



Examining the Impact of COVID-19 on a Nonprofit Arts Organization and its Members

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EXECUTIVE SUMMARY

Battery Dance is a nonprofit dance company that continued operations during one of the most challenging periods for arts organizations in recent times. Headquartered in New York City and producing programs across six continents since 1976, Battery Dance quickly pivoted when New York City went on lockdown at the beginning of the COVID-19 pandemic in March 2020 by presenting their performance, education, and social justice programming in a virtual environment. Unlike many arts organizations that ceased operations and furloughed employees, Battery Dance continued to serve their constituents during a period of physical, economic, and emotional crisis under their mantra of “Artistic Excellence and Social Relevance.” This provided a unique opportunity to consider the main research question guiding this research study:

How have the challenges of the COVID-19 pandemic impacted the organizational resiliency of a nonprofit arts organization and its members?

Organizational resiliency is in large part dependent upon the product of intergroup relationships that define organizational identity (Kahn et al., 2018), which is a construct defined by a shared understanding of the fundamental, distinguishing, and innate essence of the organization (Albert & Whetten, 1985). Similarly, the affirmation of *identity anchors* acts as a key component of resiliency through a transformative process of prevailing over adversity or challenges (Richardson, 2002). Shared identity with this *essence* allows individuals to self-categorize and conceptualize themselves in intergroup contexts, which becomes the cognitive basis for group behavior and allows members to collectively distinguish how well they reflect their group prototype when compared to others (Hogg & Terry, 2000). Defining the pandemic as a time of crisis and uncertainty for Battery Dance requires recognition that the identity process is influenced by leader-member relationships that depend on the strength of member and group identity (Hogg et al., 2005; Hogg, Rast, & van Knippenberg, 2012). Leaders and followers then construct joint identities as a form of sensemaking to help envision future possibilities when faced with current threats (Reicher & Hopkins, 2003).

In addition to facing COVID-related challenges, Battery Dance is beginning a rebranding initiative and leadership succession plan that will need to address similar issues of identity and programming as examined in this study. Recognizing the important role that a group’s shared identity has in determining organizational resiliency, and the implications that leadership practices have during times of uncertainty, Social Identity Theory provided a conceptual framework that informed three additional research questions:

- **How has a year of uncertainty impacted the identity of artists, staff, and leaders?**
- **What role does leadership play in defining the identity and performance of the organization and its members during the COVID-19 pandemic?**
- **How has a year of uncertainty impacted the identity of artists, staff, and leaders?**

A mixed-method research design included a Likert-scale survey using the Social Identity Analysis scale, followed by a qualitative interview based upon the Social Identity Analysis scale and Identity Leadership Inventory. Statements from interviews were coded based on the evidence found to support components of the framework. The most notable components of the framework include Creative Effort and Creative Performance as organizationally driven efforts, Leader Prototypicality and Inspirational Motivation as leader driven efforts, and Self-Categorization and Depersonalization as a reflection of shared identity among Battery Dance members. Data was analyzed to examine the relationships between member roles and framework components through a series of regressions, correlations, and pairwise comparisons.

The most compelling findings that emerged from this research study showed that Organizational Resiliency can be significantly predicted by the level of perceived Inspirational Motivation and Leader Prototypicality; Creative Effort significantly predicts Creative Performance; and that Identity significantly predicts Creative Effort. Based on these findings, research showed that ***Battery Dance can transform effort into performance if members strongly identify with the organization and view their leaders as prototypical of group attributes. This transformation can lead to organizational resiliency during times of crisis if leaders mobilize the influence of shared identity on the organization's creative performance.***

Given that the road to resiliency appears to begin with a strong sense of shared identity, it is important to note that ***Leaders and Board Members identify more strongly with Battery Dance compared to the Dancers' level of organizational identity. Dancers also showed a greater variance in their levels of Self-Categorization and perceptions of Leader Prototypicality as compared to Leaders, Staff, and Board Members.*** This finding is critical considering that Dancers lead the mission-driven efforts of the organization, yet they showed the least amount of shared identity. Additionally, the most consistent finding across every interview showed a high degree of perceived outgroup homogeneity, to the point that researchers dubbed this finding a *sensemaking attribution error*. Member attributions for organizational size and status included comparisons with disparate organizations. Having these comparisons become a group norm may cause cognitive dissonance, preventing the identification of programs that can be improved. This provides an example of how relational identity may emphasize potentially false interpretive structures that define the organization's distinctiveness (Lord & Hall, 2005).

The findings confirm the Social Identity Theory assertion that group identification is the driver behind an organization's potential for organizational resiliency (van Knippenberg, 2011). This approach guided the first of three recommendation plans offered to strengthen identity and increase levels of learning and improvement across all levels of Battery Dance.

- Recommendation Plan #1 includes a detailed approach for conducting an identity workshop prior to rebranding efforts. The recommendation plan includes an internal component to consider how programming aligns with the educational and social justice mission of the organization versus the artistic interests of its members, and an external component to consider how organizational identity is

projected onto constituents and interpreted by current and potential stakeholders through the rebranding initiative. Findings from the identity workshop will guide the collective design of a Community of Practice by aligning operational program design with shared identity.

- Recommendation Plan #2 includes detailed instructions and measurement scales for conducting a formal Program Evaluation, which uses prior research in social sciences and education to 1) undertake a needs assessment; 2) investigate the effectiveness of the organization's education and intervention programs; 3) examine how programs are adapted to their local environments; and 4) understand how to embed continuous evaluation of program implementation, delivery, output, outcome, and impact (Rossi, Lipsey, & Henry, 2019). The recommendation for this Program Evaluation is in response to findings that show a need for increased measures of success across the organization's education and social justice programming.
- Recommendation Plan #3 focuses on the area of human resources. Depending on the environment at the time of the CEO's retirement or role restructuring, it is important to note that cognitive processing is impacted by levels of uncertainty, hierarchical needs, and perceptions of leader efficacy during times of uncertainty. Researchers also recommend that the organization hire a Chief Learning Officer to guide the efforts of all education and social justice-based programs outside of the organization's professional performance work. This would not only guide the programs toward continuous improvement as it uses theory-based practices to engage with local populations around the world, it would relieve the weight placed on Leaders and Staff while also addressing Dancer Identity by affording them the space to be artists without the pressure of facilitating program design with limited knowledge resources.

Dancers operate in a world of stimuli, from the intimate touch of others to the proprioceptive experience of movement and sound. Similarly, outgroup differentiation, group norms, and discourse provide dynamic stimuli which creates emotional, motivational, and behavioral reactions that reflect sensemaking through embodied cognition (Barsalou, 1999). For arts organizations like Battery Dance, artists take on an additional burden of navigating their self-identity as an artist bound by the operational context of an organization that designs programs around their artistic talent, dedication to the art form, and shared commitment to actively engaging their students and communities. The researchers of this study hope that the findings and recommendations put forth can be leveraged by Battery Dance Leaders to inform their design of future programs and organizational structures. Following these recommendations may contribute to the organization's capacity to embody and enact a shared identity so that all of the organization's constituents around the world can benefit from Battery Dance members reaching their individual and collective potential.

Keywords: Organizational Resiliency, Social Identity Theory, Arts Nonprofit, COVID-19

INTRODUCTION

Battery Dance is a nonprofit dance company founded in 1976 that has continued operations throughout the most challenging period that the arts industry has faced in recent times. Considering that countless organizations are struggling to negotiate months of unpaid rent, and a February 2021 report by the NY State comptroller found that two-thirds of arts, entertainment, and recreation jobs in the city were lost in 2020, it becomes clear that the COVID-19 pandemic has devastated New York's arts sector (Bishara, 2021). By contrast, Battery Dance has continued to provide services by adapting their performance and education programs to comply with limitations imposed by New York City and State health mandates and restrictions. Their efforts to provide services during COVID-19 gave researchers a unique opportunity to examine organizational resiliency during the first 14 months of the pandemic. This study examined how the organization's pivot to virtual programming impacted the identity of the organization and its members using Social Identity Theory as a conceptual framework to gain a better understanding of how leadership practices informed shared identity during a time of uncertainty and crisis.

ORGANIZATIONAL CONTEXT

Located in lower Manhattan, Battery Dance is a nonprofit arts and education organization that has performed in 70 countries across six continents in cooperation with U.S. embassies, consulates, and local host institutions. One of Battery Dance's two flagship programs is their yearly Battery Dance Festival (see Figure 1), which is NYC's longest running free public dance festival showcasing over 350 international companies. The Festival has reached over 200K audience members free of charge and provided a platform for emerging choreographers over the past four decades. Battery Dance has also worked to diffuse conflict and inspire youth in underserved communities throughout New York City and around the globe with their second flagship program, Dancing to Connect. Fueled by their efforts to ignite a movement across geographic, social and cultural boundaries, Dancers teach the tools of choreography to young people who have experienced war, poverty, prejudice, sexual exploitation, and severe trauma as refugees. They work with girls rescued from sex trafficking in India, with Roma kids from one of Romania's worst slums, with North Koreans who risked their lives to defect, and with a gifted young dancer fighting to survive against insurmountable odds in Iraq. Whether in New York City, Germany, Afghanistan, or the Congo, students and teachers experience an abundance of creativity and surprising transformations as participants use dance as a vehicle to tell their stories and unlock emotions born from some of the world's most challenging life experiences.

Figure 1: Battery Dance Festival, NYC



Battery Dance was founded in 1976 by Jonathan Hollander, who has a distinguished career as a choreographer, National Endowment for the Arts awardee, twice a Fulbright grantee, and one of the only American artists to be a recipient of the distinguished German Bundesverdienstkreuz (Federal Cross of Merit). Together with COO Emad Salem, a graduate of Columbia University's School of International and Public Affairs, they presented as a team and individually at the World Policy Institute, Foreign Policy Association, Columbia University's Teachers College, the Aspen Institute, and the USC Center on Public Diplomacy.

In addition to Hollander and Salem, the Battery Dance leadership team includes Helena Kane Finn as the Board Chair. A career diplomat with the US Department of State, Finn's service includes positions as Acting Assistant Secretary of State for the Bureau of Educational and Cultural Affairs, Minister-Counselor for Public Affairs at the U.S. Embassy in Berlin, Counselor for Public Affairs at the U.S. Embassy in Tel Aviv, Cyrus Vance Fellow in Diplomatic Studies at the Council on Foreign Relations, and Director of the Turkish Studies Program at The Washington Institute for Near East Policy among other international posts. Although the dance company is based in New York City, the international background of these three key Leaders align with the global reach and programmatic focus of Battery Dance and their mission-driven goals.

Key stakeholders of Battery Dance also include seven Dancers who take on multiple roles as performers and educators, as well as program facilitators who provide creative input across the organization's range of programming. These Dancers were recently recognized for their work when the Dancing to Connect program was featured in the prize-winning documentary *Moving Stories*, which was shown in April 2021 as part of Carnegie Hall's Voices of Hope series (see Figure 2). This flagship program shows how Battery Dance uses dance to

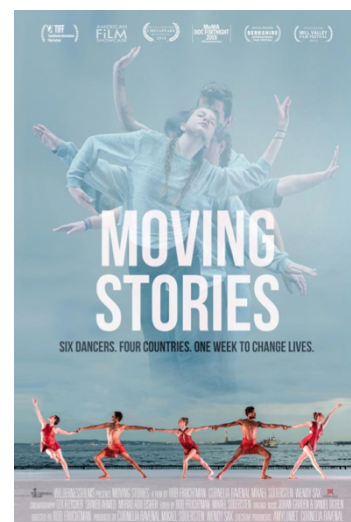


Figure 2: Moving Stories documentary

provide international youth with a means for unlocking their own creativity as a genuinely American democratic initiative similar to the State Department’s “Jazz Ambassadors” program that won hearts and minds during the Cold War. Considering the audiences that Battery Dance reaches around the world, their mission of “artistic excellence and social relevance” is clearly making an impact on a global scale.

SITUATIONAL CONTEXT

COVID-19 has taken a major economic and mental toll on New York City. With current totals of 1 in 9 NYC residents having been infected and 1 in 250 dying from COVID-19 in the most densely populated city in the US, it is easy to understand how New York’s soundtrack at the height of the pandemic included nonstop first-responder sirens heard 24 hours a day. Similarly, COVID-19 has had a devastating effect on the NYC Arts community, including hundreds of business closures and a loss of 66% of all arts and entertainment jobs (NYSCO, 2021). It would be impossible to list them all, but the Copacabana would be named as one of the preeminent venues that has closed after its 80-year history of contributing to the creative spirit of NYC and the country (Izzo & Weaver, 2021). As seen in Figures 3 and 4, tourism has all but vanished and is not estimated to return to pre-pandemic levels until 2024 (NYC & Co, 2021). This has forced restaurants like the 147-year-old Paris Café, world-renowned jazz clubs like the Jazz Standard, and landmarks like the 97-year-old Roosevelt Hotel to permanently close their doors (Swanson, 2020). NYC commercial offices are currently occupied by 10% of the pre-pandemic workforce (PFNYC, 2021), which means that venues trying their hardest to survive by adapting their physical spaces to accommodate health department capacity restrictions have all but lost their audiences. The loss of jobs, businesses, and tourism also contributes to significant shortfalls in New York City’s sales, corporate, and real estate tax revenue, resulting in severe budget cuts across many city services, including 70% slashed from the 2021 public school arts budget (Cascone, 2021).

Figure 4: NYC visitor outlook by departure origin

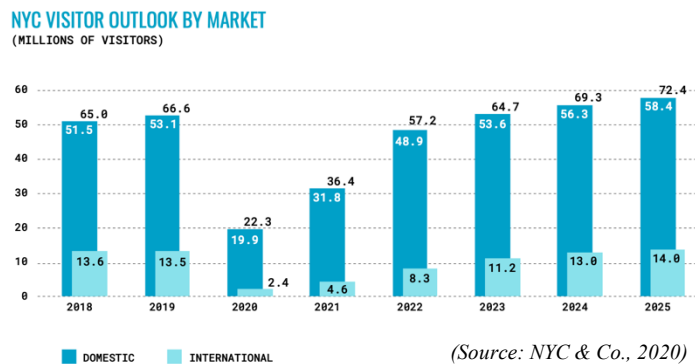
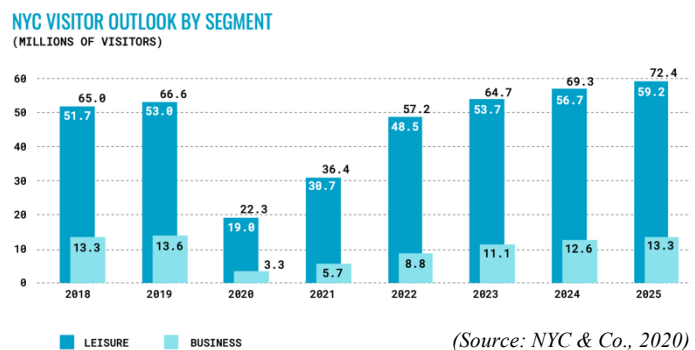


Figure 3: NYC visitor outlook by reason for visiting



These dramatic statistics confirm the sizable economic downturn felt by residents and organizations across the five boroughs. Small businesses similar in size to Battery Dance account for 49.8% of all employment in NY State (SBA, 2020). As financial resources fail to make their way to New York businesses, it is estimated that 60% of small business closures are now permanent (Sundaram, 2020), and many that are still in business have not been able to pay rent for months (Rosa, 2021). Large retail chains are also experiencing a dramatic drop in revenue, resulting in a 13.3% decrease in chain stores throughout the city (Edwards, 2021). These closures will have an immediate impact on unemployment rates, especially in NYC, where current unemployment rates are twice the national average and are more in line with the true estimated unemployment rate of 26.1% (David, 2020; LISEP, 2020). The larger figure accounts for anyone seeking employment at or above a living wage, including part-time and uninsured workers not accounted for in the U.S. Bureau of Labor statistics. Millions of unemployed workers were already living paycheck to paycheck and could no longer afford health insurance nor qualify for Medicaid because of their 2019 taxable income levels (Lang, Morse, & Leopo, 2020). Unfortunately, the Dancers that drive the Battery Dance mission likely fall within this precarious employment category. Unlike the organization's Staff and Leaders, Dancers are hired on a seasonal or project basis, forcing many to work up to three or four jobs throughout the year to earn enough money to live in New York City.

Following up on past stimulus legislation that includes the successful Paycheck Protection Program written into the CARES Act, the Small Business Association (SBA) launched the Shuttered Venues Operating Grant (SVOG) to help struggling arts organizations around the country. This stimulus program will award money based on three priority groups as defined by the difference in lost income since the start of the pandemic, with the first priority group having 90% or more revenue losses, the second group having 75% or more, and the third group having 25% or more (SBA, 2021). Battery Dance is eligible for the third priority category because their business model primarily relies on donors and grants rather than ticket sales. As of the time of this study, Battery Dance is still awaiting the results of their grant application. The SVOG program also presents a troublesome finding concerning the current health of the nonprofit arts sector. Based on eligibility data from the Department of Labor, the SBA was expecting 30,000 applicants to the Shuttered Venues program (Eisenpress, 2021). However, according to Congressional testimony by an SBA administrator, it has received only 12,841 applicants as of May 24, 2021. Many fear that this represents a tremendous loss for the arts and for the communities they serve in NYC and across the country. Each month that goes by brings organizations closer to closing their doors permanently. As of June 4, 2021, six weeks after the applications opened and six months after Congress approved the SVOG program, the SBA has only awarded 50 grants.

CHALLENGES TO PRACTICE

Prior to COVID-19, Battery Dance produced a full program of events, performances, and education workshops during their 2018-2019 season, including 25 company performances, 40 dance works created and performed, 217 artist collaborations, and 850 workshop hours (see Figure 5). Their work engaged 2,300 youth and 24,130 audience members in 13 countries across four continents (see Figure 6). The pandemic put an abrupt halt to their normal operations and forced them to make a choice that will ultimately define the future of their organization, its members, and thousands of participants around the world.

Figure 5: Working with students



Battery Dance took immediate steps to modify their operations as New York City became one of the first US cities to go into lockdown. An all-hands meeting in March 2020 resulted in a decision to make a complete pivot to virtual programming for all education and performance programs. This included the annual Festival, which still maintained an international presence with international dance companies submitting videos of their work. In addition to retrofitting their studio space with HVAC components that comply with COVID-related health regulations, a grant allowed the organization to purchase and provide updated technical gear to dancers so they could record and upload videos from home. Not only did this allow them to continue their ongoing work in a virtual environment, it resulted in the creation of two new programs: Battery Dance TV, which kept Dancers engaged with their creative-self and provided an outlet for sharing their work with virtual audiences, and a virtual meditation and movement program for healthcare workers working on the front lines of the pandemic.

The organization is also currently embarking on two strategic initiatives that relate to the focus of this study. A Board member has secured the services of a marketing company that aims to construct a rebranding project in response to concerns that their broad scope of programming may weaken their presence in any one market or program area. Members also feel that their audiences, donors, and constituents remain unaware of the range of programming that Battery Dance offers, and this may be related to inconsistencies in the way their identity and brand is portrayed to external audiences. Additionally, the organization is addressing the need to design a succession plan to prepare for Hollander's future, which could include restructuring his position

Figure 6: Workshop with students



to primarily maintain artistic leadership without operational responsibilities or eventual retirement.

Battery Dance is making a large impact across the communities they serve, yet they are a relatively small nonprofit when compared to large arts institutions in New York City.

Resident performance companies at Lincoln Center were forced to cease all operations and furlough most of their employees and artists.

By contrast, Battery Dance was small enough

to quickly pivot as an agile organization responding to crisis, yet large enough to complete their operational adjustments while keeping everyone on the payroll. However, they did not complete their FORM 990 tax filing for the current fiscal year by the time of this study, so it is unclear if all members maintained their pre-pandemic salary or wage structure.

Although the pandemic has dealt a devastating blow to the arts community, Battery Dance has continued to operate under their mantra of “Artistic Excellence and Social Relevance” as they serve their constituents during a period of physical, economic, and emotional crisis. Examining Battery Dance as they continue operating during the first 14 months of the pandemic provides a unique opportunity to examine organizational resiliency, learn how operational modifications impact the identity of a nonprofit arts organization and its members, and gain a better understanding of how leadership practices inform shared identity during this time of uncertainty. Similarly, the challenges to practice that are the focus of this research may provide several novel findings. Much of the empirical evidence presented in Social Identity Theory literature focuses on two ends of an operational spectrum; one end examines corporate environments and the other examines identity formation among individuals with shared interests, hobbies, or sports teams. By contrast, Battery Dance resides in a unique place along this spectrum given that they employ full-time staff members, yet their mission-driven programs rely heavily on the dedication, expertise, and artistry of performers who work on a seasonal and per-project basis. This is a fairly common model in small arts nonprofits, and a deeper understanding of how this impacts organizational identity and resiliency might provide evidence for re-evaluating how leaders of similar arts organizations structure and value various roles throughout their organization.

LITERATURE REVIEW

Organizational resiliency is in large part dependent upon the product of intergroup relationships that define organizational identity (Kahn et al., 2018), which is a construct defined by a shared understanding of the fundamental, distinguishing, and innate essence of the

organization (Albert & Whetten, 1985). Similarly, Richardson (2002) includes the affirmation of *identity anchors* as a key component of resiliency through a transformative process of prevailing over adversity or challenges. These *identity anchors* are the norms, practices, or discourse that an organization relies on to define how it relates to its members and others, and affirming these anchors is integral to building resiliency (Buzzanell, 2010), much like Battery Dance shifting to a virtual environment while maintaining the programming they've historically produced in the past. The affirmation of identity anchors becomes an adaptive process where social identity is iteratively constructed, and an organization's capacity to build resiliency will not only depend on its ability to persist after crisis-driven change, but to utilize the change for improvement (Weick, Sutcliffe, & Obstfeld, 2008).

COVID-19 has forced many nonprofit arts organizations like Battery Dance to strategically design an approach to organizational resiliency, which, if successful, may include an opportunity to anchor organizational identity or adapt organizational identity (Ishak & Williams, 2018). The internalization of this approach will rely on the salience, stability, and consistency of the organization's culture, which constructs identity through shared values, beliefs, structures, and processes (Ashforth, 1985). This process forms the core elements of Social Identity Theory (SIT), which Ashforth and Mael (1989) define as the perception of oneness with a group of persons that emerges from the categorization of individuals, the distinctiveness and prestige of the group, the salience of outgroups, and the factors that are associated with group membership and the activities that are congruent with their identity. These activities form the basis for participating in organizational processes that embody an individual's identity and form the perception of self and others. As Battery Dance seeks to learn from the past 14 months and emerge from the pandemic as strong as possible, it will be the willingness to question organizational values and how they are embodied and enacted upon through shared identity that can be "key to how an organization demonstrates resilience" (Ishak & Williams, 2018).

SIT is deeply rooted in the sociology work of Durkheim (1895), who saw shared meaning as an integral component for understanding social behavior. Meaning-making then became operationalized in the context of *the generalized other* as organized communities give an individual a unity of self through social activities and systems where individual members relate to one another (Mead, 1934). Symbolic interactionists influenced by Mead contend that socially shared meaning develops through interaction among social actors, and these interactions continually modify social representations and perceptions (Tindale, Meisenhelder, Dykema-Engblade, & Hogg, 2001). As evidenced by Sherif's (1936) work using the perceptual illusion of the autokinetic effect of light in a darkened room, there is a large degree of judgement convergence across a group of individuals in the absence of any real physical cues, showing that meaning-making develops through dynamic social interactions rather than only being limited to the physical environment.

These principles of *shared cognition* influenced theory and research in social psychology as self-concept and attribution gave rise to the notion of cognition taking place at the collective level (Abrams & Hogg, 1990). Organizational activities can then be viewed as a continuous series of opportunities for sensemaking during normal operations and during times of crisis and uncertainty. Weick's (1993) work examining the Mann Gulch tragedy offers a unique lens to consider how Battery Dance Leaders, Staff, and Dancers engaged in a sensemaking process as they retooled their operations in response to COVID-19. In one respect, Battery Dance members had to "drop their tools" much like several Mann Gulch smokejumpers were instructed to do as their leader made a split-second decision to try and save his crew as flames quickly approached. Unlike the handheld tools that the smokejumpers needed to drop in an instant attempt at sensemaking, Dancers were forced to relinquish a shared space and the intimacy of touch as they attempted to maintain their connection to audiences, students, and each other. Although the members of Battery Dance adapted to COVID-related challenges in a very short time, these adaptations have now lasted over 14 months and provide the situational context to study how dropping their tools impacted meaning-making and identity across the organization. Meaning-making and sensemaking allow an organization to maintain operations during a time of crisis, and because this process relies on transformative leadership endorsement to strengthen shared identity, SIT provides a framework for examining how individual role identity and collective group membership can be operationalized (Hogg et al., 2005).

Social Identity Theory and the Individual

The ability of Battery Dance to overcome the challenges faced by the pandemic will be determined by their collective efficacy (Bandura, 1997), built upon a shared belief in their joint capability to design and execute a course of action leveraging "performance accomplishments, vicarious experience, verbal persuasion, and physiological states" (Bandura, 1977). Intergroup relations will play a major role in forming these beliefs, and a social identity approach provides a perspective where effective leadership plays a critical role in a process that pivots around psychologically salient group membership (Hogg et al., 2005; Lord & Hall, 2005).

The social identity perspective in social psychology has a strong background in child psychology, whereas the child's assimilation of social information creates socially sanctioned truths that are primarily judged by the source of information rather than by its content (Piaget, 1932). However, Vygotsky's (1978) sociocultural learning theory offers a deeper understanding of organizational meaning-making as intergroup relations provide opportunities for social constructivism. Intergroup relationships and activities then create the reflexive discourse that drives cognitive development (Kozulin & Presseisen, 1995). The move to develop a model of the social group and intergroup behaviors as influenced by collective self-conceptualization and social identity was made by Tajfel (1981), who showed that relationships between groups are largely determined by the context in which they arise.

An intensified affiliation between Leaders, Staff, and Dancers and Battery Dance as an organization with subgroups becomes possible when the group supplies and reflects satisfactory

aspects of the individual's identity. This process occurs when collective activities and relationships form a self-awareness that one belongs to groups with social and emotional value. Furthermore, individuals tend to explain complex social events in terms of predictable characteristics perceived as relatively permanent, which builds a cognitive structure that provides the individual with satisfactory explanations for change that align with group attributes (Tajfel, 1981). These attitudes may emerge as Battery Dance Leaders, Staff, and Dancers negotiate their relationship with fellow members of their subgroup and coordinate their attitudes and behavior within the larger organization (Abrams & Hogg, 1990).

Social Identity Theory in Group Contexts

Categorization, Roles, and Identity. The core of one's identity includes self-categorization as an occupant of a role, much like a dancer is to a company, a musician is to an ensemble, or an athlete is to a team. While role identity resides in the differences in perceptions and actions that define a role as it relates to counter-roles, social identity considers the uniformity of perception and action among group members (Stets & Burke, 2000). Rather than occurring in isolation, social identities embody the meanings that a person attributes to the self as an object in a social situation as understood and defined by interactions with others (Burke & Tully, 1977). As an artistic example, jazz musicians might be identifiable by their own style and sound, but their improvised solos will take on a unique identity depending on the different players and groups with which the artists perform. Organizationally, consultants with different agencies may use the same skills in accounting, yet apply these methodologies in different ways depending on the culture and goals of the firm. This meaning-making process involves individuals categorizing themselves as part of a structured society that exists in relation to other contrasting categories and among intergroup and intragroup relationships (Abrams & Hogg, 1990). It is through this process of self-categorization that an identity is formed (Stets & Burke, 2000), and it is critical to understand how individuals must balance the role of self-identity and social identity as they search for attributes that give value to their group membership (Sharma & Sharma, 2010). Therefore, social identity within an organization relies on the *meta-contrast principle*, where fit and identity is determined by the ingroup similarities that differentiate self-categorization based on an individual's perception of how they compare to outgroups (Turner, Hogg, Oaks, Reicher, & Wetherell, 1987). This need for fit contained in the *meta-contrast principle* might explain why some teachers who place a high value on their religious identity may choose to limit their employment to schools that align with this identity, or how strongly principals at religious schools may value a teacher's religious identity during the hiring process.

The self is a complex mental structure on which meaning for actions and events are largely situated within the construct of an identity that spans multiple levels of distinctiveness (Lord, Gatti, & Chui, 2016), with different degrees of inclusiveness (Sedikides & Gaertner, 2001), and when relational and organizational identifications converge (Sluss, Ployhart, Cobb, & Ashforth, 2012). Role identity is a defining component when evaluating one's relational self, and collective selves are then defined in terms of group membership where self-value becomes

dependent on the perception of how an individual's category and group membership provides distinctiveness as compared to others (Lord et al., 2016).

Self-categorization also changes the way people conceptualize themselves in intergroup contexts, which becomes the cognitive basis for group behavior (Hogg & Terry, 2000). At the interpersonal end of the spectrum, people's self-concept is comprised of the attitudes and behaviors that define them as idiosyncratic individuals, whereas the intergroup end of the spectrum finds self-concept comprised of one's social identity as derived from the *social* categories to which one is a member (Hornsey, 2008). Intergroup comparisons also aim to confirm a sense of ingroup favoritism and positive distinctiveness which is further motivated by a fundamental need for self-esteem (Crocker & Luhtanen, 1990). This may have a large impact on the way Dancers at Battery Dance self-categorize as artists and educators within the organization, how they balance these roles in relation to the organization's programmatic areas of focus, and how this may or may not compete with their need or desire to work with other dance companies or businesses.

Prototypicality and Depersonalization. Moving toward the group context, social categorization produces prototype-based depersonalization of self and others based on prototypical attributes of the group, including behaviors and attitudes that make a subjectively more meaningful and self-favoring identity salient (Hogg & Terry, 2000). People categorize themselves and others in terms of relevant ingroup or outgroup prototypes by optimizing the balance between minimizing differences among people in the same group, and maximizing distinctiveness between themselves and outgroups (Tindale et al., 2001). Empirical evidence from Marques, Abrams, Paez, and Martinez-Taboada (1998) showed that subjective group dynamics form the social categorization process as group members evaluate other groups based on their desire to legitimize the value of their social identity. In terms of Battery Dance, the scope of the organization's mission-driven operations across artistic goals and social justice programming will determine how members evaluate the salience of identity attributes, their definition of prototypicality within the organization, and how they relate to other similar organizations.

Prototypes are a cognitive representation of context-dependent features that describe and prescribe attributes of group membership. Members who characterize exemplary features of the group's ideals and values are an embodiment of the relevant prototype and are no longer represented solely as unique individuals. Hollander is the founder and artistic director of Battery Dance and his name has become synonymous with the organization, mission, and programming. His work might then be considered an embodiment of the group's ideals, which provides an example of prototypicality that distinguishes group members from others. Social categorization cognitively distinguishes ingroup members from others through a process of depersonalization, which assimilates members to the ingroup prototype by aligning behavior and self-perception with group norms utilizing empathy, cohesion, cooperation, and mutual influence (Hogg & Terry, 2000). Assimilating with the group may or may not occur by a member who does not

identify with an organization's primary area of focus, regardless of how well they are able to perform their job function in service of the organization's mission. Considering the multiple roles that group members play at a nonprofit arts organization, including leadership, administration, performers, educators, curriculum designers, fundraisers, etc., aligning behavior with identity and programming may become critical to organizational resiliency at Battery Dance. Through depersonalization, the individual self is transformed into a collective self with attitudes, feelings, and behaviors becoming group normative as members selectively apply situational attributes to clarify ingroup distinctiveness and outgroup uniformity (Tindale et al., 2001). Most notably, as Battery Dance is examined in the context of uncertainty caused by the challenges that COVID-19 placed on nonprofit arts organization, it is important to consider that prototypicality is not an objective reality, but rather a subjective sense of group attributes that fluctuate according to context and prescribe appropriate attitudes and behaviors in response to a situation (Hornsey, 2008).

SIT and the Organization. Self-categorization has direct implications in organizational contexts because cognition is guided by prototypicality, allowing members to collectively distinguish how well they reflect their group prototype when compared to other groups (Hogg & Terry, 2000). Similarly, the categorization process suggests that group cohesion and solidarity is not only a result of positive attraction among group members, but brought about by categorization-based depersonalization and favorable self-evaluation (Tindale et al., 2001; Turner et al., 1987).

Although there are a number of positive outcomes that result from group cohesion and solidarity, there are a number of consequences that may be of concern for an organization depending on the challenges they face or the context in which they operate. At a basic level, making the distinction between "us and them" salient in group identity and discourse automatically changes the way people see each other (Tajfel & Wilkes, 1963). Once this distinction is made and operationalized within the social categorization process, group members view all outgroups with a high level of homogeneity, regardless of how disparate these external groups may be when objectively measured against criteria that defines an organization's mission, size, history, or context (Judd & Park, 1988).

SIT and Leadership. Social identity theory posits that the most effective leader-member relationship will depend on how strongly members identify with the group in the wider social context of the organization (Hogg et al., 2005, 2012). This process is dynamic and situationally sensitive as it locates the self in the social world where leadership identities are constructed over time by trying out provisional identities and refining them over time based on task and social feedback that links the past and present to the future (Ibarra, 1999; Lord et al., 2016).

The cognitive basis for determining the extent to which group members endorse their leader relies on a leader's transformational ability to foster organizational identity as an important component of group membership where social comparisons are prioritized at the intergroup level rather than the interpersonal (Hogg et al., 2005). As group identity increases,

leadership endorsement and perceptions of leadership effectiveness increasingly rely on perceptions of leader prototypicality as both a leader and a member of the group (van Knippenberg & van Knippenberg, 2005). Correspondingly, as group salience increases among members of an organization, leadership depersonalization is associated with an increase in favorable leadership evaluations governed by group prototype (Hogg et al., 2005).

Prototypical leaders are intrinsically persuasive by virtue of the depersonalization process that assimilates members' behavior to the group member prototype, rendering the exercise of power largely unnecessary (Hogg, 2001), particularly when group membership is a central and salient aspect of members' self-identity and members identify strongly with the group. As such, leaders are influential because they embody the norms of the group by operating within an empathic bond between leader and followers, and this may shield a leader's desire to exercise overt or autocratic power because negatively perceived actions would essentially be directed at the self (Drury et al., 2019).

Although prototypical leaders appear to be better supported and trusted within the context of the group, there may be situations where members misattribute a leader's ability, attitude, or behavior in response to novel threats or opportunities. In some situations, strong organizational identification may either hinder endorsement of effective leaders or positively endorse ineffective leaders because characteristics of group prototypicality might not embody effective leadership properties in challenging environments (Hogg et al., 2012; Lord, Foti, & De Vader, 1984).

SIT and Uncertainty. Self-categorization reduces the perceived level of threat caused by uncertainty because it transforms and assimilates the self within a structured group prototype that allows members to negotiate attitudes, beliefs, and behaviors that have been collectively sanctioned by the group (Hogg & Terry, 2000). Similar to Ibarra's (1999) illustration of the transformational process in which individuals adopt "provisional identities" that enable them to try out new behaviors, Reicher and Hopkins (2003) show that leaders and followers construct joint identities as a form of sensemaking to help design and define future possibilities when faced with current threats. Trying out and (re)defining joint identities is a dynamic construct that includes "norm talk," which dominates organizational discourse as members directly and indirectly communicate about attitudes and behaviors that exemplify their identity and differentiate themselves from others (Reid & Hogg, 2006). This function of leadership is especially evident in contexts where leaders play a critical role in determining and managing their organization's identity (Voss, Cable, & Voss, 2006).

The role of trust has important implications in the context of social identity theory because trust in leadership allows a prototypical leader to be innovative when a situation demands a modification to group norms and practices (Haslam, Reicher, & Platow, 2020). This latitude gives trusted and prototypical leaders the ability to become "entrepreneurs of identity" when challenges demand creative responses that enable organizations to maintain their sense of identity (Steffens, Haslam, Ryan, & Kessler, 2013). However, "ingroup projection" may become

a potential problem regarding trust and intergroup leadership when the leader of the organization is more closely identified with one particular role, making him or her a more prototypical ingroup leader for some and an outgroup leader for others (Wenzel, Mummendey, & Waldzus, 2007).

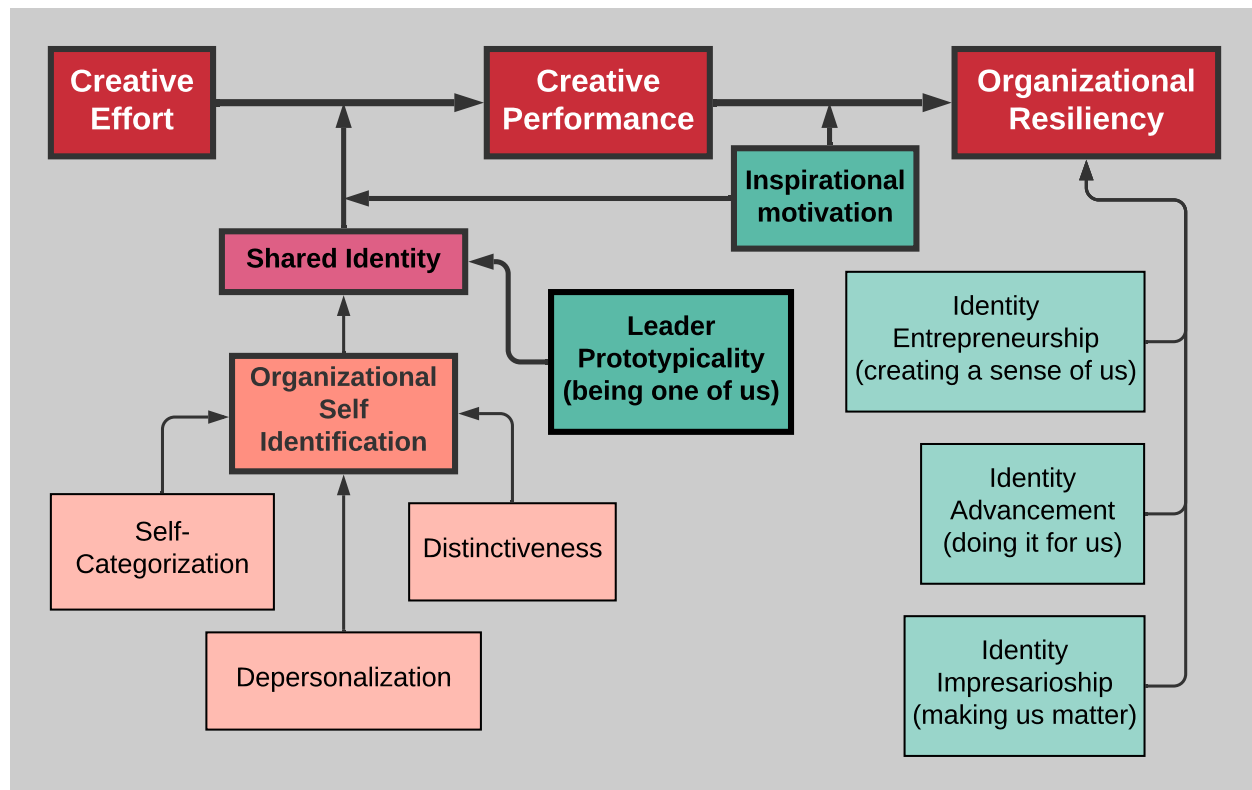
CONCEPTUAL FRAMEWORK

The potential for successfully tackling uncertainty and adapting to new environments with creativity is shaped by a strong sense of group membership, and Social Identity Theory (SIT) asserts that group identification is the driver behind an organization's potential for effectively overcoming crisis (van Knippenberg, 2011). For Battery Dance, overcoming the uncertainty and challenge of COVID-19 through organizational resiliency will depend on their capacity to maintain organizational and member identity while conducting programs in a virtual space without the ability to physically engage with their constituents or each other. SIT also offers a critical lens to examine the leader-follower relationship, which is governed by social identity processes in situations where the group is a self-conceptually central or situationally salient anchor for one's social identity (Hogg et al., 2012). Building a charismatic leader-follower relationship is also strongly related to collective identity orientations between individuals and the group, which can then lead to organizational resiliency and positive organizational outcomes through a high level of collective commitment to goal pursuit (Howell & Shamir, 2005).

Considering the interplay between self, groups, and leaders that SIT literature proposes, as well as the relationship between their product and an organization's capacity to build resiliency, the framework used for this research study conceptualizes the components of SIT using a combined adaptation of the Social Identity Analysis (Hirst, van Dick, & van Knippenberg, 2009) and Identity Leadership Inventory (Steffens et al., 2014). The resulting framework in Figure 7 provides the basis for using valid and reliable instruments to analyze social identity and phenomena at Battery Dance, and offers an approach that draws a direct line from the individual to the group as mediated by behaviors and attitudes that may ultimately determine organizational resiliency.

Social Identity Analysis. Hirst, van Dick, & van Knippenberg's (2009) Social Identity Analysis offers a distinction between creative effort as a process that is positively related to one's sense of organizational identity where individuals actively pursue new ideas, and creative performance as an outcome of these efforts. Furthermore, self-categorization provides an incentive for overcoming threats to a group's status and is positively linked to creative performance and team success (Shalley, 1991; Shin & Zhou, 2007). In the context of an arts organization like Battery Dance, these mediated relationships between components of the framework are especially relevant because they provide valid and reliable measures of social identity concepts that enhance the creativity of individuals and teams (Zhou, 2003).

Figure 7: Adapted Conceptual Framework



Identity Leadership Inventory. Leader prototypicality is the extent to which the leader is perceived to embody collective identity (Hogg et al., 2012), and inspirational motivation is a critical component of transformational leadership as a leader advocates the value and quality of the organization (Dionne, Yammarino, Atwater, & Spangler, 2004). This interaction between leader prototypicality and motivation strengthens the relationship between group identification and creative effort, which confirms the importance of using the Identity Leadership Inventory when examining how Self Identification and Creative Effort within Battery Dance might interact to produce the Creative Performance that leads to Organizational Resiliency. Most importantly, Identity Entrepreneurship leads to shared identity when leaders place themselves close to the center of the group and by creating a group prototype that overlaps with their own attitudes and behaviors (van Dick & Kerschreiter, 2016). Once this is enacted, Identity Impresarioship creates “concrete outcomes for the group” that “make us matter” (Steffens et al., 2014). The components of Social Identity Analysis and Identity Leadership Inventory as adapted for this study are listed and defined in Table 1. Components are color-coded for clarity and remain consistent throughout this report, including lighter shades used to represent sub-components that define key themes on a more granular level.

Table 1: Framework component definitions

Framework Component	Definition
Organizational Resiliency	Affirming and utilizing shared identity as a central, distinctive, and enduring essence of the organization to guide the development of operational structures that give value to the group's existence.
Creative Performance	The development of new, practical solutions to problems.
Creative Effort	The pro-active pursuit and learning of new ideas and approaches to improve one's creative performance.
Inspirational Motivation	Advocating the value and quality of the team; helps build followers sense of collective value, worth, and efficacy; mobilizes the influence of team identification on creative efforts and performance.
Leader Prototypicality	One of us. Representing the unique qualities of the group and what it means to be a member of the group; embodies the core attributes of the group that make the group special and distinct from other groups; being an exemplary and model member of the group.
Identity Advancement	Doing it for us. Promoting the shared interests of the group.
Identity Entrepreneurship	Crafting a sense of us. Creating a shared sense of "we" and "us" in the group; making different people all feel that they are part of the same group which increases cohesion and inclusiveness in the group; clarifying people's understanding of what the group stands for by clarifying standards and ideals.
Identity Impresarioship	Developing structures, events and activities that give weight to the group's existence and allow group members to live out their membership; doing things to make us matter, making the group visible not only to group members but to people outside the group.
Organizational Self Identification	Shared identity - not simply internalization of organizational goals and values.
Depersonalization	Cognitive process whereby group-related social meanings take precedent over personal social meanings.
Distinctiveness	Perception of the organization as an ingroup versus comparable, and often external, outgroups.
Self-Categorization	Level to which members identify with the organization.

QUESTIONS

Battery Dance seeks to address the pandemic-related impact that virtual operations has had on shared identity and its potential for guiding their rebranding and succession planning. Based on the literature and current challenges to practice, this research study aims to answer the following questions:

- Main Question: How have the challenges of the COVID-19 pandemic impacted the organizational resiliency of a nonprofit arts organization and its members?
 - Q1: How has a year of uncertainty impacted the identity of artists, staff, and leaders?
 - Q2: What role does leadership play in defining the identity and performance of the organization and its members during the COVID-19 pandemic?
 - Q3: How has a year of uncertainty impacted the cohesiveness of the arts organization?

METHODS

Participants

This study examined the research questions utilizing a sequential mixed methods approach, beginning with a quantitative survey followed by a qualitative interview with subjects from the same sample pool. All members of the organization were invited to participate in the survey and interview process. Each member's perspective can help elaborate on how COVID-19 impacted the shared identity of the organization. Members of the Board of Directors ($N=18$), the Leaders ($N=3$), Staff ($N=6$), and Dancers ($N=7$) were offered the opportunity to complete an anonymous survey using Qualtrics as a secure online platform. In addition, members of the organization were offered the opportunity to schedule an interview with the researchers at their convenience. Table 2 shows the total distribution of participating organization members by role, and the total number of data points that each data collection method yielded during the study.

Table 2: Participant distribution and response rate

Role	Survey Count	Survey Response Rate	Interview Count	Interview Response Rate
Dancers	7	100%	4	57%
Board Members	17	94%	0	0
Leaders	3	100%	3	100%
Staff	4	67%	3	50%
Total Participants	31		10	
Total Data Points	31		325	

Materials

Quantitative. This study used a twenty-six-question survey included in Appendix A as it was presented to subjects. The survey was derived from the conceptual framework as described by Hirst, van Dick, and van Knippenberg (2009) studying employee and organizational creativity

using their Social Identity Analysis as a valid and reliable scale. The questions used a five-point Likert-scale from disagree strongly to agree strongly and were presented in blocks of 6 to 7 questions with randomly assigned framework components presented in each block.

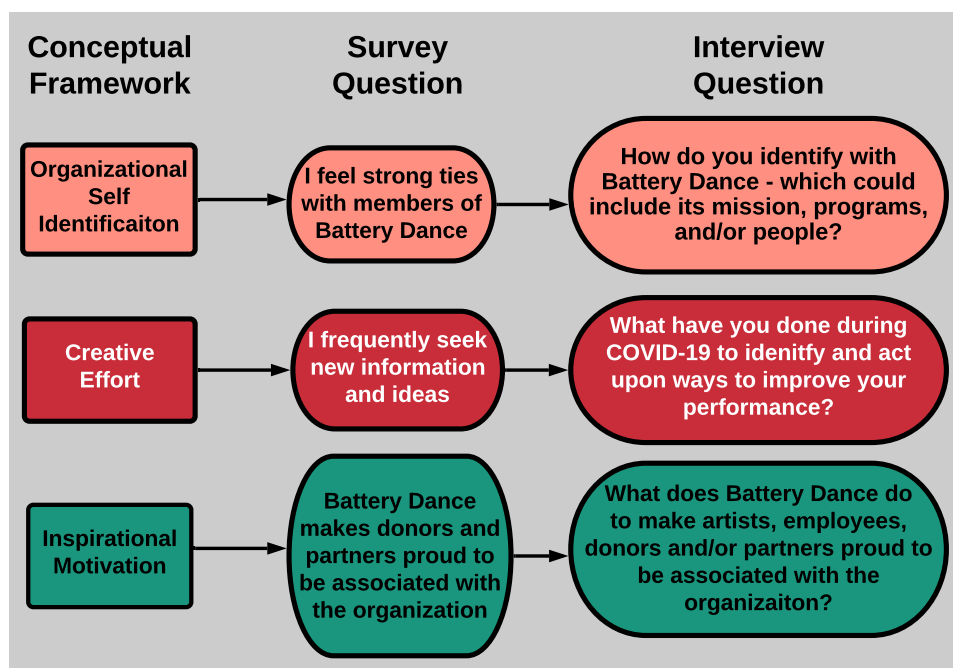
Answers from each component combined to create an average score. For example, the results from the four questions comprising Organizational Self Identity were averaged to create the Organizational Self Identification score. Framework components and total number of questions for each are shown in Table 3.

Table 3: Question totals and distribution across components

Creative Effort	Creative Performance	Inspirational Motivation	Leader Prototypicality	Organizational Self Identification
3 questions	10 questions	4 questions	5 questions	4 questions

Qualitative. Twelve Interview questions (found in Appendix B as presented to subjects) were adapted from the survey to be open-ended and were supplemented by questions from the Identity Leadership Inventory - Short Form (Steffens et al., 2014). This was done to strengthen the study's ability to determine how the relationship between member identity and leadership practices may impact organizational performance and resiliency during the pandemic. As mentioned earlier, an additional question regarding Artistic Identity was asked of all Dancers. Figure 8 shows how open-ended questions related to the survey questions and the conceptual framework.

Figure 8: Sample survey and interview questions aligned with conceptual framework



Statements from interview transcripts were coded when they matched *a priori*, content-specific components found in the Social Identity Analysis-Identity Leadership Inventory framework. A 5-point Likert-scale format was used to score participant responses when statements offered evidence of aligning with framework components, ranging from one (statements provided no support) to five (statements provided strong support). For example, a participant that spoke of “learning new skills” would score a 5 for Creative Effort, whereas “I did not consider any modifications to the method I used to deliver educational programming in response to COVID-19” would score a 1. Scoring evidence of Social Identity components in the qualitative data using a quantitative scale allowed for statistical analyses of interview data, which was then used to further support survey findings.

Role Identity was an additional SIT theme exposed during the coding process in all interviews. As a salient component of SIT (Sharma & Sharma, 2010; Turner et al., 1987), Role Identity was added to the qualitative data analysis and used for all pairwise comparisons between framework components. Appendix C includes all questions used in the survey and interview aligned with the Social Identity Theory themes and components used in this study. An inter-rater reliability test was not conducted because both researchers coded all interviews together, with discussions on codes and agreement on scoring occurring in real time. See Appendix D for codebook.

Procedures

The organization’s Chief Operating Officer disseminated all recruitment material and the survey URL to all members of Battery Dance. Members were asked to voluntarily take part in the research study by completing an anonymous survey and participating in a confidential interview. All members were assured anonymity for the survey. With the exception of the organization’s Leaders, all responses for the interviews remain confidential and participants are not named in the study. The survey took no more than 15 minutes to complete, and all members who completed the survey did so prior to the start of the interview portion of the study.

Interviews were arranged via email communication between the subject and the researchers. Both researchers were present during all interviews. Any subjects requesting clarification about the meaning of the terms “members” and “leadership” were given the response, “It’s whatever it means to you,” with no additional guidance provided. The only additional clarification given to a subject was the definition of a word used in a technical context for a subject whose primary language is not English. Follow-up questions were asked after interview questions were completed, with answers coded only if they provided new information related to the framework. While designed to last approximately 30-minutes, some interviews took up to 55 minutes. All interviews were conducted using online video conferencing and were recorded with the permission of the subjects.

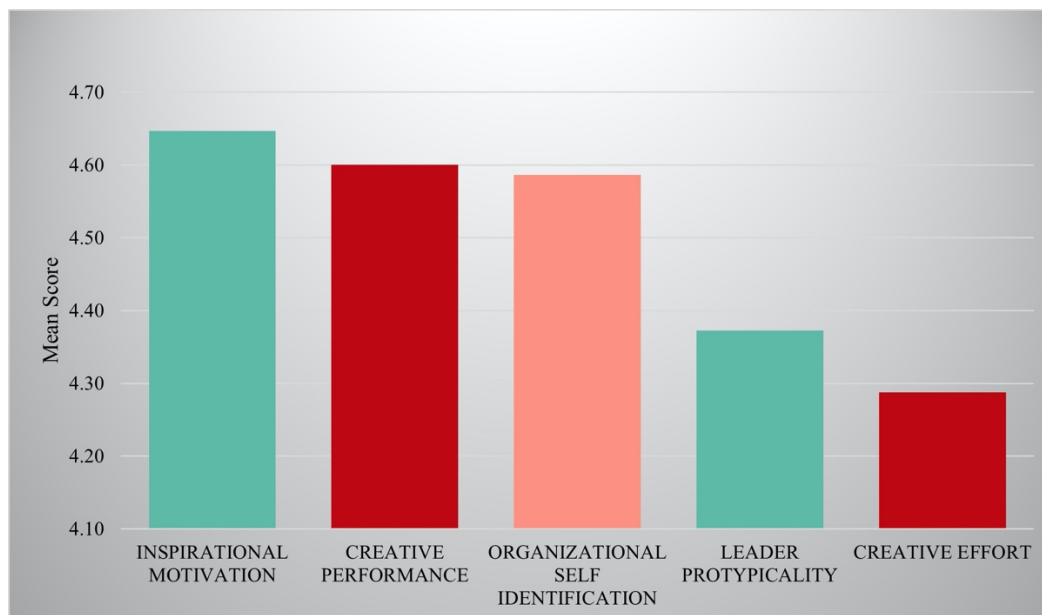
RESULTS

Both the survey and the interview data were scored on Likert-scales. Since Likert-scale data and a small sample size would typically violate the normality assumption and the homogeneity of variance assumption (van Hecke, 2012), the Kruskal-Wallis nonparametric measure was utilized to determine whether there were statistically significant differences between the Dancers, Leaders, Staff and Board members. This statistical test is considered the nonparametric equivalent of the One-Way ANOVA (Statology, 2019).

The strong response rate was notable and consistent with the rebranding initiative underway at Battery Dance as stakeholders aim to learn more about their organization. However, with the survey only yielding 31 data points, analysis was limited to descriptive statistics, correlations, and pairwise analyses. The interview data was able to support and expand upon the survey findings by providing 325 data points for additional analyses.

Quantitative Descriptive Statistics: Grand means for all scores in the survey summed by role for each of the five components measured are presented in Figure 9 and included in Appendix F with corresponding standard deviations. Inspirational Motivation ($M = 4.65$) has the highest mean score by comparison to the other framework components.

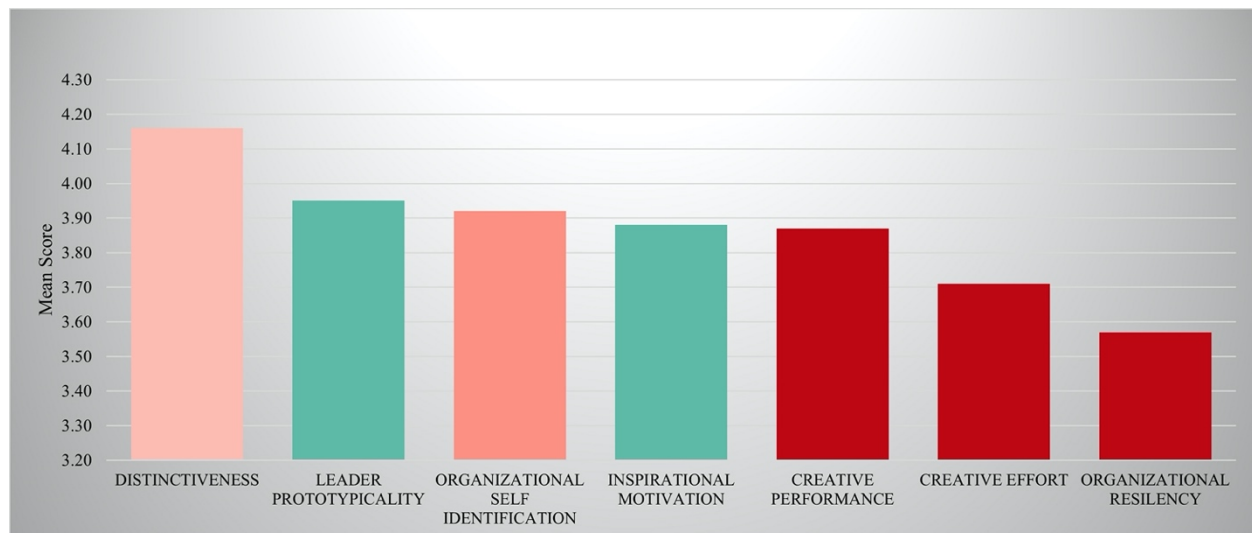
Figure 9: Survey grand means



Qualitative Descriptive Statistics: The grand means for all scores in the interview summed across roles are presented in Figure 10 and included in Appendix E with corresponding

standard deviations. In brief, the largest score mean was Distinctiveness ($M = 4.16$), where most participants indicated Battery Dance as distinctly unique compared to other organizations in the arts sector.

Figure 10: Interview grand means

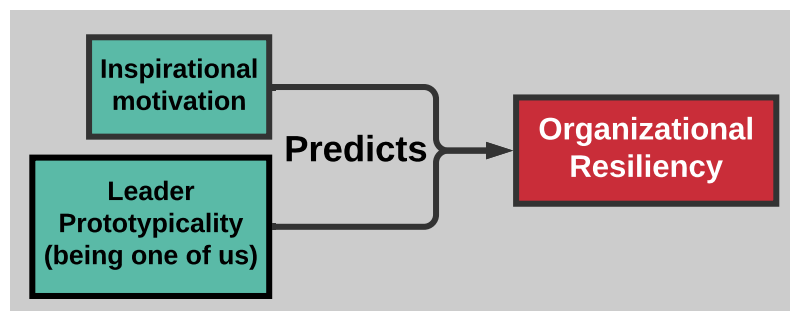


An in-depth data analysis of survey results and coded interview statements follows, with findings reported in relation to the research questions guiding this study.

Main Question: How have the challenges of the COVID-19 pandemic impacted the organizational resiliency of a Nonprofit Arts Organization and its members?

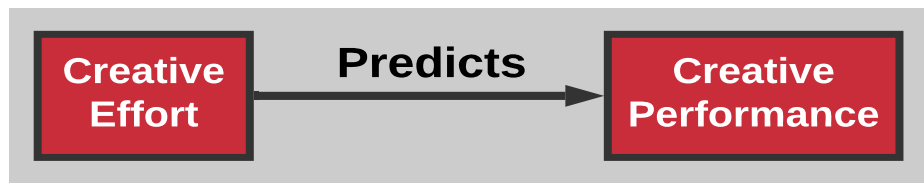
A multiple linear regression analysis showed that Organizational Resiliency can be significantly predicted by Inspirational Motivation and the level of perceived Leader Prototypicality, $F(5, 319) = 5.658, p < .001, R^2 = .08$. Subjects' predicted Organizational Resiliency is equal to $-2.496 + 0.672$ (Inspirational Motivation) $+ 0.634$ (Leader Prototypicality). Organizational Resiliency increased .672 points for each Inspirational Motivation score increase and .634 points for each Leader Prototypicality score increase. Both Inspirational Motivation and Leader Prototypicality significantly predict Organizational Resiliency (see Figure 11).

Figure 11: Inspirational Motivation and Leader Prototypicality predict Organizational Resiliency



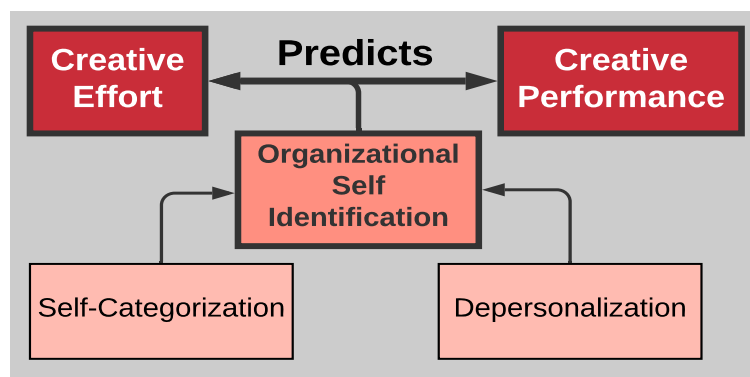
A multiple linear regression analysis showed that Creative Performance can be significantly predicted by degree of Creative Effort, $F(4, 320) = 10.411, p < .001, R^2 = .104$. Subject's predicted Creative Performance is equal to $2.976 + 0.255$ (Creative Effort). Creative Performance increased 0.255 points for each point of Creative Effort score increase. Creative Effort significantly predicts Creative Performance (see Figure 12).

Figure 12: Creative Effort predicts Creative Performance



A multiple linear regression analysis showed that Creative Effort can be significantly predicted by level of Creative Performance and Organizational Self Identification, $F(4, 320) = 11.747, p < .001, R^2 = .128$. Subjects' predicted Creative Effort is equal to $1.387 + 0.451$ (Creative Performance) + 0.099 (Organizational Self Identification). Creative Effort increased 0.451 points for each point of Creative Performance increase and 0.099 points for each point of Organizational Self Identification score increase. Both Creative Performance and Organizational Self Identification significantly predict Creative Effort (see Figure 13). All analyses can be found in Appendix E.

Figure 13: Organizational Self Identification and Creative Performance predict Creative Effort



Question 1: How has a year of uncertainty impacted the identity of artists, staff, and leaders?

Correlation analysis and Kruskal-Wallis nonparametric pairwise comparisons were used to examine the relationship and effect of member Roles, Creative Effort, and Organizational Self Identification. Quantitative survey results found that Organizational Self Identification is significantly related to Creative Effort ($r = .441, p = .013$). Interview data found that member Roles had a significant effect on Organizational Self Identification, $H(2) = 8.548, p = .014$. More specifically, there was a significant difference between Leaders' and Staff Self

Identification, $H(2) = 25.641$, $p = .041$, with Leaders ($M = 180.25$) identifying more with the organization than Staff ($M = 154.61$). Analyses can be found in Appendix F.

Battery Dance Staff scored higher in Self Categorization ($M = 4.12$) than Depersonalization ($M = 3.83$). The Staff strongly identified with the organization, but scores did not reflect as high a level of organizational investment, meaning that group goals may not override personal goals. While not significantly different than other groups, Dancers did exhibit more variation within the Self Categorization and Depersonalization components. This signals that Dancers show wider fluctuations in the way they identify with the shared identity of the organization.

Question 2: What role does leadership play in defining the identity and performance of the organization and its members during the COVID-19 pandemic?

According to SIT, the most effective leader-member relationships depend on strong member identity with the organization. Survey correlation results found that Organizational Self Identification is strongly related to Inspirational Motivation ($r = .804$, $p < .001$), Leader Prototypicality ($r = .486$, $p = .006$), and Creative Performance ($r = .707$, $p < .001$). Additional analysis of interview correlations can be found in Appendix G. Further nonparametric pairwise comparisons found statistically significant differences between different roles in the organization on Leader Prototypicality, $H(3) = 9.302$, $p = .026$, and Creative Performance, $H(3) = 9.096$, $p = .028$. Dancers scored significantly lower for both categories. More specifically, scores on perceptions of Leader Prototypicality were significantly different between the Dancers and Board, $H(3) = 11.442$, $p = .03$, with Board Members ($M = 19.71$) perceiving Leaders as having a higher degree of group-member Prototypicality as compared to the perceptions of Dancers ($M = 7.71$). The scores on Creative Performance were significantly different between the Dancers and Leaders, $H(3) = 17.071$, $p = .036$, with Leaders ($M = 26.25$) reporting a higher instance of creative problem solving than Dancers ($M = 9.93$). Since the Dancers scored significantly lower than Leaders on Leader Prototypicality and Creative Performance, this reflects a need for Battery Dance leadership to address shared identity and sensemaking during the pandemic.

The leadership team also plays a role in motivating members of the organization, and results indicate that Inspirational Motivation is strongly correlated with Leader Prototypicality ($r = .534$, $p = .002$), Creative Effort ($r = .462$, $p = .009$), and Creative Performance ($r = .803$, $p < .001$). Similar to the Main Question findings, Inspirational Motivation is part of the equation that predicts Organizational Resiliency and is strongly correlated with those categories. See Table 4 for complete correlation findings.

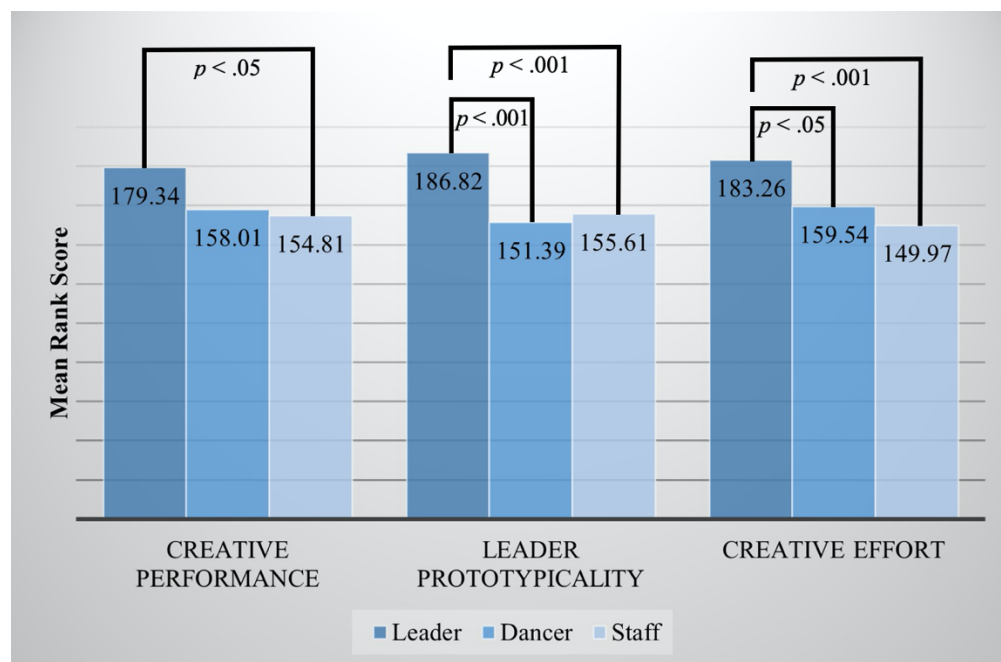
Table 4: Survey correlations

		Organizational Self Identification	Inspirational Motivation	Leader Prototypicality	Creative Effort
Inspirational Motivation	Pearson Correlation	0.804*			
	Significance	0.000			
Leader Prototypicality	Pearson Correlation	0.486*	0.534*		
	Significance	0.006	0.002		
Creative Effort	Pearson Correlation	0.441*	0.462*	0.157	
	Significance	0.013	0.009	0.397	
Creative Performance	Pearson Correlation	0.707*	0.803*	0.582*	0.256
	Significance	0.000	0.000	0.001	0.165

* Correlation is significant at the .05 level

Quantitative analyses of coded interview statements found significant differences when framework components were measured in pairwise comparisons based on member roles. Creative Performance, $H(2) = 9.46, p < .009$, Leader Prototypicality, $H(2) = 27.358, p < .001$, and Creative Effort $H(2) = 14.808, p = .001$, all showed significant differences among group-member roles within the framework components that predict Organizational Resiliency. Figure 14 shows significant differences between group member roles, with Leaders perceiving the organization's capacity for Organizational Resiliency significantly higher than the rest of the organization, which may result in decreased cohesion within Battery Dance. Complete pairwise comparison test statistics can be found in Appendix E.

Figure 14: Pairwise comparisons showing significant differences between group-member roles.



Question 3: How has a year of uncertainty impacted the cohesiveness of the arts organization?

Examination of the cohesiveness of the organization was measured by analyzing scores in Distinctiveness, a key component of organizational identity that measures the degree to which subjects view the organization as being unique by comparison to other groups. Results found that Distinctiveness is related to Organizational Self Identification ($r = .251, p < .001$). The more strongly the subject identified with the organization, the more distinct they reported the organization to be when compared to others in the arts sector. However, there was a significant difference between Distinctiveness scores measured in pairwise comparisons by member role, $H(2) = 9.245, p = .01$. Staff ($M = 172.41$) showed significantly higher Distinctiveness scores than Leaders ($M = 147.79$), $H(2) = 24.621, p = .018$.

Organizational Resiliency scores were significantly different among member roles, $H(2) = 17.426, p < .001$. Leaders ($M = 190.98$) scored significantly higher than Dancers ($M = 143.63$), $H(2) = 47.295, p < .001$, and Staff ($M = 160.31$), $H(2) = 30.679, p = .047$. All pairwise test statistics for interviews can be found in Appendix E. Similar to the results found in Question 2, Leaders scored higher in their perceptions of Resiliency than the rest of the organization. Interview statements presented in the Findings & Discussion section will lend support for these results and provide further insight into how COVID-19 has impacted operations and shared identity at Battery Dance.

FINDINGS & DISCUSSION

Main Question: How have the challenges of the COVID-19 pandemic impacted the organizational resiliency of a nonprofit arts organization and its members?

The most compelling finding that has emerged from this research study showed that Organizational Resiliency can be significantly predicted by the level of Inspirational Motivation and Leader Prototypicality. Combined with additional findings related to the main question that show Creative Effort predicting Creative Performance and Identity predicting Creative Effort, we can form a distinct statement of how Battery Dance exhibited resiliency in a time of crisis: ***Effort can be transformed into performance if members strongly identify with the organization and view their leaders as prototypical of group attributes. This transformation process can then lead to organizational resiliency during times of crisis if leaders mobilize the influence of shared identity on the organization's creative performance.*** This finding supports previous studies that show how intergroup relations play a major role in forming beliefs and perceptions that define group attributes, as well as the critical role that effective leadership plays in transforming effort and identity into performance (Hogg et al., 2005; Lord & Hall, 2005).

In many ways, Battery Dance overcame pandemic-related challenges by successfully using the *effort-to-performance-to-resiliency* finding on a range of operational levels and with

respect to their organizational culture. Utilizing funding partners and donors to procure technical gear for dancers to upload videos, and getting clearance from the NYC Police Department to secretly film early morning performances in outdoor spaces, are prime examples of how leaders successfully used bricolage in the face of extreme organizational challenges. Their operational response reflects how Leaders, Staff, and Dancers addressed all components of our main finding to ensure that Battery Dance programs continued to make an impact on the organization's members and constituents. However, qualitative data obtained from interviews did uncover areas of concern that leaders should address in order to increase their resiliency as operations slowly return to varied states of normalcy in New York City.

Organizational Identity will play an important role in the findings of all three research questions below. In relation to the Main Question's Creative Performance and Resiliency finding, a member's perception of identity will likely depend on what mission-based performance component they relate to the most. While some Dancers mentioned that "we are so focused on our international work that sometimes we forget that our home is New York City...even pre-pandemic...we have only one show a year in the city," others Dancers spoke about being "ambassadors of creativity" and defined their work as "encouraging the creativity of other people."

Knowing that Leader Prototypicality and Inspirational Motivation are critical components of the organization's resiliency, it is necessary to understand how Hollander views his own Organizational Identity, which he defined as evolving "from dancer-choreographer to choreographer-artistic director, from artistic director to sort of entrepreneur to facilitator, and facilitating other people's creativity; that journey has been one that has not been fraught with pain, it's been one that's been very rewarding." Hollander said this during a longer discussion about how he very much welcomes a succession plan. It does, however, present insight into how his identity transformations may have permeated throughout the organization and played a role in defining and managing shared identity across member groups.

Q1: How has a year of uncertainty impacted the identity of artists, staff, and leaders?

Knowing that survey data showed a significant correlation between Organizational Identification and Creative Effort, it becomes critical to address the difference between Staff and Leaders' level of Identification with Battery Dance during a pandemic that threatened the programs with which members most identify. Most notably, interview data showed greater variation of Depersonalization and Self Categorization among Dancers than any other group, which then resulted in lower Organizational Identification scores. Overall, findings from Question #1 show that ***Leaders and Board Members identify more strongly with Battery Dance compared to the Dancers' level of organizational identity.***

Abrams and Hogg (1990) showed that self-categorization emerges as group members negotiate their relationships and behavior within the larger organization. However, the most salient element of this finding occurred in the context of uncertainty caused by the challenges that COVID-19 placed on Battery Dance and similar nonprofit arts organizations. Since the

defining characteristics of Categorization and Prototypicality are not an objective reality but rather a subjective sense of group attributes that fluctuate according to context, times of uncertainty will prescribe what members perceive as appropriate attitudes and behaviors in response to a challenging situation or environment (Hornsey, 2008). Given that the challenges of COVID-19 included a decrease in financial resources for many artists across the country, it is possible that Leaders of Battery Dance who are paid a higher salary or Board Members who do not depend on a salary from the organization maintain affordances that allow them to identify more strongly with the organization. Dancers often look for external employment even prior to COVID-19, which forces them to balance the role of self-identity and social identity as they search for attributes that give value to their group membership (Sharma & Sharma, 2010),

Critical components of this finding also include the greater variance of Self Categorization among Dancers and the lower scores of how Dancers perceive Leader Prototypicality. At one end of the spectrum, a Dancer who was asked about Leaders responded by saying “we’re all leaders, no one is directing us in the room...we’re in practice alone.” Although this suggests a disconnect between the relationship between a Dancer’s role as an artist-educator and how Leaders facilitate program execution, it is countered by a very strong organizational culture where staff members who “think leadership, think of Emad [Salem].” A Dancer at this other end of the spectrum described “Jonathan [Hollander] and Emad [Salem] as amazing; they would do anything for us and I never doubt the sense of family that our company has and the sense of unity; we all want everyone to be successful and safe and secure.”

Similarly, Staff members showed a greater level of Identity with their role than with the larger organization. Statements from staff members who said “we don’t all have an affinity for dance” implies that staff members may identify more with the social justice mission of the organization. By contrast, data shows that Dancers identify more with their personal identity as a dancer than with their Depersonalized identity as a dancer with Battery Dance. Conflicts between identities among Dancers and Staff will then tend to be cognitively resolved by “ordering, separating, or buffering” identities that define an individual by their most salient social identity (Stryker & Serpe, 1982).

It would be impossible to address identity during COVID-19 without paying close attention to how lockdowns impact artists who are defined by their ability to work, perform, and create with and for others. Russell Janzen, dancer with the New York City Ballet and writer, puts it best when he wrote about the lockdown’s effect on dance:

“We touch one another constantly, both out of choreographic necessity and out of the physical intimacy built up over years. We share decades of close proximity and the exhaustive experience that is dance. Ballet is demanding in both an energy-depleting way and a fully immersive, all-encompassing way, though maybe these are one and the same. It is communal and compulsive: being in a company means sharing the thing you love to do and can’t not do.” (Janzen, 2020)

Dancers at Battery Dance were unable to fully practice the artform that defines their artistic identity, yet the organization provided opportunities for them to continue dancing and teaching within the boundaries set by COVID-19. Although this study's survey instruments asked the same questions of all members, Dancers were asked an additional question about the impact of COVID-19 on their identity as artists. This question was met with a wide range of expected and unexpected responses, from being "a blow to my ego" to being "extremely grateful and thankful for this artistic year" to looking at 2020 as a "blessing in disguise."

Many of the Dancer's responses made a connection between the challenges of COVID-19 and the programming being produced by the organization. Even though it was "a difficult process" as many dancers "craved connecting" and struggled with "an identity crisis" in the absence of "feeling the energy of the audience," it gave them the chance to "express something deep like [they] never could have with any other company...almost like a dance missionary." This quote is particularly informative as it shows how the social justice mission of Battery Dance gives its members a sense of purpose, especially with respect to the relationship between Creative Performance and the economic challenges that NYC artists have faced during the pandemic when most have been out of work. One Dancer looked at this past year as "a time to reflect on what your mission is," while another embraced the mission by "being thankful for this time to create new ways to bring art into the world." This shows that Battery Dance has been successful in continuing, and in some cases, expanding upon their program offerings, yet this may potentially come at the cost of not advancing the individual artistic interests of its Dancers.

Q2: What role does leadership play in defining the identity and performance of the organization and its members during the COVID-19 pandemic?

Quantitative results show that Dancers viewed Leaders as less than prototypical, meaning that Battery Dance Leaders are not all seen as sharing all of the attributes that define group membership as perceived by the Dancers. This finding, in conjunction with qualitative data from the previous question, is intrinsically related to the secondary finding of Question #2 that shows a significant difference between the way Leaders view Creative Performance as compared to Dancers and Staff. This expands upon the Main Question finding, adding that *shared identity is a critical component of organizational resiliency at Battery Dance because it aligns organizational members' perceptions of creative performance*. This finding aligns with Reicher and Hopkins (2003), who showed that leaders and followers construct shared identities as a form of sensemaking to help construct and define future possibilities when faced with threats. A shared identity among the group then becomes the driver behind an organization's potential for effectively overcoming crisis (van Knippenberg, 2011).

Qualitative data supports these findings and shows how identity and creative performance are operationalized across the organization's programs and roles. The discrepancy in identity is reflected across constituents and results in "segmented audiences and supporters." Some members blamed this on limited staffing, but it is questionable whether adding more staff without addressing the findings of this study would result in a strengthening any one area of

focus. Based on several statements from staff members, segmented identities are reflected in instances of siloed operations where staff view themselves as “just fitting into the grand scheme of things” with little knowledge of what other roles are doing. Externally, Dancers continually spoke about New Yorker’s having “no idea about us, yet anywhere you go in India, everyone knows who Battery Dance is.” In fact, two subjects from different roles said that they had applied to Battery Dance without knowing anything about the organization. Dancers noted that “Leaders have made [international social justice work] their focus,” but also offered up performance suggestions that would allow them to take on more of a “prominent role in the New York and International dance scene,” including local performances in theaters and the use of their studio space for performances rather than their primary source of rent revenue.

Internal operations are not the only issues that impacted the organization’s performance, not least of which was the long winter when health experts spoke about the effects of COVID fatigue. Leaders noted that it was “affecting performance” as they “definitely experienced that in January and February.” Dancers added additional input on external factors that impact performance as well as dancer-educator identity, including moments of cognitive drain when working with unruly students in local New York schools who are “forced to be there” as opposed to the students in international programs.

A notable finding that emerged from the interviews is the apparent lack of effective measurement across several areas of the organization’s programming. Given the importance of measurement on evaluating program performance and efficacy, this could have serious implications for organizational resiliency. When speaking about shifting their educational programs to a virtual environment, a Dancer “kept the same methods we have from a book... like a manual for Dancing to Connect, [then you] add your own things... and everybody’s doing their own creative thing.” Furthermore, there was a noticeable absence of any mention of curriculum adjustments that respond to the iterative needs of students living through the pandemic with very different experiences depending on their location and demographic. The response that was given by the majority of Dancers and Staff when asked about modifications to curriculum, teaching practices, and learning design just included “offering programs online.” When asked about how members measure success, staff responses included “you never hear anybody saying anything bad about us,” “based on just trying, you know, just trying something new,” “looking into their eyes,” and “you can feel it.” Although the qualitative component of evaluation is critically important and is clearly being used by the organization, the use of quantitative evaluation of local NYC public school program efficacy and Dancing to Connect outcomes appear to be inconsistent across Leaders, Dancers, and Staff based on data collected and provided for this study.

All organization members offered claims of success and efficacy with regard to their educational programs. It is clear that much of this is certainly justified and they should be applauded for their work across the globe with young people who are most in need of their services and have had their lives changed because of the dedication and expertise of the Dancers.

However, it is also apparent that several members of Battery Dance are unaware of how they should measure success, and how the absence of this data may prevent them from improving upon their work. This observation does not diminish the work that Battery Dance does around the world, but it does highlight an opportunity for the organization to make significant improvements on their Creative Performance and how members might strengthen their Organizational Identity in the future.

Q3: How has a year of uncertainty impacted the cohesiveness of the organization?

As mentioned in the analysis, survey data showed significant correlations between all but one SIT Framework category, Creative Effort and Creative Performance. However, data analyzed in the main findings above showed that Creative Effort significantly predicted Creative Performance. The significant correlations confirm the strength of the SIT Framework and its use as a tool to examine Battery Dance. Researchers believe that the contradictions between survey and interview results related to Creative Effort and Creative Performance are likely due to acquiescence bias, which is a form of response bias where participants respond in agreement with all questions within a survey (Schuman & Presser, 1981). Regardless of this discrepancy, and similar to the economic and financial challenges outlined in the findings discussed in Question #1, the main finding that this question provides is clear: ***Dancers show more variance in their connection to Battery Dance than the connection exhibited by any other role.*** This finding may prove to become an important component of building resiliency at Battery Dance in the future because a decrease in categorization-based depersonalization suggests that group cohesion and solidarity will be difficult to achieve (Tindale et al., 2001; Turner et al., 1987).

There could be many reasons for this variance, and qualitative data points to several factors that may impact their depersonalization, especially being hired under a freelance status unlike full-time Staff, Hollander, and Salem. While it allows Dancers to perform elsewhere and grow in their artistic craft, it also forces them to seek other employment that may not be dance related. Similar to many NYC-based artists, Dancers report the “NY hustle; 12-hour to 16-hour days; doing a variety of things from singing and dancing, taking class, to bartending at night.” Internally, Dancers offered numerous responses that seemed to contain mixed messages about their perceptions of how they fit in to the collective identity of the organization, including: “I think that we are capable of being a very popular well-known company, performance wise, and you know, outreach, social work, what have you.”

Researchers acknowledge that organizations may need employees to identify more strongly with their specific role rather than the collective organizational identity. As noted earlier, Staff members identified more strongly with their respective area of focus rather than the artistic nature of the organization’s performance component. This may be a positive or negative finding, and would require further investigation in order to examine how this impacts organizational success. However, this study can conclude that Dancer identity plays a unique role in the organization because they are required to identify with multiple roles as educators, performers, and facilitators.

It is important to note that this variance does not reflect the Dancers' commitment to the organization and its mission. On the contrary, Dancers report being "hungry" and wanting to "invest deeply into this company," "build momentum," "keep pushing," and "take the organization to that 'place' any way I can." Finding this degree of dedication coupled with identity variance provides evidence that the wide breadth of programming might decrease organizational cohesion by diluting member Self-Categorization in any one area depending on which mission component(s) a member identifies with the most, whether its dance performance, social justice, and/or education. Furthermore, findings from the previous questions show that if Dancers do not perceive Leaders as having high levels of team prototypicality, and program measures are not used by Leaders or Staff to design program content and delivery, then it is possible that Dancers are burdened by a high cognitive load as they negotiate their self-concept within the broad scope of the organization. Hollander recognizes that no matter where they go in the world, the Dancers are "Battery Dance personified," yet this can only be operationalized at the highest level if Dancers increase their sense of shared identity with the organization.

Additional Findings

The most consistent finding across every interview showed a high degree of perceived outgroup homogeneity, to the point that researchers dubbed this finding as a *sensemaking attribution error*. Perceptions of outgroup homogeneity are found in high levels of self-categorization and distinctiveness, where group members view all outgroups the same, regardless of how different they are when objectively measured against multiple criteria that would otherwise define outgroups of being fundamentally different with regard to mission, size, or history (Judd & Park, 1988). Furthermore, the context in which members voiced their perception of outgroup homogeneity was consistently framed as a sensemaking attempt when measuring their own distinctiveness. At the root of SIT, groups increase their need for self-esteem by seeking positive differences between themselves and outgroups (Tajfel, 1981), yet the desire to project a mission-driven social identity may predispose Battery Dance groups to intergroup conflict among Dancers, Leaders, and Staff based on role attributes that are mutually compared (Ashforth & Mael, 1989).

Hollander notes that "we have challenged that perception that you can be at the highest level artistically and the same time, be an agent of change in society." Although this statement can be seen as a summative expression of the organization's societal value, he still compared Battery Dance to New York City Ballet (NYCB), Alvin Ailey, American Ballet Theater, and Mark Morris in terms of popular notoriety, funding, and projected status. While one might be tempted to make comparisons across companies that share an art form, it could be argued that dance is the only similarity across these organizations. NYCB is an institution, Alvin Ailey is driven by a strong cultural component, and the legacy of American Ballet Theater includes their designation as America's "National Ballet Company." Not only are these organizations different from Battery Dance, they are different from one another as well, with each having the distinction of being great at what they do, including Battery Dance.

Donors who choose to donate to NYCB do so because the institution is aligned with their philanthropic interest, just as donors to Alvin Ailey might be attracted to their cultural mission. It's not a question of right or wrong, or even big or small, but a matter of an inherent distinctiveness. Battery Dance receives grants from the US State Department for their work overseas. This is proof that Battery Dance is able to secure funding because of their expertise in delivering a specific artistic program that they designed to reflect their mission. However, when speaking of funding for performances, members blamed external perceptions "of mediocrity" that they need to overcome even though local audiences have not had many opportunities to attend performances of the company beyond their yearly Festival. Even negatively valued distinctions can be associated with organizational identification, which is then utilized as a defense mechanism that transforms a negative distinction into a positive one through verbal and nonverbal "symbolic interactionism" (Ashforth & Mael, 1989). While one leader compared Battery Dance to large institutions, another Leader extolled the benefits of Battery Dance being small enough that they could quickly pivot and creatively modify their programming in response to COVID-19.

The degree to which these comparisons were repeated across every interview shows that this comparative discourse may have become a group norm where members attribute (or blame) their size and status by comparing themselves to disparate organizations. The mission and success of Battery Dance is indeed unique, but it is unique because of who they are, not who they are not. Comparing their mission of social justice working in war-torn countries cannot be compared to an institution at Lincoln Center. Not only is it a false comparison, it may cause a level of cognitive dissonance that prevents the organization from identifying programs and processes that can be improved.

These comparisons also provide insight into how relational identity informs self-concept on an individual level and collective identity on the group level. Active identity varies from individual to relational to collective (Lord & Hall, 2005), and interviews of Battery Dance members provide an example where relational identity may emphasize potentially false interpretive structures that define the organization's distinctiveness. This reflects back to members as individual identities that are iteratively constructed by emphasizing one's uniqueness of the self as compared to others.

Dancers operate in a world of stimuli, from the intimate touch of others to the proprioceptive experience of movement and sound. Similarly, outgroup differentiation, group norms, and discourse provide dynamic stimuli which creates emotional, motivational, and behavioral reactions that reflect sensemaking through embodied cognition (Barsalou, 1999). Therefore, members' relationship with Leaders is likely bound by interpretive structures eliciting cognitive and emotional reactions that determine the perception of Leader Prototypicality and Inspirational Motivation. As the results of this study conclude, these will become important factors for increasing the organization's Creative Effort and Performance as they aim for Resiliency.

As Dancers hope to use the momentum from the past year “to catapult the organization into the upper echelons of repertory companies,” qualitative evidence shows that efforts need to be made to align mission and identity with organizational goals. Increasing shared identity as it relates to performance comes at a perfect time as the organization begins their rebranding initiative, which will help guide the interplay between member identity and external perceptions of organizational identity. Battery Dance has worked in some of the most challenging environments across the globe, from war-torn countries to areas of economic insecurity, while making a life-changing impact on children and adults faced with almost insurmountable odds. Leveraging this spirit of resiliency will fuel their work going forward, and the recommendations that follow are offered as guidance for coming out of the pandemic even stronger than before and firmly on the path toward improvement and growth.

RECOMMENDATIONS

The findings presented in this research confirm the SIT assertion that group identification is the driver behind an organization’s potential for organizational resiliency (van Knippenberg, 2011). Sensemaking lies at the root of this dynamic and complex social identity process, including behaviors of both leaders and followers “when the current state of the world is perceived to be different from the expected state of the world” (Karl E. Weick, Sutcliffe, & Obstfeld, 2005). Ibarra and Barbulescu (2010) place the sensemaking concept back upon the individual self, which shows the need to begin to address Battery Dance identity formation at the individual level where “identity work” constructs a sense of who one is and how one’s self-identity relates to the work context. Therefore, organizational identity is the first of three intervention plans that researchers recommend to Battery Dance.

Recommendation Plan #1: Strengthen Organizational Identity

As Battery Dance seeks to continually improve their operations, and in order to supplement the findings discussed above that provide evidence for building shared identity within the organization, researchers also highlight the importance of considering the unique environment in which nonprofits are situated as Leaders, Staff, and Dancers begin their rebranding initiative. Not only is organizational identity a critical component of organizational success, it informs the forward-facing depiction of the mission and values that are projected onto the general public, audience members, and donors as they become a part of the Battery Dance community. Constituents interpret branding messages that allow audiences to answer questions about the organization’s fundamental and enduring attributes, and this external projection will then reflect back onto the internal members of the organization as they continually construct their identity and fit within the group.

Battery Dance will also need to consider the balance between branding as a typically for-profit and competitive corporate strategy, and their desire to project their mission and identity situated within the nonprofit social ecology. Although nonprofit organizations are always

cognizant of aligning their strategic development with their ongoing financial demands, the increased need to join this strategy with an outward projection of legitimacy, accountability, and their ability to provide for social needs will create a unique dynamic that also influences the organization's shared identity. Therefore, it will be critical for Battery Dance to align their rebranding efforts with a plan to increase the level of shared identity across all of their member roles. The researchers therefore recommend that Battery Dance:

- **Conduct an identity workshop** prior to rebranding efforts. The workshop includes the following components:
 - Researchers recommend that all Battery Dance members participate in workshops designed and led by an external facilitator. Sessions could include various combinations of breakout groups in addition to plenary sessions. Although the workshop may take time away from normal tasks, the costs to Battery Dance are outweighed by the benefits outlined in the goals below, including a higher functioning team delivering programs that align with members' shared identity.
 - Based on the findings of this study, researchers recommend that Battery Dance leadership consider how their programming aligns with the educational and social justice mission of the organization versus the artistic interests of its members and how staff members can best facilitate current and future programming. Questions adapted from Albert and Whetten's (1985) work on organizational identity may include:
 - What program best reflects the mission value you most share with Battery Dance?
 - What program best reflects your own artistic/professional interests?
 - Is there a program you would like to add to Battery Dance offerings?
 - What population, current or new, best aligns your interests with Battery Dance operations?
 - What program(s) and mission area reflect what is central, distinctive, and enduring about Battery Dance?
 - Where/What does Battery Dance want to be in three, five, and ten years?
- **Use the findings of the identity workshop in their organizational rebranding initiative.** It is important to understand how organizational identity is projected onto external constituents and interpreted by current and potential stakeholders as the current rebranding initiative progresses.
 - Donors are a critical resource for Battery Dance. All efforts to rebrand the organization's identity will play a large part in building successful relationships that operationalize the Battery Dance mission. Leaders might want to consider:
 - Why current donors donate to Battery Dance?

- Why donors to dance organizations in NYC might choose not to donate to Battery Dance?
 - What a donor to an institution like American Ballet Theater or New York City Ballet might not know about Battery Dance that would make him/her donate to Battery Dance?
- **Use the findings of the identity workshop to strengthen the relationship between Battery Dance and audience members.** Based on the findings of this study, Dancers expressed strong interest in increasing the organization's local productions. Audience surveys may provide insight into future performances, productions, and marketing. These audiences encompass a wide range of community members, including Festival attendees, students both young and old, school administrators, parents, and thousands of viewers on virtual platforms. Understanding this community is not only important for rebranding, but as a means toward improvement. Recommendations for evaluating program need, efficacy, and fidelity are addressed in Recommendation Plan #2, which outlines a formal Program Evaluation. Prior to the Program Evaluation, Battery Dance may want to gain a better understanding of their audience by asking the following questions:
 - Why do audiences attend the Battery Dance Festival? Is it to see the company, specific choreographers, international companies, etc.?
 - Why do students of all ages attend/view current programs?
 - How does the current price point affect audience/student attendance? Do expensive tickets or fees exclude some participants? Do free tickets devalue the company's artistic identity among New York audiences?
 - What do current audiences expect of Battery Dance, and do these expectations align with the interests of Dancers?

The goal of Recommendation Plan #1 is to provide information that allows Battery Dance to operationalize its findings in the ideation, design, implementation, and evaluation of programs that create a dynamic **Community of Practice**. In brief, Wenger (2011) outlines three essential qualities to a Community of Practice:

- A **domain** (e.g., Battery Dance) that has an identity defined by shared interest, competence, and commitment;
- A **community** (e.g., Battery Dance, partnering dance companies, and students) with members that engage in joint activities with mutually interactive relationships; and
- A **practice** (e.g., Battery Dance programs and operations) that is developed through a shared repertoire of resources, including experiences, stories, mediating tools, and methods that address problems and challenges.

The proximity of member and constituent engagement often progresses along a continuum that begins with a peripheral role and ultimately results in members taking on a more central role as the meaning of learning is configured throughout the process of becoming a fully

engaged participant in a sociocultural practice (Lave & Wenger, 1991). Lave and Wenger's (1991) "legitimate peripheral participation" framework provides a guide for constructing a Community of Practice that would allow Battery Dance Leaders and Members to design programs and practices with an understanding of how Dancers, Staff, and Students are positioned within the organization and community. The design of these programs and practices would then reflect a shared identity that is inseparable from members' engagement with the content they deliver (Greeno & Gresalfi, 2008). This has proven to be a significant predictor of the creative effort and performance that Battery Dance can leverage as it emerges from COVID-related modifications.

Recommendation Plan #2: Become a Learning Organization

In response to the findings from Question #2, researchers recommend that Battery Dance embark on a formal **Program Evaluation**, which uses prior research in social sciences and education to 1) undertake a needs assessment; 2) investigate the effectiveness of the organization's education and intervention programs; 3) examine how programs are adapted to their local environments; and 4) understand how to embed continuous evaluation of program implementation, delivery, output, outcome, and impact (Rossi et al., 2019). The recommendation for this Program Evaluation works alongside researchers' identity-work recommendation because value judgements will be analyzed and acted upon by members who have a diverse set of interests and identity structures (Shaddish, 2006). This will allow a comprehensive examination of sociopolitical and cultural contexts of the evaluation, within the organization, and externally among its participants and stakeholders. Most importantly, a comprehensive evaluation will produce knowledge that Leaders can use to continuously improve and adapt curriculum as a reflection of participant needs and to reduce the cognitive load of Dancers who conduct these classes while navigating their shared identity across all Battery Dance programming.

Although an external evaluator can lead an evaluation, Battery Dance Leaders and select Staff Members can facilitate an evaluation by beginning with a **needs assessment** that examines the nature of the problems that Battery Dance programs aim to address and the characteristics and needs of the target populations they serve. This is followed with an **Outcome Evaluation** to measure program effectiveness by assessing the organization's progress toward mission-driven goals in relation to outputs and outcomes (Rossi et al., 2019). A key element of Program Evaluation includes the identification and engagement of relevant stakeholders before, during, and after the evaluation. This process can benefit from the use of **influence mapping** in order to align stakeholder interests with the role identity findings presented in this study (Bryson & Patton, 2015).

Based on this study's qualitative findings, it appears that current measures of success amount to *tacit theory*, where underlying assumptions guide the organization's programming. By contrast, an Outcome Evaluation can guide the organization toward **program theory**, which provides the rationale for expecting that programs will achieve their desired results (Rossi et al.,

2019). This process can uncover areas where program assumptions break down, and address these areas using evidence that can support a program's underlying theories (Weiss, 1995).

Outcome Evaluations typically include the creation of a **Logic Model** that depicts the relationship between underlying rationale and the elements of evaluation, which include resources, activities, objectives, outputs, impacts, and the long-term outcomes of a program (Renger & Titcomb, 2002). In response to interview statements given by Battery Dance members when asked about measures of success, researchers recommend that the organization clearly distinguishes the difference between measuring program outputs and outcomes. Outputs are strictly the products of program activities, whereas outcomes are measurable changes in participants as determined by program theory. This can be determined by post hoc quantitative data analysis, as well as qualitative studies in the field to determine outcomes at the local level (Newcomer & Triplett, 2015). Recommendations for Battery Dance's outcome measures include:

- Use a “**Motivation and Engagement Scale**” to determine the social-emotional needs of their K-12 student population (Liem & Martin, 2012; Martin, Malmberg, & Liem, 2010).
- **Track and analyze** publicly available aggregate data, including state scores, absentee rates, graduation rates, suspensions, and AP enrollment to determine short-term outcomes of school-based programs.
- Use **evidence-based research** to continually improve Dancing to Connect programs that impact the pre-resettlement and post-resettlement experiences of refugee children. Resettlement often takes place after extended periods of exile, and addressing any gaps in understanding or expanding upon evidence of *measured* success can have serious implications for the continued educational experiences of refugee children upon resettlement in their destination country (Dryden-Peterson, 2016).

Researchers also recommend a **Formative Evaluation** for Battery Dance TV and Healthcare Worker Programs if the organization intends to expand these programs to scale in their regular post-pandemic programming. Qualitative data collected for this study showed that the breadth of current programming may be diluting the efficacy of flagship programs and possibly threaten the organizational identity of Battery Dance members. Conducting a formative evaluation prior to implementing new programs at scale will provide Leaders with the necessary information to determine if it is a viable program that will contribute to the overall success of the organization in the future.

Recommendation Plan #3: Succession and Personnel

Succession Planning. Leadership is one of the most widely studied phenomenon in social science, and because of this, there are innumerable contexts in which leaders and leadership styles have been studied, including democratic, autocratic, transformational, authentic, inauthentic, dictatorial, and so on. This literature provides empirical evidence for determining what style of leadership worked best, for whom, and under what circumstances. Depending on the challenges or threats that an organization may face, strong leader prototypicality may either

hinder endorsement of effective leaders or positively endorse ineffective leaders because the attributes that define group membership might not embody effective leadership properties that are needed at any given time (Hogg et al., 2012; Lord et al., 1984). Within the context of SIT, we can also triangulate the leadership-follower phenomenon with organizational identity and leader prototypicality, and use this knowledge as Battery Dance begins to design a succession plan.

Research shows that the relationship between leader prototypicality and how followers respond is complex, partly because times of uncertainty may demand leaders whose primary function is to resolve members' issues of uncertainty (Rast, Gaffney, Hogg, & Crisp, 2012). This has important implications for social identity because followers may respond to discourse regarding organizational change differently depending on whether the leader is an established member of the group versus a new leader (Rast, 2015). To summarize this prior research, cognitive processing is impacted by levels of uncertainty, hierarchical needs, and perceptions of leader efficacy during times of uncertainty. Depending on the environment at the time of Hollander's departure, Leaders will need to weigh the benefits of prototypical or non-prototypical leadership.

Chief Learning Officer. A number of Battery Dance members voiced their concerns that the Staff, Leaders, and Dancers are stretched thin due to the wide breadth of programming, and recommended that the organization hire another person to help with the workload. However, findings from this study point to an alternate approach to increase operational efficiency, which would not be remedied by hiring an administrative coordinator attached to a specific program. Interview data showed that Dancers appear to negotiate a high cognitive load as they teach and facilitate education programs around the world, with some members perceiving their work as overly challenging because it is often lacking in curriculum guidance or clear measures of success provided by Staff or Leaders. As Battery Dance continues to champion their social justice mission through global educational programs, and if they are able to add to their team, researchers recommend that the organization hire a Chief Learning Officer. This new role would use the findings of this study, the results of the Program Evaluation, and evidence-based research in learning design to guide the efforts of all education programs, Dancing to Connect, and other mission-based programs outside of the organization's professional performance work. Additionally, an ongoing process can be developed that embeds continuous learning in all facets of program delivery for live and virtual participants by collecting the critical data mentioned in Recommendation Plans #1 and #2. This would not only guide the programs toward continuous improvement as it uses theory-based practices to engage with local populations around the world, it would relieve the weight placed on Leaders and Staff who need to focus on operations, fundraising, and strategic development. Most importantly, this will address identity concerns by affording Dancers the space to be artists without the pressure of facilitating program design with limited knowledge resources.

LIMITATIONS

The response rate for this study was near 100%, which yielded considerable data from all Battery Dance departments. However, as a small organization, this amounts to an N of 31. Due to the small number, and to address normality violations, researchers used the nonparametric equivalent to an ANOVA, Kruskal-Wallis, to compare differences between median scores of Battery Dance roles as independent groups.

As previously mentioned, examining current financials, donations, and operating budget line items may have yielded more information about identity and operations during COVID-19, but their current Form 990 tax filing was not completed at the time of this study.

CONCLUSION

Battery Dance has continued to fuel their mission to ignite a movement across geographic, social, and cultural boundaries throughout the pandemic despite the major economic and mental toll that COVID-19 has taken on nonprofit arts organizations. The tireless dedication and expertise found across the entire organization and leadership team allowed them to continue their programs, care for their people, and address the needs of the communities they serve to the best of their ability from the moment NYC went on lockdown. Since many nonprofit arts organizations ceased operations during the pandemic, Battery Dance provided a unique view into the impact that their COVID-related program modifications have made on their organizational resiliency. Furthermore, this study can provide guidance and insight to other nonprofit arts organizations that balance the demands of artistic productions with educational and/or social justice programming.

Operational processes are not the only component of organizational resiliency, and this study has shown how elements of shared identity play a critical part in predicting resiliency. While it might not have been surprising to find that Creative Performance is predicted by Creative Effort, this study found that Organizational Identity is a critical component of achieving Creative Effort. Given this finding, as well as the cognitive demands that times of uncertainty place on an organization's members, it is clear that Leaders must mobilize the influence of shared identity to elicit the Creative Performance that a group needs if they are to overcome challenges.

Addressing these findings within the context of Battery Dance members and group relationships, researchers found strong evidence that Leaders and Board Members identify more strongly with Battery Dance compared to the Dancers' level of organizational identity, and that Dancers show more variance in their connection to Battery Dance than any other role in the organization. This was concerning given the role that Dancers play in the organization's mission-driven programming and artistic goals, and it resulted in the development of three

recommendation plans that serve to provide guidance for Battery Dance to improve levels of shared identity, organizational knowledge, and human resource development.

Nonprofit arts organizations play a unique role in society, due in large part to the fact that they are often the only organizations providing much needed services to their constituents. Although this is made possible with the help of donors, government grants, and other funding opportunities, the dedication, commitment, and expertise of an organization's members are the most important link between services and the communities that nonprofits serve. For arts organizations like Battery Dance, artists take on an additional burden of navigating their self-identity as an artist bound by the operational context of an organization that designs programs around their artists' talent, dedication to the art form, and shared commitment to serving communities that benefit from actively engaging with the organization's programming. The researchers of this study hope that the findings and recommendations put forth can be leveraged by Battery Dance Leaders to inform their design of future programs and organizational structures. Following these recommendations may contribute to the organization's capacity to embody and enact a shared identity so that all of the organization's constituents around the world can benefit from Battery Dance members reaching their individual and collective potential.

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Appendix A

Qualtrics Survey

Welcome

IT IS IMPORTANT TO NOTE: This survey is being used to understand how Battery Dance has sustained its identity and mission-driven goals over the past 12 months during the COVID-19 pandemic. **Please answer the following questions only in the context of the past year.**

Battery Dance Survey

Please choose your role at Battery Dance:

Dancer

Board of Directors

Executive Leadership

Managers, Coordinators, Staff,

Interns

PLEASE MAKE ONE CHOICE FOR EACH STATEMENT

	Disagree Strongly	Disagree	Neither Agree nor Disagree	Agree	Agree Strongly
1. I see myself as a member of Battery Dance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. Battery Dance says things that make employees and artists proud to be part of the organization	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. Battery Dance tried out new ideas and approaches to problems	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. The leadership team is a good example of the kind of people that are members Battery Dance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5. Battery Dance served as a good role model for creativity in the arts sector	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
6. Battery Dance found new uses for existing resources	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
7. I have invested considerable effort to identify ways to enhance my role's performance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

PLEASE MAKE ONE CHOICE FOR EACH STATEMENT	Disagree Strongly	Disagree	Neither Agree nor Disagree	Agree	Agree Strongly
8. Battery Dance makes donors and partners proud to be associated with the organization	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
9. Battery Dance demonstrates originality in its operational work	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10. Battery Dance identified opportunities for new ways to reach audiences	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11. I am pleased to be a member of Battery Dance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
12. The leadership team has very much in common with the members of Battery Dance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
13. Battery Dance took risks in terms of producing new ideas for fulfilling its mission	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
14. I frequently seek new information and ideas	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

PLEASE MAKE ONE CHOICE FOR EACH STATEMENT	Disagree Strongly	Disagree	Neither Agree nor Disagree	Agree	Agree Strongly
15. The leadership team resembles the members of Battery Dance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
16. Battery Dance identified opportunities for new ways to reach donors	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
17. I feel strong ties with members of Battery Dance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
18. Battery Dance says positive things about organization	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
19. Battery Dance generated new ideas to sustain creative output	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
20. The leadership team represents what is characteristic of Battery Dance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

PLEASE MAKE ONE CHOICE FOR EACH STATEMENT	Disagree Strongly	Disagree	Neither Agree nor Disagree	Agree	Agree Strongly
21. I try new approaches in my work even if they are unproven or risky	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
22. Battery Dance encourages people to see changing environments as a chance for opportunities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
23. Battery Dance solved problems, and the solutions did not cause any other difficulties	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
24. The leadership team is very similar to the members of Battery Dance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
25. Battery Dance generated novel ideas that worked	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
26. I identify with other members of Battery Dance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Appendix B

Interview Questions

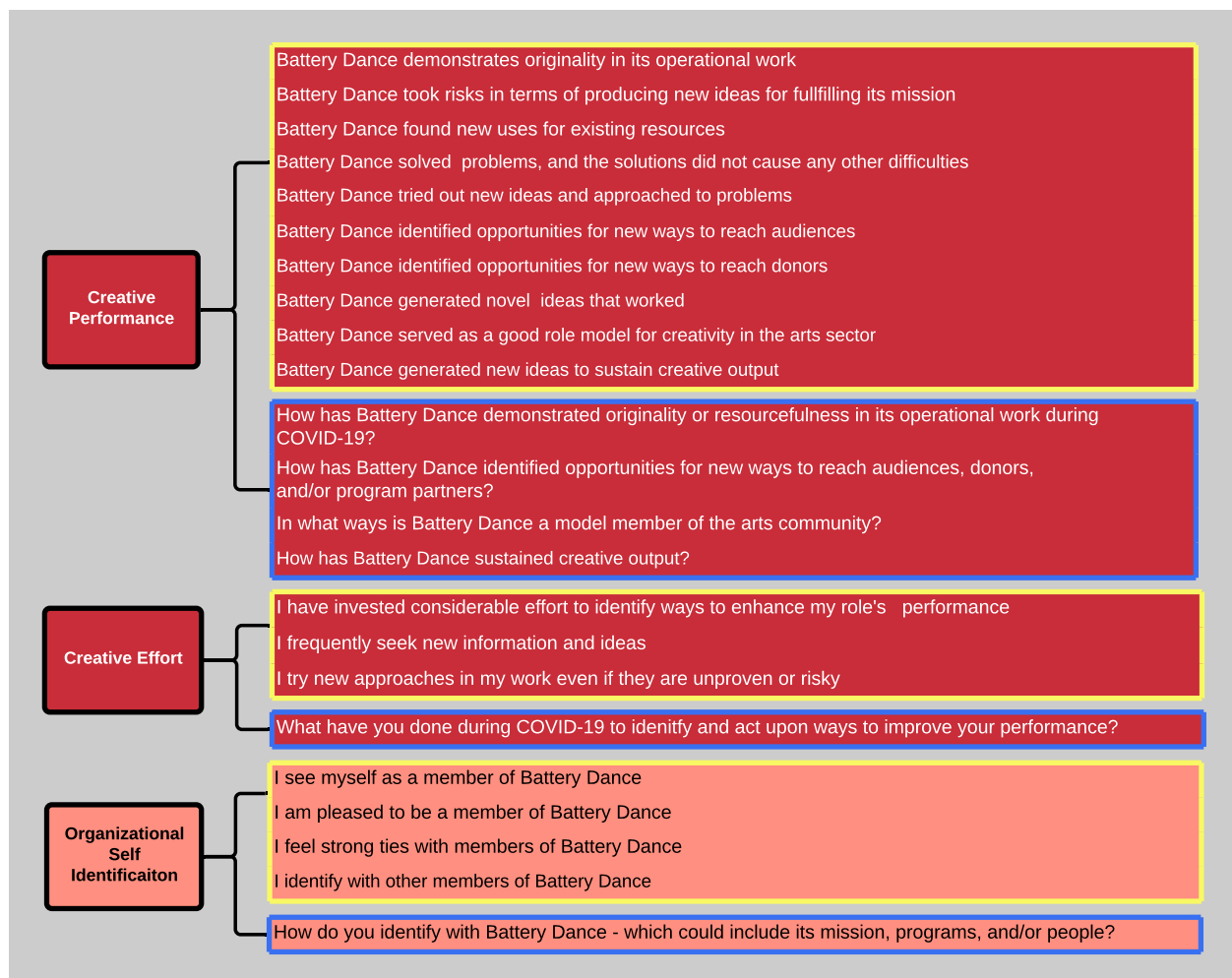
1	How has Battery Dance demonstrated originality or resourcefulness in its operational work during COVID-19?
2	How has Battery Dance identified opportunities for new ways to reach audiences, donors, and/or program partners?
Dancer Only	<i>How has COVID-19 impacted your identity as an artist?</i>
3	In what ways is Battery Dance a model member of the arts community?
4	How has Battery Dance sustained creative output?
5	How do you identify with Battery Dance - which could include its mission, programs, and/or people?
6	What does Battery Dance do to make artists, employees, donors and/or partners proud to be associated with the organization?
7	What have you done during COVID-19 to identify and act upon ways to improve your performance?
8	How does Battery Dance promote the interests of its members?
9	How does leadership act as a champion for Battery Dance?
10	How does leadership create a sense of cohesion within the organization?
11	How does Battery Dance shape members' perceptions of the organization's mission, values, and ideals?
12	What has Battery Dance done to create live or virtual activities that you have found useful or beneficial, either to yourself, the organization, or the arts community?

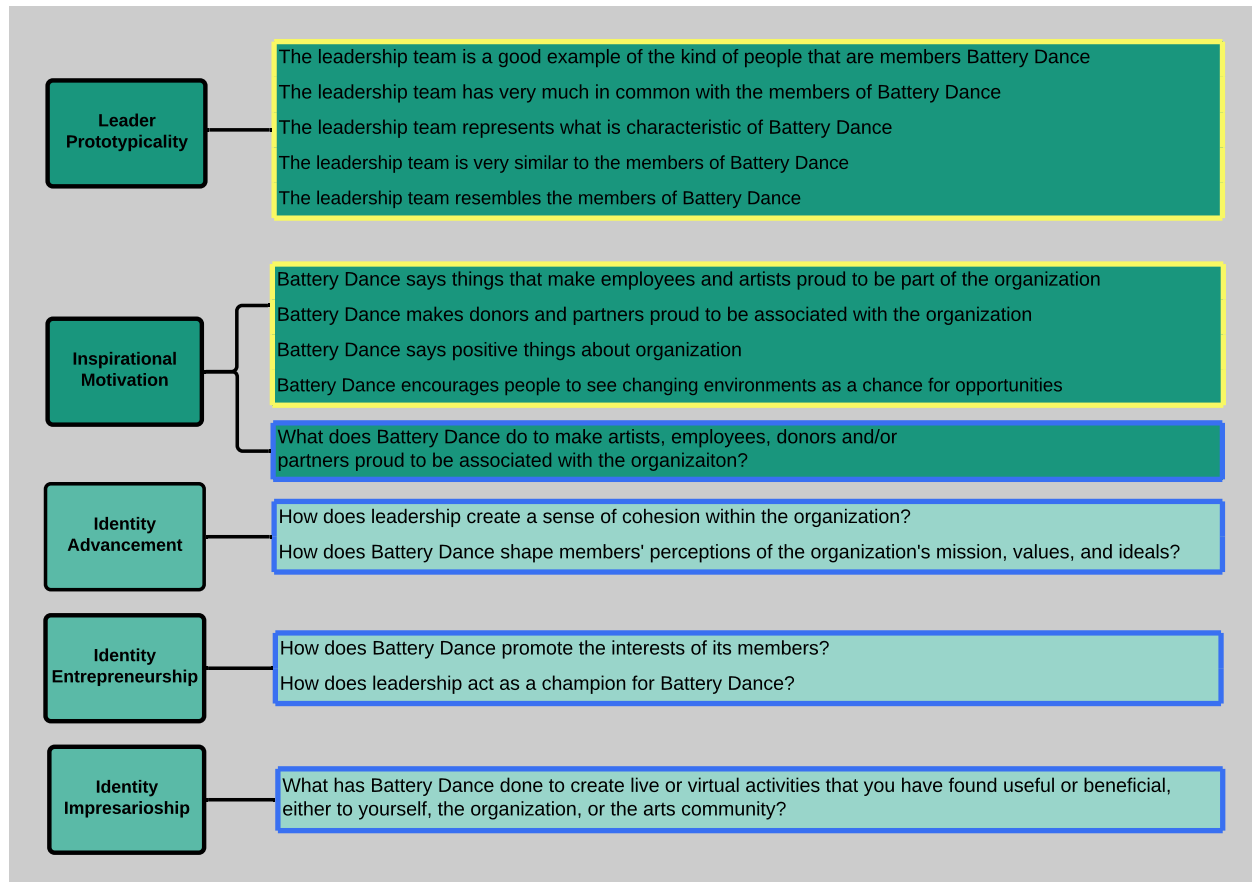
Appendix C

Survey and Interview Questions Organized by Framework Components

Survey
Questions

Interview
Questions





Appendix D

Codebook used to code interview statements.

Framework Component	Definition
Organizational Resiliency	Affirming and utilizing shared identity as a central, distinctive, and enduring essence of the organization to guide the development of operational structures that give value to the group's existence.
Creative Performance	The development of new, practical solutions to problems.
Creative Effort	The pro-active pursuit and learning of new ideas and approaches to improve one's creative performance.
Inspirational Motivation	Advocating the value and quality of the team; helps build followers' sense of collective value, worth, and efficacy; mobilizes the influence of team identification on creative efforts and performance.
Leader Prototypicality	One of us. Representing the unique qualities of the group and what it means to be a member of the group; embodies the core attributes of the group that make the group special and distinct from other groups; being an exemplary and model member of the group.
Identity Advancement	Doing it for us. Promoting the shared interests of the group.
Identity Entrepreneurship	Crafting a sense of us. Creating a shared sense of "we" and "us" in the group; making different people all feel that they are part of the same group which increases cohesion and inclusiveness in the group; clarifying people's understanding of what the group stands for by clarifying standards and ideals.
Identity Impresarioship	Developing structures, events and activities that give weight to the group's existence and allow group members to live out their membership; doing things to make us matter, making the group visible not only to group members but to people outside the group.
Organizational Self Identification	The sum of Depersonalization and Self-Categorization.
Depersonalization	Cognitive process whereby group-related social meanings take precedence over personal social meanings.
Self-Categorization	Level to which members identify with the organization.
Distinctiveness	Perception of the organization as an ingroup versus comparable, and often external, outgroups.
Role Identity	How much the speaker identifies between their personal role and their role in the organization -2 identifies strongest with personal role (self-identity) 0 identifies equally with personal role and organizational role 2 identifies strongest with organizational role (collective identity)

Appendix E

Interview Grand Means

	Creative Effort	Creative Performance	Inspirational Motivation	Organizational Resiliency	Leader Prototypicality	Organizational Self Identification	Distinctiveness
Mean	3.71	3.87	3.88	3.57	3.95	3.92	4.16
Std. Deviation	0.33	0.25	0.13	0.57	0.19	0.40	0.20

Ranks

Role	Mean Rank	
Creative Effort	Dancers	159.54
	Leaders	183.26
	Staff	149.97
Creative Performance	Dancers	158.01
	Leaders	179.34
	Staff	154.81
Inspirational Motivation	Dancers	161.07
	Leaders	168.77
	Staff	160.29
Organizational Resiliency	Dancers	143.69
	Leaders	190.98
	Staff	160.31
Leader Prototypicality	Dancers	151.39
	Leaders	186.82
	Staff	155.62
Organizational Self -Identification	Dancers	157.49
	Leaders	180.25
	Staff	154.61
Distinctiveness	Dancers	165.95
	Leaders	147.79
	Staff	172.41
Role Identity	Dancers	20.55
	Leaders	24.83
	Staff	16.86

Interview Test Statistics: Kruskal-Wallis pairwise comparisons

	Creative Effort	Creative Performance	Inspirational Motivation	Organizational Resiliency	Leader Prototypicality	Organizational Self Identification	Distinctiveness	Role Identity
Kruskal-Wallis H	14.81	9.46	1.81	17.43	27.36	8.55	9.25	2.47
Asymp. Sig.	0.001*	0.009*	0.405	0.000*	0.000*	0.014*	0.010*	0.290

* Indicates significance at the .05 level.

Creative Effort

Pairwise Comparisons of Dancers, Leaders, Staff

	Test Statistic	Std. Error	Std. Test Statistic	Sig.	Adj. Sig. ^a
Staff-Dancers	9.57	8.28	1.16	0.247	1.000
Staff-Leaders	33.29	8.82	3.77	0.000	0.001*
Dancers-Leaders	-23.72	8.72	-2.72	0.007	0.039*

a. Significance values have been adjusted by the Bonferroni correction for multiple tests.

* Indicates significance at the .05 level.

Creative Performance

Pairwise Comparisons of Dancers, Leaders, Staff

	Test Statistic	Std. Error	Std. Test Statistic	Sig.	Adj. Sig. ^a
Staff-Dancers	3.20	8.04	0.40	0.690	1.000
Staff-Leaders	24.54	8.56	2.87	0.004	0.025*
Dancers-Leaders	-21.34	8.47	-2.52	0.012	0.070

a. Significance values have been adjusted by the Bonferroni correction for multiple tests.

* Indicates significance at the .05 level.

Organizational Resiliency

Pairwise Comparisons of Dancers, Leaders, Staff

	Test Statistic	Std. Error	Std. Test Statistic	Sig.	Adj. Sig. ^a
Dancers-Staff	-16.67	10.81	-1.54	0.124	0.746
Dancers-Leaders	-47.30	11.39	-4.15	0.000	0.000*
Staff-Leaders	30.68	11.52	2.66	0.008	0.047*

a. Significance values have been adjusted by the Bonferroni correction for multiple tests.

* Indicates significance at the .05 level.

Leader Prototypicality

Pairwise Comparisons of Dancers, Leaders, Staff

	Test Statistic	Std. Error	Std. Test Statistic	Sig.	Adj. Sig. ^a
Dancers-Staff	-4.24	6.88	-0.62	0.538	1.000
Dancers-Leaders	-35.44	7.25	-4.89	0.000	0.000*
Staff-Leaders	31.20	7.33	4.26	0.000	0.000*

a. Significance values have been adjusted by the Bonferroni correction for multiple tests.

* Indicates significance at the .05 level.

Organizational Self Identification

Pairwise Comparisons of Dancers, Leaders, Staff

	Test Statistic	Std. Error	Std. Test Statistic	Sig.	Adj. Sig. ^a
Staff-Dancers	2.89	8.90	0.32	0.746	1.000
Staff-Leaders	25.64	9.49	2.70	0.007	0.041*
Dancers-Leaders	-22.76	9.38	-2.43	0.015	0.091

a. Significance values have been adjusted by the Bonferroni correction for multiple tests.

* Indicates significance at the .05 level.

Distinctiveness

Pairwise Comparisons of Dancers, Leaders, Staff

	Test Statistic	Std. Error	Std. Test Statistic	Sig.	Adj. Sig. ^a
Leaders-Dancers	18.16	8.21	2.21	0.027	0.162
Leaders-Staff	-24.62	8.31	-2.96	0.003	0.018*
Dancers-Staff	-6.46	7.80	-0.83	0.407	1.000

a. Significance values have been adjusted by the Bonferroni correction for multiple tests.

* Indicates significance at the .05 level.

Appendix F

Survey Grand Means

	Inspirational Motivation	Creative Performance	Organizational Self Identification	Leader Prototypicality	Creative Effort
Mean	4.65	4.60	4.59	4.37	4.29
Std. Deviation	0.38	0.38	0.49	0.55	0.53

Ranks

Role		Mean Rank
Organizational Self Identification	Dancers	15.57
	Board	16.26
	Leaders	18.50
	Staff	14.70
Inspirational Motivation	Dancers	14.50
	Board	17.32
	Leaders	21.75
	Staff	11.30
Leader Prototypicality	Dancers	7.71
	Board	19.71
	Leaders	19.00
	Staff	13.80
Creative Effort	Dancers	19.86
	Board	14.94
	Leaders	23.00
	Staff	11.40
Creative Performance	Dancers	9.93
	Board	18.82
	Leaders	26.25
	Staff	10.80

Survey Test Statistic: Kruskal Pairwise comparisons

	Organizational Self-Identification	Inspirational Motivation	Leader Prototypicality	Creative Effort	Creative Performance
Kruskal-Wallis H	0.30	2.86	9.30	4.08	9.10
Asymp. Sig.	0.960	0.414	0.026*	0.253	0.028*

* Indicates significance at the .05 level.

Leader Prototypicality

Pairwise Comparisons of Dancers, Board, Leaders, Staff

	Test Statistic	Std. Error	Std. Test Statistic	Sig.	Adj. Sig. ^a
Dancers x Staff	-6.09	5.28	-1.15	0.249	1.000
Dancers x Board	11.44	4.09	2.80	0.005	0.030*
Dancers x Leaders	-14.45	6.22	-2.32	0.020	0.121
Staff x Board	5.36	4.62	1.16	0.246	1.000
Staff x Leaders	8.37	6.59	1.27	0.204	1.000
Board x Leaders	-3.01	5.67	-0.53	0.596	1.000

a. Significance values have been adjusted by the Bonferroni correction for multiple tests.

* Indicates significance at the .05 level.

Creative Performance

Pairwise Comparisons of Dancers, Board, Leaders, Staff

	Test Statistic	Std. Error	Std. Test Statistic	Sig.	Adj. Sig. ^a
Dancers x Staff	-0.87	5.28	-0.17	0.869	1.000
Dancers x Board	8.29	4.08	2.03	0.042	0.254
Dancers x Leaders	-17.07	6.22	-2.75	0.006	0.036*
Staff x Board	7.42	4.62	1.61	0.108	0.649
Staff x Leaders	16.20	6.58	2.46	0.014	0.083
Board x Leaders	-8.78	5.67	-1.55	0.121	0.729

a. Significance values have been adjusted by the Bonferroni correction for multiple tests.

* Indicates significance at the .05 level.

Appendix G

Interview Correlations

		Creative Effort	Creative Performance	Inspirational Motivation	Organizational Resiliency	Leader Prototypicality	Organizational Self-Identification	Distinctiveness
Creative Performance	Pearson Correlation	.337*						
	Significance	0.000						
Inspirational Motivation	Pearson Correlation	0.016	0.010					
	Significance	0.772	0.852					
Organizational Resiliency	Pearson Correlation	0.056	0.102	.158*				
	Significance	0.315	0.066	0.004				
Leader Prototypicality	Pearson Correlation	0.008	0.005	0.007	.216*			
	Significance	0.890	0.934	0.905	0.000			
Organizational Self Identification	Pearson Correlation	.120*	0.003	0.008	-0.002	-0.037		
	Significance	0.031	0.959	0.893	0.972	0.508		
Distinctiveness	Pearson Correlation	0.005	-0.005	-0.016	0.055	0.000	.251*	
	Significance	0.930	0.926	0.773	0.323	0.993	0.000	
Role Identity	Pearson Correlation	0.189	0.221	0.291	.416*	0.025	.453*	0.267
	Significance	0.243	0.170	0.069	0.008	0.877	0.003	0.095

* Correlation is significant at the .05 level.