization's approach to its external environment. A reactive culture reacts to external changes or challenges as they occur, whereas a proactive culture anticipates and prepares for external factors, seeking to shape or influence its environment (as cited in Cameron & Quinn, 2006, p. 31-33).

Gordon (1985) outlined eleven distinct aspects of organizational culture, each representing different dimensions of how an organization operates. These include clarity of direction, the extent of operations, integration among units, engagement with top management,

encouragement of individual initiative, conflict resolution methods, clarity of performance expectations, emphasis on performance, proactive approaches, compensation strategies, and focus on human resource development. Collectively, these elements form crucial components that shape the overall culture of an organization (as cited in Cameron & Quinn, 2006, p. 31-33).

Hofstede (1980) conducted significant research on cultural dimensions, exploring factors like power distance, uncertainty avoidance, individualism, and masculinity. As a prominent Dutch social psychologist, Geert Hofstede is renowned for his comprehensive examination of cultural diversity. He identified and analyzed key dimensions that highlight differences in cultures among various societies. These dimensions include power distance, uncertainty avoidance, individualism versus collectivism, and masculinity versus femininity (as cited in Cameron & Quinn, 2006, p. 31-33).

Kets de Vries and Miller (1986) examined the negative facets of organizational culture, uncovering dysfunctional traits like paranoia, avoidance, charisma, bureaucracy, and politicization. These detrimental characteristics can significantly impede organizational effectiveness. Paranoia involves an irrational distrust of others, fostering secrecy, defensiveness, and hindered cooperation within the organization. Avoidance refers to sidestepping difficult issues or conflicts, leading to unresolved problems and escalating tensions over time. While charismatic leadership can be beneficial, excessive charisma lacking substance or ethical values may lead to manipulation, narcissism, and a focus on personal gain over organizational objectives. Bureaucracy denotes an overabundance of rules, procedures, and red tape, stifling innovation, slowing decision-making, and creating inefficiencies. Politicization occurs when organizational decisions are influenced by personal agendas, power struggles, and internal politics rather than rational or strategic considerations,

resulting in conflict, mistrust, and dysfunction (as cited in Cameron & Quinn, 2006, p. 31-33).

Martin (1992) delineated three essential facets of organizational culture: Integration and consensus which assess the extent to which individuals within the organization uphold shared values and beliefs. Differentiation and conflict which measure the level of diversity and disagreement among members. And fragmentation and ambiguity which relate to the presence of unclear or conflicting cultural elements within the organization (as cited in Cameron & Quinn, 2006, p.31-33).

Cameron and Quinn's Competing Values Framework offers a comprehensive synthesis of key organizational culture research spanning from the late 1970s. This model categorizes findings into four primary quadrants, each representing a unique organizational effectiveness type. These quadrants arise from two contrasting sets of values:

1. Internal Focus vs. External Focus: This dimension explores whether an organization prioritizes its internal stakeholders and operations or focuses more on external factors like customers, markets, and competition.

2. Flexibility and Discretion vs. Stability and Control: This dimension indicates whether an organization values adaptability, innovation, and risk-taking or prefers stability, predictability, and compliance with regulations.

The resulting quadrants are:

- Clan Culture: This culture emphasizes collaboration, teamwork, and employee involvement, resembling a supportive family environment.

- Adhocracy Culture: Known for innovation, creativity, and adaptability, this culture fosters a dynamic, entrepreneurial spirit.

- Hierarchy Culture: Prioritizing stability, control, and efficiency, this culture resembles a bureaucratic structure with clear rules and roles.

- Market Culture: This culture is results-oriented, competitive, and externally focused, prioritizing goal achievement, competition, and customer satisfaction.

Employing the Competing Values Framework helps leaders and researchers identify the prevailing organizational culture, assess its strengths and weaknesses, and gain insights into organizational effectiveness. It serves as a valuable tool for strategic planning, leadership development, and change management initiatives (Cameron & Quinn, 2006, p.31-45).

Figure 3.3 The Competing Values of Total Quality Management

Flexibility and Discretion

Internal Focus and Integration

External Focus and Differentiation

Clan

Quality Strategies
Empowerment
Team building
Employee involvement
Human resource development
Open communication

Adhocracy

Quality Strategies
Surprise and delight
Creating new standards
Anticipating needs
Continuous improvement
Finding creative solutions

Hierarchy

Quality Strategies
Error detection
Measurement
Process control
Systematic problem solving
Quality tools (fishbone diagrams, Pareto charting, affinity graphing, variance plotting)

Market

Quality Strategies
Measuring customer preferences
Improving productivity
Creating external partnerships
Enhancing competitiveness
Involving customers and suppliers

Stability and Control

(The Competing Values Framework model, Cameron & Quinn 2006)

2.11 Summary

The chapter has explored the diverse interpretations of leadership, ranging from authoritarian control to collaborative influence. It discusses Rost's emphasis on non-coercive influence, Barker's concept of servant leadership, and Lewin's democratic leadership approach.

Transitioning to formal organizational leadership, it covers various styles and the role of leaders in shaping organizational culture.

Edgar Schein's model illustrates the layers of organizational culture, emphasizing leaders' influence through mechanisms like attention allocation and role modelling. It discusses models like Tom Peters' and the "4P" model, outlining desired organizational traits. The Competing Values Framework categorizes cultures into quadrants, while other dimensions explored include Hofstede's cultural dimensions and Deal and Kennedy's model.

The chapter also addresses dysfunctional traits within organizational culture and the importance of recognizing and addressing them for organizational effectiveness. Overall, it offers insights into leadership's impact on culture and provides frameworks for understanding and classifying cultures to foster environments conducive to growth and innovation.

3.0 Research Methodology

In this chapter, I will outline the methodology employed in this thesis and provide insights into how it was executed. I will establish a connection between the chosen methodological framework and the two primary research questions: What would be a desired organizational culture within the Norwegian art and culture sector and why? " and "How do established leaders with positive reputations who lead popular, successful organizations within the Norwegian art and culture sector, leverage their positions to foster and maintain their desired organizational culture? The chosen research approach not only shapes the methodology but also influences decisions related to data collection, analysis, and interpretation of findings. Moreover, ethical considerations and adherence to qualitative criteria will be discussed in detail.

In this study, my goal is to investigate the leadership practices of individuals in Norway's art and culture sector who have garnered acclaim for leading thriving organizations. I seek to understand how these leaders shape organizational culture and their perception of what constitutes a "positive" culture within their organizations. By examining their influence and decision-making, I aim to gain insights into the cultural direction they prioritize.

3.1 Research paradigm

A research paradigm serves as a lens through which researchers perceive and understand the world, guiding their approach to research design, data collection, and interpretation. Just as different pairs of glasses offer varying perspectives, different research paradigms shape researchers' views and methods. Two of the most prominent ones are positivism which focus on objective truths about the world and Interpretivism (or Constructivism) which focus on understanding and interpreting the subjective meanings and experiences of individuals within their social contexts.

 In qualitative research, the journey begins with philosophical assumptions that underpin the study's framework (Cresswell, 2007, p.15). These assumptions, including ontology, epistemology, axiology, rhetorical, and methodological perspectives, influence the practical aspects of research design and implementation (Cresswell, 2007, p.15).These philosophical assumptions underpin the entire research process and influence decisions about research design, data collection, analysis, interpretation, and dissemination of findings.

Ontology delves into the nature of reality, acknowledging the existence of multiple realities in qualitative research (Cresswell, 2007, p.16). The phenomenological approach, for instance, seeks to understand subjective human experiences, while the constructivist/interpretive approach explores how individuals perceive and navigate their social world.

For this thesis, I adopt the constructivist/interpretive approach, recognizing that there's no single truth to the research questions. Instead, reality is shaped by participants' interpretations and constructions. Qualitative interviews serve as the chosen method to delve into participants' perspectives deeply, capturing the complexity of their experiences.

Epistemologically, the thesis aims to understand how leaders in the Norwegian art and culture sector leverage their positions to influence organizational culture and define what a "positive" culture. Through this lens, the study seeks to uncover the nuanced realities of leadership within this context.

I aim to integrate aspects of the social constructivist approach alongside the constructivist/interpretive approach in my research. By combining these approaches, I anticipate a deeper and more holistic comprehension of the phenomenon under investigation. While the constructivist/interpretive approach emphasizes individual meaning-making and understanding, the social constructivist approach delves into the collective construction of knowledge within social contexts. Together, these approaches offer complementary perspectives that enrich the analysis of my topic, fostering a nuanced exploration of its complexities.

In the social constructivist approach, individuals aim to understand their surroundings and experiences by giving them personal meaning. Researchers in this approach focus on exploring the diverse perspectives of individuals instead of simplifying them into broad categories. The research's main goal is heavily dependent on how participants view their situations. Meanings of experiences are formed through interactions with others and are shaped by historical and cultural influences on individual lives (Cresswell, 2007, p.20-21).

In addition to constructivism, I'm also considering interpretive positions, which provide a holistic perspective that shapes every aspect of a qualitative research project.

In this approach, the research questions are centered around understanding particular issues or topics that contribute to the disadvantage and exclusion of individuals or cultures. These issues could range from hierarchy and hegemony to racism, sexism, unequal power relations, identity, or societal inequities.

Researchers employing this approach must be mindful of power imbalances at every stage of the research process. They aim to delve deep into these complex social dynamics to uncover insights that can contribute to a more comprehensive understanding of the issues at hand (Cresswell, 2007, p.24).

3.2 Methodology

Methodology is essentially the systematic and theoretical exploration of the methods used within a specific field of study. It serves to outline the overall approach and techniques employed for gathering, analysing, and interpreting data. The main goal of methodology is to provide a structured framework for conducting research, ensuring that the findings are credible, reliable, and valid. Researchers have the flexibility to choose from various approaches, such as quantitative, qualitative, or mixed methods.

Nauman emphasizes that while qualitative and quantitative research methods have their differences, they also complement each other. Both approaches involve collecting and analysing data systematically to understand social phenomena by identifying patterns. However, the type of data collected differs between qualitative and quantitative studies, with qualitative research focusing on softer data like impressions and narratives, while quantitative

research deals with hard data such as numerical figures. These differences influence the research strategies and data collection techniques employed (Nauman, 2014, p.106).

Selecting a research approach depends on several factors, including the nature of your research questions, the context of your study, and your philosophical perspective as a researcher. Therefore, it's essential to consider the purpose of your research carefully.

In qualitative research, we often adopt a narrative that revolves around specific cases and contexts, delving into social processes within their unique settings. Qualitative studies prioritize interpretations, aiming to understand how individuals construct social meanings and identities within specific contexts. This approach involves exploring social life from diverse perspectives and elucidating how individuals shape their understanding of the world around them. Unlike quantitative research, qualitative studies typically avoid using variables or testing hypotheses, preferring to capture the richness of social experiences without reducing them to numerical data (Neuman, 2014, p.110).

In this thesis I seek to explore how esteemed leaders in the Norwegian art and culture sector shape and sustain a "positive" organizational culture within their respective organizations. To achieve this goal, qualitative methods are chosen to provide a comprehensive understanding of the subject. This preference aligns with the social constructivist paradigm, which emphasizes understanding social phenomena through the lens of multiple perspectives And the constructivist/interpretive approach, which recognizes that there's no single truth to the research questions. Through qualitative techniques such as interviews and observations, rich insights into leaders' behaviors, values, and motivations can be obtained. Open-ended interviews and conversations will allow for the exploration of underlying beliefs, values, and assumptions that influence leaders' actions and decisions. Additionally, qualitative methods facilitate an understanding of the contextual factors that impact leadership practices,

including industry norms, historical influences, and societal values. One of the key strengths of qualitative research is its flexibility in data collection and analysis. This flexibility enables researchers to adapt their approach based on emerging insights and new avenues of exploration, allowing for a deeper exploration of relevant themes and issues as they arise during the research process. Overall, qualitative methods offer a robust framework for investigating the complexities of organizational culture and leadership dynamics in the art and culture sector(Neuman, 2014, p.106-110).

3.3 Methods

In this thesis, I aim to uncover the tools and methods utilized by respected leaders within the Norwegian art and culture sector who steer popular and successful organizations. Additionally, I seek to grasp their interpretation of a "positive" organizational culture. To delve into these complex aspects and comprehend the nuanced approaches of these esteemed leaders, interviews serve as a valuable tool in qualitative research, enabling the extraction of precise information such as experiences, attitudes, and opinions (Neuman, 2014, p.217).

For my study, I have chosen to employ a combination of in-depth interviews and semi-structured interviews. By doing so, I can ensure a comprehensive exploration of the topic while maintaining a degree of structure and consistency in the data collection process. While I have crafted an interview guide to cover essential topics uniformly across all interviews, I have also allowed room for flexibility. This flexibility enables me to delve deeper into areas of particular interest, characteristic of in-depth interviews, or broaden the scope, typical of semi-structured interviews.

The questions outlined in the interview guide are intentionally broad and open-ended, facilitating participants to construct meaning and share insights derived from their

experiences and interactions. By attentively observing and listening to participants within their real-life settings, I aim to make sense of the meaning they attribute to their organizational culture and leadership practices (Cresswell, 2007, p.21).

I created a detailed interview guide tailored to match my research question and insights from my literature review. I focused on crafting questions that would effectively address my research objectives while keeping the guide concise. The goal was to gather insights from participants about how leaders with a good reputation and who are leading popular and successful organizations within the Norwegian art and culture sector influence organizational culture and their perspective on what constitutes a "positive" culture in this context.

The interview guide covered 14 main topics with open-ended questions, allowing participants to freely share their thoughts. After conducting the interviews, I transcribed the recordings and used thematic analysis to analyze the content, integrating insights from existing literature.

Before the interviews, I sent invitation letters to participants, explaining the purpose and goals of the interview, defining key terms, and ensuring their privacy rights. I also provided contact information for any questions or concerns.

3.4 Reasoning

Reasoning involves logically justifying arguments, interpretations, and conclusions in research. There are two primary approaches: the deductive and inductive approaches. Deductive reasoning begins with general principles, theories, or hypotheses, which are then applied to specific cases or observations to test their validity or make predictions. Conversely, the inductive approach starts with collecting and analysing specific data or evidence, drawing conclusions based on observed patterns, trends, or themes.

For this study, I opted for the inductive approach due to its groundedness in empirical data rather than pre-existing theories. This approach is ideal when exploring topics where the researcher doesn't have prior knowledge or a specific hypothesis. Additionally, the flexibility of the inductive approach allows for adapting the research question as new insights emerge throughout the process, enabling a thorough exploration from the ground up. (Creswell, 2007, p. 51)

3.5 Pilot study

The pilot study serves as a vital preliminary step, enabling researchers to refine their methods, procedures, and instruments before embarking on the main study. By conducting three pilot interviews, I aimed to proactively identify and address potential issues or challenges, thereby enhancing the validity and reliability of the findings. This proactive approach aimed to prevent any unforeseen complications during the main research project and to refine the interview questions and procedures accordingly (Creswell, 2007).

During the pilot interviews, I conducted two sessions with leaders from historical museums in Norway and one session with a journalist friend who works in the art and culture department of a local newspaper. Initially, the interview guide was quite lengthy, prompting us to identify unnecessary or repetitive questions that could be combined. Additionally, we noticed that certain questions needed to be split into two parts to ensure that respondents could provide clear and comprehensive answers. This realization stemmed from the experience of my journalist friend, who found that respondents often focused on the first part of complex questions and overlooked the subsequent parts.

Furthermore, the pilot interviews revealed that some terms and concepts were unfamiliar to the leaders in my pilot study, leading to adjustments to improve clarity and understanding.

Consequently, the interview guide underwent revisions to ensure consistency and effectiveness in data collection.

In summary, the pilot study offered valuable insights and adjustments that guided the implementation of the main research project. This contributed to a more thorough and insightful examination of leadership practices and organizational culture in the Norwegian art and culture sector.

After completing the three pilot interviews, I made substantial changes to my interview guide. This led to a more concise guide, approximately half the length of the original. Consequently, the interviews became more manageable, usually lasting about an hour each. This modification was intended to avoid fatigue and create a more comfortable experience for the leaders during the interviews.

One significant adjustment involved eliminating a question about how the economy influences organizational culture. Interestingly, during the interviews, all the leaders voluntarily brought up this topic without any questions about it from me.This observation led me to recognize the significant influence of the economy on shaping organizational culture within the Norwegian art and culture sector. As a result, I intend to include these recurring themes, such as the economy's impact on organizational culture, in the findings chapter of my thesis.

3.6 Sampling

In my research, I have opted to utilize first of all purposeful sampling, a method widely valued in qualitative research for its capacity to target specific objectives, enhance the depth of information gathered, incorporate diverse perspectives, optimize resource allocation, facilitate theory development, and maintain adaptability throughout the research journey.

Purposeful sampling involves the deliberate selection of individuals and sites for study based on their potential to meaningfully contribute to an understanding of the research problem and the central phenomenon under investigation (Creswell, 2007, p.125).

Given that my research aims to explore leadership approaches for fostering a "Positive" Organizational Culture within the Norwegian Art and Culture Sector, I am seeking out leaders within this sector who possess a positive reputation and are associated with successful and esteemed art and culture organizations.

In Norway's art and culture sector, there is naturally a spectrum of leadership quality and organizational culture ranging from positive to negative. Given the country's small size and that the art and culture sector within this county is even smaller, news of both exemplary and deficient leadership, as well as favourable and unfavourable organizational cultures, spreads quickly. To ensure the integrity of my research, I deliberately avoided interviewing leaders from organizations with negative reputations or those embroiled in scandals covered by the media.

Instead, I purposefully selected leaders from organizations known for their positive reputation, success, popularity, and goal achievement. Leveraging my network within the Norwegian art and culture sector, I employed the snowball sampling approach to identify and reach out to these esteemed leaders. Snowball sampling is particularly useful in research scenarios where accessing or identifying the target population through conventional methods proves challenging. This method involves soliciting referrals from contacts within the network, with each referral potentially leading to further recommendations, thus expanding the pool of potential participants (Neuman, 2014).

According to Creswell, the appropriate sample size for qualitative research varies depending on the specific project and research style. It can range from as few as 1 to as many as 20

participants, with the goal of achieving data saturation (Creswell, 2007, p.126). For my research on leadership approaches in the Norwegian art and culture sector, I aimed to interview between 10 and 15 leaders to ensure comprehensive data coverage.

However, due to time constraints, I conducted interviews with 10 leaders within the sector. All these individuals have positive reputations and hold leadership positions in popular and successful art and culture organizations. Some of them work within the same organization but occupy different levels or departments. Notably, five of the leaders have been instrumental in building their respective organizations from the ground up.

3.7 Data analysis of qualitative data

Analyzing qualitative data is about systematically examining and making sense of the information gathered during qualitative research. Instead of dealing with numbers like in quantitative analysis, qualitative data consists of written words, phrases, symbols, or visual materials like photos.In this process, researchers aim to uncover patterns, themes, and insights within the data to answer research questions or explore specific topics of interest. This involves looking for recurring ideas or concepts and understanding their significance in the context of the study. While quantitative analysis relies on statistical methods, qualitative analysis follows a different approach, focusing on understanding the nuances and complexities of human experiences and behaviors (Neuman, 2014, p.342).

There are various methods for analyzing qualitative data, such as coding, thematic analysis, content analysis, narrative analysis, grounded theory, and interpretative phenomenological analysis (IPA). Each method offers its own way of organizing and interpreting the data, allowing researchers to delve into different aspects of their research topic.

When examining the data I've gathered, I've chosen to employ thematic analysis, a method advocated by Braun and Clarke as fundamental to qualitative analysis. They assert that thematic analysis serves as a cornerstone approach, providing essential skills applicable to various qualitative analyses. This method offers flexibility, accommodating the emergence of themes and concepts throughout interviews or analysis. Unlike methods reliant on pre-established theoretical frameworks or fixed coding structures, thematic analysis enables researchers to explore emerging themes and patterns in the data. This adaptability is particularly advantageous for exploratory research endeavors (Braun & Clarke, 2006, p.85-86).

Once I completed all 10 interviews, I transcribed them into text and thoroughly reviewed them, listening to the audio recordings multiple times to fully immerse myself in the data. Braun and Clarke emphasize the importance of this immersion, stating that researchers should be familiar with the depth and breadth of the content (Braun & Clarke, 2006, p.87). Following an in vivo transcription style, I captured every utterance, including non-verbal cues like pauses, laughter, and fillers, ensuring no subtle cues were missed in the analysis (Creswell, 2007, p.153).

I then delved into the text, reflecting on recurring themes and forming initial categories beyond those outlined in my interview guide. Remaining open to emergent codes during the analysis process (Creswell, 2007, p.152), I began generating initial codes and identifying themes, mindful of potential biases and errors highlighted by Braun and Clarke. Despite the complexities, thematic analysis, according to Braun & Clarke, is a relatively straightforward qualitative approach, even for those new to qualitative techniques (Braun & Clarke, 2006, p.94).

3.8 Validity and Reliability

Creswell views "validation" in qualitative research as an effort to assess the accuracy of the findings, as described by both the researcher and the participants. He emphasizes that any research report is a representation by the author. Additionally, Creswell considers validation to be a distinct strength of qualitative research, stemming from factors such as the extensive time spent in the field, the detailed descriptions provided, and the close relationship between the researcher and the study participants. These elements contribute to the overall value and accuracy of the study. (Creswell, 2007, p.207)

In quantitative research, ensuring validity typically involves verifying the consistency and replicability of measurements to accurately assess what they intend to measure. However, validity in qualitative research is more nuanced. When asking the same questions to individuals multiple times, it's improbable to receive identical responses due to various biases.

These biases include respondent bias, where participants may not provide genuine responses; researcher bias, influenced by the researcher's own experiences or beliefs; and reactivity, which refers to the researcher's potential to influence respondents' answers. To address these biases, Creswell recommends eight validation and reliability strategies. These are: Prolonged involvement establishes trust with participants to minimize bias. Triangulation uses multiple sources, methods, or investigators to confirm findings. Peer debriefing involves seeking feedback from colleagues to enhance objectivity and identify study limitations. Member checking entails verifying information with participants to ensure accuracy. Negative case analysis examines phenomena that don't align with the overall data or trends. Keeping an audit trail involves documenting all collected data for transparency and potential verification purposes.Clarifying researcher bias from the outset of the study. Rich, thick description

allows readers to make decisions regarding transferability and External audits (Creswell, 2007, p.202-209)

Creswell suggests that qualitative researchers should employ at least two of these strategies to reduce the risk of bias (Creswell, 2007, p.209). I used a prolonged involvement approach to foster rapport and openness with participants. This involved structuring the interview to begin with "easy" questions, allowing for a gradual build-up of familiarity between myself and the interviewee. I implemented peer debriefing by seeking feedback from my classmates to mitigate errors and biases. Additionally, some leaders spontaneously and without me asking for it provided documents from their organizations, independently verifying their ideas and strategies. This kind of triangulation method offered further validation of the findings.

3.9 Ethical issues

In qualitative research, ethical considerations are paramount, and researchers must navigate various ethical issues that arise during data collection. To maintain ethical integrity throughout this study, I have adhered to specific ethical guidelines and principles. These include:

Respecting the autonomy of all participants, ensuring that they were fully informed about the research purpose, procedures, and potential risks before consenting to participate. I have carefully balanced the risks and benefits of participation, prioritized the well-being of participants and ensuring that their involvement in the research is safe and beneficial. Sensitivity to power dynamics and ensuring equitable participation in the research process have been central considerations. I have strived to create a safe and inclusive research environment where all participants can contribute and benefit. Participants' right to privacy has been upheld, and measures have been taken to protect their personal information and

prevent intrusive interactions. I have maintained strict confidentiality regarding the information entrusted to me by participants. Any identifiable information shared by participants has been obscured to safeguard their anonymity (Creswell, 2007, p.141-142).

Additionally, before commencing this research, the project plan underwent ethical review and approval by the board at Sikt, the Norwegian centre for research data. This institutional oversight ensures compliance with ethical standards and provides a safeguard to protect participants' rights and welfare. By adhering to these ethical principles and procedures, I have sought to conduct this research with integrity, respect for participants' rights, and a commitment to ethical conduct in academic inquiry (Sikt, 2024).

3.10 Summary

This chapter outlines the methodology employed in the thesis, focusing on its execution and connection to the primary research questions regarding the desired organizational culture within the Norwegian art and culture sector and the leadership practices shaping it. It delves into the research paradigm, adopting a constructivist/interpretive approach to understand subjective meanings and experiences within the sector. The methodology section emphasizes qualitative research methods, particularly in-depth interviews and semi-structured interviews, to capture leaders' perspectives effectively. The pilot study is highlighted as a crucial step in refining interview guides and procedures. Purposeful sampling was utilized to select leaders from successful organizations, while thematic analysis was employed to analyse qualitative data. The chapter also addresses validity and reliability strategies, ethical considerations, and institutional review procedures. Overall, the methodology section provides a comprehensive framework for investigating leadership practices and organizational culture within the Norwegian art and culture sector.

4.0 Findings and Discussion

In this chapter, I'll explore the findings uncovered during the interviews that are relevant to my research questions. Specifically, I'll address the following inquiries: What would be a desired organizational culture within the Norwegian art and culture sector and why? And how do established leaders with positive reputations who lead popular, successful organizations within the Norwegian art and culture sector, leverage their positions to foster and maintain their desired organizational culture?

The majority of the interviews were conducted in Norwegian. Despite maybe appearing a bit odd, I've made an effort to translate the respondents' comments into English while preserving the natural conversational style,and how the sentence structures commonly align with Norwegian speech patterns. This is because I invested significant time transcribing the interviews using the in vivo style (transcribing the interviewee's exact words and phrases as closely as possible). If the comments were to appear vastly different and grammatically correct in English after translation, it would detract from their original intent and meaning.

This chapter will be structured around addressing my research questions and will take the following format:

1. Participant Introduction and Role Clarification

2. Desired Organizational Culture in the Norwegian Art and Culture Sector

3. Leadership Approaches of Established Leaders

4. Factors Influencing Leadership Practices

5. Conclusion

4.1 Participants Introduction and Role Clarification

In this section, I will provide a brief overview of the participants, their backgrounds, and what motivated them to enter the art and culture sector. I will present the information in a way that enhances the participants' anonymity.

The participants come from various art and culture organizations across Norway, ranging from those primarily focused on visual arts to others specializing in music, dance, theatre, or a combination of these. All participants represent organizations that are esteemed, successful, and hold a positive reputation. Five of the participants are founders of their respective organizations, having established them from the ground up. Many of the participants possess educational backgrounds in creative fields such as performing arts, art history, design, and architecture. Additionally, two participants pursued leadership education after taking on leadership positions. Three participants hold degrees in organizational management or economics. Among the participants, some hold leadership positions within the same organization but operate at varying levels or oversee different departments. Additionally, two participants are engaged in co-leadership within the same organization. In this arrangement, both individuals equally share the same title, authority, and influence on the same level over organizational decisions and projects. All participants have a strong love and passion for art and culture, which has been a part of them since childhood. However, for one participant, their interest in this area was sparked by their spouse. This introduction led to a growing passion and fascination with the field.

While the educational backgrounds and experience of the respondents are more nuanced and complex than this, for the sake of simplicity, I've categorized them into two main groups:

those primarily educated in arts and culture, and those primarily educated in leadership,

organization, and economics.

Respondent	Gender	Norwegian or other nationality	Education background	If the respondent either founded the organization or not
R1	Female	Norwegian	Art education (leadership course)	Founded the organization
R2	Female	Other	Formal art education with leadership	Already establishes organization
R3	Female	Norwegian	Leadership, organization, and economy (passion for art)	Already established organization
R4	Female	Other	Art education	Founded the organization
R5	Female	Norwegian	Art education (leadership course)	Already established organization
R6	Male	Norwegian	Leadership, organization, and economy (passion for art)	Already established organization
R7	Female	Norwegian	Art education	Already established organization
R8	Male	Other	Art education	Founded the organization
R9	Female	Norwegian	Art education	Founded the organization
R10	Female	Norwegian	Leadership, organization, and economy (passion for art)	Founded the organization

4.2 Desired Organizational Culture in the Norwegian Art and Culture Sector

4.2.1 Findings

Many of the participants mentioned that you can sense a good organizational culture "in the air" as soon as you walk into a place, and this feeling is crucial for the impressions outsiders get. Similarly, you can also feel when an organization has a negative culture. A desirable organizational culture is one where you can sense that it's a positive environment "in the air" as soon as you walk in the door.

R1: "You can recognize a good organization's culture in the atmosphere when you walk in the door. There is one art institution in particular that I think of when it comes to this and which is very nice to come to. Because people laugh and see you and come over to talk to you. You are included as soon as you enter the door."

*R10: "In any case, you notice it very well when there is **not** a good organizational culture in a place. You see it in the people who work there and how they behave. Maybe they carelessly slump your beer across the table or something similar to that. Then I think, huff…this is not a good place to work. There is something in this environment that is not doing you good.*

Several participants highlighted that in a desired organizational culture, individuals feel free to express themselves and are valued for their unique qualities. Embracing diversity and acknowledging different strengths are key aspects. This is evident in the freedom to dress according to personal preference, the allowance for displaying emotions at work, and the genuine appreciation for diversity among employees. Leaders make an effort to understand each employee and their natural talents, without imposing conformity or rigid standards of behaviour.

R2: "I have always felt that this is a nice and colourful sector. And especially me who is a person who comes from a different country I feel that in this sector people are accepting and are keeping their arms open for a person who comes from a different… Yes, a different country. Often people who work in this sector have very open minds. So, I think these are the reasons why I wanted to be a part of this sector."

R4: "There is so much greatness in all people, isn't there? And then you've been assigned your associates that you have, right? But you can't… You cannot say that you have decided that they will do things like this and like that and like this. Because then it might turn out that they are not able to do the task. But if you find out where they are good at, or let who they really are come out. What do they like to do? What are they good at? And then flip that narrative so they can flourish. It may not turn out quite as you had initially envisioned, but that's perfectly fine. Because they want to do it and it can turn out to be something much better. Right? But you hadn't thought about those details beforehand. It's so exciting. In this way, you can get a lot out of very few resources.

R2: I don't want to put a uniform on people or tell them how they are allowed to dress. I want them to be able to dress exactly as they like, within certain limits of course. I would not want to wear a uniform so then I cannot tell my employees to wear one either.

R3: Everyone can dress exactly as they please here and I think that is a lovely thing because you get to see who people really are.

Numerous participants emphasized that in the desired organizational culture, individuals possess a deep understanding and high level of professional competence and understand high-quality art.

R7: "We want people with high education within art. We want good professionals in our positions as I believe this is important. And you have to have a passion for art too."

R1: "As a leader, you must be at a top professional level. You have to be a leading star, I mean, when you are a public institution in terms of quality. You have to have an eye for different things that are moving. Everything from quality in the older artistic expressions to following what is happening now but also having an eye on the future and perhaps what is to come or that you have the ability to see in which direction things are going to develop. You need to have high competence within the art field. The second thing is to see your employees and delegate power."

Many participants highlighted the importance of fostering openness and creating a safe environment where individuals can freely express themselves. Leaders actively work to cultivate this atmosphere, signalling to employees that they are approachable and encouraging them to voice their concerns. This proactive approach helps address issues quickly, preventing them from escalating unnecessarily.

R1: "If you notice that there is something strange in the air, but you can't quite put your finger on it right away. Where is it? What is it? Then it must be clarified in the shortest possible time so that something can be done about it. Maybe it's just a misunderstanding? Or maybe it is something that the manager will have to address and change. But it must happen in the shortest possible time. And you have to be willing to see it. You must take care of and preserve the harmony."

R10: "I think the culture of openness is absolutely crucial. In the organizations I have been in that have been marked by uneasiness and tension, are often characterized by closed rooms and information not being shared."

R2: "You must set the level for making contact with the closest manager relatively low. This is because you want to maintain an open dialogue. You must create security so that communication flows both ways. Employees have to know that if they come with feedback it

will be taken seriously. It is important that my employees dare to give me feedback and it's safe for them to state their opinions. As a manager, it is important to be transparent about processes and strategies from the organization's side. I feel it is important to give your employees an understanding of how the organization is structured and how various matters work so that they also know the limitations you may face as a manager. This way it also makes it easier to understand why certain decisions have been made. One must not keep secrets. It's important to keep it transparent and open"

R5: "You have to signal to employees that yes, just come and knock on my door and ask if there is something you are wondering about. It is very important. They must not be afraid that they are nagging you or bothering you or that what they are thinking about is not important enough or that you are too busy for this. It's important that people dare to come to me straight away so that they don't grumble about something, because then it can grow and get worse and worse and worse. And then there will be problems, right? Then it will be much more difficult to bring it up the next time or speak up next time, so it's really important."

One participant articulated an intriguing aspect relevant to this sector. Because in this setting, the emphasis isn't solely on financial gain, market dominance, or outdoing other art and culture organizations (in this field, organizations work together and support each other instead of trying to outcompete each other). Rather, a desired organizational culture prioritizes organic and continual development over the pressure for perpetual growth.

R9: "Continuous improvement is such a difficult word because… I would say continuous development instead. I don't have a desire for us to become...I don't have a desire for eternal growth. Improvement sounds like you should always get better or bigger. But I think that one must always be developed in one way or another. You can take a new path. You can change."

Several participants emphasized the importance of fostering a sense of camaraderie within the organizational culture. They highlighted the significance of a strong sense of unity, where everyone works together as a team, supporting and assisting each other through difficult, tiring, boring and dry tasks that need to be done.

R8: "Every Tuesday we gather a group of five or six people to just sit down together and do the boring work on accounting and applications and other dry stuff like that. It makes these tasks a little bit more social and doable."

R10: "We have a ritual that we call "carrying beer". This ritual means that after we have had a concert or something, everyone helps everyone so that we can finish cleaning before the evening. If you have finished dismantling the sound systems, you may help clean the bar if it is not finished or wash the floor and the other way around. Everyone helps everyone with everything. When everyone has finished with all the tasks, we carry up some cases of beer or soft drinks if you don't drink alcohol, then everyone sits in a circle around these cases and can stay together for a couple of hours to relax and socialize before going home."

A desired culture is a flexible culture where there are not strict frames for how things should be done; it is a culture of freedom. A culture to think in new and untraditional ways. A culture where you are free to change direction quickly according to how you are influenced from internal and external factors.

R4: "There is something about the traditional way of thinking that now we are going to hire a director and then there will be so and so many employees here in this organization and they will do such and such and such things and then be done with it. Of Course you will get something out of this too. But you don't get the power you get when you involve the whole local community and preferably nationally into the organization. You have to dare to let

people in and then you have to let them flourish and unfold within a whole. Like the overall idea.”

R4: “ The fact that I got the freedom from my manager to be able to do what I thought was right. Yes, without someone saying no and no, we don't do it like that here. We haven't done it like that before. It was a great freedom. It gave me the freedom to be able to do what I think was the right things to do and to involve widely outside the organization and create synergies. To...pick up the ranks. If you don't do this, you won't be able to achieve the big things. The fact that I was allowed to work completely freely and involved widely as I wished… That's what I mean, that is a good leadership quality. And it ended up with us getting something completely unique. You got something that didn't exist before. and we were the only ones in the country who looked like that. But now it has become a model that other entities follow.”

R9:” flexibility is an important quality. Yes, flexibility to be open and take new directions. New choices based on where the needs lie. Not in a way insisting on one's own way or direction or… holding on to one's own way just for the sake of holding on to it.”

R4: “Sometimes you have a picture in your head of how something is going to turn out, but if you can loosen the grip of that picture and let others influence it it can turn out 100 times better. It can turn out into something you couldn't even imagine.”

R8 “A good organizational culture I think is for me a good balance between stability and freedom. Yeah. Especially as an artist. I don't know how that works for other sectors. But I feel here it's somehow on balance. It feels like things are really free or things are really stable. If it's too free you won't make any money, but if it's too stable then you might as well work in another sector and make your money. And so I think it's a constant fight for how to find a good balance between freedom and stability. I think a good leader needs to be good with collaboration but also with balancing. Like being able to make these two things a bit

more stable but also organic. So it can be a bit more free sometimes but also sometimes it has to be a bit more institutionalized."

A desired organizational culture is characterized by courage, where individuals are willing to take bold leaps of faith. It's akin to a "Pippi Longstocking culture," embodying the mindset of "I've never tried this before, so I'm certain I can do it!". You need to be willing to attempt new things you haven't done before.

R5: "I think that as a leader in our industry you have to show and model courage. It is important in our industry because we often have to achieve a lot for very little and we have to dare to be devoted to our projects, right? You don't always know that the budgets are going to go up when you're in May and see how the year is ahead of us. But what we have to do is we have to dare and have courage. And it is primarily my task as a manager to dare, but it probably also feels... or it can feel scary for some employees who are responsible for a project, right? And then you look like this...how is this going to go? So you have to dare and have courage within certain limits."

R5: "You must allow your employees to try and fail without the fear of feeling shame."

R9: It's a bit of a DIY culture here. Since we can't afford to pay someone from outside to do things around here, you just have to find out and teach yourself how to do it on your own. I wish we could afford to pay some professionals from outside to do certain things, because then it would certainly have turned out much better. But the situation is not so."

To gain a tangible understanding of the culture, I presented two sheets of paper featuring values from the Competing Values Framework theory and four claims about leadership styles. During our interviews, I shared these materials with the leaders to facilitate discussion around different values. I asked them to select the 10 most important values for a desired organizational culture and then the 5 most crucial values for a desired organizational culture.

Here are the results: Values marked with two stars (**) were considered most important when allowed to select only five. Both the cultural values and the leadership claims were presented in both Norwegian and English language. Sections marked with dots (………) indicate values that none of the leaders identified as important.

Quality	Respondent's answers
Enpowerment/ Fullmakt Utdeling/ Myndiggjøring	R10, R1**, R3**, R4**, R5**, R6**,R7, R8**
Team building/ Lagbygging	R10, R1**, R2**, R3**, R4**, R5**, R6**, R7**, R8, R9**
Employee involvement/ Medarbeiderinvolvering	R9, R2**, R3**, R4**, R5**, R6**, R7**, R10**
Human resource development/ Utvikling av menneskelige ressurser	R1, R2, R7, R8, R3**, R4**, R5**, R10**
Open communication/ Åpen kommunikasjon	R1, R2**, R3, R4**, R5**, R6**,R7**, R8**, R9**, R10**
Error detection/ Feildeteksjon	……………………………………..
Measurement/ Måling	R8, R9, R10
Process control/ Prosesskontroll	R3
Systematic problem solving/ Systematisk problemløsning	R1, R2**, R8**, R10**
Quality tools (fishbone diagrams, Pareto charting, affinity graphing, variance plotting)/ Kvalitetsverktøy (fiskebensdiagrammer, Pareto-grafikk, affinitetsgrafikk, variasjonsplotting)	……………………………………..
Surprise and delight/ Overraske og glede	R1, R2, R7, R5, R3** R6**
Creating new standards/ Skape nye standarder	R2, R8, R9**
Anticipating needs/ Forutse behov	R1, R6, R7, R9
Continuous improvement/ Kontinuerlig forbedring	R3, R4, R5, R6, R8, R9, R1**, R10**

Finding creative solutions/ Finne kreative løsninger	**R2, R3, R4, R5, R6, R9, R10, R1** R7**, R8****
Measuring customers preferences/ Måle kundepreferanser	**R2**, R9****
Improving productivity/ Forbedre produktivitet	**R4**
Creating external partnerships/ Skape eksterne partnerskap	**R4, R5, R6, R7, R1**, R8**, R9****
Enhancing competitiveness/ Forbedre konkurransedyktigheten	**R10**
Involving customers and suppliers/ Involvere kunder og leverandører	**R2, R3, R4, R5, R6, R9, R7****

This finding underscores that all leaders prioritize the values associated with clan culture as crucial for fostering the desired organizational culture. Following closely is the emphasis on adhocracy culture, which promotes innovation. Market-oriented culture ranks third, while hierarchy culture is regarded as least important. This trend is further validated by the leaders' own comments during our interviews.

Figure 3.3 The Competing Values of Total Quality Management
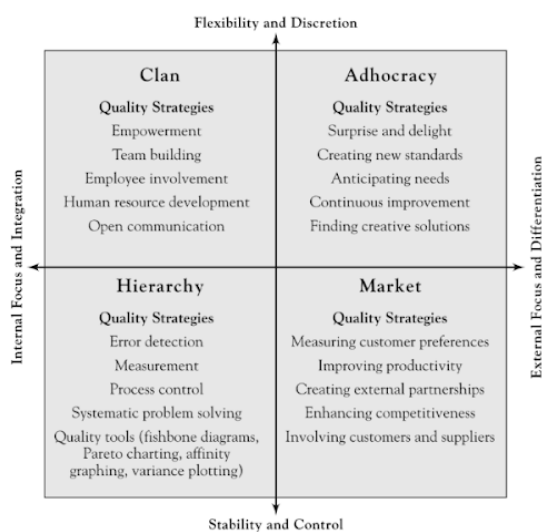
(Table 11, Competing Values Framework, Cameron & Quinn, 2006)

I also requested the leaders to rank the leadership style assertions from the Competing Values Framework theory, assigning numbers from 1 to 4. Consistently, the leaders I interviewed favoured the clan culture leadership style as the most effective approach, followed by the Adhocracy leadership style for fostering innovation within the organizational culture.

Which of the following statements do you agree with the most? Hvilket av følgende utsagn er du mest enig i?	Respondents' opinion ranking from 1 till 4 looking like this: (1), (2), (3), (4)
A leader should act as supportive figures who build teams, facilitate collaboration, nurture talent, mentor others, and provide a supportive environment. En leder skal handle som støttende figurer som bygger team, fremmer samarbeid, dyrker talent, veileder andre, og skaper et støttende miljø.	R1(1), R2(1), R3(1), R4(1), R5(1), R6(1), R7(1), R8(1), R9(1), R10(1)
A leader should be good at organizing tasks, controlling processes, monitoring progress, administering duties, coordinating efforts, and ensuring efficiency. En leder bør være gode til å organisere oppgaver, kontrollere prosesser, overvåke fremdrift, administrere plikter, koordinere innsats, og sikre effektivitet.	R6(2), R7(2), R9(2), R1(3), R3(3), R5(3), R10(3), R7(3), R2(4), R4(4), R8(4)
A leader needs to be innovative thinkers who take risks, envision the future, encourage creativity, and pursue entrepreneurial opportunities. En leder må være innovative tenkere som tar risiko, forestiller seg fremtiden, oppmuntrer til kreativitet, og forfølger entreprønrielle muligheter.	R1(2), R3(2), R4(2), R5(2), R2(3), R6(3), R8(3), R9(3), R7(4) R10(4)
Leaders are expected to focus on achieving results, be assertive in their approach, excel at motivating and negotiating with others, and strive for competitive advantages. En leder forventes å fokusere på å oppnå resultater, være tydelige i sin tilnærming, utmerke seg i å motivere og forhandle med andre, og strebe etter konkurransefortrinn	R2(2), R8(2), R10(2), R4(3), R1(4), R3(4), R5(4), R6(4), , R9(4)

4.2.2 Discussion

Participants highlighted how a positive organizational culture greatly affects visitors' experiences. They mentioned that you can "sense in the air" whether a culture is positive or negative. Using authority and demagoguery to lead can hurt the organization because people outside of it and important stakeholders can tell when leaders are being manipulative. Smith warned against manipulating people's emotions, prejudices, and biases to gain power. He believed that leadership should inspire people to follow willingly. This kind of leadership benefits everyone involved—the leaders, the followers, and the organization (Smith, 1933) as cited in (Rost, 1991).

Creating an inclusive environment, where individuals feel valued and can freely express themselves, aligns with Copperland's assertion that leadership involves understanding human nature. According to Copperland, leadership is the skill of effectively dealing with human behavior, which enables leaders to inspire and influence people to take certain actions (Coperland, 1942) as cited in (Rost, 1991).

This cultural framework encompasses embracing diversity, acknowledging individual strengths, and fostering professional competence in high-quality art. Expanding the range of professional competencies within these organizations holds potential. Could diversifying skills and education enhance their effectiveness in achieving goals? However, there's a risk that individuals not aligned with the sector's values naturally could disrupt the desired organizational culture. This sector operates with unique objectives and success metrics compared to the corporate world's emphasis on economic growth and market dominance (Wennes, 2006, p.7). Introducing individuals who lack an understanding of these values may endanger the unique societal contributions these organizations make.

Leaders prioritize fostering psychological safety and open communication to prevent conflicts and sustain a unified work environment. Psychological safety involves more than

just trust; it extends to creating an atmosphere where team members can freely express themselves without fear of criticism or punishment. It emphasizes a culture of mutual respect, support, and a sense of belonging within the team (Edmonsen, 1999).

A culture for flexibility and receptiveness to novel ideas are essential for overcoming obstacles like resource constraints, while courage is hailed as pivotal for fostering advancement and innovation. These attributes align with Barney's proposition of cultivating valuable, rare, and challenging-to-reproduce cultural traits, which serve as a foundation for sustained success in the long term (Barney, 1986).

The findings from the Competing Values Framework questionnaire align with the observed organizational values. Primarily, leaders prioritized the values associated with the clan culture, emphasizing collaboration, teamwork, and employee engagement, akin to a supportive family environment. Following closely were values from the adhocracy culture, characterized by innovation, creativity, and adaptability, nurturing a dynamic and entrepreneurial atmosphere (Cameron & Quinn, 2006).

In essence, the organizational culture within the researched organizations is defined by inclusivity, professionalism in the realm of art and culture, openness, flexibility, and courage. These elements cultivate an environment conducive to creativity and drive, where organizational objectives are pursued fervently.

4.3 Leadership Approaches of Established Leaders

4.3.1 Findings

To establish their desired culture, all the leaders prefer and implement a very flat organizational structure. They work with and alongside their employees and prioritize sharing

power, with influence flowing in both directions. These leaders exemplify humility and respect in their leadership approach. By leading in this way the leaders gain influence and power.

R1: "It must be a fairly flat structure. You have to work together with and among your employees. Leading by walking like my father did where he worked. But there must also be some understanding of roles, otherwise you won't get any progress and things can go haywire".

R10: "I wanted to be a present and visible leader who didn't just sit in the office and leave at 3pm when the activities started. I stood in the door and took tickets and washed the toilets and showed by my actions how I wanted things to be done rather than instructing. I think it works much better."

The two leaders who embrace co-leadership advocate for an almost imperceptible hierarchy, blurring the lines of traditional leadership roles. However, most of the leaders prefer a slightly more structured approach, expressing concerns that complete flatness might lead to "totlevase," a Norwegian term for a mess.

Encouraging everyone in the organization to have a say, and power to influence at the same level leads to a culture that's always changing and buzzing with new ideas and creativity. You don't know what might happen, but you welcome everything. It means that every person's input is valued and contributes to the organization's unique identity and goals. This organization who practices co-leadership has distinct and unconventional goals, so this dynamic and loosely structured organizational culture aligns well with its objectives.

R8: "Me and my co-leader have such different backgrounds and different experiences and we crash a lot in the way we think but I think that is what makes it strong. Because we have such

different opinions every time we are going to make a decision we have to find the middle ground."

R9: "We have chosen to be leaders together and at the same level. I don't want to be a leader alone and I believe that if you lead alone, you cannot do a really good job. And regardless, one person should not have all the power to define what a place should be. I wish there was some sort of rotation system. We really want to have, or at least I really want to have a regular replacement of people who sit in power… Yeah, so it is important in a way that one person does not sit with defining power forever, because then it becomes a very inflexible organization."

The leaders drew from resources such as humour, joy, feeling of mastering challenges, continuous learning, a sense of purpose in life, and making meaningful contributions to society to shape their desired organizational culture. These factors lead to intrinsic motivation among people.

R4: "It is important to be able to spread enthusiasm. You have to be able to see a detail and understand where it fits in in the big picture or in the vision. You have to trust your employees and give them freedom to work on something they have control over themselves as at the same time they are aware they will become a part of the big puzzle picture. It is kind of like I have puzzled the frame, the top, the corners and the bottom of the puzzle picture then I give them the freedom to blossom and unfold and fill the rest of the picture as they please. It is important that everyone can see that they play and are an important part of this picture And that it's easy for them to show their contribution to their friends and family."

R1: "You have to see your employees and know the qualities every one of them hold, you have to delegate power and give them freedom, and trust that they know what they're doing ."

R6: "Here in this organization we are very dependent on people finding it enjoyable to do a job and that they find it pleasant to be together with each other. That they are having a good time while they're at it. And that they feel they are contributing to something important. That they feel pride and that yeah… this was perhaps a bit difficult for a while, but we made it, and we got it done! As a leader, it is important to support this feeling. And it is incredibly important to see the individual. To see what the individual does and contributes with."

To create the culture they want, the leaders are selective when hiring new people (which doesn't happen very often), making sure that those they bring in have qualities that will help the group work well together.

R4: "When hiring people what I look for depends on what role they are going to fill. They need to have professional qualifications that are important but also chemistry. That they harmonize with the rest of the team. It's incredibly important. The relational aspect is so crucial to be able to accomplish anything at all."

R10: "You have to look at the whole picture, how are they going to work together? That is more important than necessarily what kind of education they have. Sometimes I ended up hiring people with lower education because I saw that they would fit better into the group."

To cultivate their desired culture, many of the leaders leverage social gatherings as a strategic tool. These gatherings foster essential interpersonal dynamics, promoting psychological safety, facilitating two-way communication, and encouraging innovation.

R1: "It is important to find funds so that we can, for example, go to Copenhagen and be there for 3 or 4 days or to another part of Norway. There may also be cheaper alternatives if there are no finances for this at the moment. But it is very important to get inspiration trips like this. Not just to see other types of institutions and how they operate and what they present, but all that which happens between people when you are on such a trip. All the conversations

over a cup of coffee or when you walk or when we have dinner or when you sit in the evening.
Or at all. This is so incredibly valuable."

To shape the desired organizational culture, leaders need to create conditions that allow the strengths and talents of all their unique and diverse people to flourish and be utilized. This requires leaders to have a deep understanding of each employee within the organization, ensuring that no one is overlooked or undervalued. Building the desired organizational culture necessitates seeing and understanding every individual employee.

R4: "You have to keep your eyes open so that those who are a bit introverted and shy don't get "run over." It is often those who are most outgoing and extroverted who tend to take the "short cuts" and "grab things" first. But if it works like that, it becomes an organization which limps. And then you don't get to use the introverted part. There are a lot of valuable resources in the introverted part. But in order for them to come forward, you have to make sure that they feel safe and are taken care of".

*R4: "You have to take an interest in the employees as individuals. One must care about what is happening in the life and family of your people. I think that is very important. The organization should not, or there should not be more employees than you can see. In that case, there should be middle managers who help a manager… if the organization grows and gets bigger… help the manager so that you can see **all** the employees and see them as people and see their different life situations. This has been very useful for me anyway. You have to care so much that you want to get to know the employees and also their family situation. Then you can give them some slack when you notice that things are difficult for them and you know that they will come back strong again. Once they get this thing sorted out. I think that's important because if you don't give them that slack when they need it in private, you may*

have lost something when they come back again. So to ...give and take…you get a lot in

return for it."

4.3.2 Discussion

These leaders advocate for flat organizational structures, prioritizing collaboration, and collective decision-making. They employ a diverse array of leadership styles, including charismatic, relational, laissez-faire, and transformational approaches, to shape the desired organizational culture. Despite their differences, these styles all emphasize a people-centered approach, empowerment, inspiration, and the cultivation of strong relationships to foster personal growth within the organization (Martinsen, 2017).

Leaders prioritize inclusivity, valuing each person's contribution and nurturing a culture of creativity and innovation. They utilize resources such as humor, joy, and continuous learning to shape the desired culture and enhance motivation among employees. As Spurkeland emphasizes, "job satisfaction is not solely derived from interesting tasks but also from the small delights found within the workplace" (Spurkeland, 2017). Humor and joy are invaluable assets that contribute to positive outcomes, creativity, well-being, strong relationships, and networking. As Spurkeland underscores, humor is a serious aspect of business (Spurkeland, 2017).

In the hiring process, leaders carefully select candidates who resonate with organizational values, aiming to cultivate harmony within teams. This strategic approach effectively "imports" desired cultural traits by recruiting individuals who embody these values (Einarsen & Martinsen, 2017). Additionally, leaders leverage social gatherings to strategically promote psychological safety and stimulate innovation. These initiatives underscore their commitment to fostering a culture of collaboration, support, and innovation within the organization. As

Spurkeland highlights, "the enjoyment of each other's company can significantly impact organizational outcomes" (Spurkeland, 2017).

In essence, these leaders utilize their roles to establish an environment conducive to the growth of all members, nurturing a culture characterized by collaboration, empowerment, and ongoing enhancement within their organizations.

4.4 Factors Influencing Leadership Practices

4.4.1 Findings

Several factors shape leadership practices within the Norwegian art and culture sector, distinct from corporate settings. This sector defines success through metrics beyond financial gains, focusing instead on artistic impact, community engagement, and cultural enrichment. Key influences on leadership approaches include the organization's specific goals and success criteria, its flat organizational structure, governmental regulations, artistic vision and mission, and economic conditions. Additionally, the sector relies heavily on volunteerism, contributing to its unique operational dynamics and leadership challenges.

Each organization's vision and mission profoundly impact leadership practices. This is evident in the spectrum of leadership approaches, ranging from those advocating for co-leadership to those favouring traditional hierarchical structures. The choice between these approaches often reflects the organization's need for flexibility and stability to achieve its unique goals. To comprehend how organizational cultures are shaped, it's crucial to grasp their goals, purpose, and metrics of success. By examining quotes from leaders across different organizations in the sector, we can gain insights into their aspirations and how these shape their leadership approaches.

R4: *"If you work in this sector, it's because your goal is a personal commitment, or you want to do something important for the society. You are not in this sector to make money to say it like that."*

R10: *"Yes if you are in this sector the goals are probably distinctly idealistic. This is probably the biggest difference from other sectors. If you are in the art and culture sector you probably have other goals that are more important than earning money. I don't think that's normal in other industries. I'm thinking here that personal ambitions and goals are rarely about capital but more about positioning yourself and influence and being allowed to carry out something. I believe the idealism of intangible values stands much stronger in the cultural industry than in other industries."*

R7: *"The goal in this sector is the will to achieve something. The goals are not financial gain but that you are working with an artist who just has to express something important, or a musician who just has to get something out of their heart, an important message. Financial gains are not the goal as in other sectors. The goal is to create experiences for others and express yourself."*

R6:*" One of the goals is that when the artist walks out of here the artist is going to be basically very pleased with the collaboration and the end result we were able to create here"*

R7: *"The criteria for judging that this arrangement was successful was all the people who showed up and had good experiences. That's the most important thing. That's the reason we are here. The most important thing is that people have good experiences when they are here."*

R1: *"The goal is when someone has been here that they have experienced or learned something new. That they have expanded their horizons and can understand and talk about something in a new and deeper way."*

The organizational structure significantly shapes leadership practices within the examined organizations. These entities exhibit remarkably flat hierarchies, where leaders actively delegate authority and share credit for accomplishments. Such a flat structure contributes to fostering psychological safety among team members and facilitates bidirectional information flow. Consequently, this environment fosters a culture of idea exchange, innovation, and maximizes the potential of every individual within the organization.

Leadership practices are also heavily influenced by government policies, particularly concerning funding allocation. Securing essential economic resources often requires aligning with political agendas. In the art and culture sector, success metrics often revolve around visitor numbers, as these statistics can sway policymakers. Consequently, leaders strategize to shape organizational culture to maximize visitor engagement. Unfortunately, political understanding of art and culture can sometimes be lacking. Therefore, leaders must navigate this landscape skillfully, influencing stakeholders to support the organization's mission and objectives.

R1: "I had to compare the art and artists to football and football players that I knew these politicians valued. By talking about the art in this way and comparing it to football I could get these politicians to understand that art has value for people even though they could not understand it."

Economic conditions or resource constraints significantly shape leadership practices within the sector. With limited resources, leaders often rely on internal motivation techniques to inspire their employees, rather than external incentives. They must maximize the value of every Norwegian Krone, leading to a culture of frugality and innovation in problem-solving. Additionally, heavy reliance on volunteers within the sector further impacts leadership

approaches, as leading volunteers require a different set of strategies compared to leading paid employees.

R2: "A lot of effort is put into the areas where you deliver to the public, and the facilities that belong to the employees are perhaps given lower priority. You want to get the most out of the money in such a way that you can deliver the best possible to the public. As a result, one cannot care so much about the common areas for employees. In an art museum, the stake in the exhibition space is absolutely the highest. Both the quality, the design and the exhibitions are at a very high level. Of course, this is linked to our budgets and desire to deliver very good products and exhibitions to the public. Then other things have to come second and third and maybe tenth. Of course, you wish you had bigger budgets. You try to do the best you can with creative solutions so that you don't have to eat up the budget."

4.4.2 Discussion

In this context, success is gauged not merely by financial profit but by factors such as artistic influence, community engagement, and cultural enrichment. The leadership strategies employed are intricately molded by organizational objectives, a flat hierarchy, governmental regulations, economic circumstances, and the pivotal role played by volunteers. These dynamics underscore the significance of nurturing strong ties with external partners and fostering a culture conducive to cultivating robust networks. As highlighted by Bø et al. (2018, p.134), a network comprises independent actors forging partnerships based on shared interests. The organization's prosperity hinges upon resources procured from external channels. Integrating stakeholder analysis techniques, as advocated by Skyttermoen & Vaagaasar (2016, p.94-95), could significantly amplify the efficacy of establishing valuable networks with external stakeholders. Stakeholder analysis, a cornerstone of project

management, offers a systematic approach crucial for elucidating frameworks and aligning with desired outcomes and objectives for value creation.

Leaders within this sector prioritize objectives that extend beyond mere financial gain, emphasizing instead the societal impact and cultural enrichment achieved through their endeavors. The presence of flat hierarchies facilitates the exchange of ideas and fosters an environment conducive to innovation, thereby enhancing psychological safety among team members. Positive interpersonal experiences contribute significantly to this sense of psychological safety, fostering increased trust, security, and mutual concern for one another's well-being. Within such a supportive environment, open communication and dialogue flourish, with feedback viewed as a constructive tool rather than a source of harm (Spurkeland, 2017, p. 194-195). Moreover, leaders adeptly navigate the complexities of political landscapes to secure funding, often molding organizational culture to optimize visitor engagement. In the face of economic constraints, innovative problem-solving becomes paramount, further underscored by the reliance on volunteerism, which in turn influences leadership strategies.

In summary, leadership in the Norwegian art and culture sector requires navigating a unique landscape of influencing factors defined by idealistic goals, flat structures, political dynamics, economic constraints, and reliance on volunteers.

5.0 Conclusion

The findings from this study highlight the paramount importance that leaders in the Norwegian art and culture sector place on fostering a desired organizational culture. Central to this culture is the prioritization of values associated with clan culture, followed closely by an emphasis on adhocracy culture to promote innovation. These insights were further

corroborated by the leaders' own remarks during the interviews. Additionally, when asked to rank leadership style assertions from the Competing Values Framework theory, leaders consistently favored the clan culture and adhocracy leadership styles as the most effective for nurturing the desired organizational culture.

The study underscores the nuanced process of cultivating a positive organizational culture within the Norwegian art and culture sector. Participants emphasized the significance of inclusivity, professionalism, openness, flexibility, and courage in fostering an environment where creativity thrives and organizational goals are pursued with passion. However, while there is potential in diversifying professional competencies within these organizations, there is also a risk of individuals not aligning with the sector's values, which could threaten the societal contributions these organizations make.

Creating psychological safety emerged as a key priority for leaders, emphasizing the need for open communication, mutual respect, and a supportive atmosphere where individuals feel valued and accepted. Moreover, flexibility and openness to new ideas were highlighted as crucial for navigating challenges such as limited resources and economic constraints.

Overall, effective leadership in the Norwegian art and culture sector requires adept navigation of a unique landscape defined by idealistic goals, flat structures, political dynamics, economic constraints, and reliance on volunteers. By prioritizing values aligned with clan and adhocracy cultures, fostering psychological safety, and promoting inclusivity and innovation, leaders can create environments where individuals thrive and organizational goals are achieved with enthusiasm and purpose.

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Appendix

Attachment 1

Would you be interested in contributing to the research for my master's thesis?

Interview Objective:

The purpose of this interview is to understand the role of formal leaders in shaping and maintaining a desired organizational culture within the Norwegian art and culture sector. Organizational culture refers to the complex combination of values, perceptions, assumptions, and symbols that influence how a company operates. Leadership is characterized by the qualities and behaviors demonstrated by a leader, which define their approach to leading. Formal leaders, identified by their titles, have authority over a group, company, or situation. This study adopts an exploratory inductive approach to gain a nuanced understanding of the cultural dynamics within the Norwegian art and culture sector. Its objective is to delve into the intricacies of the sector's culture and uncover underlying patterns and insights. The Interview is expected to last approximately 45 minutes to 1 hour, the information gathered will serve as the primary data for analysis in my dissertation. Although my master's study is carried out in English, the interviews will be conducted in Norwegian with Norwegian-speaking participants for this project.

Introduction

My name is Henriette Ingeborg Eliasson Piekkola, and I am finishing my Master of Service Leadership in international business at the University of Stavanger. As an integral component of my academic journey, I am conducting a dissertation that delves into the scientific exploration of how formal leaders contribute to and maintain a desired organizational culture within the Norwegian art and culture sector. I'm privileged to have the guidance of Associate Professor Tone Therese Linge, an expert in organizational and multicultural communication at the University of Stavanger.

What does participation mean to you?

If you choose to participate, it involves joining an interview session scheduled for March/April 2024. This interview will be conducted individually, with just you and me. If Norwegian is your native language, the interview will be conducted in Norwegian. I'll be recording the conversation for reference, but please know that the audio recording will be deleted once the project is completed.

Taking part in this project is optional.

If you choose to join, you can withdraw your consent at any time without needing to explain why. If you do withdraw, all your information will be made anonymous. Your decision to not participate or to withdraw later will not have any negative impact on you.

Protecting Your Privacy - Handling of Information:

Any data collected about you will be used solely for the purposes outlined in this document. We treat this information with strict confidentiality and in accordance with our privacy policy. Access to this data will be restricted to myself and my supervisor, Tone Therese Linge. Personal information will be stored separately from other datasets and securely maintained throughout the project's duration. All gathered data will be anonymized to ensure no association with respondents or their organizations. The research project will conclude on 15.05.2024, at which point all personal data and recordings will be permanently erased.

Your Rights:

While your identity remains identifiable within the data, you have the right to:

• Access the personal information collected about you.

• Obtain personal data related to you.

• Request the deletion of your personal information.

• Receive a copy of your personal data (data portability).

• File a complaint with the Privacy Ombudsman or the Data Inspectorate concerning the handling of your personal data.

Basis for Processing Your Personal Information:

Your information will only be processed with your consent. The Norwegian Centre for Research Data (Sikt), representing the UiS Faculty of Social Science, has evaluated that the handling of personal data in this project complies with privacy regulations. Seeking Further Information: For any questions regarding the thesis or to exercise your rights, please contact The Faculty of Social Sciences at UiS, Tone Therese Linge, via email at tone.linge@uis.no. Alternatively, you can reach out to the Norwegian Centre for Research Data (Sikt) at personvernombudet@sikt.no.

Kind regards

Henriette Ingeborg Eliasson Piekkola

Attachment 2

Intervju guide

Interview objectives:

This interview aims to explore and understand the role of formal leadership in shaping and sustaining the desired organizational culture within the arts and culture sector in Norway. I also seek to investigate the type of organizational culture that is considered favorable and desirable by leaders in this sector. By organizational culture, I mean the complex combination of values, perceptions, assumptions, and symbols that influence how an organization operates.

. Introduksjon og Klarifisering av Rolle:

- Kan du fortelle om din bakgrunn innenfor kunst- og kultursektoren?

- Hvor har du jobbet?

- Kan du beskrive hvilke roller og erfaringer du har eller har hatt innenfor kunst- og kultursektoren?

- Hva inspirerte deg til å bli en del av den norske kunst- og kultursektoren?

- Opplever du at kunst og kultur sektoren er annerledes enn andre bransjer? I så fall hvordan?

- Vet du om en organisasjon som du opplever har en spesielt god leder og/eller og kultur? I så fall, hva er det som gjør Denne lederen og/eller kulturen spesielt god?

- Hvilke faktorer anser du som leder som viktig for å skape og opprettholde en positiv/ønsket organisasjonskultur og hvorfor er disse viktige?

2. Mål og Resultater:

- Hva er de overordnede målene til organisasjonen din?

- Hvordan vurderer du resultatene og suksessene til organisasjonen?

- Har dere tegnet eller skapt noen type modell for å sikre at organisasjonen inneholder verdiene og kvaliteter som er ønskelig i kulturen deres?

- **3. Forståelse av Organisasjonskulturen:**

- Hvilke kvaliteter mener du definerer en god organisasjonskultur? → Vis competing value framework dokumentet.

- Har du erfaring med å håndtere sterke personligheter som har påvirket organisasjonskulturen i en uønsket retning? → Kan du gi eksempel eller beskrive konkrete hendelser når det gjelder dette?

- Hvordan ser du på din rolle som en rollemodell innenfor organisasjonen?

3. Ledelsesstil og Verdier:

- Hvordan vil du beskrive din lederstil?

- Hvilke av disse påstandene om ledelse er du mest enig i? → Vis påstander om ledelse fra competing value framework arket.

- Hvordan inspirerer og motiverer du ansatte til å støtte organisasjonens mål?

4. Arbeidsmiljø og Psykologisk trygghet:

- Hvordan tolker du begrepet psykologisk trygghet? Er dette noe som er viktig for å nå organisasjonens mål?

5. Ledelse og Tillit:

- Hva tenker du om tillit når det kommer til å etablere og opprettholde ønsket organisasjonskultur fra ditt perspektiv?

6. Organisasjonsstruktur og -systemer:

- Kan du forklare hvordan arbeidsstrukturen fungerer og hvordan de ulike delene av organisasjonen samarbeider for å oppnå felles mål? Er strukturen slik du ønsker? Kan du utdype?

- Hvor og hvordan henter ledelsen informasjonen sin i fra? Er rapporteringssystemet slik du ønsker? Kan du utdype?

7. Beste Praksiser og Anbefalinger:

- Kan du gi eksempler på vellykkede initiativer eller beste praksiser som ledelsen har gjennomført for å styrke den ønskede organisasjonskulturen?

9. Kulturelle Uttrykk og Utseende:

- Kan du beskrive de ulike måtene kulturen viser seg på i organisasjonen?

- Hvordan vil du karakterisere interiørdesignen og utseendet på organisasjonens bygning? Og hva forteller dette om kulturen her?

- Hvordan vil du beskrive den typiske kleskoden eller antrekket i organisasjonen her? Og hva forteller dette om kulturen her?

- Bruker du noen spesielle symboler eller symbolikk for å påvirke organisasjonskulturen?

- Bruker du språk, følelser og fantasi for å forme organisasjonskulturen og i så fall på hvilken måte?

- Er det spesifikke arrangementer, ritualer eller feiringer som organisasjonen regelmessig deltar i? Opplever du at disse er viktige for organisasjonskulturen? Hvorfor/hvorfor ikke? Kan du utdype svaret ditt?

10. Ansettelse og Utdanning:

- Hvor ofte skjer utskiftning av nøkkelpersonell i organisasjonen?

- Ved nye ansettelser, hvilken utdanning, erfaring og kvalifikasjoner vektlegger organisasjonen?
  → Og hva ser du etter når du skal ansette nye medarbeidere?

11. Subkulturer:

- Opplever du at det finnes subkulturer/delkulturer i organisasjonen? (En subkultur er en mindre gruppe mennesker med unike trekk eller verdier som skiller dem fra hoved kulturen de tilhører.)

- Hvordan opplever du kulturelle forskjeller på tvers av avdelinger eller team?

- Hvordan tror du subkulturer kan påvirke eller utfordre den ønskede organisasjonskulturen?

12. Eventuelle Tillegg:

- Er det andre faktorer du som leder anser som viktig for å skape og opprettholde en positiv/ønsket organisasjonskultur? → Hvorfor mener du disse er viktige? Kan du utdype?

- Er det noe annet du ønsker å dele som ikke er blitt spurt om?

Attachment 3

Interview Guide in English

Introduction and Role Clarification:

- Can you tell me about your background in the arts and culture sector?

- Where have you worked?

- Can you describe the roles and experiences you have had in the arts and culture sector?

- What inspired you to become part of the Norwegian arts and culture sector?

- Do you find the arts and culture sector to be different from other industries? If so, how?

- Do you know of an organization that you believe has particularly good leadership and/or culture? If so, what makes this leader and/or culture particularly good?

- What factors do you, as a leader, consider important for creating and maintaining a positive/desired organizational culture, and why are these factors important?

2. **Goals and Results:**

- What are the overarching goals of your organization?

- How do you assess the results and successes of the organization?

- Have you developed any type of model to ensure that your organization embodies the values and qualities desirable in your culture?

3. **Understanding Organizational Culture:**

- What qualities do you believe define a good organizational culture? → Compering Values Framework

- Have you had experience dealing with strong personalities that have influenced the organizational culture in an undesirable direction? If so, can you provide examples or describe specific incidents related to this?

4. **Leadership Style and Values:**

- How would you describe your leadership style?

- Which of these statements about leadership do you most agree with? → Competing Values Framework

- How do you inspire and motivate employees to support the organization's goals?

5. **Work Environment and Psychological Safety:**

- How do you interpret the concept of psychological safety? Is this something that is important for achieving the organization's goals?

6. **Leadership and Trust:**

- What are your thoughts on trust when it comes to establishing and maintaining the desired organizational culture from your perspective?

7. **Organizational Structure and Systems:**

- Can you explain how the work structure functions and how the various parts of the organization collaborate to achieve common goals? Is the structure as you desire? Can you elaborate?

- Where and how does leadership obtain its information from? Is the reporting system as you desire? Can you elaborate?

8. **Best Practices and Recommendations:**

- Can you provide examples of successful initiatives or best practices that leadership has implemented to strengthen the desired organizational culture?

9. **Cultural Expressions and Appearance:**

- Can you describe the various ways culture manifests itself in the organization?

- How would you characterize the interior design and appearance of the organization's building? And what does this say about the culture here?

- How would you describe the typical dress code or attire in the organization here? And what does this say about the culture here?

- Do you use any specific symbols or symbolism to influence organizational culture?

- Do you use language, emotions, and imagination to shape organizational culture, and if so, how?

- Are there specific events, rituals, or celebrations that the organization regularly participates in? Do you find these important for organizational culture? Why or why not? Can you elaborate on your answer?

10. **Hiring and Education:**

- How often does turnover of key personnel occur in the organization?

- In new hires, what education, experience, and qualifications does the organization prioritize? What do you look for when hiring new employees?

11. **Subcultures:**

- Do you find that there are subcultures in the organization? (A subculture is a smaller group of people with unique traits or values that set them apart from the main culture they belong to.)

- How do you experience cultural differences across departments or teams?

- How do you think subcultures can influence or challenge the desired organizational culture?

12. Additional:

- Are there other factors that you, as a leader, consider important for creating and maintaining a positive/desired organizational culture? Why do you think these are important? Can you elaborate?

- Is there anything else you would like to share that has not been asked about?

Attachment 4

Competing value framework qualities.

Can you mention the 10 most important qualities for achieving a desired organizational culture?

Kan du nevne de 10 viktigste kvalitetene for å oppnå en ønsket organisasjonskultur?

Of these 10 qualities, which 5 are the most crucial for achieving a desired organizational culture?

Av disse 10 kvalitetene, hvilke 5 er de viktigste for å oppnå en ønsket organisasjonskultur?

Qualities/ Kvaliteter:

Enpowerment/ Fullmaktsutdeling/ Myndiggjøring

Team building/ Lagbygging

Employee involvement/ Medarbeiderinvolvering

Human resource development/ Utvikling an mennesklige ressurser

Open communication/ Åpen kommunikasjon

Error detection/ Feildeteksjon

Measurement/ Måling

Process control/ Prosesskontroll

Systematic problem solving/ Systematisk problemløsning

Quality tools (fishbone diagrams, Pareto charting, affinity graphing, variance plotting)/

Kvalitetsverktøy (fiskebensdiagrammer, Pareto-grafikk, affinitetsgrafikk, variasjonsplotting)

Surprise and delight/ Overraske og glede

Creating new standards/ Skape nye standarder

Anticipating needs/ Forutse behov

Continuous improvement/ Kontinuerlig forbedring

Finding creative solutions/ Finne kreative løsninger

Measuring customers preferences/ Måle kundepreferanser

Improving productivity/ Forbedre produktivitet

Creating external partnerships/ Skape eksterne partnerskap

Enhancing competitiveness/ Forbedre konkurransedyktigheten

Involving customers and suppliers/ Involvere kunder og leverandører

Which of the following statements do you agree with the most?

Hvilket av følgende utsagn er du mest enig i?

Leadership qualities/ Lederegenskaper:

A leader should act as supportive figures who build teams, facilitate collaboration, nurture talent, mentor others, and provide a supportive environment.

En leder skal handle som støttende figurer som bygger team, fremmer samarbeid, dyrker talent, veileder andre, og skaper et støttende miljø.

A leader should be good at organizing tasks, controlling processes, monitoring progress, administering duties, coordinating efforts, and ensuring efficiency.

En leder bør være gode til å organisere oppgaver, kontrollere prosesser, overvåke fremdrift, administrere plikter, koordinere innsats, og sikre effektivitet.

A leader needs to be innovative thinkers who take risks, envision the future, encourage creativity, and pursue entrepreneurial opportunities.

En leder må være innovative tenkere som tar risiko, forestiller seg fremtiden, oppmuntrer til kreativitet, og forfølger entreprenørielle muligheter.

Leaders are expected to focus on achieving results, be assertive in their approach, excel at motivating and negotiating with others, and strive for competitive advantages.

En leder forventes å fokusere på å oppnå resultater, være tydelige i sin tilnærming, utmerke seg i åmotivere og forhandle med andre, og strebe etter konkurransefortrinn.