

# Dance and Business

Assessing organizational performance in dual leadership structures

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MA Thesis Cultural Economics and Entrepreneurship

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## Abstract

**Keywords** *dual leadership, dance companies, artistic business, interaction, organizational performance.*

This qualitative research aims to investigate the interaction between artistic and managerial directors in dual leadership structures within Dutch dance companies and its effect on the assessment of organizational performance. The interaction between the dual leaders is defined in terms of shared values, discussion/conversation, division of tasks and contribution to each other's field of work. This interaction is related to the assessment of organizational performance. It was investigated how tensions between the artistic and managerial director can be decreased and how this can influence the definition of organizational performance. The actual research question is *How does the interaction between the artistic director and the managerial director in Dutch dance companies influence their definition of organizational performance?*

Five Dutch dance companies were used as case studies for this research: Dutch National Ballet, Scapino Ballet Rotterdam, Introdans, Conny Janssen Danst and NB Projects. The research results were found by obtaining in-depth interviews with the artistic and managerial directors and by researching the website and year reports of the companies.

The results of this study indicate a hierarchy between the dual leaders. Arts is considered as the leading factor of the organization, which makes the artistic leader the most influential director. The management and the managerial director play a supportive and condition-creating role. Although the companies daily struggle with tensions between the artistic ambitions and the financial limitations, there are no tensions indicated between the artistic and managerial directors. Tensions between the two directors are diminished by three success factors: shared values, a personal connection and mutual understanding. These factors also cause that the dual leaders assess the organizational performance in the same way, which will decrease tensions regarding this subject.

This research is relevant for dance companies and other cultural organizations because it shows the factors that are needed to succeed within a dual leadership structure. Furthermore, this research is scientifically relevant because it adds understanding on dual leadership structures and it contributes to the previous studies into this topic, which were all done in a quantitative way.

## Acknowledgements

During my bachelor in Arts and Cultural Sciences I became interested in the tensions between arts and business. During an internship at a dance company this interest was even more triggered by observing the organization's artistic and managerial director. I realized that the thought worlds of these two positions can differ a lot from each other and I realized that these tensions can be problematic within organizations. I started to believe that it is only possible to work on the business side of a cultural organization when you understand the artistic side as well. Or at least know how the artistic persons work and think.

This realization motivated me to combine the master Theatre Studies at the University Utrecht with the master Cultural Economics and Entrepreneurship at the Erasmus University Rotterdam. During the first one I became familiar with the thought worlds of the artistic people within the cultural sector. Observing my fellow students and their creative ideas and ambitions taught me how they think and work, but it also learned me to evaluate my own managerial ambitions and thoughts. Comparing these two made me even more interested in the question how dual leadership within cultural organizations can succeed.

This master thesis study gave me the opportunity to investigate this question. Therefore it feels like the perfect ending of the last six years in which I learned so much about the cultural sector, the organization of it, the people in it and the leadership of it.

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# 1. Introduction

## ***1.1 Duality between art and business***

The management and their activities are one of the most important aspects crucial to the survival of an organization (Daigle & Rouleau, 2010). In organizations concerned with the arts and especially in performing arts companies the management and economic goals has to be constantly balanced with the artistic goals of the organization. Managers of these organizations should continuously balance the artistic and managerial goals (Daigle & Rouleau, 2010). Furthermore, employees of arts organizations all have their own personal goals, that may conflict with the organization's values (Klamer, 2017). Therefore these organizations deal with multiple goals.

The multiple goals and the need to constantly balance the artistic goals with the economic goals complicate the measurement of organizational performance. Where non-cultural organizations can measure the organizational performance with financial indicators, the non-profit performing arts organizations have to deal with a much broader area of organizational success factors. Most performing arts organizations are non-profit organizations and their success is not (only) measured by financial indicators. Also the mission and vision of performing arts organizations are focused on artistic goals, of which the accomplishment is harder to measure, because artistic goals differ from person to person (Turbide & Laurin, 2009).

The difficulty to measure organizational performance is partly caused by the many stakeholders that are involved in cultural organizations. These stakeholders can have different opinions about when the organization is successful (Boerner & Jobst, 2011). The managers of performing arts organizations keep in mind the stakeholders' satisfaction. The stakeholders that are most important for the managers, will also affect whether or not the manager sees the organization as successful (Bhansing, 2013). Furthermore, the definition of organizational success is highly dependent on the values and goals someone holds in relation to the organization (Voss & Voss, 2000). The definition of organizational performance in performing arts companies is therefore multi-dimensional and subjective (Turbide & Laurin, 2009). The combination of multiple goals within the organization and the difficulty of measurement will cause different perceptions of the extend of which these goals are obtained. These different perceptions can eventually cause disagreements that are inefficient for the organization.

The difficulty of organizational performance measurement is strengthened by the duality between arts and business within performing arts organizations. Many performing arts organizations choose to implement a dual leadership structure, in which the company is led by not only an artistic director but by a managerial director as well (Sicca & Zan, 2005). This duality in management and especially their focus on different segments of the organization will cause that the directors strive for

different goals, which can cause tensions. A dual leadership structure makes the measurement of organizational performance even more difficult. Two leaders at the top of the organization have to decide if the organization is successful, but these success factors are very personal and dependent on personal values (Voss & Voss, 2000). This can be problematic in leading and managing the organization. Also the strategic plan of the organization is hard to define when there is a disagreement about organizational performance (Daigle & Rouleau, 2010). Furthermore, a dual leadership structure can cause asymmetrical information, because the directors are not aware of each other's field of work. This can have a negative effect on the effectiveness of the organization (Reid, 2005).

### **1.2 Aims and objectives**

This master thesis explores the interaction between the artistic director and the managerial director in Dutch dance companies and how this affects their definition of organizational performance. It is investigated how the two directors of an organization measure the organizational performance of the company and what they believe are important aspects to succeed. Therefore there is no pre-described definition of organizational performance used, because this definition is provided by the directors themselves.

The research question of this master thesis is: *How does the interaction between the artistic director and the managerial director in Dutch dance companies influence their definition of organizational performance?* To contextualize the research question, I formulated some sub-questions. The answers to these questions will eventually answer the research question.

- What is the role of the artistic director within the organization?
- What is the role of the managerial director within the organization?
- What are both leaders striving for and is this a shared goal?
- What is the interaction between the two leaders, in terms of shared values, discussion/conversation, division of tasks and contribution to each other's field of work?
- How do the directors define organizational performance?
- Do the directors agree with each other about the definition of organizational performance and does a possible disagreement bring tensions or is discussion possible?

The interaction of the artistic and managerial directors of the dance companies is explored by interviews with the directors of the companies. The interviews focus on the interaction between the two leaders in terms of shared values, trust, communication/discussion, division of tasks and contribution to each other's field of work. Furthermore, the interview elaborates on the opinions about the organizational performance and how this performance is defined by the directors. The interaction between the two directors in terms of this definition is also discussed. The interviews gave

me the opportunity to have in-depth conversations with the directors and they gave insights in the collaboration between the directors of the companies. The results of the interviews, in combination with studies to the websites and year reports of the companies, eventually led to answering the research question.

This research is based on case studies. To investigate this issue three dance companies that are structurally subsidized by the Dutch government, Dutch National Ballet, Scapino Ballet Rotterdam and Introdans, are used as case studies. These companies are structurally subsidized because they are part of the Basis Infrastructure (BIS). Furthermore, two companies that receive a structural subsidy from the Fund Performing Arts (Fonds Podiumkunsten) are used as a case study as well: Conny Janssen Danst and NB Projects. The researched companies are all structured by a dual leadership structure.

### **1.3 Relevance**

This research is scientifically relevant, because it is filling a gap in previous research. Dual leadership is a common used structure in today's cultural organizations (Reid, 2005), but the implications of this structure did not receive much scientific attention yet. There were some studies in the past investigating dual leadership structures (Bhansing, 2013; Chiapello, 1998; Cray et al., 2007; Daigle & Rouleau, 2010; Hommes & De Voogt, 2006; Reid, 2005; De Voogt, 2006), but there are still many unknown aspects in this research area. The research for this thesis has two main differences with previous research, namely the type of company and the relation between dual leadership and defining organizational performance. This study focuses on the dual leadership in Dutch dance companies. Although some of the research about dual leadership focused on the performing arts, less studies were done towards this specific type of performing arts companies. Nevertheless, this thesis is supposed to be generalized to other performing arts companies structured by a dual leadership structure as well. Furthermore, this study is distinctive, because it focuses on dual leadership structures in relation to assessing organizational performance. Although Bhansing (2013) focuses on dual leadership in relation to the definition of organizational performance, this is an relatively unexplored topic. Furthermore, this research is based on interviews, where Bhansing's study used surveys to explore the topic (Bhansing, 2013). The use of interviews allowed me to get a deeper understanding of particular issues.

This research is relevant for the cultural sector, since more and more cultural organizations are structured by a dual leadership system, although its implications are often not visible. This research takes a closer look at the effects of this structure and the effects of the interaction of the two leaders within these companies on the definition of organizational performance. Furthermore, this study is societal relevant, because it helps cultural organizations to reflect on their leadership



structure and it educates them about the effects of a good relationship between directors. Specifically this research contributed to previous studies because it defines the success factors to succeed in dual leadership structures and how tensions related to the organizational performance measurement can be decreased by it.

#### ***1.4 Structure***

The remainder of this thesis is organized as follows. In chapter 2 the results of the literature review are discussed. This chapter gives an overview of the theories about management and dual leadership in non-profit performing arts organizations. Furthermore, theories about organizational performance and possible ways to measure it will be discussed in this chapter. The review starts with an overview of special characteristics of performing arts organizations and how these characteristics influence the management of these companies. The multiple goals that exist in performing arts companies will be discussed and the implication of this on the measurement of organizational performance. In relation to this difficulty to measure, I will elaborate on the faultline between arts and business within the performing arts companies. It is suggested that dual leadership is a tool to bridge this faultline. Nevertheless, dual leadership has its implications on defining organizational performance as well, which will be discussed in the literature review. The results of the literature review formed the basis to create the topic list for the interviews, which can be found in appendix I.

Consequently, in chapter 3 the methods used in this research are extensively discussed. Furthermore, the chapter provides information about the dance companies that represent the case studies of this research and the reasons to choose for these specific companies.

Finally, in chapter 4 the results of the interviews are discussed. The chapter will start with a discussion of the results per specific case. Later on the overall results will be discussed, in relation to the theories in chapter 2. The conclusion of the research results are discussed in chapter 5. The transcription of the interviews are available on request.

## 2. Theoretical Framework

### **2.1 Non-profit performing arts organizations and their economics**

Performing arts organizations and the management of these organizations differ from other kind of organizations (Daigle & Rouleau, 2010). Other economic rules are applied to the performing arts in comparison to non-arts products. The performing arts are ephemeral in comparison to for example visual arts like paintings. In contrary with a painting, a performance lasts only for a certain amount of time. The experience is over once the performance is done. This also has some consequences for the production: the performance has to start even when not all the seats are sold. The costs to produce a performance will be exactly the same, no matter how much seats are sold (Towse, 2010).

This makes the performing arts an experience good. Pine and Gilmore (1999) introduced the term *experience economy*. They would call the performing arts an example of this special kind of economy, that is nowadays very common. The authors mention that consumers in the current economy are constantly seeking for experiences (Pine & Gilmore, 1999). When someone visits a dance performance the visit can be an experience, including a performance, an emotional experience and a night out. The visit is more than just a visit to the theatre, it is a complete experience (Pine & Gilmore, 1999).

Furthermore, the economics of the performing arts differ from the economics of other kind of art forms. A great difference is that the performing arts are dealing with very high fixed costs, caused by the ephemeral aspect of the product. These costs are formed by for example the costs for costumes, preparation and rehearsals. Because of these high costs a company has to perform many times to spread the costs over the performances and lower the average costs per performance. The costs are a huge investment in the beginning but when spread over a greater amount of performances, the fixed costs per performance will decrease (Towse, 2010).

Related to this cost problem of the performing arts is the cost disease, as discussed by Baumol and Bowen (1966). They describe the economic problem of the performing arts caused by the high labour costs in this sector. When the wages of the employees are increasing because of an upward trend, the production costs will increase as well. To compensate, the revenues of the performances have to increase and as a consequence the price for a ticket has to increase. This cost disease is one of the main arguments for government intervention in the performing arts. The intervention of the government will enable the companies to lower the price of a ticket and make more people willing to pay for it (Baumol & Bowen, 1966).

Because of the above described economic characteristics of the performing arts, a lot of performing arts organizations are depending on structural subsidies from the government. The importance of the performing arts is acknowledged by the government and therefore they grant

subsidies to performing arts companies. That is why a huge part of the total income of these companies exists of public money and the companies depend on this support. As a consequence, subsidy cuts often cause a lot of problems for these organizations. The companies are forced to look for other forms of income (Towse, 2010).

The different economics that apply to the performing arts companies, complicate the management of these companies. Although the focus of these companies is artistic, the management should also consider economic factors, especially in this time of subsidy cuts and a greater demand of earning more own income. Therefore many performing arts organizations decided to implement a dual leadership structure. Although this structure has some benefits, it can also complicate the management processes, as will be explained in the next paragraphs.

## ***2.2 Organizational performance of performing arts organizations***

Besides dealing with different economics, performing arts organizations, as all cultural organizations, deal with a complexity of measuring the organizational performance as well. Organizational performance demonstrates if an organization is on the right track in realizing its goals and can therefore be an indicator for managers to change their strategies (Atkinson, 2006). It is hard to define organizational performance, because it can be defined by many factors.

First of all, organizations often have many stakeholders, which can all have a different view on the organization's success. According to the dictionary, a stakeholder is "a person or group that has an investment, share, or interest in something, as a business or industry" ([www.dictionary.com](http://www.dictionary.com)). Stakeholders can be found inside and outside of the organization, for example funding agencies, audiences, public, suppliers, competitors and the people who work for the company (Boerner & Jobst, 2011, p. 69). Boerner and Jobst (2011) explain that the different stakeholders have different goals, which include different definitions of success as well. The local government is for example mainly interested in the economic efficiency of theatres, while the audience is searching for entertainment and the artistic employees for artistic excellence (Boerner and Jobst, 2011). To certify an organization as successful depends on the goals someone is striving for.

Besides, organizational performance can be measured in financial and non-financial ways. That is why organizational performance is often considered as multidimensional and multi-constituent (Carton & Hoffer, 2006). Cray et al. (2007) describe that non-profit arts organizations are traditionally lacking professional management. Because the environment of these organizations had changed, they began to adopt management processes used in for-profit organizations. These organizations have a more professional management because of their greater interest in stakeholders and their focus on making a profit. The non-profit arts organizations started to implement professional management processes as total quality management, strategic planning and benchmarking to improve

organizational performance. Nevertheless, the different stakeholders involved in arts organizations, the dislike of corporate models in these organizations and the difficulty to implement leadership and general management make it hard for these organizations to implement the for-profit management processes (Cray et al., 2007, p. 297-298).

Turbide and Laurin (2009) describe the difficulty of measuring the organizational performance in the performing arts sector. Because most performing arts organizations are non-profit, it is hard to define the organizational performance of these companies. The mission of these organizations is often focused on artistic goals, like making high quality dance performances. Therefore their performance measurement system needs to be focused on artistic quality of their product or on customer satisfaction (Turbide & Laurin, 2009). Only recently scholars have started to pay attention to non-financial organizational performance. Yet, it is difficult to measure qualitative outcomes, performing arts organizations lack the technological capability to generate relevant information, there is a weak management commitment in performing arts organizations and a lack of training for employees. These factors caused that there are still not many indicators for performance measurement in performing arts organizations (Turbide & Laurin, 2009, 56).

Turbide and Laurin (2009) researched which indicators performing arts organizations use to measure their organizational performance. Their research results show that these organizations consider artistic achievements as most valuable, but they measure their organizational performance with both financial and non-financial indicators. Furthermore, funding agencies are valued as important stakeholders of the organizations and their fundings are also used to measure organizational performance (Turbide & Laurin, 2009). The study by Turbide and Laurin found that *'to show artistic excellence of your products and productions'*, *'to foster creativity and innovation within your artistic discipline'* and *'balancing income and expenses'* are the most important success factors that performing arts organizations use to measure their organizational performance (Turbide & Laurin, 2009, p. 65).

The definition of organizational performance relates to the goals and values of the organization (Voss & Voss, 2000). Voss and Voss (2000) state that performance measurement highly correlates with the mission, vision, goals and values of the organization (Voss & Voss, 2000). Every organization has its own goals. These goals are based on values. While making a policy of the organization, these values are important (Klamer, 2017). Klamer (2017) describes values as "qualities of actions, goods, people, social entities that people find good, beneficial, important, useful, beautiful, desirable, constructive and so forth" (Klamer, 2017, p. 7). Values can be personal, historical, cultural, social, artistic and moral. Cultural organizations are mainly striving for cultural values, for example making high quality dance performances (Klamer, 2017).

Furthermore, all employees within the organization have their own personal values which

they strive for (Klamer, 2017). Daigle and Rouleau (2010) state that especially arts organizations are formed by individuals with different interests and therefore they are a complex network of multiple partners with different interests. This means that arts organizations deal with a pluralistic context, which is characterized by tensions between internal and external stakeholders (Daigle & Rouleau, 2010). Moreover, there are several organizational values within every organization, for example prosocial, artistic, financial, market and achievement values (Voss & Voss, 2000). The goals and values of the organization make up the vision of the organization. The vision is the long-term ambition of the organization and describes the desired organizational developments in the future (Van der Zee, 2011).

It is of great importance for the efficiency of the organization that the vision is clear. A clear vision should be created by the director and must be clearly articulated to all the organization's employees (Kirkpatrick, 2009). When all staff members are aware of the organization's vision, they will know what to strive for and this will most probably lead to an efficient organization. The director of the organization plays an important role in this articulation. It is the director's task to emphasize and disseminate the vision to the staff (Kirkpatrick, 2009).

This complex network of values in organizations, causes different definitions of organizational performances as well (Voss & Voss, 2000). In performing arts organizations people are striving for different goals and values (Daigle & Rouleau, 2010), that is why they will also hold different opinions about when the organization is succeeding (Voss & Voss, 2000).

The different perceptions of organizational performance and the different values relating to the performing arts organization can roughly be divided in two groups: organizational performance indicators and values relating to the artistic aspects of the organization and organizational performance indicators and values relating to the business aspects of the organization. Some stakeholders' values and performance indicators will focus on the artistic matters and some stakeholders will focus on business related matters. Especially this faultline between art and business in cultural organizations will cause a difference in the definition of organizational performance.

### ***2.3 Art versus business***

The biggest difference between arts and non-arts organizations is that arts organizations are dedicated to the arts and therefore an artistic product or project is fundamental within these organizations. As opposed to non-cultural organizations where profit is often more important than the product itself. Because it is the artistic product that is central for the arts organization, it is inappropriate to suggest that this product should be changed in order to make it more suited for the market (Morison & Dalglish, 1987). Thus, people who try to manage and govern the arts cannot easily argue that the product should be changed in order to sell it (Morison & Dalglish, 1987). When it comes to management, these organizations therefore have to balance the managerial aspects of the

organization with its artistic values. Morison and Dalglish (1987) suggest that the managers of the arts have accepted that the artistic vision of the organization is its drive and the tasks of the managers is to communicate this vision. Managerial aspects of the organization are subject to the organization's artistic vision (Morison & Dalglish, 1987).

Nevertheless, arts organizations have to deal with managerial aspects as well, as their organizational continuity is still dependent on financial health. Therefore arts organizations have to deal with a duality between arts and business/management. When a strategic plan is formulated, both aspects should be considered and respected. Nevertheless, the values that arise from these two aspects of the organization are often contradictory and/or conflicting (Daigle & Rouleau, 2010). The two aspects can be in conflict with each other, for example when the finances of the organization are not sufficient enough to accomplish the artistic ideals. Therefore tensions between the different objectives will emerge and a trade-off has to be made (Griffin & Hauser, 1996). It is an important task for the management team of the organization to congruence these values and to make a trade-off between arts and business.

Effective management has become even more essential in the past few years. Galli (2011) describes the societal changes in the last few years that had an influence on the management in the non-profit performing arts sector. Artistic labour in general is getting more expensive, there is a fast expansion of digital technologies and governments cut the subsidies for cultural institutions. The performing arts organizations have little control over these economic, political and technological changes. Galli describes how this created an uncertain future for the non-profit performing arts organizations. He states that organizations should improve their management, leadership and organizational structure to survive in this changing environment (Galli, 2011). Also Cray, Inglis and Freeman (2007) mention that especially the leaders of arts organizations will feel pressure because of these environmental changes. Because the leaders are the ones that represent the company to all the stakeholders involved and they are the ones that link the organizational environment with its employees (Cray et al., 2007, p. 296). Furthermore, the government subsidies of many arts organizations have been reduced during the last decades, which made arts organizations more dependent on own earned incomes, private donations and the achievements of volunteers (Cray et al, 2007).

These developments reshaped the role of management in the arts sector and demanded a more entrepreneurial attitude of the arts managers (Mulcahy, 2003). The arts manager had to become more entrepreneurial and creative to deal with the changing environment (Mulcahy, 2003). Furthermore, these developments asked for more professionalism in the organizations and a stronger attention to managerial issues, as opposed to artistic issues (Sicca & Zan, 2005). The balance between artistic and managerial matters in non-profit dance companies will be central in this thesis. This

balance is often aimed to be achieved by installing a dual leadership structure within the organization (Galli, 2011). The reasons to implement this structure and its positive and negative implications will be discussed in the next paragraph.

#### ***2.4 Bridging the faultline: Dual leadership structure and its implications***

According to Galli (2011), an effective leadership structure is needed to deal with the challenges that the non-profit arts organizations face (Galli, 2011). Byrnes (2003) states that it is the manager's main responsibility to "help the organization to organize human and material resources and to help the organization achieve its stated goals and objectives" (Byrnes, 2003, p. 6). Because of the above described challenges, most of the performing arts organizations are structured by a dual leadership function: two directors are leading the organization (Galli, 2011). Dual leadership is "a formal arrangement in which two people have equal rank at the top of an organizational hierarchy" (Hommes & De Voogt, 2006, p. 17). Their tasks are most of the times vertically divided: both the leaders are responsible for their own part of the organization. In performing arts organizations these leadership functions are often divided over an artistic director and a business/managerial director (Galli, 2011).

Reid (2005) discusses the implications of dual leadership structures within performing arts organizations. She states that it is traditionally assumed that an organization is most effective when it is led by only one director. Nevertheless, many performing arts organizations choose to divide the leadership over two leaders in a vertical responsible way. Reid discusses the institutionalized version of dual leadership. Institutionalized dual leadership means that the leaders are chosen by a third party, for example a board of the organization. This kind of leadership structure has two characteristics. First, a division of tasks and labour is determined and this division is already established over time, before the individual leaders were selected. This division of labour symbolically represents the different values that are traditionally realised within the organization, like the artistic and managerial values. Each director is taking care of one of these values. Second, the two leaders in the institutionalized dual leadership structure are chosen separate from each other 'by an authority other than themselves' (Reid, 2005, p. 4). They are chosen for organizational reasons, in which the compatibility of the two leaders is often not considered. In the institutionalized form of dual leadership, there is a greater potential for conflict between the two leaders than in the case where the two leaders chose each other. This is mainly caused by the fact that the individual leaders have no control over the choice of characteristics of the person with whom they have to collaborate. Therefore there can be less motivation to collaborate than in a self-chosen leadership model (Reid, 2005). The dance companies that are used as case studies in this research, Dutch National Ballet, Scapino Ballet Rotterdam, Introdans, Conny Janssen Danst and NB Projects are all structured by a dual leadership function as well, but none of them work with an institutionalized form of dual leadership.

An important reason to implement a dual leadership structure is specialisation. Each individual director is specialised in his own tasks and responsibilities and not in the other director's tasks. The behaviour of the individuals in the leadership role are an important issue, because of this duality (Cray et al., 2007). Cray et al. (2007) describe that in performing arts organizations the aesthetic goals need to be considered, while at the same time also the viability of the organization needs to be ensured (Cray et al., 2007, p. 298). When the artistic director is specialised in aesthetic matters and the managerial manager focuses his expertise on the financial viability of the organization, there is a perfect allocation of resources (Cray et al, 2007).

De Voogt (2006) defines dual leadership in arts organizations as a problem-solving tool. He describes that the appointment of a second leader prevents one leader from overruling. When a second leader is appointed, there will be two people who share the power, which prevents that one person is in control and can become too powerful. This is called the neutralizing effect of the dual leadership structure (De Voogt, 2006). Also Cray et al. (2007) discuss the emphasize of the artistic director on the artistic vision of the organization. When the artistic director is the only director, there is a danger that the managerial functions are overlooked, because of this strong aesthetic focus. When the leadership is divided over two leaders, who both focus on a different segment of the organization, both aspects will be equally considered (Cray et al, 2007). Nevertheless, both leaders are focusing on one of these aspects with their own team of employees and therefore a good interaction between the two directors is necessary to ensure organizational success. A good interaction entails a right communication and balance between the two aspects of the organization and a relationship between the two directors based on trust (Galli, 2011).

Although this dual leadership structure has some benefits, it will also cause organizational challenge. Reid (2005) argues that conflicts can arise because of the dual leadership structure. These conflicts and tensions between the two leaders can negatively influence the organizational effectiveness. She states, like many other authors, that a good interaction between the two leaders is required to make the organization work in an efficient way. The functional division of labour in the dual leadership structure will lead to inherent role conflict and there is a potential lack of agency, because this relationship is mandated. This is, according to Reid, demotivating and will create problems within the leadership structure. Especially a trusting relationship between the two leaders will positively affect the effectiveness of the organization, because it reduces the effect of differences in power status and therefore it reduces conflicts. This will also reduce the interference in the organizational planning and management processes. In contrast, a lack of trust can lead to destructive situations, because the differences in power status between the artistic and managerial director will lead to conflicts that are ineffective for the organization. Furthermore, the two directors can also have a different power status in relation to stakeholders of the organization (Reid, 2005).



Besides, leading an organization with two people with conflicting personalities can lead to problems. Cronin and Weingart (2007) discuss the implications of leading an organization with people with different values, knowledge and experience. Although this seems beneficial, the authors argue that it can be problematic for the organization. The diversity of values, knowledge and experience can lead to different interpretations of the same issue. Cronin and Weingart (2007) state that inconsistencies between individual's definition of a problem will limit the capability of the team members to understand each other and integrate each other's information. Thus, it is important that people in the management team are able to understand each other and the values and objectives of the other one. Education can be key to accomplish mutual understanding (Cronin & Weingart, 2007).

### ***2.5 Dual leadership and defining organizational performance***

Nevertheless, the values of the artistic director will in some way or another always differ from those of the managerial director. The leaders are looking at the organization in a different way: one will have an artistic focus and one will have a business-oriented focus. A company led by two leaders who both have a different focus and different values will also struggle to give one definition of organizational success. As mentioned before, organizational performance measurement is hard in the cultural sector, because of its multi-dimensionality and multi-consistency (Carton & Hoffer, 2006). Furthermore, the definition highly depends on someone's personal values and can therefore differ per individual (Voss & Voss, 2000).

Moreover, the leaders in a dual leadership structure can have different priorities regarding stakeholders, which affects their definition of the organization's success (Bhansing, 2013). Artistic and managerial directors tend to have a different focus of selection system orientations. These orientations will also affect whether or not and in which degree the leaders define the organization as successful. Selection system orientations indicate which stakeholder groups are considered as important by the managers of the organization (Bhansing, 2013). The three selection systems are the market orientation, the peer orientation and the expert orientation. In the market selection the consumers are considered as the most important stakeholders, in the peer selection other producers are most important and in the expert selection the opinion of critics is highly valued (Wijnberg & Gemser, 2000). Bhansing's research showed that managerial directors are more often focused on the expert and market selection systems than the artistic director. (Bhansing, 2013).

Bhansing also connects his findings to a research on the faultline between art and business in the film industry. Dutch movie directors (comparable with artistic directors) and producers (comparable with managerial directors) were interviewed and asked about their task division at both sides of the faultline. This research shows that the directors and producers consider themselves as working on one side of the faultline. Moreover, they consider the director as most important for the

artistic success and the producer most responsible for the commercial success of the movie companies (Bhansing, 2013, p. 119). These considerations have proven to be important factors to determine the organizational performance of artistic companies and should be taken into account when determining organizational performance of performing arts organizations.

### ***2.6 Collaborating with competing values***

Collaborating with someone who holds different values can be difficult. Leading a company with someone who holds different values is even more so. Because of the duality between arts and business in performing arts organizations, the formulation of strategic plans is complicated. When formulating a strategic plan for the organization, an agreement between art and business should be reached. This agreement is always based on a structure of compromises, both artistic and business-wise (Daigle & Rouleau, 2010). To come to this agreement, the two directors a dual leadership structure should compromise, but it is also important that they are aligned in values (Daigle & Rouleau, 2010).

Daigle and Rouleau (2010) discuss the conventionalist analysis, which creates a framework that can explain the processes which enable individuals to collaborate despite they are striving for competing or conflicting values. While formulating a strategic plan for an arts organization the artistic and managerial directors should interact with each other, although they hold different values. Nevertheless, they should arrive at an agreement to form the strategic plan. The conventionalist analysis is based on a framework create by the French sociologists Boltanski and Thevenot (2006). The conventionalist framework increases our understanding of creating agreements between art and management in arts organizations, 'by drawing on the logics of action related to the production of justified and legitimate arguments' (Daigle & Rouleau, 2010, p. 16). According to Daigle and Rouleau's analysis, five key notions are of importance for the creation of an agreement: convention, common worlds, justifications, controversial situations and conventional solutions (Daigle & Rouleau, 2010, p. 16).

Convention refers to an agreement. The convention makes it possible to combine competing values by the establishment of an agreement that is acceptable for both parties. The authors state that a strategic plan of an arts organization can thus be seen as an conventional object; it is a sustainable agreement between people who are holding different values, which both of the parties accept and are satisfied with. To understand how this agreement can be reached, men should look at the different values that are embedded in the agreement. This can be done by analysing 'common worlds' (Boltanski & Thevenot, 2006), which are 'institutionalized principles that are recognized as socially legitimate and referred to by individuals in evaluating the quality or worth of objects and people' (Daigle & Rouleau, 2010, p. 17). These principles are systems that the individuals who are

making an agreement provide with reference points that can guide them in their interaction. The authors distinguish five common worlds: the inspired world, the domestic world, the opinion world, the civic world, the market world, the industrial world and the project-oriented world (Daigle & Rouleau, 2010, p. 17-18).

Key to identify common worlds are justifications. Justifications are useful to understand the tensions, the incompatibility and the sources for potential agreements between the two actors. The conventionalist approach makes it possible to identify the justifications of the two parties. Furthermore, the conventionalist analysis is supposed to make clear the controversial situations in which individuals justify their point of view by conjuring the values they share or that divided them. The exchange of these values will cause tensions, disagreements and conflicts. Lastly, conventional solutions of a compromise type are needed to arrive to an agreement between two parties with different values. Daigle and Rouleau conclude that an agreement between arts and management is possible, when the different forms of justification are clearly articulated within the strategic plan and when a polyphonic text is created, in which polyphonic refers to the different values in the organization (Daigle & Rouleau, 2010).

### ***2.7 Conclusion theoretical framework: Interaction in relation to organizational performance***

Performing arts organizations are always dealing with a duality between arts and management. Current environmental changes forced performing arts organizations to focus more on managerial aspects (Galli, 2011). That is the reason why many performing arts organizations, like dance companies, decided to implement a dual leadership structure, in which the organization is led by two leaders who both focus on either the artistic side or the managerial side of the company (Reid, 2005).

Dual leadership structures in performing arts organizations have some benefits. One of the greatest arguments to implement a dual leadership structure is specialisation. When two leaders are focusing on different segments of the organization, the organization will be more efficient (Cray et al., 2007). Moreover, the dual leadership structure can neutralize the power of one person and prevent him/her from overruling (De Voogt, 2006). Nevertheless, the division of tasks within the organization and two individuals leading the organization, can also create tensions and conflicts. To lead the organization in an effective way it is important that the two leaders share values and together strive for these shared values. These values should also be clearly communicated to the organization's employees. A good interaction between the two leaders is needed to accomplish this. A good interaction means that the leaders have a clear task division, but share a common goal, despite of their different values. Furthermore, the leaders should communicate in an effective way and be able to discuss concerns on each field of the company with each other. In other words, to make the organization work in an efficient way, it is important that an agreement between arts and business is

reached (Daigle & Rouleau, 2010).

Furthermore, two people leading one organization can have different values regarding the organization (Klamer, 2017). The values of the leaders influence whether or not the leaders define the organization as successful. Different values can cause that the one leader defines the organization as successful, while the other leader does not. In relation to the definition of organizational performance, the selection system orientations are worth considering. Selection system orientations indicate which stakeholders are considered as important by the directors of an organization (Bhansing, 2013). Managers can focus on the market orientation, the peer orientation or the expert orientation, respectively meaning that the opinion about the organization of consumers, other producers or critics is considered while defining the organization as successful (Wijnberg & Gemser, 2000).

Nevertheless, when two leaders focus on different selection system orientations, their opinion about the organizational performance will also differ. In the following of this thesis, it will be investigated how the two leaders interact with each other in terms of communication, tasks division and shared values. This will be related to the definition the managers hold of the organizational performance and how they interact with each other while defining this.

### 3. Methodology and methods

#### **3.1 Case studies**

This research is a qualitative study on the effects of the interaction between leaders on their definition of the organizational performance. In the Netherlands there are four dance companies that are structurally subsidized by the government. Three of these companies, the Dutch National Ballet, Scapino Ballet Rotterdam and Introdans, are used as case studies in this research. Furthermore, two companies that are not part of the BIS are used as cases, namely Conny Janssen Danst and NB Projects. However, these companies do receive subsidies from Fund Performing Arts.

To receive reliable results a combination of methods is used. A data triangulation of interviews, analyses of websites and year reports is used to arrive to the research results (t Hart et al., 2009). A case study is used to understand a specific case in its own specific context (Punch, 2005). This study provides insights in the interaction of the directors in these specific organizations and it shows the effects of the interaction on the organizational performance measurement. This research can be qualified as a case study because it uses several sources to get in-depth information about the organisation and the interaction of its leaders. Therefore a deeper understanding of the organisation will be given. Nevertheless, the question remains if case studies can be generalized. When it is possible to generalize the outcomes of the case study, it will be called an instrumental case study. The outcomes of an instrumental case study can be used to understand greater phenomenon (Punch, 2005). This research can be used in an instrumental way, because it gives insights in the interaction between dual leaders within organizations and its effect on the definition of organizational performance in general. Although the cases studies are focused on dance companies, the study can be generalized to other performing arts companies as well.

#### **3.2 Motivation case studies**

To do a reliable study and to state valid conclusions, it was important to work with cases that are comparable to each other. Although the organizations are not comparable to each other in size, they are in terms of performing arts sector, famousness, leadership structure and financial situation. That motivated the choice of the dance companies that are used for the research. The investigated organizations are all well-known modern or classical dance companies. The dance companies all have a well-known status within the Dutch dance scene and work with their own dancers ensemble. Their status is also recognized by governmental institutions, who show their support in the form of subsidies. Dutch National Ballet, Scapino Ballet Rotterdam and Introdans are all part of the Dutch BIS, which means that they all receive every four years a structural subsidy from the Dutch government. Conny Janssen Danst and NB Projects are not structurally subsidized by the Dutch government, but receive structural subsidy from the Fund Performing Arts. Furthermore, all organizations work with a

dual leadership structure, in which one leader is dedicated to the artistic side and one leader to the managerial side.

In total nine persons were interviewed for this thesis. Interviews were held with Ted Brandsen (artistic director Dutch National Ballet), Toine van der Horst (managerial director Dutch National Ballet), Erik Pals (managerial director Scapino Ballet Rotterdam), Peter Jansen (member management team and former managerial director Scapino Ballet Rotterdam), Roel Voorin Holt (artistic director Introdans), Ton Wiggers (managerial director Introdans), Conny Janssen (artistic director Conny Janssen Danst), Rick Spaan (managerial director Conny Janssen Danst) and Monique van Beek (managerial director NB Projects). Unfortunately Ed Wubbe (artistic director Scapino Ballet Rotterdam) and Nicole Beutler (artistic director NB Projects) were not available for an interview.

### **3.3 Methods**

The main method of this study are interviews. Ten different interviews with three artistic directors and six managerial directors of the five Dutch dance companies were held in order to come to the final research results. The interviews are semi-structured by a topic list. Semi-structured interviews enable to get in-depth information about a specific topic, in this case the interaction of the two directors of the companies. I chose to do semi-structured interviews, because in this kind of interviews there is a great interest in the interviewee's opinion and feelings (Bryman, 2015, p. 466-467), which is of great importance in relation to this research topic. Because interaction is hard to define and not easily asked in surveys, more in-depth interviews were needed to get the required information. The topics in the interview focus on the interaction of the two leaders in terms of shared values, discussion and the contribution to each other's field of work. The results of the interviews show how the two directors of the companies interact with each other. The results of the interview give an overview of the interaction between the dual leaders in Dutch dance companies. Furthermore, they will make clear how the dual leaders define organizational performance and if this definition differs between the two leaders of the organization. Because the research is focused on the directors' definition of organizational performance, the directors will define the organizational performance by themselves during the interviews. The artistic manager's will be compared to the managerial director's definition and during the interviews their interaction regarding this topic will be discussed. Furthermore, the research results are found by analysing the dance companies' websites and year reports.

The data collection and analysis are structured by a cross-sectional research design (Bryman, 2015, p. 52-56). A cross-sectional research design "entails the collection of data on a sample of cases and at a single point in time in order to collect a body of quantitative and quantifiable data in connection with two or more variables [...], which are then examined to detect patterns of association" (Bryman, 2015, 53). In this study the interaction between the directors of the four dance

companies form the cases that are compared to each other. The data in this research are collected simultaneously at a single point in time, namely from March until June 2017.

Since this research is a qualitative study based on interviews and data analyses, which are analysed by a cross-sectional analysis, the validity, reliability and replicability need to be ensured (Seale, 2004, p. 136). It is important that the results are reliable, valid and replicable (Bryman, 2015). To ensure the reliability and validity of the research the interviews are recorded and afterwards they are transcribed and strictly coded by a consistent coding system. Before the analysis the transcribed interviews are send to the interviewees for approval. Furthermore, the reliability and validity of the research are ensured by using a consistent method of analysis. Each interview is analysed in the same way and by the same coding system. The coding system is developed by the outcomes of the theoretical framework. Furthermore, to ensure replicability there will be complete transparency about the selection of the interviewees, the choices made by making the interview topic list and the coding of the interviews. The topic list can be found in appendix I and the transcribed interviews are available on request. By being transparent about the way the results are attained, the research is replicable (Bryman, 2015).

## 4. Results and Discussion

### ***4.1 Dual leadership and organizational performance***

In this chapter the results of the research will be discussed. The outcomes of the research were found after transcribing and coding the interviews with the artistic and managerial directors of the dance companies. The transcribed interviews can be found in appendix II and the outcomes of the coding can be found in appendix III. The interaction between the two directors in the dual leadership structures are connected to their definition of organizational performance. This chapter starts with some paragraphs, which elaborate on the individual cases. The results of each company are discussed one by one. After describing the specific cases, the cases are connected to each other. Differences and similarities between the different cases are discussed. In the last paragraph of this chapter six propositions about assessing organizational performance in dual leadership structures are stated.

#### ***4.1.1 Dual leadership and organizational performance Dutch National Ballet***

Ted Brandsen and Toine van der Horst are respectively the artistic director and the managerial director of the Dutch National Ballet, one of the BIS-organizations in the Dutch dance sector. This Amsterdam based classical ballet company started in 1961 after a merger of the Dutch Ballet Gaskell (het Nederlands Ballet) of Sonia and the Amsterdam Ballet (het Amsterdam Ballet) of Mascha ter Weeme and is currently the only classical ballet company in the Netherlands ([www.operaballet.nl](http://www.operaballet.nl)). Ted Brandsen is, next to the artistic director of the company, also the head choreographer of the Dutch National Ballet. The company is supervised by a Board ([www.operaballet.nl](http://www.operaballet.nl)).

Dutch National Ballet was always structured by a dual leadership structure. In 2013 the Dutch National Ballet merged with Muziektheater Amsterdam and the Dutch National Opera and continued as the Dutch National Opera and Ballet, one huge institute for Dutch opera and ballet ([www.operaballet.nl](http://www.operaballet.nl)). Since the merge the management structure changed. Currently Els van der Plas is the general director of Dutch National Opera and Ballet. The ballet and the opera are respectively managed by artistic directors Ted Brandsen and Pierre Audi ([www.operaballet.nl](http://www.operaballet.nl)). Both the ballet and the opera directors have a managerial manager who assist them in the business side of the company (Interview Ted Brandsen, 2017). Brandsen started his career at the Dutch National Ballet as a dancer in 1981. In 2002 he became the assistant of the artistic director and since 2003 he is the artistic director of the company ([www.operaballet.nl](http://www.operaballet.nl)). In 2014 Van der Horst became the managerial director of the ballet company, after an interim period at the financial department (Interview Toine van der Horst, 2017).

Brandsen states that the Dutch National Ballet is not structured by a dual leadership: there is a hierarchical structure in which he is the director of the company and Van der Horst is assisting him on the managerial side of the company (Interview Ted Brandsen, 2017). When Ted was installed as the



artistic director of the company, the board and the former artistic director were involved in the process of his appointment (Interview Ted Brandsen, 2017). Ted and Van der Plas were involved in the appointment of Van der Horst as managerial director. The Supervisory Board of the organization was not involved in this process (Interview Toine van der Horst, 2017).

Both Brandsen and Van der Horst qualify the organization as artistic, in which the artistic side is most important, but acknowledge the fact that managerial aspects are needed to support this artistic vision. They name the management aspects a necessary condition to succeed in the artistic vision (Interview Ted Brandsen, 2017; Interview Toine van der Horst, 2017). In this context, Brandsen states: *'In principal the managerial leaders have to support, execute and enable the artistic vision'* (Interview Brandsen, 2017). Furthermore, Brandsen qualifies the business side of the company as a necessary condition to succeed: *'Look, if I want to produce a huge, new production, but there is no money to do so, this is a constraint. Then I have to deal with this and find another solution'* (Interview Brandsen, 2017). Van der Horst agrees with Brandsen and states: *'Taking care of the finances is a condition for artistic freedom and as long as you draw between the financial lines it will be okay. Of course you can cross the lines sometimes, that is all right, if you are able to compensate it somewhere else. If this understanding is shared between the artistic and managerial leader, everything will be fine'* (Interview Toine van der Horst, 2017).

Brandsen and Van der Horst have a formal meeting once a week and several informal discussions. Van der Horst does not interfere in the artistic vision and programming, but Brandsen sometimes interferes in the budgeting (Interview Ted Brandsen, 2017). According to Van der Horst, Brandsen trusts Van der Horst in his expertise relating to the budget and managerial side of the company. Budgets are made in consultation and it is possible to shift some budgets when the priorities are clear and when Brandsen believes that some production should have a greater budget. This is always possible as long as the total budget is not exceeded. Both Brandsen and Van der Horst share the same mission, vision and values in relation to the company. The directors have the feeling that everyone in the company strives for the same goal, although some will do that in an artistic way and others will do it in a managerial way (Interview Ted Brandsen, 2017; Interview Toine van der Horst, 2017). There is a mutual understanding that you can only accomplish ideas when the budget is sufficient. Ted states that interference is necessary: *'You have to manage the company together. That also means managing the budget. And create as beautiful things as possible with the money you have'* (Interview Ted Brandsen, 2017).

Especially this understanding that the budget is leading in the decisions that are made, is crucial to succeed in a dual leadership structure, according to Van der Horst. He believes that mutual understanding is needed to collaborate. He believes it is necessary that Brandsen understands the fact that you cannot spend more money than you have (Interview Toine van der Horst, 2017). The other

way around, Van der Horst understands that he works in an artistic organization and that the artistic mission and vision should be leading in the decisions and the definition of organizational performance. He states: *'Finances are the condition and artistic quality is determined by the market, or the audience, or maybe even more so by the peers in the dance sector. If they support you or decommission you, that is an indicator for success, the finances are not'* (Interview Toine van der Horst, 2017).

With this statement Van der Horst suggests that the artistic team is mainly responsible for the success of the company. He as the managerial director has to create the needed conditions to make this possible. If he has to make a division, he would say that the artistic team is for 80 per cent responsible for the organizational success, supported by the managerial team, who is responsible for the remaining 20 per cent (Interview Toine van der Horst, 2017). The success of the company is for both leaders often directly linked to the success of the performances. When I asked Brandsen about his success indicators, he answered that he himself is the first and greatest indicator to determine if the organization or a performance is successful. If he and the rest of the artistic team is satisfied, the organization is successful. He qualifies the number of visitors and the reaction of the audience as a second indicator, directly followed by the international appreciation. This appreciation is needed to maintain the good reputation of the company. Brandsen states that the influence of reviews on the number of visitors decreased in the last decades, because of digital developments and less space in journals for art critics. Nevertheless, Brandsen says that also good reviews by experts are important success indicators for him. He states: *'You need a good balance and it needs to be proportionally divided. But in the end, we are an organization with public support, for a great audience. And if you have wonderful reviews, but no audience or an uninterested audience, there is something wrong. It is an combination of those things'* (Interview Ted Brandsen, 2017). The competitors in the dance field do not play a role in Brandsen's success definition, although he does see them and their accomplishments as a criterium to develop itself from (Interview Ted Brandsen, 2017).

Van der Horst says that there is not one single indicator. He calls the process of defining organizational success a game: *'It has to do with a lot of things. Not only a sold out performance [...] It is about the dynamics in the organization, it is about the dynamics with the audience. Those are the indicators that make it successful'* (Interview Van der Horst, 2017). Van der Horst says that also the satisfaction of the artistic team is an indicator for the success. He states: *'They [the artistic team; Ted, Rachael, teachers] have to be satisfied about the performance. Their satisfaction plus a sold out audience and nice reviews. Then I am happy as well'* (Interview Toine van der Horst, 2017). Furthermore, Van der Horst says that he has nothing to say about the artistic performance, he is not educated to do so. He is a ballet-lover, not an expert. He is the one who creates the right conditions to support this artistic vision (Interview Toine van der Horst, 2017). Brandsen agrees, by stating: *'You can be very successful, but if the finances are not correct, everything will collapse. I saw that in other*

*countries. Some companies were super successful, but at a certain moment the director was fired, because the finances were not okay. That does not help either* (Interview Ted Brandsen, 2017).

#### **4.1.2 Dual leadership and organizational performance Scapino Ballet Rotterdam**

Scapino Ballet Rotterdam was established by Hans Snoek right after the second World War and is the oldest modern dance company in the Netherlands. The modern dance company is, as part of the BIS, subsidized by the Dutch government ([www.scapinoballet.nl](http://www.scapinoballet.nl)). Ed Wubbe became the artistic director in 1993 and since then he has been the head choreographer of the company as well. Since 2015 Erik Pals has been the general director of the company. Before the installation of Pals, Wubbe was the general director of the organization as well. Next to Wubbe as general director and artistic director, Peter Jansen was the managerial director. Jansen currently fulfils a role in the management team and he joined the interview with Pals. When Pals was installed as the general director, the organization changed its organizational structure from Board to a Supervisory Board. Before this change the Board could intervene in the decisions of the direction, after the change the power of the Supervisory Board decreased and nowadays the Supervisory Board has a more advisory role. The decision to change to a Supervisory Board was motivated by advice of the subsidizers (Interview Erik Pals, 2017; Interview Peter Jansen, 2017).

Pals explains that Scapino Ballet Rotterdam always had a managerial director, who accompanied the artistic director. He believes that it is also the wish of the subsidizers to install a managerial director to prevent the artistic side from overruling. When the artistic director has all the power, there is a chance that the managerial matters in the organization are overlooked (Interview Erik Pals, 2017). Wubbe was involved in the selection of Pals as the managerial director. Together with the Board of Scapino Ballet Rotterdam and with the advice of Jansen, he selected Pals as the new general/managerial director. Pals mentions that the Board was aware of the fact that the managerial leader needed to be aligned with Wubbe, because otherwise a collaboration would not work. He stated: *'It does not make sense to force the artistic director to collaborate with someone he does not like. That does not work. You can be sure, that such a situation will not succeed'* (Interview Erik Pals, 2017).

Since the change to a Supervisory Board and the installation of Pals as the general director, a Management Team was installed as well. Pals and Jansen explain that the two directors are responsible for the organization's policy, but the Management Team (MT) is also involved in these decisions. The MT consists of Pals, Jansen and Michael Vogel (Head of the Marketing department). Wubbe and Pals are responsible for the policy but the MT is involved in its creation as well (Interview Erik Pals, 2017; Interview Peter Jansen, 2017). There is a lot of informal consultation between the employees of Scapino Ballet Rotterdam, according to both Pals and Jansen. The employees meet each

other in the corridors and discuss things without a formal appointment. Pals and Wubbe have some formal meetings behind closed doors, but this does not happen very often (Interview Erik Pals, 2017; Interview Peter Jansen, 2017).

Scapino Ballet Rotterdam is a modern dance company, aiming to reach a wide audience. Pals and Jansen state that this helps to make the duality between arts and management work. Because the artistic mission and vision of the organization is focused on reaching a wide audience, these artistic aims are directly linked to the managerial matters. The artistic and managerial employees share the same values and this makes the duality in the organization work, according to Pals and Jansen. Jansen states: *'The big advantage of Ed as the artistic, and before also as the general director, is that he is very aware of the consequences of certain choices. He is always focused on... Scapino was always a different company, because we have a strange relationship with cultural trends, because we are focused on the audience. The main thought of our productions is: 'It is for the audience.' This realisation of Ed makes it more easy for us to sell the production'* (Interview Peter Jansen, 2017). Pals agrees by stating: *'The essential difference between Ed and many other artistic directors is Ed's focus on the audience. He is aware of the fact that the performance should be watched by people. There are many artistic leaders who only think about the artistic development. And they are, very bluntly, not interested in reaching an audience. For Ed, this is interrelated [...] So this makes working with him from the managerial side very pleasant'* (Interview Erik Pals, 2017). Because of this awareness and a mutual understanding there are no great tensions between the artistic and managerial side of the organization, according to Jansen and Pals (Interview Erik Pals, 2017; Interview Peter Jansen, 2017).

Furthermore, the men at the managerial side of the company state that the artistic and managerial departments should all serve one goal. Artistic development should be supported by a healthy management, according to Pals: *'You cannot make performances without a healthy management. Maybe that is the balance: the one cannot survive without the other'* (Interview Erik Pals, 2017). Jansen explains that every artistic decision is constantly balanced with the financial and managerial possibilities of the organization. Both Pals and Jansen believe that everyone in the organization is aware of the necessary balance between artistic and management/finances. According to Jansen, every artistic decision is always related to the impact of the organization (Interview Peter Jansen, 2017). Pals explains that every organization in the cultural sector is dealing with a lot of stakeholders. These stakeholders have different aims and wishes, which are based on artistic values or on managerial values. Pals states that you can only satisfy all the stakeholders when there is a right balance between art and management (Interview Erik Pals, 2017).

Nevertheless, Pals believes that it is the task of the artistic director to challenge the management team. The artistic director should focus on the artistic development and force the managerial director to find creative solutions to accomplish the artistic goals. Both directors should be

able and willing to take a risk, in favour of the artistic development, without risking the continuity of the organization. Pals believes that Wubbe is talented in balancing these two aims (Interview Erik Pals, 2017). Jansen says that everyone in the organization knows that production budgets can be exceeded for artistic reasons, but that the total budget should not be exceeded (Interview Peter Jansen, 2017). Pals defines the role of the managerial director as enabling the artistic development, not the other way around. Pals thus concludes a hierarchy in which management is supporting the art (Interview Erik Pals, 2017).

For Pals the balance between art and management is one of the success factors of the organization. He states that Scapino Ballet Rotterdam is successful if they are able to secure the (financial) continuity of the organization, the status of the organization and the attraction of a wide audience. The responsibility for this success is in hands of both the artistic and managerial employees of the company. A right balance between the two will make the organization successful (Interview Erik Pals, 2017). Also Jansen defines the organizational success by a combination of managerial and artistic factors. He names the audience attraction, the artistic quality and the professional reviews the most important factors to determine the success of the organization. He believes the responsibility for this success is shared between the artistic team and the management team (Interview Peter Jansen, 2017).

The first and most important success indicator is the ability to reach a wide audience, according to Pals and Jansen. The attraction of this audience and their positive reaction on the performances, indicate the organizational success. Because reaching a wide audience is the main goal of the organization, this indicator is the most valuable to assess the organizational success (Interview Erik Pals, 2017; Interview Peter Jansen, 2017).

Pals and Jansen also believe the reactions of the professionals in the dance field, like people from funds and from other dance companies, are very valuable for the success of the organization. These people are aware of the developments in the sector and have the knowledge to judge the company. Pals and Jansen do not use comparisons with competitors as success indicators. Nevertheless, Pals and Jansen believe that it is important to keep in touch with the competitors and to be aware of the developments in the dance sector. Then you are able to keep the right position in the field and show your own added value, which is essential for the survival of every cultural organization. Jansen says that it is important to know how to position yourself in the field as a top institute. Therefore it is valuable to know the developments of other companies in the sector (Interview Peter Jansen, 2017). Pals believes there is competition regarding the subsidies given by the governmental institutions. Nevertheless, he defines the other dance companies also as colleagues, which should together strive for a clear statement to the outside world about the value of art in the society (Interview Erik Pals, 2017). Furthermore, Pals and Jansen believe that the success of the organization

also depends on the capability to network in the sector. To show yourself at networking occasions and to show that you are adding something to the field, by being present in suborganizations for example (Interview Erik Pals, 2017; Interview Peter Jansen, 2017).

These peer to peer reviews are much more valuable to Pals and Jansen than the reviews of art critics in journals. Pals explains that the value of these reviews decreased enormously in the last decades. He is wondering how many people do still read the reviews. Furthermore, he thinks that reviews do not have that much influence on the number of visitors anymore (Interview Erik Pals, 2017). Both Pals and Jansen believe that nowadays the influence of social media is much greater.

There is a common sense in the organization about the success indicators, according to Pals and Jansen. They believe that the artistic mission is leading in this indication and that everyone in the organization is agreeing on this, although some of them are accomplishing this mission in an artistic way and others in a managerial way (Interview Erik Pals, 2017; Interview Peter Jansen, 2017).

#### **4.1.3 Dual leadership and organizational performance Introdans**

Roel Voorin Holt and Ton Wiggers are the dual leaders of the in Arnhem based Introdans. Introdans was established in 1971 by Hans Focking and Ton Wiggers, who is still involved in the company as its general director ([www.introdans.nl](http://www.introdans.nl)). Roel Voorin Holt is involved in the company since 1982 and became the artistic director of the company in 2005 and took over the artistic supervision of Ton Wiggers, who since then has been the general director of the dance company (Interview Ton Wiggers, 2017; Interview Roel Voorin Holt, 2017). The dual leaders are supervised by the board of Introdans, but according to themselves, the influence of this board is not that great. The board functions more as a controlling and advising party (Interview Ton Wiggers, 2017; Interview Roel Voorin Holt, 2017).

The dual leadership shared by these two directors is a quite unique one. The directors are working together at the top of Introdans for 34 years now. Wiggers was involved in the establishment of the company and was the artistic director since then until Voorin Holt took over the artistic leadership function in 2005. Before 2005, Voorin Holt was the artistic leader of the smaller ensemble of Introdans and in 2005 the leaders decided to merge the two ensembles in terms of artistic supervision (Interview Roel Voorin Holt, 2017). Voorin Holt explains it like this: *'We had all kind of variations. But now we divided it like this: Ton is the general director and founder and I am the artistic director'* (Interview Roel Voorin Holt, 2017). According to both leaders, the decision to make Voorin Holt the artistic director was motivated by the fact that Voorin Holt was younger and this seemed necessary for the sustainability of the organization (Interview Roel Voorin Holt, 2017; Interview Ton Wiggers, 2017). Furthermore, Wiggers explains that he did not want to come up with new things anymore, while Voorin Holt was full of creative energy (Interview Ton Wiggers, 2017).

Since the beginning of the change in artistic supervision, Wiggers completely released the

function and delegated it to Voorinhtolt (Interview Roel Voorinhtolt, 2017; Interview Ton Wiggers, 2017). Wiggers explains that this was not very hard for him to do, because he trusted Voortinholt's artistic qualities and he and Voorinhtolt have the same taste. The artistic leadership of Voorinhtolt did not differ a lot with the artistic leadership of Wiggers and therefore it did not cause any tensions (Interview Ton Wiggers, 2017).

Furthermore, both the leaders acknowledge that the artistic director is the most important person in the organization. Wiggers states that when he changed from artistic director to general director he had to get used to the fact that he was not the most important man of the organization anymore, implying that artistic vision comes before managerial matters: *'All questions were for Roel. I mean, the artistic man is the most important man of the organization'* (Interview Ton Wiggers, 2017).

The collaboration between the leaders is quite informal. They do not have formal meetings, but their offices are connected and they can walk in whenever it is needed. Wiggers explains that he has not intervened in the artistic decisions anymore since he became general director, but Voorinhtolt sometimes asks his advice. Nevertheless, Wiggers only gives advice when Voorinhtolt asks for it (Interview Ton Wiggers, 2017). Voorinhtolt agrees by stating that he decides about artistic matters, but he feels comfortable asking Wiggers for help whenever it is needed. He says that they discuss a lot, although often in informal sessions (Interview Roel Voorinhtolt, 2017). Voorinhtolt qualifies him and his partner as a shared management, not as a management which is strictly divided between arts and business. He states that the directors both make decisions for their own part of the organization, but there is many discussion and they ask each other for advice. Voorinhtolt states: *'We both have our own responsibilities, but we work very closely together. Also because Ton was the artistic director for years. He knows something about everything. And when I started here in the company, I started with sponsoring and I did many business-related things. Everything is more or less connected.'* (Interview Roel Voorinhtolt, 2017). Wiggers agrees and states that this structure also works well for the organization's employees: *'It is not strictly divided and I believe this works well for the employees. They do not have to cope with one of us, but they cope with a shared management'* (Interview Ton Wiggers, 2017).

Wiggers' experience at the artistic side of the company and Voorinhtolt's experience on the business side of the company, created a mutual understanding. This understanding is combined with a mutual trust. Furthermore, their collaboration is strengthened by the many years of experience both leaders have in the sector. Therefore they understand each other's working field and arguments. Moreover, the working relationship of 34 years made the leaders connected and reliable to each other. Both leaders share the same mission and vision for the organization, although they admit that an artistic director and a managerial director approach this mission and vision in different ways (Interview Roel Voorinhtolt, 2017; Interview Ton Wiggers, 2017).

They both acknowledge that the artistic ambitions are sometimes greater than the financial possibilities. They state that they always find a solution for this tension between arts and business. Voorin角度 explains that he decides what the artistic priorities are and that Wiggers trusts him in this decision. Voorin角度: *'Then I say "Ton, this is important for the group, because I am sure that it good for the PR." Then he agrees and there is no discussion'* (Interview Roel Voorin角度, 2017).

According to Voorin角度, it is especially their personal relationship that is the recipe to make the dual leadership structure work. *'It is like asking someone why he loves his partner, why he is in love with his partner. You could not easily say that. We have a click, a personal connection'* (Interview Roel Voorin角度, 2017). The leaders are very connected to each other and work on a basis of trust and understanding. That is why both leaders decided to stay involved in the company and share the management position with no one else, even when the retirement age arrives (Wiggers is 70 years old and Voorin角度 56 years old). *'As long as we can do it together, we will drive this train together. That is the idea'* (Interview Roel Voorin角度, 2017).

Also for the directors of Introdans, the organizational success is highly related to the success of the performances. Voorin角度 states the internal energy and enthusiasm as a first indicator for the success of the company. When the dancers and employees are feeling good in the organization, he indicates the organization as successful. Furthermore, he is the first indicator for the success of the performances. When he is satisfied with it, they have succeeded. The second indicator to define the success is the audience, according to Voorin角度 (Interview Roel Voorin角度, 2017). For Wiggers it is especially the audience's satisfaction and the audience numbers that define the organizational success. He states that it is the balance between supply of Introdans and the demand of the audience, that indicates if Introdans is successful. He states: *'If we are able to attract a great audience, then we have viability. If we are able to attract a great audience, then we are answering the demand of this audience. I believe that this is the key to success'* (Interview Ton Wiggers, 2017). The responsibility of the organization's success lies with the artistic team and the artistic director, according to Wiggers. The managerial director or general director have to create the right conditions to accomplish the artistic vision (Interview Ton Wiggers, 2017).

Both Voorin角度 and Wiggers do not like to measure success with reviews. Voorin角度 always considers all comments, but he does not change his policy when he is satisfied (Interview Roel Voorin角度, 2017). According to Wiggers, the effect of reviews on the number of audience has never been proven. He does not believe in this effect. Nevertheless, he believes that good reviews on Facebook and word of mouth reviews have a positive effect on the number of audience (Interview Ton Wiggers, 2017).

The directors of Introdans do not measure their success by means of the performances of other companies. For Voorin角度 it is important that it does not become a game between the



competitors, although he agrees that the dance companies are competing on terms of subsidy. For Voorintholt it is important to stay at your essence and use performances of competitors only as a source of inspiration. He wants to be unique (Interview Roel Voorintholt, 2017). Also Wiggers likes to leave the competitors out of the success indicators. He thinks it is not healthy to do so. Furthermore, he acknowledges that the Dutch companies all have their own character and comparing is useless (Interview Ton Wiggers, 2017).

Voorintholt and Wiggers discuss the success together and often agree with each other. They use the same performance indicators and their definition of success greatly congruence. Sometimes they disagree about the order in which the choreographies in a performance are shown, but never about the quality of the performance overall (Interview Ton Wiggers, 2017).

#### **4.1.4 Dual leadership and organizational performance Conny Janssen Danst**

In 1992 Conny Janssen started the modern dance company Conny Janssen Danst in Rotterdam. It is subsidized by the Fund Performing Arts. For the first 10 years she worked for a production company at an ad hoc basis. When she started to receive subsidies in 2001, she was able to grow and to hire a managerial director. Currently Janssen is still the head choreographer and the artistic director of the company, assisted by managerial director Rick Spaan, who joined the management team in 2015 ([www.connyjanssendanst.nl](http://www.connyjanssendanst.nl)). Spaan was chosen by Janssen and the board of the organisation. Janssen explains that her company is different from dance companies in the BIS, because it is a company based on one single maker; Conny Janssen. Therefore she has the first say in choosing the managerial director, the board supports her (Interview Conny Janssen, 2017).

Janssen explains that the subsidies from the Fund Performing Arts enabled her to grow and to build the company. She states *'You want to build and building means in an intensive, daily way, create things the whole year, present things and therefore you need support'* (Interview Conny Janssen Danst, 2017). That was the reason for installing a managerial director. Regarding the task division between her and Spaan, Janssen explains that there is a lot of discussion, although her focus is on the artistic side and Spaan's focus is on the managerial side of the company: *'Of course you work together with your managerial director. Because you are talking about the future of your company. Of course you have to discuss it together, because you need to design it together'* (Interview Conny Janssen, 2017). Also Spaan acknowledges that there is a lot of discussion and collaboration between the two directors: *'She focuses on the artistic matters and I focus on the managerial matters, like human resources, subsidies, political developments etcetera. But of course we work together a lot'* (Interview Rick Spaan, 2017). Janssen chooses the artistic mission and vision of the organisation, Spaan has nothing to say about that. Of course the mission and vision is discussed among the two directors, so Spaan can use it for fund applications (Interview Conny Janssen, 2017).

Because Janssen is the founder and the artistic director of the company, its mission and vision are related to Janssen's personal mission and vision (Interview Conny Janssen, 2017). Spaan agrees and states that the mission and vision of the company is Janssen's own personal mission and vision as well. Spaan's own managerial mission and vision are supporting this artistic mission and vision (Interview Rick Spaan, 2017). Janssen qualifies the company as her 'DNA', by which she means that the company is reflecting her own desires, thoughts, values and mission. Janssen states that this means that she is also aware of the importance of managerial matters. *'I am not an artistic leader who wants to do something, which is bad for my company. The company is my child. So I would never do something which is good for my ego but unhealthy for the organization. [...] I am always focused on the future. So we can develop further. The managerial director should support this'* (Interview Conny Janssen, 2017).

Both Janssen and Spaan see an overlap between the artistic side and the managerial side of the company. Janssen believes that the directors should collaborate to keep the organization healthy. *'You should not be in two different towers, because you have to do it together, discuss it together and have to follow the same course'* (Interview Conny Janssen, 2017). Spaan states that the managerial side of the company is as important as its artistic side. Without the managerial side, the artistic mission and vision can not be accomplished (Interview Rick Spaan, 2017). Janssen acknowledges that the managerial side is very important as well. On the website of the company, the list of employees starts with Janssen, followed by the rest of the artistic team. After the artistic team, Spaan is mentioned. Janssen explains that this is because that is how they want to exploit themselves: not the leaders on the top, but first artistic, followed by the rest of the employees (Interview Conny Janssen, 2017).

Spaan explains that both directors think about the policy plans and they have a lot of discussion about it. Regarding the policy plans, his focus is on managerial matters and her focus on artistic matters, but there is lot of consultation. For this reason, the directors work in the same office (Interview Rick Spaan, 2017). Both leaders believe that they strive for the same goal, although with a different focus. Spaan explains that also the other persons in the company are striving for the same goal, although he and Janssen have a more strategic orientation. He believes that art and business cannot exist without each other, so they should help each other (Interview Rick Spaan, 2017). Janssen states: *'Together striving to present the artistic product in the best way possible. Not against each other, but together'* (Interview Conny Janssen, 2017).

Nevertheless, the struggle between artistic goals and limited financial possibilities are not unusual. The company has great ambitions, but the financial resources are often not sufficient. Janssen is aware of the fact that every euro they spend, has to be earned first. This realisation is important for a good collaboration between art and business and to avoid tensions (Interview Conny

Janssen, 2017). According to Spaan, it is important that you find a creative solution to solve a financial barrier without making concessions on the original artistic plan. He believes the managerial director should find solutions to support the artistic ideals. As a managerial director you have to accept those and try to achieve them (Interview Rick Spaan, 2017).

According to Spaan, it is important that the differences between art and business can be discussed. At Conny Janssen Danst this discussion is possible. This is partly caused by the fact that there is a lot of collaboration between the two directors and by the fact that they share an office. *'And I decided for myself that the situation has to be clear from the start. The company will suffer if everyone agrees with the plans of the artistic leader, although they know that is not realistic'* (Interview Rick Spaan, 2017). This honesty between the directors will lead to an effective organization, according to Spaan (Interview Rick Spaan, 2017).

The two directors use the same indicators to assess the success of the organization. The success of the organization is discussed among the two (Interview Rick Spaan, 2017). For Janssen organizational success is defined by a combination of internal success, enthusiasm of the employees and development. The success of the organization is related to the success of performances. Janssen qualifies managerial aspects as important for the organization's success as well, because it supports and enables the artistic aspects. Regarding the success, internal and external development is the key word, according to Janssen. She means development of repertoire, performances, but also development of the organizational structures and the individual development of employees (Interview Conny Janssen, 2017). Also for Spaan these internal factors are one of the most important indicators for success, next to financial success and number of visitors (Interview Rick Spaan, 2017).

Both Janssen and Spaan consider peers as competitors, regarding subsidies, but they state that their success is not depending on the peers (Interview Conny Janssen, 2017; Interview Rick Spaan, 2017). Janssen explains that competitors are important because of the will to survive and the importance of subsidies for this survival (Interview Conny Janssen, 2017). Spaan believes it is important to stay at your own course, although the competitors are doing something similar (Interview Rick Spaan, 2017).

Like the other artistic directors, Janssen qualifies herself as the first criticus. She states: *'I think the audience is the best reviewer. They come to experience something. And they are willing to spend money on it. So they are the most honest, unprejudiced, critical persons. But before them there is me. I am the first critic, when I am creating a piece in the studio with my artistic team'* (Interview Conny Janssen, 2017). Because the work of Conny Janssen Danst is so personally connected to Janssen, she considers reviews as personal critiques. Therefore she waits some time before she reads the reviews (Interview Conny Janssen, 2017). Spaan reads the reviews immediately and states that the reviews are not personal for him (Interview Rick Spaan, 2017). Furthermore, Janssen does not use the reviews as

an indicator for the successes, but she acknowledges the effect of good reviews on the number of visitors (Interview Conny Janssen, 2017). Spaan thinks reviews are important success indicators, but he states that Conny Janssen Danst has a lot of faithful visitors, which will visit the performance anyway (Interview Rick Spaan, 2017). Janssen adds that word of mouth promotion is still the most important promotion, because those people experienced something and can motivate other people to visit the performance (Interview Conny Janssen, 2017).

The audience is the most important success indicator, according to both the directors. Although her own satisfaction is important for Janssen, she acknowledges that reaching and satisfying an audience is important (Interview Conny Janssen, 2017). Also Spaan believes that the reaction of the audience is important because this ensures the viability of the organization (Interview Rick Spaan, 2017). Nevertheless, Janssen states that the amount of visitors is not an indicator for success, because in the past she qualified performances as successful, although a small audience visited the performance (Interview Conny Janssen, 2017).

#### ***4.1.5 Dual leadership and organizational performance NB Projects***

NB Projects is subsidized by the Fund Performing Arts. This Amsterdam based company creates performances in which dance is mixed with visual arts, poetry and other disciplines. The company is qualified as a dance company by the Fund Performing Arts ([www.fondspodiumkunsten.nl](http://www.fondspodiumkunsten.nl)), but creates more than just dance performances (Interview Monique van Beek, 2017). The company wants to create a space for dialogue and meetings between several disciplines and theatre makers. This motivates the company to organise performances, installations, books, conferences and festivals ([www.nbprojects.nl](http://www.nbprojects.nl)). Nicole Beutler started the company in 2009 and currently she is still the head choreographer and artistic director of NB Projects. Monique van Beek is the managerial director of the company since 2016 (Interview Monique van Beek, 2017). The managers are supported and advised by the Board of the organization (Interview Monique van Beek, 2017).

Since its start NB Projects has been led by an artistic and a managerial director. In the beginning Beutler functioned as both the artistic leader and the managerial director. When the company became more professional there was a need to install a second leader, because the company should be more focused on managerial matters like subsidy requests. Van Beek explains that because of subsidiary reasons you have to focus on managerial considerations and this is undoable when you lead the organization on your own. Furthermore, Van Beek believes that it is better to lead the company with two persons so they can both focus on their own specialisation (Interview Monique van Beek, 2017). Van Beek was installed by Beutler and by the Board of the organization. Beutler had the first say in choosing the new managerial director and this choice was approved by the Board of NB Projects (Interview Monique van Beek, 2017). In general the Board of NB Projects has an assisting

function. Four times a year the Board has a meeting with the two directors. Beutler and Van Beek make the decisions and the Board has to approve the managerial decisions, like budgets. The artistic decisions are made by Beutler and Van Beek controls if these decisions are in line with the managerial possibilities. The Board does not interfere in the artistic decisions. Nevertheless, both Beutler and Van Beek are present in the board meetings (Interview Monique van Beek, 2017).

Beutler and Van Beek meet each other once in two weeks, but have informal meetings almost every day. There is a clear division in artistic tasks and managerial tasks, but Van Beek explains that the directors discuss many things together, because all aspects of the organization are interrelated. Beutler is in charge of the artistic decisions, but these have to be discussed with Van Beek, so she can make budgets and write fund requests. Van Beek is responsible for the finances, but these decisions are made in consultation between the two directors, because the artistic decisions are leading the managerial decisions. Sometimes Beutler needs more money for a production because of artistic reasons. Van Beek explains this is possible, as long as the total budget is not exceeded. Van Beek is the one who is securing the budgets. She explains: *‘Sometimes Nicole says “I believe it is important that this or that performer..” This can lead to higher costs, then we will have conversations about it. “Okay, but then..” Then I give her a choice. We can make that decision, but then we have less money for another production. I make a total budget and production budgets. [...] We made a deal. We say “Fine, I agree on the budget for the new production, but we stick to the total budget”’* (Interview Monique van Beek, 2017).

Van Beek acknowledges that art and business are sometimes clashing. There are always artistic wishes and dreams, that are hard to realise because of managerial limitations. According to Van Beek, this is a tension between the two elements in which the managerial director is the one who is safe guarding the managerial possibilities. *‘It is hard to be strict on this, because you also want to realise the dreams of the artistic director. Sometimes you also have to decide if it is worth the investment. But yes, that is the game you are playing together. Together we share the responsibility of the whole organization. That is why the conversation can run very smoothly. Because Nicole started the company, she wants to run the company in a right, professional way. Therefore she has to stick to the financial possibilities. Otherwise it will be the end of the organization. She is totally aware of that’* (Interview Monique van Beek, 2017). So there is a mutual understanding between the two directors. Van Beek also strives to realise the artistic goals and Beutler is aware that artistic decisions have to fit within the managerial possibilities (Interview Monique van Beek, 2017).

Van Beek mentions that this mutual understanding is based on trust. Because NB Projects was founded by Beutler, it is hard for her to share the responsibility for the company with someone else. Van Beek believes that sharing the responsibility is only possible for Beutler when she trusts the second director. She has to believe that both are striving for the same goal. *‘It has to do with trust.*

*Trust that in the end we want to accomplish the same thing, namely creating a stable organization and maintain it'* (Interview Monique van Beek, 2017). Van Beek believes that Beutler and she are striving for the same goals, although they both try to realise them in different ways. Beutler is realising the goals by accomplishing the artistic mission and vision and Van Beek is supporting the mission and vision by creating the managerial conditions. This shared goal is essential to make the collaboration work, according to Van Beek (Interview Monique van Beek, 2017). Although Van Beek would like to realise the artistic goals and dreams of Beutler, she also believes it is the task of the managerial director to compare the artistic ambitions with the realistic possibilities. Therefore the managerial director can be seen as the sparring partner of the artistic director (Interview Monique van Beek, 2017).

For Van Beek the success of the organization is related to the realisation of the goals. *'I think the organization is successful when we accomplish our goals. This is about the number of performances, the number of visitors we attract and if this audience is growing. It is the moment the reactions on Nicole's work develop positively. When we work as a team on an efficient, right manner. [...] So we are able to build some reserves. You never know when the subsidies will be cut. Yes, to have the right liquidity. Yes, then we can say that "We are doing it right"'* (Interview Monique van Beek, 2017).

For Van Beek the audience attraction and the reaction of the audience is the most important organizational performance indicator. Nevertheless, she believes that other aspects like reviews and peers are interrelated with the audience indicator. They have an effect on the attraction of the audience and Van Beek believes that the audience cannot be seen as a separate performance indicator. Furthermore, Van Beek distinguishes two kinds of audiences: the 'normal' audience and the professional audience, like peers, policymakers, reviewers and programmers of theatres. According to Van Beek, the latest is also very important because NB Projects is a subsidized company. *'So of course the reaction of the professional field and the policymakers is essential as well. When people do not like us anymore, and that is very hard of course, because this depends on people and trends. How do you react on this and how do you stay at your own vision and image? How hard do you fight for that?'* (Interview Monique van Beek, 2017). The opinions of the professional field are essential for the survival of the organization and therefore Van Beek uses these as success indicators as well (Interview Monique van Beek, 2017). Furthermore, Van Beek believes the success of the organization also depends on the internal structures within the organization. When these are all right, the organization is able to grow (Interview Monique van Beek, 2017).

Van Beek believes that she and Beutler use the same indicators to assess the organizational performance. They have conversations about the successes and their impact on the organization. Van

Beek does not think that there are tensions between the success indicators of Beutler and her own success indicators (Interview Monique van Beek, 2017).

#### 4.2 Discussion of results

The above described interviews are coded with use of Atlas.ti. The following codes developed out of this coding process.

Figure 1 Coding List Interviews Dual Leaders in Dance Companies

Main category	Sub-category
Appointment directors	
Why dual leadership	
Mission and vision	Personal mission and vision in relation to organizational mission and vision Shared mission and vision One goal, two ways
Relation directors	Meetings Interaction, discussion Consultation other director Tensions between directors
Structure dual leadership	
Relation arts and business	Tension arts and business Trade-off Condition creating function of management Hierarchy
Successfactors dual leadership	Mutual understanding Shared values Personal connection
Organizational success	
Measurement of organizational performance	Shared organizational performance measurement Responsibility for success Satisfaction of artistic team
Selection system orientations	Stakeholders Audience Expert Peer
Discussion of organizational performance	

All the investigated dance companies are structured by a dual leadership structure. The artistic directors are appointed by the board of the organization or they are the ones that started the company, like Conny Janssen at Conny Janssen Danst and Nicole Beutler at NB Projects. At all dance companies the artistic director was involved in the appointment of the managerial director. The institutionalized version of dual leadership, as discussed by Reid (2005), was not present within the companies, because the leaders of the organization were not appointed separately from each other by a third party, without considering the compatibility of the two (Reid, 2005). Because all artistic directors are involved in the appointment of the managerial director, the compatibility of the two directors is considered during the selection procedure. All directors of the five dance companies believe that a personal connection between the artistic and managerial directors is needed to make the collaboration work. They stated that the boards of the organizations are also aware of this fact and they would not force the artistic director to work together with someone who is not aligned with him or her. Director Pals of Scapino Ballet Rotterdam explains: *'It does not make sense to force the artistic director to collaborate with someone he does not like. That does not work. You can be sure, that such a situation will not succeed'* (Interview Erik Pals, 2017). In some cases the board played a role in the selection procedure but this role was not more than supportive and advisory.

The directors of the researched companies give different reasons to implement the dual leadership structure. They explain that the dual leadership structure is partly needed because of the developments of the last decades, as suggested by Sicca and Zan (2005) and Galli (2011). The organizations that grant cultural subsidies demand a greater focus on managerial aspects. Managerial director of Scapino Ballet Rotterdam, Pals, also describes this demand: *'It is often also the wish of the subsidizers, like the municipality and the State. I do not want to say that they want to subordinate the artistic interests, but they want to avoid managerial misery. In the past it went wrong too many times. Artistic ego's... I believe that it (the emphasis on managerial matters) is a development of the last 15 years. Before, it went wrong too many times'* (Interview Erik Pals, 2017). With this quote, Pals also confirms the problem-solving tool theory of De Voogt (2007), which describes the power-regulating function of the dual leadership structure. Van Beek, managerial director of NB Projects, also states that the pressure of the subsidizers motivate dance companies to implement a dual leadership structure. Furthermore, she believes that the appointment of a managerial director is needed to enable the organization to grow. Because both directors can focus on their own specialisation of the organization, the organization will be more effective (Cray et al., 2007). *'On a certain moment you are going to build a professional organization out of some independency. That means you have to involve subsidies and then it is necessary (to appoint a second manager). Then you have to combine art and business and you have to comply with the requirements. [...] It is better to do it like that. To keep it separate and to both have your own responsibilities with your own qualities'* (Interview Monique van



Beek, 2017).

Leading the organization with two people with both their own responsibilities has some consequences. Hommes and De Voogt (2006) describe the dual leadership structure in organizations as an “arrangement in which two people have an equal rank at the top of the organization” (Hommes & De Voogt, 2006, p. 17). This definition implies that the organization is led by two directors, who both have the same position within the organization. The interviews with the directors of the five companies in this research showed that the task division between art and management in these organizations is not of such an equal rank, as discussed by Hommes and De Voogt (2006). The interviews indicate a certain hierarchy between arts and business within the organizations. Although all directors, both the artistic and the managerial ones, are aware that management is of great importance for the organization, all acknowledge that the artistic wishes and ambitions are of higher priority than the managerial matters (Interview Ted Brandsen, 2017; Interview Toine van der Horst, 2017; Interview Erik Pals, 2017; Interview Peter Jansen, 2017; Interview Roel Voorin Holt, 2017; Interview Ton Wiggers, 2017; Interview Conny Janssen, 2017; Interview Rick Spaan, 2017; Interview Monique van Beek, 2017).

Morison and Dalglish (1987) also describe that the artistic product is central in arts organizations and therefore it is inappropriate to change the product in order to make it suited for the market. The organization’s management is thus subject to the artistic mission and vision. These authors claim that managers in the arts sector have accepted that the artistic vision is the drive of the organization and that they see it as their task to communicate this vision (Morison & Dalglish, 1987). For example, Van der Horst, managerial director of the Dutch National Ballet, describes the managerial director as someone who is creating the conditions to accomplish the artistic goals. The artistic values are leading for the organization and management should support these (Interview Toine van der Horst, 2017). Managerial director of Introdans, Wiggers, agrees with Van der Horst and defines the artistic director of the company as the most important person in the organization (Interview Ton Wiggers, 2017). This unequal rank also has its impact on the assessment of the organizational performance, as will be described in the following results.

Nevertheless, both the artistic and managerial directors of the organization realize that the company is not able to survive without accurate management (Interview Ted Brandsen, 2017; Interview Toine van der Horst, 2017; Interview Erik Pals, 2017; Interview Peter Jansen, 2017; Interview Roel Voorin Holt, 2017; Interview Ton Wiggers, 2017; Interview Conny Janssen, 2017; Interview Rick Spaan, 2017; Interview Monique van Beek, 2017). This disproves the statement of Cray et al. (2007) that artistic directors have a strong aesthetic focus, which can be problematic for the organization (Cray et al., 2007). This research shows that the artistic directors indeed focus on the aesthetics, but they are aware that they are dependent on managerial matters.

Despite this realization, the directors of the dance companies admit that there are tensions between arts and management within their organizations. They all explain that they have daily struggles because of the friction between artistic ambitions and limited managerial possibilities (Interview Ted Brandsen, 2017; Interview Toine van der Horst, 2017; Interview Erik Pals, 2017; Interview Peter Jansen, 2017; Interview Roel Voorintholt, 2017; Interview Ton Wiggers, 2017; Interview Conny Janssen, 2017; Interview Rick Spaan, 2017; Interview Monique van Beek, 2017). They agree with the statement of Griffin and Hauser (1996) that the two aspects of the organization are conflicting with each other and that there will always be a tension between the two objectives. These tensions should be solved by a trade-off between the different objectives (Griffin & Hauser, 1996). This trade-off is reached by some success factors for dual leadership, which will be described in the following section (Interview Ted Brandsen, 2017; Interview Toine van der Horst, 2017; Interview Erik Pals, 2017; Interview Peter Jansen, 2017; Interview Roel Voorintholt, 2017; Interview Ton Wiggers, 2017; Interview Conny Janssen, 2017; Interview Rick Spaan, 2017; Interview Monique van Beek, 2017).

Although the tensions between arts and business are confirmed by the artistic and managerial directors, there were no personal tensions identified between the directors themselves. Daigle and Rouleau (2010) stated that arts organizations are complex institutions in which multiple partners are involved, each with their own goals and interests (Daigle and Rouleau, 2010). This research shows that the directors in the organizations, and all the other employees as well, strive for the same goal. The directors state that this is only possible when the vision of the organization is clearly articulated, as suggested by Kirkpatrick (Kirkpatrick, 2009). Nevertheless, the directors state that this one goal of the organization can be reached in two different ways; the artistic way and the managerial way (Interview Ted Brandsen, 2017; Interview Toine van der Horst, 2017; Interview Erik Pals, 2017; Interview Peter Jansen, 2017; Interview Roel Voorintholt, 2017; Interview Ton Wiggers, 2017; Interview Conny Janssen, 2017; Interview Rick Spaan, 2017; Interview Monique van Beek, 2017).

To lead an organization in an effective way, it is important that the people at the top of the organization share the same values (Daigle & Rouleau, 2010). This research shows that the directors of the dance companies do share the same values and they strive for one goal, but they try to accomplish that goal in a different way. The identified hierarchy between arts and business in the organizations caused that the artistic goal is leading the organization. The managerial director has a more supportive and condition-creating function within the accomplishment of this goal (Interview Ted Brandsen, 2017; Interview Toine van der Horst, 2017; Interview Erik Pals, 2017; Interview Peter Jansen, 2017; Interview Roel Voorintholt, 2017; Interview Ton Wiggers, 2017; Interview Conny Janssen, 2017; Interview Rick Spaan, 2017; Interview Monique van Beek, 2017).

The directors confirm that an agreement between arts and business should be reached (Daigle & Rouleau, 2010). Daigle and Rouleau (2010) stated that this agreement should be based on

compromises, both artistically and business-wise (Daigle & Rouleau, 2010). All directors described that the conflict between artistic ambitions and financial limitations is a daily struggle. They explain that the artistic wishes for a production are often greater than the budget. Both the artistic and managerial directors explain that the production budgets are flexible. When the artistic director believes it is necessary, the budget can be exceeded, as long as the total organizational budget is not exceeded. There is an agreement that the budget of one production can increase, with the consequence there is less money for another production (Interview Ted Brandsen, 2017; Interview Toine van der Horst, 2017; Interview Erik Pals, 2017; Interview Peter Jansen, 2017; Interview Roel Voorintholt, 2017; Interview Ton Wiggers, 2017; Interview Conny Janssen, 2017; Interview Rick Spaan, 2017; Interview Monique van Beek, 2017). This research shows that this realization of both directors is one of the success factors to make the dual leadership structure work.

A second factor making the dual leadership function even more successful is a personal connection between the two directors. They point out that a personal connection makes the shared position at the top of the organization work. In the theoretical framework I discussed the research of Cronin and Weingart (2007), who explained that conflicting personalities can lead to organizational problems (Cronin & Weingart, 2007). This research makes clear that shared values are crucial to make the dual leadership work. A perfect example of the success of a personal connection is the leadership function shared by Introdans directors Roel Voorintholt and Ton Wiggers. These leaders are working together for 34 years and would not want to lead the organization with someone else. The two have a special connection, which makes it easier to collaborate, according to themselves. When I asked Voorintholt for the recipe to make the dual leadership work, he answered: *'It is like asking someone why he loves his partner, why he is in love with his partner. You could not easily say that. We have a click, a personal connection'* (Interview Roel Voorintholt, 2017). The fact that the artistic director is involved in the selection of the managerial director ensures a connection between the directors of the organizations.

Moreover, the tensions between arts and business within the organization should be solved with a trade-off between the two aspects (Griffin & Hauser, 1996; Daigle & Rouleau, 2010). The directors all believe that this trade-off is only possible when there is a mutual understanding. The artistic director should be aware of the fact that the management/finances have to be sufficient to accomplish the artistic goals and the managerial director should understand the vision of the organization and should be willing to support this with accurate management (Interview Ted Brandsen, 2017; Interview Toine van der Horst, 2017; Interview Erik Pals, 2017; Interview Peter Jansen, 2017; Interview Roel Voorintholt, 2017; Interview Ton Wiggers, 2017; Interview Conny Janssen, 2017; Interview Rick Spaan, 2017; Interview Monique van Beek, 2017). According to Cronin and Weingart (2007) education is essential to create a mutual understanding (Cronin & Weingart,

2007). This research shows that experience in the field, more than actual education, is also a tool to create a mutual understanding between the two directors, which is essential to make this kind of leadership structure work. Reid (2005) explains that especially trust is essential for an effective collaboration (Reid, 2005). Van Beek, managerial director of NB Projects states the following about trust: *'It has to do with trust. Trust that in the end we want to accomplish the same thing, namely creating a stable organization and maintain it'* (Interview Monique van Beek, 2017). Trust can thus be seen as an essential part of the mutual understanding between the directors. This mutual understanding combined with a personal connection and shared values, is the recipe to succeed in the dual leadership structure, according to the directors of the companies (Interview Ted Brandsen, 2017; Interview Toine van der Horst, 2017; Interview Erik Pals, 2017; Interview Peter Jansen, 2017; Interview Roel Voorintholt, 2017; Interview Ton Wiggers, 2017; Interview Conny Janssen, 2017; Interview Rick Spaan, 2017; Interview Monique van Beek, 2017).

In the theoretical framework Turbide and Laurin (2009) mentioned that art companies struggle to define their organizational performance, because of the non-profit character of these companies. The authors state that the performance indicators of these companies are often based on artistic qualities. Therefore there are still not many indicators for performance measurement within the performing arts sector (Turbide & Laurin, 2009). This research shows that the directors of the companies do have performance indicators, but they are, like suggested by Turbide and Laurin (2009) unambiguous and harder to define than the indicators of for-profit companies. Carton and Hoffer (2006) describe that organizations can use both financial and non-financial indicators (Carton & Hoffer, 2009). This research shows a hierarchy within the organization, in which the artistic aspect is leading for the organization. Regarding organizational performance, artistic quality is also most important for the dual leaders of the researched dance companies, as suggested before by Turbide and Laurin (2009). Financial performance indicators are only qualified as a necessary tool to accomplish artistic organizational success, but all directors state that this is not the main indicator for success (Interview Ted Brandsen, 2017; Interview Toine van der Horst, 2017; Interview Erik Pals, 2017; Interview Peter Jansen, 2017; Interview Roel Voorintholt, 2017; Interview Ton Wiggers, 2017; Interview Conny Janssen, 2017; Interview Rick Spaan, 2017; Interview Monique van Beek, 2017). Therefore the directors confirm the theory of Voss and Voss (2000), which suggests that the organizational performance measurement highly correlates with the mission and vision of the organization (Voss & Voss, 2000). Moreover, the success of the organization is, according to the directors, almost directly linked to the success of their performances (shows). Because these performances are their product, their success and the success of the process of creating the product, are identical to organizational success to them (Interview Ted Brandsen, 2017; Interview Toine van der Horst, 2017; Interview Erik Pals, 2017; Interview Peter Jansen, 2017; Interview Roel Voorintholt, 2017;

Interview Ton Wiggers, 2017; Interview Conny Janssen, 2017; Interview Rick Spaan, 2017; Interview Monique van Beek, 2017).

As suggested before, the directors strive for the same goal, although they aim for it in different ways (Interview Ted Brandsen, 2017; Interview Toine van der Horst, 2017; Interview Erik Pals, 2017; Interview Peter Jansen, 2017; Interview Roel Voorintholt, 2017; Interview Ton Wiggers, 2017; Interview Conny Janssen, 2017; Interview Rick Spaan, 2017; Interview Monique van Beek, 2017). The one goal-two ways principle is also related to the measurement of organizational performance. Voss and Voss (2000) suggested that the dual leaders will strive for different goals and therefore they will also hold different opinions about organizational performance (Voss & Voss, 2000). This research shows that the opinions about organizational performance by the artistic and managerial director do not differ. Because of the above described mutual understanding, the directors hold the same opinion about the success of the organization. The artistic director is aware of the necessary, supportive role of management and the managerial director knows that the artistic aims are the main goal of the organization. The leaders have a different function towards the accomplishment of this success, but they do not hold different opinions about whether or not the organization is successful (Interview Ted Brandsen, 2017; Interview Toine van der Horst, 2017; Interview Erik Pals, 2017; Interview Peter Jansen, 2017; Interview Roel Voorintholt, 2017; Interview Ton Wiggers, 2017; Interview Conny Janssen, 2017; Interview Rick Spaan, 2017; Interview Monique van Beek, 2017).

Moreover, Bhansing (2013) describes the three selection system orientations which directors use to define organizational performance; the market selection, the peer selection and the expert selection system. Respectively this means there is a focus on the audience, competitors and critics/professionals in the field, when assessing organizational performance. Managerial directors tend to focus more on expert and market selection systems than the artistic director, according to Bhansing (Bhansing, 2013). During this research most of the directors mentioned that although they have a tendency to focus on one of the selection systems, organizational performance cannot be assessed by only one selection system orientation. Most directors define the assessment of organizational success as 'a game' in which all factors (market, peers, expert) eventually play a role. Although all directors qualify the audience, and therefore the market selection system, as the most important indicator for success, the directors acknowledge that the professional field, the critics and the position in the field regarding competitors have an influence on the success factor (Interview Ted Brandsen, 2017; Interview Toine van der Horst, 2017; Interview Erik Pals, 2017; Interview Peter Jansen, 2017; Interview Roel Voorintholt, 2017; Interview Ton Wiggers, 2017; Interview Conny Janssen, 2017; Interview Rick Spaan, 2017; Interview Monique van Beek, 2017). Van der Horst, managerial director of the Dutch National Ballet, describes it as follows: *'It has to do with a lot of things. Not only a sold out performance [...] It is about the dynamics in the organization, it is about the*

*dynamics with the audience. Those are the indicators that make it successful'* (Interview Toine van der Horst, 2017). According to Van Beek, managerial director of NB Projects, it is especially the professional field that enables the organization to be successful: *'We are subsidized. So of course the reaction of the professional field and the policymakers is essential as well'* (Interview Monique van Beek, 2017).

Although the assessment of organizational success is considered as a combination of the above described aspects, most directors perceive the market as the most important success indicator. The directors acknowledge that they are a public organization, which main goal is to attract a wide audience. Thus, the opinion of the audience and its reaction to performances is the most valuable success indicator. Wiggers, managerial director of Introdans states: *'If we are able to attract a great audience, then we have viability. If we are able to attract a great audience, then we are answering to the demand of this audience. I believe that this is the key to success'* (Interview Ton Wiggers, 2017). Answering to the demand of the audience and ensuring the organization's viability is eventually the most important for all the directors (Interview Ted Brandsen, 2017; Interview Toine van der Horst, 2017; Interview Erik Pals, 2017; Interview Peter Jansen, 2017; Interview Roel Voorintholt, 2017; Interview Ton Wiggers, 2017; Interview Conny Janssen, 2017; Interview Rick Spaan, 2017; Interview Monique van Beek, 2017).

The peer selection system orientation is considered less often by the directors of the dance companies. Both the artistic and managerial director acknowledge that it is important to keep in touch with their peers to keep up with the developments within the field and to be able to position oneself within this field, but they do not compare themselves with others to see whether or not they are successful. Most of the directors say that this kind of comparison is a bad thing, because an organization should focus on its own mission and vision. Furthermore, the directors of the companies state that it is hard to find true competitors, because the Dutch dance field is very diverse and companies are hard to compare. The companies all have their own kind of audience and therefore the competition is not substantial. Nevertheless, the directors and especially the managerial directors admit that there is a competition among the different companies regarding available subsidies (Interview Ted Brandsen, 2017; Interview Toine van der Horst, 2017; Interview Erik Pals, 2017; Interview Peter Jansen, 2017; Interview Roel Voorintholt, 2017; Interview Ton Wiggers, 2017; Interview Conny Janssen, 2017; Interview Rick Spaan, 2017; Interview Monique van Beek, 2017).

The importance of the expert selection system orientation has been decreasing over the last decades, according to the directors. They state that the influence of critics has become negligible, because journals do not pay that much attention to art critics anymore. Furthermore, the directors believe critics do not have a significant influence on audience-numbers anymore. Instead, the audience is mainly attracted to performances by for example marketing and word of mouth, especially

via social media. Moreover, many directors stated that they have a certain status within the dance field, and that the audience will visit anyway, even when critics are not specifically positive (Interview Ted Brandsen, 2017; Interview Toine van der Horst, 2017; Interview Erik Pals, 2017; Interview Peter Jansen, 2017; Interview Roel Voorintholt, 2017; Interview Ton Wiggers, 2017; Interview Conny Janssen, 2017; Interview Rick Spaan, 2017; Interview Monique van Beek, 2017).

Thus the directors conclude that the audience is in the end the most important selection system orientation, although the other selection systems have some influence on the organizational success as well. All the directors realize that the different stakeholders of the organization are important (Boerner & Jobst, 2011). Jansen, former managerial director of Scapino Ballet Rotterdam, states: *'When you talk about the success of the organization, I believe it is, next to artistic success, even more important to build a network within the sector. Because it has an influence on so many other aspects'* (Interview Peter Jansen, 2017). Pals, currently the managerial director of Scapino Ballet Rotterdam, adds: *'When you are the director of Unilever (for-profit) and the consumer wants purple toothpaste, you produce purple toothpaste. There will be no discussion about that. And if it is best to sell it at gas stations, you sell it at gas stations. The directors (of for-profit companies) have to deal with supply and demand, but the playing field is very clear. In the cultural sector you have countless stakeholders; the municipality, the government, the audience, the boards, the employees, the theatres and so on. So it is very complex'* (Interview Erik Pals, 2017).

Bhansing (2013) states that artistic and managerial directors tend to have a different focus on selection system orientations (Bhansing, 2013). In contrast, this research shows that the directors use the same performance indicators. Yet, although the artistic and managerial directors of the organizations do use the same performance indicators, there is one great difference in the meaning of organizational success. For most artistic directors success of the organization and its performances is a personal success as well. This is especially true for directors who established their own company. Both the artistic and managerial directors admit that the creation of a performance is a personal process for the artistic director. Therefore, critique on the performances is often regarded as personal critique as well. For the managerial directors the success of the performances is merely an indicator for organizational success, but they do not perceive critique as personal critique. This is aligned with the unequal rank within dance companies, as established in this research. Because the performance indicators are artistic, the artistic director and its team are perceived to have the main responsibility over organization's success, as suggested by Bhansing in the theoretical framework (Bhansing, 2013). The managerial directors state that organizational success is also partly dependant on the satisfaction of the artistic team. Their satisfaction is used as a performance indicator. Van der Horst, managerial director of the Dutch National Ballet, states: *'They [the artistic team; Ted, Rachael, teachers] have to be satisfied with the performance. Their satisfaction plus a sold out audience and nice reviews. Then I*

*am happy as well'* (Interview Toine van der Horst, 2017). Finally, the artistic directors confirmed that their own satisfaction is important for them to whether or not regard a performance as successful.

### **4.3 Propositions**

The above described research results can be summarized in the following six propositions:

- *There is a hierarchy in the dual leadership structure within the dance companies.* The artistic side is the leading factor within the organization and management plays a supportive and condition-creating role.
- *Although the companies struggle with tensions between the artistic ambitions and financial limitations on a daily basis, there are no tensions between the artistic and managerial directors.*
- *The directors and the employees of the dance companies all strive for the same goal, but there are two ways to accomplish that goal.* There is an artistic way and a managerial way. This one goal-two ways principle is one of the reasons that complications are minimized.
- *There are three factors that contribute to the success of a dual leadership structure and that reduce tension: shared values, a personal connection and a mutual understanding.* Mutual understanding includes the realization that the artistic aspect is leading the organization and at the same time the realization that the artistic side cannot succeed without proper management.
- *Both the artistic and the managerial directors use the same performance indicators to assess organizational success, although personal satisfaction is only an important factor for the artistic directors.*
- *The audience/market is valued as the most important success indicator by both the artistic and managerial directors, but the directors believe that the other selection systems (peer and expert) have an influence on the market as well.*



## 5. Conclusion

### **5.1 This research**

During this qualitative research, the interaction between artistic and managerial directors of five Dutch dance companies was explored. This interaction was related to each director's definition of organizational performance. The interaction between the two leaders in terms of shared values, trust, communication/discussion, division of tasks and contribution to each other's field of work was researched through interviews. Furthermore, this study investigated how the two directors in the dual leadership structures measure organizational performance and its success. The directors themselves gave a definition of organizational performance and they indicated the factors they take into account while defining the organization as successful.

Five Dutch dance companies were used as case studies: The Dutch National Ballet, Scapino Ballet Rotterdam, Introdans, Conny Janssen Danst and NB Projects. The research results were obtained through interviews with both the artistic director and the managerial director of the companies. Furthermore, the websites of the companies and their year reports were used to obtain the research results.

The used methods eventually led to answering the research question: *'How does the interaction between the artistic director and the managerial director in Dutch dance companies influence their definition of organizational performance?'*. In the following section the results of the research are discussed.

### **5.2 Dual leadership and organizational performance**

In this research a hierarchy was found between arts and business within the dance companies. The organizations are striving for artistic goals and everyone within the organization is aware of these goals. The management executes a supportive and condition-creating function within the organization. Therefore it can be stated that leaders within dual leadership structures are not of an equal rank. Although the directors of the dance companies admit that the organization's management should be accurate in order to accomplish the artistic goals, the artistic aspect (and the artistic director) is most important for the organization.

Nevertheless, the directors of the dance companies state that the tension between arts and business is a daily struggle. For the subsidized, non-profit organizations the artistic ambitions are always greater than the financial possibilities. However this does not mean, as suggested by previous researchers, that there is a tension between the artistic director and the managerial director. Because both directors are aware that the artistic aspect is leading for the organization and that management only plays a condition creating role, there is no tension between the directors. To conclude, this

research found three factors to succeed in the dual leadership structure and to prevent tension: shared values, a personal connection and mutual understanding. Mutual understanding implies the realization that arts is the leading aspect within the organization and at the same time the realization that the arts cannot succeed without accurate management. In order to stimulate a personal connection between the directors, the artistic director is involved in the appointment of the managerial director.

These success factors have an impact on tension caused by different opinions about the organizational performance as well. Because both directors are aware of the fact that the artistic matters are leading for the organization, the performance indicators used by the directors do not differ from each other. For both directors the organizational success is largely related to the success of the organization's performances (shows). Furthermore, for both directors the audience/market and the amount of visitors is the most important indicator for success. However, they agree that the assessment of success is an interaction between different selection systems, like the market selection system, the peer selection system and the expert selection system. In particular, the directors believe that the peers and the experts have an impact on the attraction of audience, which is the most important goal for both the artistic and managerial director. Although the directors use the same performance indicators, the artistic director feels personally addressed when organizational performance is assessed. Therefore inherent satisfaction of the artistic director is an important performance indicator as well, for both the artistic director and the managerial director. Personal satisfaction does not play a role for the assessment of organizational performance by the managerial director, but the managerial directors agreed that the satisfaction of the artistic team is important for the organizational performance assessment as a whole.

In conclusion and to answer the research question: in order to make the interaction in a dual leadership structure work most effectively, three success factors should be considered; shared values, a personal connection and mutual understanding. These factors will reduce tension between the directors and will enable the structure to work properly. Moreover, a stable dual leadership structure will decrease tension related to the assessment of organizational performance as well. Because of shared values, a personal connection and mutual understanding the directors will use the same performance indicators to assess organizational performance, which will diminish diverse opinions regarding the organizational performance. Thus, a good interaction between directors ensures unity in defining organizational performance and a clear understanding of an organization's success.

### ***5.3 Relevance in practice***

This research differs from other studies into the interaction between dual leaders, because of the focus on the assessment of organizational performance. Previous research on the relation between

dual leadership and the definition of organizational performance was quantitative. This research provided an in-depth understanding of the interaction between two directors. Because of the in-depth interviews this research was able to get insights in the interactions between dual leaders, more than quantitative research could do.

The research results are relevant because of the insights they give in the interaction in dual leadership structures within cultural organizations. The factors to succeed in dual leadership structures are found and this can help organizations to install two persons at the top of an organization in the most effective way. Furthermore, it shows that tension between art and business is of daily relevance within the sector, but this does not directly mean that there will be a tension between the two directors of the organization as well. The research results show that tensions between art and business can be limited between the two directors, when values are shared, when there is a personal connection between the two directors and when there is mutual understanding between the two different aspects.

Moreover, this research found the factors directors use to define the organization's success. Before these factors were only researched by quantitative research. This research shows that the limited tensions between the directors result in no great differences between the organizational performance measurement of the artistic director and the organizational performance measurement of the managerial director. Artistic values are leading the organization and everyone in the organization is striving for these values. This means that also the organizational performance measurement is defined by artistic matters and management plays a supportive role and executes a condition-creating function. This causes that there is no tension indicated between directors in relation to the organizational performance measurement. This is relevant in practice, because it shows that as long as dual leadership is functioning according to the success factors for dual leadership, there will be no tension between directors of organizations.

#### ***5.4 Limitations and future research***

This research was done by doing interviews with nine directors of five dance companies. At most companies I spoke with both the artistic and managerial director. The artistic directors of Scapino Ballet Rotterdam and NB Projects were not available for an interview. This research is limited by the lacking of these interviews. Furthermore, future research could be focused on more dance companies, to have more data.

Moreover, this research investigated the interaction between two people. This interaction is difficult to identify, because of the confidential information involved. It is imaginable that the directors would not easily speak about tensions between them and their colleagues because this can possibly harm the reputation of the organization. This is a limitation of the research.

One of the success factors of dual leadership that is indicated during this research is a personal connection between the directors. This connection is strengthened by the fact that the artistic director is involved in the appointment of the managerial director. For future research it could be interesting to compare these companies with companies that deal with an institutionalized version of dual leadership, in which both directors are appointment by a third party.

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## Appendix I Topic List Interviews

### **Research Question:**

How does the interaction between the artistic director and the managerial director in Dutch dance companies influence their definition of organizational performance?

### **Dual leadership**

When did the company implement a dual leadership structure?

Why did the company choose to implement a dual leadership structure?

How are the directors appointed? Board or artistic director chooses managerial director?

Do the leaders have a lot of formal meeting? Do they discuss artistic and business matters with each other? Does every leader focus on its own side of the company or is there an overlap?

### **Values**

What are the values of the organization?

What values is the artistic director striving for? What values is the managerial director striving for?

Do the leaders have the feeling that they are striving for the same goal?

### **Different values between the two leaders**

How do the values of the leader congruence?

Are there any differences in values between the two leaders of the company?

Are there any conflicting values between the leaders?

Are the values of equal rank or is there a hierarchy?

### **Solutions for the differences, interaction between leaders**

How do the leaders solve differences in values?

Are the differences qualified as problematic?

Do the leaders discuss differences in opinions and differences in values?

How do the leaders deal with a tension between different objectives?

### **Organizational performance**

When is the organization successful, according to the leaders?

How is the organization's success measured?

Who is most responsible for the success of the company? Artistic director? Managerial director?

Which orientation systems are at stake for the leaders? Peer, expert or market?

### **Relation values and organizational performance**

What is the relation between the leader's values and the organizational performance indicators?

Do the leaders share the same organizational performance indicators?

Do the leaders discuss the organizational performance indicators and the success of the company?