



Available online at [www.sciencedirect.com](http://www.sciencedirect.com)

ScienceDirect

journal homepage: [www.elsevier.com/locate/orgdyn](http://www.elsevier.com/locate/orgdyn)



# The show must go on: Leadership learning on Broadway

Stuart Paul <sup>a,\*</sup>, Geoffrey Whittam <sup>b</sup>

<sup>a</sup> *University of the West of Scotland, School of Business and Enterprise, Paisley PA1 2BE, Scotland, UK*

<sup>b</sup> *Glasgow Caledonian University, School for Business and Society, Cowcaddens Road, Glasgow G4 0BA, Scotland, UK*

## INTRODUCTION

Management scholars have suggested that successful organizations of the future will be based around smaller, more agile archetypes that are able to respond effectively to the changing demands of customers and stakeholders. Leadership of such organizations cannot rely on traditional approaches to strategic development coupled with a command and control approach to people management. Instead, leadership will be more focused on an ability to recognize opportunities, mobilize the necessary resources and get the best out of people. Such attributes will enable business leaders to exploit opportunities in creative and innovative ways, resulting in competitive advantage for their organizations.

Practitioners looking for guidance on leadership are confronted with a bewildering array of theories and frameworks. For example, in a recent review of leadership research, Jessica Dinh and her colleagues identified 76 different leadership theory domains. While a diverse range of perspectives is to be expected, the relevance of much leadership theory and research to organizational practice is not always obvious. As David Day has pointed out, what organizations are interested in is not which leadership theory is “right,” but how leaders can be developed. Therefore, a challenge facing those who aspire to leadership positions is where to uncover

successful approaches to organizational leadership that align to the fast-moving landscape of 21st century business.

Our recent research suggests that some answers may be found by studying the business practices of the entrepreneurial leaders in one of America’s most dynamic and successful industries, namely Broadway theater. The leaders studied are the producers who have helped create an industry that is at the forefront of commercial success and artistic excellence. Producers are the driving force behind every Broadway play and musical; they decide which ideas to back, develop each production, secure financing, hire and lead the production team, rent the theater—indeed they are ultimately responsible for every aspect of a production. In-depth interviews were conducted with 19 of the most successful Broadway producers who collectively hold over 300 producing credits on Broadway plays and musicals. These credits include huge successes as *The Book of Mormon*, *War Horse*, *Evita*, *Annie*, *The Producers* and *Spamalot*. But all these producers have also experienced failure on Broadway—with some shows closing early, sometimes after only a few weeks.

Our research was aimed at finding out about the “what” and the “how” of leadership on Broadway. Specifically, our research sought answers to two questions. First, what is it that producers need to learn in order to lead creative teams engaged in the venture creation process on Broadway, namely, the discovery, development and commercialization of ideas for the stage? Second, how does this leadership learning happen; specifically, what activities and processes facilitate and enhance producers’ leadership capabilities? In addressing these questions, we found clarity of thought among our interviewees about the challenges of leadership,

\* Corresponding author. Tel.: +00 44 141 848 3928.

E-mail addresses: [stuart.paul@uws.ac.uk](mailto:stuart.paul@uws.ac.uk) (S. Paul), [geoffrey.whittam@gcu.ac.uk](mailto:geoffrey.whittam@gcu.ac.uk) (G. Whittam).

and our findings should resonate with leaders in a wide range of industries and organizations.

The article is organized as follows. The next section provides an overview of the context in which the study was conducted, namely the Broadway theater industry. The leadership role undertaken by theater entrepreneurs, more commonly known as producers, is highlighted. We then present the research findings under the headings: “*Broadway: the ‘what’ of leadership learning*,” followed by “*Broadway: the ‘how’ of leadership learning*.” These findings are also summarized diagrammatically in the form of a leadership-learning framework. In the discussion that follows six key guidelines for leadership learning are advanced. The article concludes by emphasizing how the leadership-learning framework provides clear indicators about the areas on which individuals and their organizations should focus in order to develop leadership knowledge and skills. It is to the specific context of this study and the leadership role of Broadway producers that we now turn.

## BROADWAY PRODUCERS: LEADERSHIP IN ACTION

Broadway is the name of a New York City avenue that bisects the island of Manhattan on the diagonal from southeast to northwest. The area close to Broadway from approximately West 41st Street to West 53rd Street is the home of a multi-billion dollar theater industry with productions showing in some 40 venues. It is an industry in excellent health. Broadway’s contribution to New York’s economy in 2012–13 is estimated by its trade association, The Broadway League, to have been \$11.9 billion, generating \$500m in tax revenue for the City and supporting 87,000 jobs. Broadway producers are the entrepreneurial leaders at the center of this culturally and economically important industry.

Working alone or in partnership with others, it is the producer who is ultimately responsible for all aspects of staging a theatrical work. This starts with identifying the commercial potential of an artistic work. This could be a new play submitted to the producer by a writer, or a revival of a previously performed work; in some instances producers may originate ideas themselves—for example, spotting the potential to turn a movie or a work of literature into a musical. This is only the start of a business process in which artistic, financial and organizational dynamics must interact for a successful outcome.

The producer is then responsible for optioning the intellectual property necessary to exploit the work, developing the production, raising finance through equity investors, hiring the production team, renting the theater, casting and marketing. Each new theatrical work is customarily organized as a separate legal entity, commonly a limited liability company, which effectively gives the producer control over the project, without having to answer to a board of directors or shareholders. One of our interviewees summed up the producer role as follows: “*The ideal producer has to be able to identify talent, have a vision, be good at math and a really good reader of people in terms of getting all the various people who are working in what is an incredibly collaborative effort to go in the same direction. You can’t do a show by yourself. It starts with a small number of people*

*that increases as it gets to its destination – an opening on Broadway. A producer needs to help people do the best they can do.*”

The critical activity for the producer is to assemble and lead a team in which creative and commercial talents combine to realize her or his vision. This requires the hiring of a director and other creative staff, such as the designer, as well as approving the cast, which may include star actors who can command a salary of many thousands of dollars per week. In parallel with this, a producer also has to recruit commercial specialists in fields that include accounting, marketing and theater operations. One producer told us: “*You have to be able to meld the commercial and the artistic processes by being a good organizer, selling the idea to investors, hiring the right people and selling the idea to the creative team. You need to learn not only how to raise money but you need to be able to inspire and lead creative teammates.*”

The stakes are high. The costs of mounting a show on Broadway are considerable, ranging from approximately \$3 million for a play with a small cast to \$15–18 million for a large-scale musical. After opening on Broadway, the producer is also responsible for ensuring that operating costs are met, which range from \$250,000 to over \$600,000 per week, depending on the scale of the production. The producer manages the show during its life, which may include touring productions domestically and internationally. For a blockbuster, long-term employment is provided to hundreds of individuals, with the producer and investors recouping their original investments many times over. But, as in most areas of entrepreneurial activity, great successes are the exception. In the majority of productions the investment is lost entirely. Nevertheless, despite the overwhelming odds against success on Broadway, there are countless theatrical projects under development, with up to 25 to 30 new productions opening each year.

The key players on Broadway come and go, many with their dreams shattered. However, there are theater producers whose longevity and track records on Broadway attest to successful producing careers. We interviewed 19 of the most successful producers, 5 of whom were female, who have producing credits on over 300 Broadway shows. Our research sought to find out not only what Broadway producers do in order to lead their teams successfully but also how they have learned to lead. In presenting the findings in the next section of the article, we continue with the practice of letting the producers speak for themselves by giving them voice in the form of direct quotes. In keeping with the assurance of anonymity which we gave to those we interviewed, individual producers are identified as interviewee AA, interviewee BB and so on.

We now turn to the findings of the research beginning with the “*what*” of leadership learning, followed by the “*how*” of leadership learning.

## BROADWAY: THE “WHAT” OF LEADERSHIP LEARNING

Asked to reflect on the challenges of successfully leading teams on Broadway, four main themes consistently emerged from the producers: learn about context, learn about

yourself, intuiting, and envisioning the future. Each is now discussed in turn.

### Learn about context

As with leaders in many industries, Broadway producers do not lend themselves to easy categorization. Usually well educated, with a degree and/or professional qualifications, they come from a wide variety of industrial, commercial and professional backgrounds. Interviewees in the sample had a diverse range of prior careers—for example, real estate, banking, general management and acting. Irrespective of the background of any individual, there was unanimity about the need to gain a comprehensive knowledge and understanding of the context in which a producer operates. Two key overlapping categories were identified: strategic know-how and expert knowledge. Strategic know-how, which is the know-how that helps producers recognize the totality of an issue and the stages to go through to reach a decision or solution, is encapsulated in quotes from the following two interviewees. Recalling his early career, SS said that to become a successful producer, “*You had to learn how the whole game works,*” while interviewee JJ said: “*You have to get to know the totality, what works and what doesn’t, to see ahead and realize that decisions early on may have a big impact down the road.*”

Closely allied to strategic know-how is the development of expert knowledge. Much of this learning is specialist and relates to how functional areas of business, such as marketing and finance, work in the context of the theater industry. Producer MM summed-up the significance of developing expert knowledge this way: “*It doesn’t matter how good a script is, or how good the music is, you’ll never be able to commercialize it unless you know the basics of how every part of the industry work.*” Moreover, producer SS stressed the crucial role expert knowledge played in underpinning a producer authority as a leader: “*It’s a credibility thing. How can people trust and follow you if you don’t know all that you should know?*”

### Learn about yourself

Strong evidence was found that successful producers possess a high degree of self-awareness. Producer EE put it succinctly: “*To get the best out of people you have got to be able to read them, get to know their strengths and weaknesses. How can you do this if you don’t know your own strengths?*” We found that producers were able to respond in a considered fashion to being asked about the strengths they had developed in their producing careers. Equally, producers were just as forthcoming about their perceptions of areas in which they were less capable.

Producer AA made a general point concerning learning about yourself that was shared by other interviewees: “*In producing there are a range of skills. Some [producers] are good at putting big stars with big directors; some are better on marketing and so on. You can’t be good at everything.*” When asked about whether they knew in which areas they excelled, interviewees were candid. For example, interviewee GG said: “*My strength is raising money, but I really have to believe in a piece [the musical or play].*” Asked about

weaknesses, this producer recalled the frustration of a situation where a show he was developing had not been working artistically: “*When something’s wrong with a piece I often don’t know how to fix it. I’ve found that I need help from others who are better at this sort of thing.*” Another interviewee, HH, said: “*I am much better now [than when he first started producing] at understanding how to build a team. In other words, I have learned how to put together the right mix of skills and personalities.*”

A lengthy response in this area illustrated the depth of consideration that the producers had given to knowing more about themselves as producers. Interviewee RR said:

“*What has happened to me has been a personality change. Sure, I have learned how to commercialize a production. But in the early days I was very angry about something. I started to argue with someone in public [at a meeting of prominent theater people]. After it was over [interviewee names a famous producer] came up to me and said ‘you are a bright guy but you need a personality transplant.’ Ordinarily I would have been extremely hurt but I had been embarrassed [about the public argument] and so I took it very seriously. I realized that if I was going to stay in this business you are going to run into the same people over and over again. So I said to myself, don’t change your passion but change the way you express it, stay professional but don’t press matters in a way that is confrontational. I really did change over a period of time. It’s something I have thought about and worked on to get to the way I think a good professional should be.*”

### Intuiting

Perhaps the most crucial decision that a producer makes is about which propositions to back, and here the interviewees emphasized the importance of trusting their intuition. Possible production ideas can come from a number of sources. Some are self-generated, where a producer develops an original idea; most come from other sources, for example, through intermediaries such as agents, other producers, direct approaches from authors, or by attending play readings.

Two mutually dependent criteria are applied to assess production opportunities—namely, a creative and a business appraisal: “*If you want to call yourself a producer somehow you have got to marry the commerce and the art*” (LL). “*The order is that you look at it [the opportunity] artistically and then I put my business hat on. I may really like it but I have to ask myself what are its chances? If it doesn’t make business sense you can’t sell the idea to an investor*” (GG). Among producers, there is a consensus that experience helps sharpen both the creative and business appraisals: “*I now have a much sharper calculus about what’s likely to do well, what’s likely to do badly and what’s in the grey zone. That’s what I have really honed*” (JJ). However, on Broadway, as in all areas of business a wholly rational assessment “*...is never a guarantee of success*” (CC). Given that “*...there is no way of knowing what will be a success...*” (interviewee DD), “*...a judgment call is always required about whether to invest time and money in developing a project*” (interviewee JJ). A common theme running through the interviews was the need to “*...trust yourself. Look, it’s about intuition...your feel for it. Does it feel right?*” (interviewee KK).



Intuiting also informs a producer about when to say no as well as when to say yes: *"My greatest skill in the theater has been to avoid most of the disasters and that is down to my instinct"* (NN); *"I don't know what will work but I trust my judgment about what is not going to work"* (QQ). A succinct quote from interviewee MM sums-up the theme of intuiting, which was repeated across the interviews: *"After you've thought it all through you have got to go with your gut."*

### Envisioning the future

Once it has been decided to develop a project for the stage, producers need to be able to communicate to potential stakeholders a vision of what the end product will be when it finally makes its debut on the Broadway stage, sometimes many years hence. This can be a formidable challenge, as the project, in its early days, may be little more than an idea or an outline of a script. Stakeholders are diverse and, as the project develops, will include equity investors, possible directors and members of the production team, actors and theater owners.

Comments about communicating a vision were made by all interviewees. For example, in relation to equity investors: *"The project I wanted to take forward was [producer names a successful musical] but it was on a subject that I knew would be a hard to sell to my investors. I had to convince them that my vision made commercial and artistic sense"* (HH). Another producer said, *"I am usually looking to raise multiples of \$100,000 from investors. You've got to be able to convince them that they can trust you and that means being able to set out what the show will look like when it eventually gets onto the stage. If you can't do that you'll never be successful"* (RR). Producer KK talked about selling his vision to what he described as *"the talent."* *"If you want to revive a classic play you need a star name; otherwise it's very difficult to have a commercial success. It's difficult to convince a big star to forego the movie money for what's on offer on Broadway. You have to be able to paint a picture of what the end result will look like and why they should want to be associated with it."*

## BROADWAY: THE "HOW" OF LEADERSHIP LEARNING

From our interviews with the producers three main themes emerged about the "how" of learning. These were: learn by reflecting, learn by networking and learn by doing.

### Learn by reflecting

Successful producers are reflective learners, a process by which meaning is brought to experience. The evidence shows that successful producers examined what had happened in the past in order to improve on future decisions and actions. A prime focus of this reflection was the successes and failures that producers had personally experienced in bringing shows to the Broadway stage.

A number of interviewees highlighted successes. For example, RR felt that: *"You don't learn so much from failures. You learn more from successes. They run longer, and*

*each day you are running a show you learn a little something."* However, most interviewees felt that they had learned more from their failures, particularly about knowing which shows to back. Reflecting on a big-budget musical that had failed, PP said: *"What I learned from [gives names of musical] is that you have got to trust your instincts. If you know something is not right you have to trust yourself. We made a huge mistake in the director we chose – not that he's not a good director – he just wasn't experienced in musicals and he froze. . . I knew he wasn't right but my partners wanted him. . . and the writer wanted him. . . and I went along with it."* Producer BB said that dealing with the first failure was a defining moment in a producer's career. *"Do you bounce back and get on with it or do you go down? It's hard facing people when the show's been a failure but if you want to succeed in this game that's what you've got to do. Everyone's looking at you to see how you react. . . you've got to work out the positives and carry on."*

### Learn by networking

Producers also learn the knowledge and skills of successful producing through social interaction with networks and other individuals. These include fellow producers who may wish to co-produce an opportunity, as well as directors, actors, theater owners and individuals from other professions that make up the artistic and business community on Broadway.

Interviewee PP emphasized that producing is: *"... a completely people business. Broadway is a big network and within that there are other networks."* These networks are largely informal and getting to know them, and eventually becoming a member, were seen as hugely important in terms of personal development. RR stressed that he had learned that producing is: *"... all about relationships. You learn so much from other people, particularly in the early days."* For example, in order to identify possible opportunities, interviewee DD stressed she had learned that: *"... the more people you know, the better things [opportunities] you get offered."* Similarly, Interviewee AA said: *"I go to every show that opens on Broadway. It's the way you find out about what's happening, what the trends are and being seen and meeting people."* Specifically, about attending opening nights, FF said: *"You get to speak to people who know more than you do about aspects of the business and you learn from them. You have to be out and about (on Broadway). . . to meet them. . . perhaps you can work with them."*

### Learn by doing

On Broadway, we found that when producers personally undertook the tasks associated with producing plays and musicals for the stage, an immediate form of leadership learning took place. To describe this form of learning, we use the term used by two of the producers themselves: *"You learn by doing"* said FF, while producer RR recalled that when he and his partners first became producers they had: *"... learned by doing. For example, when we produced [names a successful production] we were not lead producers. The lead producers were far more experienced than we were at the time. We learned by participating in the decision-making and then seeing how these decisions panned out."*

Learning by doing is an ongoing process. Interviewee QQ said: *"I have invested in about 35 – 40 productions and have been producer in about half of those. You can't learn producing from a book. You've got to do it to learn it."* A similar point, in particular about learning from each production, was made by interviewee GG: *"If you keep doing something over and over again you learn from that. And each time I do a new production you learn something from it. I gain insight into what really works and [what] doesn't. Sharper and smarter, that's what I am compared to when I started out."* But GG also cautioned that learning by doing has its limitations: *"It's not fool-proof. I'm still going to do things [productions] which are going to fail but they are going to fail less often."*

**SUMMARY OF FINDINGS**

It is apposite to conclude the presentation of the findings of our research by stressing the inter-dependence of the "what" and the "how" of leadership learning. The content and process of leadership learning are inextricably intertwined. What individuals learn affects how they learn; and how they learn affects what is learned. This is illustrated in Fig. 1, which presents the research findings in the form of a leadership-learning framework. Fig. 1 shows leadership learning as a dynamic process in which the "what" of leadership is continually modified and updated through the activities of reflecting, networking and doing.

**GUIDELINES FOR LEADERSHIP LEARNING**

Based on our findings, it is possible to identify six key guidelines upon which individual leadership learning strategies can be based:

- successful leaders build their tacit knowledge;
- envisioning works best as a two-stage process;
- feedback helps develop leadership learning;
- leadership learning is a continuous process;
- reflection facilitates leadership learning, and
- leadership learning is a social process.

Each is now discussed in turn.

**Successful leaders build their tacit knowledge**

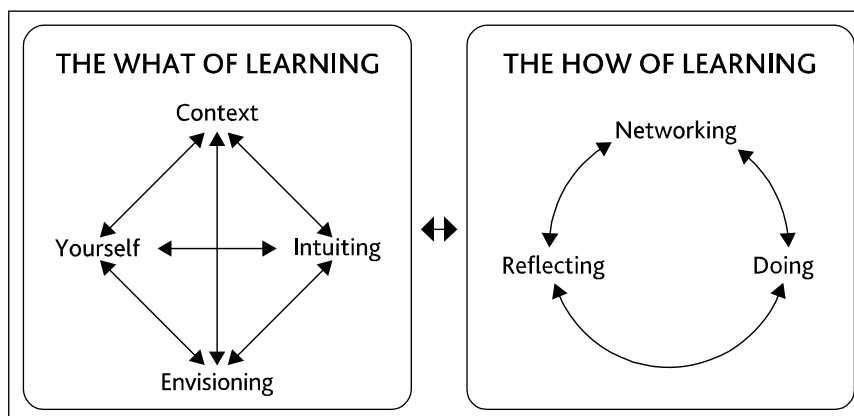
All leadership positions require the individual concerned to acquire and hone explicit knowledge. On Broadway this requires the building of a sound, basic knowledge about how each aspect of the theater industry works. But explicit knowledge such as this is insufficient. What successful producers have also been able to acquire is considerable tacit knowledge. This type of knowledge is personal, hard to define and articulate and is rooted in action and practical experience. It is acquired through learning by doing and provides an individual with what Wagner and Sternberg famously called "street smarts."

Given that tacit knowledge is difficult to communicate, it may seem incongruous that we were able to identify it in our interviews with Broadway producers. Tacit knowledge underpins intuitive decision-making and can be recognized in a statement such as *"...you have got to go with your gut"* (interviewee MM earlier) and the emphasis that a number of producers gave to *"instinct."* On Broadway, intuiting comes to the fore in assessing which opportunities to develop. For example, we found that a producer's judgment is informed by reference to factors such as the reputation of the playwright, likely production costs, casting, theater availability and so on; but producers have also learned to trust their intuition to inform their decisions on which ideas to back.

Our study clearly points to tacit knowledge gained through personal experience as being fundamental to improving the quality of a leader's decision-making. High levels of tacit knowledge and the concomitant capacity for intuition, complemented by a depth and breadth of explicit knowledge, provide individuals with a key leadership building block.

**Envisioning works best as a two-stage process**

Envisioning the future is fundamental to most approaches of transformational and charismatic leadership. While leaders can readily grasp the concept of envisioning, it is a difficult skill to learn and put into practice. Evidence from this study suggests that envisioning works best when a leader views it as a two-stage process. On Broadway, the first stage of envisioning is a largely introspective activity whereby a producer contemplates whether an idea or a concept can be developed



**Figure 1** Broadway producers: a leadership learning framework.

into a successful play or musical. To take an idea forward, a producer must develop not only a personal vision of how the idea or concept may be realized but also a deep, personal belief that it will connect with the Broadway audience.

The second stage of the envisioning process requires the producer to sell this vision to a range of diverse stakeholders. An early port of call will be to equity investors who the producer must convince to provide the necessary cash to take the idea from script to stage; thereafter, talented individuals such as a top director, set designer, composer and star actors must be convinced to sign up to the vision. To bring onboard both the financial muscle and the creative talent necessary for a Broadway production places huge demands on a producer to articulate the future in such a way that it resonates with these diverse groupings.

A similar two-stage envisioning process can readily be applied by leaders in other industries. A leader needs to invest time conducting a conversation with herself/himself in order to refine and construct an image of the future in which she/he truly believes. Thereafter, the leader must effectively communicate this vision to those stakeholders who can help make the vision a reality. Putting the skill of envisioning into practice will be easier when a leader conceives of it as a two-stage process.

### Feedback helps develop leadership learning

The importance of learning about yourself is a key finding of this study. A powerful way in which individual producers learned about their personal strengths and weaknesses was through feedback, particularly from trusted colleagues. For successful producers, such feedback helps stimulate an objective assessment of past decisions and actions, including a reflection on what they will do differently in the future. This is illustrated by recalling the example of RR presented earlier. It was through feedback from a more experienced colleague that this producer became more self-aware and learned that he would have to work on weaknesses in his inter-personal skills if he was going to be successful in leading creative teams on Broadway. Therefore, in order to develop leadership capability, evidence from this study suggests that individuals should seek, and carefully reflect upon, feedback from trusted colleagues. Building a small network of trusted confidants should be a priority for those who aspire to be effective leaders.

### Leadership learning is a continuous process

The evidence of this research emphasizes that leadership learning is a continuous process. In conceiving how the learning process works, it is useful to recall producer GG who said that he had learned from every production, as each required a unique combination of artistic and business talent. Exposure to such new challenges, coupled with enough "breathing space" for the leader to contemplate what worked well and what did not, adds to a leader's bank of knowledge, capability at resource mobilization and dexterity in effectively combining these. Leadership learning has no cut-off date. In other words, a combination of learning by doing, reflecting and networking helps leaders to update

continuously their knowledge and skills by understanding better what works well, and in what situations.

### Reflection facilitates leadership learning

Reflection enables individuals to develop their leadership capability by reviewing and re-living experiences in order to form judgments regarding past events. On Broadway, producers returned to the same critical event several times to mull over the lessons learned; in particular, considerable emphasis is given to learning from big successes and failures (what producer LL called "*hits and flops*"), in which a producer has been personally involved.

On Broadway, as in many areas of business, failures are common and can be bruising experiences. It is evident that successful producers are able to use reflection not only to provide the mental space within which to learn, but also as a coping mechanism to deal with the high failure rate of productions on Broadway. Drawing positives from failure in the form of learning is a way in which successful producers build their resilience to be able to "*...bounce back and get on with it...*" (interviewee BB). A capacity for reflection helps leaders develop a mindset able to process and absorb new data, which challenges existing beliefs and patterns of thinking. This capacity to keep an "*open mind*" (producer LL) is vital and emphasizes the dynamic nature of leadership learning

### Leadership learning is a social process

This research has highlighted the importance of social ties and processes to leadership learning. Not only do these provide access to the resources essential to the development and commercialization of ideas, but interacting with others is also a way in which a leader continuously learns. An example of this from our research is the way in which successful producers immersed themselves in the artistic and commercial networks that characterize Broadway. This study emphasizes that learning to lead is, in large measure, shaped by the density and quality of social interactions, and governed not solely by the leader but by the leader in interaction with her or his environment. Effective leadership learning therefore requires a balanced approach in which its social dimensions are fully incorporated and exploited.

### CONCLUSION

Broadway theater faces the same challenges as many other industries in which businesses are wrestling with evermore discerning customers who demand ever-greater value for every dollar spent. Moreover, producers on Broadway share a landscape all too familiar to business leaders everywhere: rapidly changing markets requiring huge judgment calls; pressure to create new and innovative products and the need to inspire individuals in a team environment.

For well over a hundred years, Broadway has successfully survived economic cycles of boom and bust. Indeed, it has not only survived but prospered. Both its creative outputs, assessed by critically acclaimed plays and musicals, and its business outputs, measured by jobs and profits, are prodigious. This survival and growth has been due, in large

measure, to the leadership of the industry. This has been provided by producers who have trusted their own intuition by building and mobilizing the resources – human, financial and operational – that are needed to achieve creative and commercial success on Broadway.

This paper has sought to establish the lessons that can be learned from these successful leaders with the objective of providing guidance for leaders in other business sectors. Broadway producers are notable exemplars of effective leadership in action. The research reported in this article can be useful in aligning the interests of both individuals, seeking to

develop their leadership capability, and organizations keen to provide leadership development. The leadership learning framework developed as a result of our research with Broadway producers provides clear indicators about the areas on which individuals and organizations should focus in order to develop leadership knowledge and skills.



To order reprints of this article, please  
e-mail [reprints@elsevier.com](mailto:reprints@elsevier.com)



## SELECTED BIBLIOGRAPHY

Two recent articles provide excellent reviews of the current state of leadership theory and research. These are: D.V. Day, J. W. Fleenor, L. E. Atwater, R. E. Sturm, R. A. McKee, "Advances in Leader and Leadership Development: A Review of 25 Years of Research and Theory," *The Leadership Quarterly*, 2014, 25(1), 63–82; and J. E. Dinh, R. G. Lord, W. L. Gardner, J. D. Meuser, R. C. Liden, J. Hu, "Leadership Theory and Research in the New Millennium: Current Theoretical Trends and Changing Perspectives," *The Leadership Quarterly*, 2014, 25(1), 36–62.

For those readers who wish to know more about creativity within organizations, a good place to begin is with Michael D. Mumford, ed., *Handbook of Organizational Creativity* (San Diego: Academic Press, 2012). For insight into the relationship between creativity and leadership, we suggest T. M. Amabile and M. Khair, "Creativity and the Role of the Leader", *Harvard Business Review*, 2008, 86(10), 100–109. On the issue of leadership development, we found the following instructive: M. W. McCall, "Recasting Leadership Development," *Industrial and Organizational Psychology*, 2010, 3(1), 3–19. McCall argues that experiential learning coupled to an ongoing reflection process facilitates effective leadership development.

Tacit knowledge has received considerable attention from many scholars. We would direct readers to: I. Nonaka, "A Dynamic Theory of Organizational Knowledge Creation," *Organization Science*, 1994, 5, 14–37; and J. Hedlund, J. Antonakis and R.J. Sternberg, *Tacit Knowledge and Practical Intelligence: Understanding the Lessons of Experience* (Arlington VA: United States Army Research Institute for the Behavioral and Social Sciences, 2002).

Specifically about the theater industry, L. Dunhelm and R. E. Freeman, "There is Business Like Show Business: Leadership Lessons from the Theater," *Organizational Dynamics*, 2000, 29(2), 108–122, looks at the leadership role of the theater director. For those interested in how Broadway works, Stephen Adler's *On Broadway: Art and Commerce on the Great White Way*, (Carbondale: Southern Illinois University Press, 2004) provides a comprehensive account. The economic significance of Broadway can be found in The Broadway League's biennial report: *Broadway's Economic Contribution to New York City 2012–2013* (New York: Broadway League, 2014).

**Stuart Paul**, Ph.D., teaches at the University of the West of Scotland. He came to academic life after 20 years working in industry as both a management consultant and a senior executive in a multi-national enterprise. His research interests encompass business and theater angels and entrepreneurial leadership. E-mail: [stuart.paul@uws.ac.uk](mailto:stuart.paul@uws.ac.uk).

**Geoff Whittam**, Ph.D., teaches at Glasgow Caledonian University. His research interests are concerned with entrepreneurship and local economic development. He has published widely in leading journals such as *Regional Studies* and has served on the Boards of the Regional Studies Association and the Institute of Small Business and Entrepreneurship. E-Mail: [geoffrey.whittam@gcu.ac.uk](mailto:geoffrey.whittam@gcu.ac.uk).