

Joining Forces with Businesses while Holding onto the Force of Culture

How the Netherlands Institute for Sound and Vision can enhance its Legitimacy through Culture and Business Partnerships

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Abstract

Being commissioned by the Netherlands Institute for Sound and Vision (B&G), this study explores how the Institute can engage in culture and business partnerships in order to enhance its legitimacy. The national media archive is a hybrid organization that combines features of a library, archive, and a museum. Making it a prominent LAM within the Dutch cultural sector. The exceptionally fast growth of digital media has however proven to be challenge for B&G at times. In order to adapt to a rapidly evolving external landscape, B&G has also attempted to restructure its own organization. Today B&G feels the need to stay relevant and in order to enhance its legitimacy, plans to partner up with businesses. Considering the size of this challenge and the Institute's inexperience with the practice concerned, this study provides answers regarding the potential for B&G (and similar organizations in the Dutch cultural sector) to engage in partnerships with businesses in order to enhance its legitimacy. A case study research design forms the study's basis, whereby it focuses on B&G and its existential context. By taking advantage of the Institute's network, nineteen internal- and external knowledgeable professionals in the field were approached. The method of expert interviewing was used to uncover their perspectives on the relationship between B&G's engagement in culture and business partnerships and their legitimacy, as well as their management of partnerships with businesses. A thematic analysis led to the discovery that B&G's employees are confident about B&G repositioning and optimistic about the Institute engaging in partnerships with businesses, yet on the other hand speak negatively about B&G's management of culture and business partnership and express hope in cultural entrepreneurship. Which led to the conclusion that culture and business partnerships can enhance the legitimacy of the Netherlands Institute for Sound and Vision if the business in question supports the Institute developing and implementing a new positioning that is expected to gain legitimacy in the Netherlands. In order to increase its chance of success, the Institute should professionalize and increase its organizational capacity in order to act like a true cultural entrepreneur.

KEYWORDS: Netherlands Institute for Sound and Vision, Legitimacy, Culture and Business Partnerships, Cultural Entrepreneurship

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Word of Thanks

It might sound a bit ironic. Writing a master thesis about the one thing that remained a struggle throughout my years of studying at University: to legitimize the arts, culture and in particular media. Still, as a bachelor student in Arts & Culture at Maastricht University and during the master programme in Media & Business at the Erasmus University Rotterdam, I have enjoyed studying these topics. Not necessarily because they are important or useful (though they are). The main reason is that these fields of research fascinate me. As they are ever-changing, creative and somewhat odd. At least, carrying out my Master Thesis lived up to these features.

I would like to thank my supervisor Erik Hitters for all of his constructive feedback and incredible patience. I am grateful for my family, who never stopped showing interest in my studies and always managed to cope with my stress. At last, I thank Flin, for everything.

Chapter 1 Introduction

In times of rapidly emerging digital technologies, libraries, archives and museums (LAMs) are concerned with securing their relevance in today's society. As large amounts of data have become easily accessible online, archives are forced to adopt open and flexible attitudes (Theimer, 2008, p. 80). Ergo, an increasing number of LAMs now collaborate or merge with other organizations in order to strengthen their position. Media users today seem to care less about a specific source, but rather about the accessibility of information. These specific organizations would struggle with a so-called "fear of irrelevance" (Marcum, 2014, p. 78).

Accordingly, staying relevant functions as a central theme throughout this study. One LAM will take a prominent position in this research, namely: the Netherlands Institute for Sound and Vision (Nederlands Instituut voor Beeld en Geluid, B&G¹). Which will be analysed through a case study research design. Aside from B&G being one of the biggest audio-visual archives of Europe, it has offered itself as a case study by agreeing to actively contribute to this research (The Netherlands Institute for Sound and Vision, 2017).

B&G is by no means the only organization struggling to adapt to contemporary external influences. Academic literature points to an entire group when discussing challenges similar to those of B&G. This group often consists of libraries, archives, and museums (LAMs, or BAMs when referring to the German word *bibliothek*) that are sometimes accompanied by galleries (GLAMs) (Marcum, 2014; Mortensen, 2012; Zorich, 2008). "Libraries, archives and museums all support and enhance lifelong learning opportunities, preserve community heritage, and protect and provide access to information" (Yarrow, Clubb, & Draper, 2008, p. 5). These organizations are also referred to as cultural heritage institutions, and are placed under the same category as historical societies (Kriesberg, 2015, p. 12). B&G's attempt to stay relevant exemplifies an important way in which these organizations are capable of developing in the digital era.

Since November 2015, B&G has undergone major structural changes within the organization. Whilst the previous four years were aimed at digitizing its audio-visual archive, it is now focused on developing its role as an archive, museum and knowledge institute in ways which, according to B&G, will finally enable its users to achieve their goals (The Netherlands Institute for Sound and Vision, 2015, p. 8). Within management jargon, this is also referred to by B&G as

¹ Hereafter, I will use the abbreviation B&G to refer to the Netherlands Institute for Sound and Vision, as the organization is normally called Beeld & Geluid [Sound and Vision].

operating a user-driven or an inside-out business strategy. The organization mentions that it understands how its users' demands are constantly changing, which underscores B&G's need to secure its relevance as a media archive. In order to do so, the organization stresses the need to continuously reflect upon the archive's public function, which entails the collecting, preserving, disclosing, and presenting of Dutch media content in accordance with the Dutch Media Act. This public function does not only apply to the (digital) media value chain (as supplier and preserver of media content to Dutch broadcasters), but also to society as a whole (as a supplier and preserver of cultural heritage) (ibid.). For this reason, the relevancy of B&G as an organization is correlative to its public function.

B&G's former managing-director Jan Müller explains that B&G currently fulfils the role of a "binding place in the center of the media", and states that the organization aims to focus on partnerships "more than ever" (The Netherlands Institute for Sound and Vision, 2015, pp. 2-4). This focus on partnerships is motivated by both strategic and practical factors. Strategically, B&G aims to establish an increase in public support and general impact and it wants to generate means (e.g. funding). In a more practical sense, B&G has scheduled a complete overhaul of its permanent exhibition, the Sound and Vision Experience [Beeld en Geluid Experience] with the help of new partnerships as well (The Netherlands Institute for Sound and Vision, 2015, p. 18).

These aspirations within B&G did not solely originate from an internal desire to develop as an organization however. The archive has also been pressured by several external influences, such as budget cuts by the Dutch Government and a rapid evolution of digital media in the Netherlands (Ministerie van Onderwijs Cultuur en Wetenschap, 2016; The Netherlands Institute for Sound and Vision, 2015, p. 8; 2016, p. 4), revealing an indispensable necessity for B&G to reestablish itself as a legitimate organization if it wishes to ensure its survival (The Netherlands Institute for Sound and Vision, 2016, p. 8).

In this research, the term organizational legitimacy is used to describe the extent to which a cultural institution's structures and activities appear to conform with its economic and social environment's social norms, values, and expectations (Dacin, Oliver, & Roy, 2007, p. 171). Following the academic identification of society as *the* primary source of organizational legitimacy (Deephouse, Bundy, Tost, & Suchman, 2017), Dutch society functions as the "economic and social environment" of B&G (Dacin et al., 2007, p. 171). Within the cultural sector, organizational

legitimacy is based upon both culture's quality, intrinsic-, social-, and economic value as well as the connection between culture and society (Schrijvers, Keizer, & Engbersen, 2015).

Academic literature ascribes partnerships with businesses as a way to enhance the legitimacy of cultural institutions (Dacin et al., 2007). Researchers studying the sponsoring of arts and culture by the business sector have described partnerships as alliances between parties that match on the basis of shared values and/or goals, whereby partners combine their knowledge and capacity to create customized activities together. These partnerships are often long-term and require active involvement from both partners (McNicholas, 2004; Mens, 2014; Reed & Reed, 2009; Sanzo, Álvarez, Rey, & García, 2015). Hereafter, these will be referred to as 'culture and business partnerships' if they concern a partnerships between businesses and cultural institutions. Although academic literature does indicate that engaging in partnerships with businesses can be beneficial to a LAM's overall legitimacy (Dacin et al., 2007), there is very little evidence when it comes to *how* exactly these organizations should go about doing this. When approaching businesses, cultural institutions move towards the private sphere, which can be interpreted as a form of cultural entrepreneurship (de Jong, 2016). In this research, the economy of culture, and cultural entrepreneurship in particular, does offer valuable insights into the (potential) management of culture and business partnerships. According to renowned experts in the field, cultural entrepreneurship is about fulfilling a cultural mission in a way that is financially sustainable (B. Franssen, Scholten, & Altink, 2009, pp. 5-6). Ideally, cultural entrepreneurs adopt a more commercial mindset whilst still attempting to prioritize their cultural value (Klamer, 2005, pp. 47, 137-138).

Research questions

In order to find out how Dutch cultural institutions and especially LAMs, such as B&G, might engage in partnerships in order to enhance their legitimacy, the following research question was formulated:

How can the Netherlands Institute for Sound and Vision engage in culture and business partnerships in order to enhance its legitimacy?

In order to make this question feasible for empirical research, the following sub-questions were formulated:

How can culture and business partnerships enhance the legitimacy of the Netherlands Institute for Sound and Vision?

How may the Netherlands Institute for Sound and Vision organize and maintain culture and business partnerships?

The concerned topic is worth researching because of the fact that today cultural institutions, LAMs in particular, are pressured to stay relevant in Dutch society. As above-mentioned, this is indicated both by the current situation of B&G and by academic literature on the Dutch cultural sector.

The study's focus on cultural institutions' engagement in partnerships with businesses for the sake of legitimacy will likely add most value to the academic field. As for cultural institutions, the quest for legitimacy acts as the foundation for the practice of partnering with businesses.

Since B&G functions as the central case within this study, the empirical research could inspire similar organizations to partner with businesses in order to enhance their legitimacy. It could also guide them in organizing and maintaining partnerships with businesses. But besides LAMs, the study's findings could be helpful to other kinds of organizations that act within the Dutch cultural sector as well. Even organizations outside of the Netherlands could benefit from the study, if they can relate to the Institute in some way or if their context is similar to that of B&G (e.g. if they're being subsidized by the Government or encouraged to act like cultural entrepreneurs).

At the same time, B&G serves as a valuable case because it is one of the biggest audio-visual archives of Europe and because it combines different assets of LAMs in one and the same organization (The Netherlands Institute for Sound and Vision, 2017). There are several explanations for the societal relevance of this research. First, it is claimed that public archives, such as B&G, serve the public good (Hauttekeete et al., 2011; Kriesberg, 2015). The contribution to national cultural heritage of audio-visual archives in particular has been acknowledged in the Netherlands (Ongena, Huizer, & van de Wijngaert, 2012, p. 157). Like many other LAMs, B&G

collects, preserves, discloses, and presents cultural heritage that is relevant from a cultural-historical perspective, whereby they enable people to experience their (national) culture and learn from it (Kriesberg, 2015, p. 4; The Netherlands Institute for Sound and Vision, 2015, p. 4). Its role is described as “unique within the Dutch media system”, which emphasizes the importance of this particular organization to enhance its legitimacy, and might thus enlarge its survival (The Netherlands Institute for Sound and Vision, 2015, p. 4). B&G’s societal relevance appears most obviously from the Governmental funding that it receives, which has been recorded in the Dutch Media Act (ibid.).

Chapter Outline

The first chapter introduces the research topic, the research question and sub-questions. The most relevant concepts are introduced and supported by academic literature on the topic concerned. Motivations for conducting the research are set out, including a brief explanation of the collaboration with B&G and a short introduction to the organization itself. Afterwards, the social- and academic relevance of the research are elaborated upon.

The next chapter, Theory, covers the study’s theoretical framework. Literature that is relevant to the topic concerned is reviewed, whereby the ideas of scholars that contributed to the same body of research are critically analysed. Concepts that are introduced in the Introduction are elaborated upon. The chapter also touches upon various sub-topics. In general, it first defines the type of environment or organizations to which the central case study belongs. Accordingly, the most relevant developments and challenges in the field are discussed. Then, it elaborates upon the concept of legitimacy and how this can be enhanced within the cultural sector. Which is followed by sub-topics that both set out the most relevant types of collaborations between cultural institutions and business as well as their motivations. At last, the management of culture and business partnerships is discussed.

The third chapter gets back to the research question and presents the research design through which this question is structurally answered. It explains the motivations for using qualitative research methods, a case study research design, expert interviews and thematic analysis to collect and analyse data. The ways in which these methods were executed is demonstrated, including a composition of the sample, an explanation of the topic list that was used and a detailed description of the coding steps. I reflect upon my role as a researcher and upon the effect that collaborating with B&G has on this study. Finally, the validity and reliability of this research in general are

reflected upon.

In the fourth chapter, called Results, data analysis is interpreted as it was described in the previous chapter. Four prominent themes and eleven accompanying sub-themes are formed on the basis of *how* interviewees talk about particular topics that are most valuable to eventually answer the research question and sub-questions. The interrelations between these themes are visualized in a coding scheme. Through reflecting upon the academic theory that was discussed in chapter two, it is explained how the findings fit within previous insights on the concerned topic.

This last chapter answers the research question and sub-questions by drawing upon insights from academic theory as they were covered in chapter two and the results that were discussed in chapter four. The study's theoretical-, societal-, and practical implications are elaborated upon. At last, the research' limitations are discussed and suggestions for further research are provided.

Chapter 2 Theory

The theoretical framework functions as the academic background of this research. Relevant theories that other scholars have described are explained and from their perspectives, this research is provided with a line of argumentation. Taking B&G as the central case in this study, its type of organization is first elaborated upon.

Organizational type

The Netherlands Institute for Sound and Vision

Within the Netherlands, B&G is officially registered as a foundation, but it describes itself as *the* “Netherlands’ media archive” (The Netherlands Institute for Sound and Vision, 2015, p. 4). It is also acknowledged by the Dutch state as a cultural public benefit organization, an “Algemeen Nut Beogende Instelling” (ANBI), which is an institution that has certain tax benefits because it commits itself to the public interest by being active in the cultural field (Belastingdienst, n.d.). In this way, B&G can be labelled as an idealistic organization (de Jong, 2016, p. 15).

As the introduction already touched upon, the concerned group of organization types is described as LAMs (libraries, archives, and museums) or, according to Bishoff and Allen’s (2004) definition, as cultural heritage institutions that include libraries, archives, museums *and* historical societies. Cultural heritage institutions can be both public and/or private (ibid.). Preserving cultural heritage is thus one binding aspect of these organizations. Other common features are the enabling of lifelong learning and providing access to data (Yarrow et al., 2008, p. 5). This also applies to the Netherlands Institute of Sound and Vision, that claims its key activities to be archiving, providing service, exhibiting, providing access and knowledge development, innovating and collaborating (The Netherlands Institute for Sound and Vision, 2015, p. 4). But, how can B&G be seen as a library, archive, and/or museum? To start, the institute accommodates an actual museum, which is called The Experience, and an archive, which includes both analogue and digital material. Besides that, the organization as a whole also reflects several characteristics of a LAM. First, B&G’s mission to “keep Dutch history alive in sound and image” and to enable everyone to “learn, experience and create with this material” is similar to that of a public museum (The Netherlands Institute for Sound and Vision, 2015, p. 4). Seeing B&G as a museum, its collection would be of cultural-historical importance. Therefore its museum type could be described as a non-art museum, which is a type of museum that primarily means to expand knowledge through its collection

(Anderson, 2004, p. 120). Then, B&G's vision, which ensures the availability of audio-visual heritage "everywhere and to everyone", reflects the institute's library element (The Netherlands Institute for Sound and Vision, 2015, p. 4).

Cultural institutions

B&G is predominantly considered to be a cultural institution. For this reason, a brief summary of the academic literature regarding these types of organizations is included. In the Netherlands, the tax authorities determine what kind of organization counts as a cultural institution (in order to provide them with tax benefits). According to them "cultural institutions are institutions that are active in fine arts, architecture, heritage (museums, archives, monument care), dance, film, language and literature, (pop)music, (music)theatre or design" (Belastingdienst, n.d.).

Within the context of this study, it is most relevant to discuss what distinguishes cultural institutions from businesses and how these organizations approach businesses in particular. "In contrast to a commercial organization, which is all about profit and where something substantive is used as a means, in a cultural institution, the substance is central and money is of less importance" (transl. VvA) (de Jong, 2016, p. 15). This difference is reflected in the organizational culture of cultural institutions. Among others, Ongena et al. (2012) portray an image of cultural institutions in their study on the developing of viable audio-visual archives by cultural institutions. They describe an organizational culture that is not naturally inclined towards business modelling and that hinders the developing of viable services (p. 164). Lund et al (2015) also point out the fundamentally different working culture within cultural institutions. They claim that the difference to that of private organizations is as significant, that it could provide serious challenges when partnering (p. 26). Dutch cultural institutions in general are characterized by their dependence on subsidies, which has implications on their organizational culture (de Jong, 2016, p. 21). With regards to their approaching of businesses, a study on Dutch cultural institutions showed that there is indeed a group of cultural institutions that is not interested in this practice and that just a little less than half of the participating cultural institutions confirmed to the idea that Dutch cultural institutions restrain themselves from businesses (Fransen & Bekkers, 2016, p. 78).

Collaboration and convergence

The Dutch “Raad voor Cultuur” [Council for Culture] mentioned growing connections within the cultural and creative sector as one of the four most important trends within the Dutch cultural sector (Ministerie van Onderwijs Cultuur en Wetenschap, 2016, p. 28). According to the Council, collaborations are set up out of a need for added value (ibid.). In a similar way, academic theory shows that LAMs are collaborating and converging (Marcum, 2014; Zorich, 2008). Collaboration happens in three different ways, namely through “collaborative programming”, “partnerships to create digital resources” and “collocations of partners,” meaning the establishment of “joint-use/integrated facilities” (Marcum, 2014, p. 76). But what drives these developments of collaboration and convergence? To start, LAMs are known as hybrid organizations that have multiple missions, offer various services, and receive funding from a mix of public and private sources, whereby they easily converge or even merge (Kriesberg, 2015, p. 41). LAMs and cultural institutions in the Netherlands, like B&G, are expanding their collection areas, as the audio-visual archive is currently turning into a multi-media archive as well (Ministerie van Onderwijs Cultuur en Wetenschap, 2016, p. 9; The Netherlands Institute for Sound and Vision, 2015, p. 8). On top of that, academic literature points out an increase in collaborations and mergers of these organizations ever since people’s idea of collecting radically changed. Marcum (2014) explained that people’s interest in data sources has diminished. Nowadays, they would just care about particular subjects and whether they can access information about these (p. 74). As a result, LAMs struggle with a so-called “fear of irrelevance” (p. 78). On this point, Marcum’s theory (2014) is reflected in the real-life situation of B&G that expressed a need to stay relevant (The Netherlands Institute for Sound and Vision, 2015, p. 8).

Then, in order to fully understand the organization of B&G, it is useful to elaborate upon the most relevant developments and challenges that currently occur in the Dutch cultural sector, especially those that affect LAMs and B&G in particular. These developments and challenges are discussed in the following paragraph.

Developments and Challenges

Governmental support

In the Netherlands, cultural institutions have encountered budget cuts and a general change of vision on the support of culture by the Government. Besides a general thrift of Dutch Ministers in the aftermath of a financial crisis around 2014, the right/liberal cabinet believed that Governmental support for culture should be diminished. “Between 2012 and 2013, the Governmental expenditure on culture dropped with 21 percent. The arts and film were relatively cut the most. Cultural heritage, literature and libraries, and the creative industry were comparatively spared” (Ministerie van Onderwijs Cultuur en Wetenschap, 2016, p. 105). The ruling cabinet at the time claimed that in the long run, cultural institutions ought to become financially independent and develop better revenue models. In order to achieve this, the former Minister of Culture, Education and Science, Halbe Zijlstra, suggested cultural institutions to respond to the expectations and needs of their audience by embracing more of an entrepreneurial spirit. Academic sources indicate that these directives have pushed cultural institutions towards the corporate sector (Mens, 2014). The subsequent cabinet and responsible Minister of Culture, Jet Bussemaker, carried forth this type of policy. This was roughly done in three ways. One of these ways was to stimulate cultural institutions to generate their own income, whereby their (right to) subsidies would be made dependent on their performance. Another stimulus was the so-called Gift Act [Geefwet] that was already introduced in 2012. The Gift Act makes giving to cultural institutions more attractive to external parties (ibid.). Another way was through the programme Ondernemerschap Cultuur [Entrepreneurship Culture]. This programme was introduced to encourage the Dutch “gift culture”, sharing of knowledge and, through programmes like Wijzer Werven [Wiser Fundraising] and Leiderschap in Cultuur [Leadership in Culture], to train and guide cultural institutions in broadening their financial mix (Ministerie van Onderwijs Cultuur en Wetenschap, 2015, p. 15; 2016, p. 102).

In the Ministry’s most recent policy documents, partnerships seem to play a major role. In her policy letter “Room for culture. Objectives for cultural policy 2017 – 2020” (transl. VvA), one out of the three main objectives that Bussemaker described was “collaboration as a second nature” (Ministerie van Onderwijs Cultuur en Wetenschap, 2015, p. 9). Whereby she aims at collaboration between parties within and outside of the Dutch cultural sector (Ministerie van Onderwijs Cultuur en Wetenschap, 2015, p. 9). As a result, between 2013 and 2015, the share of subsidies has

diminished from fifty-seven to fifty-one percent (Ministerie van Onderwijs Cultuur en Wetenschap, 2016, p. 100). This was mainly attributed to an increase in cultural institutions' own income (p. 99), of which the greatest part was due to a growth in cultural visits and benefits, and only a small share to the generating of private money (p. 100).

The recently installed cabinet Rutte III stresses that the Dutch cultural sector has succeeded to “find new cash flows, new public and surprising forms of cooperation” (transl. VvA) (VVD, CDA, D66, & ChristenUnie, 2017, p. 19). In this way, it plans to continue with Bussemaker's take on cultural policy, among others by agreeing to keep the Gift Act (ibid.).

The economy of culture and cultural entrepreneurship

“Cultural relationships and processes can also be seen to exist within an economic environment and can themselves be interpreted in economic terms” (Throsby, 2010, p. 10). In the Netherlands, culture is increasingly approached from this economic perspective (Schrijvers et al., 2015, pp. 20-21). This is explained by a general economization of Dutch society, a growing sense of market thinking in the cultural sector and the popularizing of culture that lead to an economy that is increasingly interested in culture as a “source of economic dynamic” (p. 21). As a result, culture and economy are no longer seen as opposites. This is partly due to the fact that the Dutch government started to oblige subsidized cultural institutions to generate an own income (p. 34).

One way in which this trend is actualized is through the emergence of cultural entrepreneurship in the Dutch cultural sector. “There has been a movement towards greater professionalism in arts management, including an increase in the incorporation of business practices with the maturation of the field” (McNicholas, 2004, p. 57).

The Dutch Government explains cultural entrepreneurship as the practice of cultural institutions generating an own income. Meanwhile, three sources of own income have been distinguished, namely income retrieved from public money, income retrieved from private funds, and other kinds of income such as sponsorships (Ministerie van Onderwijs Cultuur en Wetenschap, n.d.). Minister Bussemaker valued that “...the cultural sector makes work of entrepreneurship, through which the cultural sector increases its income, reduces its costs, but especially broadens its public support” (transl. VvA) (Ministerie van Onderwijs Cultuur en Wetenschap, 2015, p. 20). The Ministry of OCW initially introduced cultural entrepreneurship to the main public in 2000. Since then, cultural institutions have been expected to adopt an “outward-moving perspective” (Anderson, 2004; de Jong, 2016, p. 22). Throughout the following years, this perspective was

criticized for making the attainment of money as the primary objective for the Dutch cultural sector. State Secretary Rick van der Ploeg, who was associated with this initial approach to cultural entrepreneurship, has furthermore been accused of portraying and forcing cultural entrepreneurs to be marketers with a feeling for artistic products and processes (Klamer, 2011, pp. 145-155). Contrary to Van der Ploeg's ideas, many experts in the field agreed instead that artistic integrity, cultural passion or a cultural mission towards the public should be the starting point for cultural entrepreneurs to search for an optimal model of financing. In their eyes, market forces alone would not benefit the cultural sector, which is why they rather value cultural institutions having the right professional skills and diverse collection of income sources (de Jong, 2016, pp. 22, 23). Later on, the Dutch *Handboek Cultureel Ondernemerschap* [Handbook Cultural Entrepreneurship] (B. Franssen et al., 2009) provided a generally accepted perspective on the concept. The authors stated that cultural entrepreneurship is all about fulfilling a cultural mission in a way that is financially sustainable (pp. 5-6). In this way, cultural entrepreneurs transcend the archetypical structure of cultural organizations and move towards the private sphere (ibid.). The ideas of professor of economics in arts and culture, Arjo Klamer, are also influential in the Dutch cultural sector. In Klamer's view, cultural entrepreneurs are producers of cultural value in the first place. This specific value is said to be socially constructed, but also attributed with the ability to serve an economic purpose, whether this is intended or not (Klamer, 2005, p. 47). As it follows, he is convinced that cultural institutions can get more commercial while staying loyal to their artistic mission. This is how he sees cultural entrepreneurship in its ultimate form (pp. 137, 138).

Generating an own income through sponsorships deals with businesses was, among others, promoted by the Dutch Government through the Gift Act (Ministerie van Onderwijs Cultuur en Wetenschap, 2016, p. 102). As a result, businesses did in fact start to provide more money to cultural institutions in 2014 and from their total sponsoring contribution, a larger share was reserved for cultural purposes (Fransen & Bekkers, 2016, p. 3; Ministerie van Onderwijs Cultuur en Wetenschap, 2016, p. 103). The Ministry of OCW claims that ever since the introduction of the Gift Act, cultural institutions have done more to raise their own income (Fransen & Bekkers, 2016, p. 96; Ministerie van Onderwijs Cultuur en Wetenschap, 2016, p. 103). Which applies in particular to medium-sized and large institutions. These turn out to be better at enhancing their professionalism (e.g. by investing in fundraising and marketing) and have greater organizational capacity (ibid.). Research on the state of seven hundred Dutch cultural institutions between 2012

and 2013, and three hundred similar institutions in 2014, confirmed that sponsoring as a source of income has not yet been embraced by every cultural institution (Fransen & Bekkers, 2016, p. 57). The report also showed a rise in the investment of cultural institutions in marketing and fundraising (p. 61) and a general growth in their amount of employees (p. 63), which was associated with their willingness to act entrepreneurial (ibid.).

Digitization

Another trend that the Dutch Council for Culture pointed out is digitization (Ministerie van Onderwijs Cultuur en Wetenschap, 2016, p. 28). This is because the Netherlands provides “a great digital infrastructure and a widespread use of (mobile) internet” (transl. VvA) (p. 33). The Council thinks that digitization influences the entire cultural sector in the Netherlands, whereby it explicitly mentions its impact on “the management, storage, and unlocking of cultural heritage” (transl. VvA) (p. 48). LAMs, in particular, encounter the emergence of digital technologies, whereby large amounts of data are getting increasingly accessible. Theimer (2008) provided insight into this challenge and suggested the archive 2.0 as a potential reaction. The archive 2.0 is described as “an approach to the archival practice that promotes openness and flexibility” (p. 60). The same development is to be recognized in museums, as scholars have also spoken about the museum 2.0 (Srinivasan, Boast, Furner, & Becvar, 2009). In more practical terms, 2.0 can also refer to the development of LAMs digitizing their collections and establishing “universal access” to their content (as the web provides new ways of accessing collections) (Oomen & Aroyo, 2011, p. 139; Srinivasan et al., 2009, p. 266). The construction of the Web 2.0 is also said to inspire LAMs in thinking of new ways to organize collections online (e.g. through methods of tagging, blogging and social computing) (Srinivasan et al., 2009, p. 266). As growing online collections of cultural heritage could be seen an “integral part of the Web” now (Oomen & Aroyo, 2011, p. 139).

Experience economy

“Museums have always been about engaging audiences with big issues” (Drotner & Schröder, 2013, p. 62). Though, the museum world is currently moving away from a focus on collections and heading towards a focus on the public, resulting in community-centered museums (Thomas, Pervan, & Nuttall, 2009; Vermeeren et al., 2016). Also, in the Dutch cultural sector, the public is increasingly becoming involved in the production phase (Ministerie van Onderwijs Cultuur en Wetenschap, 2016, p. 27). Among Dutch cultural institutions, the “experience

economy” gains ground (Ministerie van Onderwijs Cultuur en Wetenschap, 2016, p. 47). “Which does not focus as much on the product or service, but rather on an experience associated with the product or service” (Ministerie van Onderwijs Cultuur en Wetenschap, 2016, p. 47).

Correspondingly, Nielsen (2015) explains that within museums, many professionals see the enhancement of museums’ relevance as *the* way to develop in the future. While, as important external factors he identifies the growing use of technology and social media, the importance of partnering, and the increase of visitors’ expectations and needs. The current need to focus on the visitor and to stay relevant challenges museums to create relevant experiences (ibid.). At the same time, museums are seen as having a traditional working style (Drotner & Schrøder, 2013). Academics question if museum staff is capable of agile working and if they’re even willing to change their organization by acting more interactive with their audiences or using new media (ibid.). At least, a research by Thomas et al. (2008) showed that museums care about the visitor’s experience and that they aim to involve their audiences.

After presenting a more extensive image of the current state of cultural institutions and LAMs in particular, B&G’s need to stay relevant will now be delved into. In order to do so, the body of literature on organizational legitimacy is explored.

Legitimacy

“The challenge for museums to remain relevant in society is an ongoing process of assessment that has occupied many museum leaders for years” (Anderson, 2004, p. 9). In a similar fashion, B&G’s managers are constantly searching for ways to remain relevant, for example by reaching out to businesses (The Netherlands Institute for Sound and Vision, 2015). In other words: B&G wants to retain legitimacy. Unlike relevance, the concept of legitimacy has been commonly used in academic theory, making it a useful variable to the research question. Moreover, the pursuit of organizational legitimacy by B&G appears well-founded given that multiple articles claim legitimacy is able to secure an organization’s survival (Dacin et al., 2007; Deephouse et al., 2017; Kumar & Das, 2007). Considering their challenges today, cultural institutions are thus interested in enhancing their legitimacy to continue to exist (Holden, 2006; Mens, 2014). At last, the practice of acquiring legitimacy through the means of partnerships has been highlighted in academic papers (Dacin et al., 2007; Kumar & Das, 2007). Which will be discussed with regards to B&G as well.

Definition

Literature on legitimacy is very divergent (Deephouse & Suchman, 2008). Until now, most research on organizational legitimacy has adopted Suchman's (1995) definition of the concept, which is: "Legitimacy is a generalized perception or assumption that the actions of an entity are desirable, proper, or appropriate within some socially constructed system of norms, values, beliefs, and definitions" (1995, p. 574). Whereas later on, its originator ceases the term desirable to avoid confusion with the concepts status and reputation (Deephouse & Suchman, 2008). Within the context of this research, the more specific concept of 'organizational legitimacy' is adopted. Which is the extent to which a cultural institution's structures and activities appear to conform with its economic and social environment's social norms, values, and expectations (Dacin et al., 2007, p. 171). In the case of B&G, Dutch society and economy should thus be considered as its "economic and social environment" (p. 171). Which fits the early academic identification of society as *the* primary source of organizational legitimacy (Deephouse et al., 2017).

Legitimacy in the cultural sector

In the last couple of years, a social and political debate emerged in the Netherlands, in which people started to question the importance of Government's subsidies to culture. "Which resulted in a quest for new forms of legitimacy for cultural policy" (transl. VvA) (Schrijvers et al., 2015, p. 19). According to Schrijvers et al. (2015), this quest focused on both culture's value on the one side, and the connection between culture and society on the other side (ibid.). Whereby the authors relate culture's value to the quality of culture and distinguish three components of cultural value: intrinsic, social and economic (p. 18). Which is the very same distinction that was used in the Government's latest coalition agreement: "Besides her intrinsic value and the value for our identity and history, culture contributes to the economy of our country..." (transl. VvA) (VVD et al., 2017, p. 19).

With regards to the quality of culture, cultural policy is currently dealing with a growing need for grounds of justification and an extension of assessment criteria (p. 17,18). Among others, these include cultural entrepreneurship and education (p. 18). In accordance, the former Minister of Education, Culture and Science, Jet Bussemaker (2015), stresses the quality of culture to be the most valuable objective for the upcoming years (p. 9). Whereas this objective was recently confirmed in the coalition agreement of the recently installed cabinet Rutte III (VVD et al., 2017, p. 19).

Culture's intrinsic value is all about aesthetics and quality, which are often interpreted as "...originality, innovation and authenticity" (transl. VvA) (Schrijvers et al., 2015, p. 41). Culture is attributed with the ability to transform people (ibid). In the case of non-art museum, like B&G, some particular intrinsic values that were associated with culture are applicable. Take for example B&Gs museum, the Sound and Vision Experience which is said to depict and give meaning to Dutch culture (The Netherlands Institute for Sound and Vision, 2015). Which are intrinsic values that were also mentioned in academic literature on cultural institutions (Schrijvers et al., 2015, p. 24). Moreover, culture's intrinsic value is said to be largely dependent on the ability of cultural institutions to be autonomous (p. 22).

"Culture is still, especially in a democratic society, rarely or never supported for the sake of culture alone" (transl. VvA) (Schrijvers et al., 2015, p. 24). Since support is often motivated by social goals, such as the self-development (Bildung) of individuals and social groups, social benefit, such as the creation of collective bonds and the shaping of national identity, and specific goals like educational performance. Because of their social value, cultural institutions are also called public institutions (ibid.). Academic literature on LAMs confirms that this type of cultural institution creates social value as well (Hauttekeete et al., 2011; Holden, 2006; Kriesberg, 2015). More specifically related to the case of B&G, public archives are said to provide citizens with the means to experience their cultural heritage (Kriesberg, 2015). Not only in the form of individual's records, but also by preserving collective memories of cultural events. In this way, the data in public archives reflects (national) culture as a whole (ibid.). A study on Dutch audio-visual archive services mentioned that "the value of audiovisual heritage is progressively being acknowledged as an important asset of the cultural heritage of a country" (Ongena et al., 2012, p. 157). Another study on Flemish audio-visual archiving, mentions the social, cultural, historical, juridical, and economic value of audio-visual material (Hauttekeete et al., 2011, p. 159).

Culture's economic dependence on Governmental support uncovers culture's last value component (Schrijvers et al., 2015, p. 23). Schrijvers et al. (2015) claim that the Government maintains part of the cultural offer because it has no value in the economic market (p. 24). As a result, culture's economic value reflects what people are prepared to pay for culture. Besides that, the economic perspective on culture also includes the effect of culture on the Dutch economy in general, for example with regards to the stimulation of the job market (p. 41).

Moreover, the connection between culture and society is more and more emphatically

drawn upon to legitimize cultural policy (p. 18). Whereby Dutch ministers, responsible for cultural policy, have pointed towards the anchoring of culture in society as the source of cultural institutions' right to exist (ibid.). One way in which this connection has been demonstrated in policy reports is through the popularity of culture among the Dutch public. Some reports base culture's popularity for example on the amount of visitors that cultural institutions are able to attract (Ministerie van Onderwijs Cultuur en Wetenschap, 2016, p. 10) or on the level of cultural participation within a specific sector of culture (p. 81). In view of B&G, it is important to recognize that both the number of visitors of Dutch cultural institutions, for museums in particular (p. 10), and public involvement in cultural heritage has increased (p. 81).

At last, it is important to mention that scholars are not sure whether the enhancement of cultural value and the connection between culture and society will solve the current "legitimacy crisis" that cultural institutions cope with (p. 19). In any way, Schrijvers et al. (2015) advocate a "reevaluation of culture" (p. 19). As they want to prevent the cultural sector from losing its independent meaning and intrinsic value. Which would be the result of focusing too much on the various values and effects of culture and mainly seeing culture in relation to other fields of policy (ibid.). Thus, the reevaluation of culture is about prioritizing the development of culture's intrinsic value and not having the cultural sector exist in service of other policy domains. The scholars stress that this does not mean that cultural institutions should adopt an inward-moving perspective; instead, they are advised to collaborate with external parties instead (p. 43). Which is line with the idea that while adopting cultural entrepreneurship, cultural institutions should build upon their cultural (intrinsic) value in order to be successful (Klamer, 2005).

Enhancing legitimacy

In order to enhance the legitimacy of cultural institutions, policy documents mention a variety of options. In a more abstract sense, Minister Jet Bussemaker suggested to better discuss culture's social value (Ministerie van Onderwijs Cultuur en Wetenschap, 2015, p. 14). In a more practical sense, cultural entrepreneurship has been mentioned as a way to enhance the public support for cultural institutions (ibid.). Whereby scholars studying cultural entrepreneurship in a Dutch context claim that cultural variety and diversity is what cultural entrepreneurs strive for (Hagoort & Kuiper, 2005b, pp. 62, 63). Thus, cultural entrepreneurship might enhance legitimacy as it helps cultural institutions to distinguish themselves among competitors (ibid.).

Deephouse et al. (2017) explain how “legitimacy can be granted by a variety of sources, each using a distinct routine” (p. 3). They say that academics are starting to examine these sources more thoroughly, as they are analysing how they actively and passively evaluate organizational legitimacy and how they interact, both with each other and with the subject organization. More recently, academic researchers have distinguished an increasing number of legitimacy sources, such as the media, social movements, and investors (ibid.). Considering stakeholders as *the* source of organizational legitimacy, it is known that, for instance, strategic partnerships are used to legitimize an organization’s “internalization within corporate operations” (Dacin et al., 2007, pp. 177,178). On top of that, Dacin et al. (2007) explain that partnerships are especially appropriate to examine legitimacy, because of their transactional and social nature (p. 172). Especially when the particular cultural institution lacks “a history of using alliances” and when it has based its activities on either pure “competition, acquisition, or diversification” (pp. 177, 178). Which could apply to LAMs, such as B&G, that are developing their partnering skills.

At last, it should be noted that corporate partnerships have at the same time been a major point of concern with regards to the legitimacy of LAMs. Scholars have questioned the effect that their engaging in partnerships might have on their authenticity. Multiple scholars worry about the possible effects that involvement of external parties, in particular private firms, might have on LAMs on the long term (Kriesberg, 2015; Zorich, 2008). Whereby Lund and Greyser (2015) point at the potential harm to the reputation of LAMs. In the case of museums, depending too much on popular exhibitions, instead of on curatorial expertise might damage their reputation. As it is said that these could risk losing their aesthetic value through commercial branding (p. 14). The legitimacy of cultural institutions can also be damaged when collaborating corporations or brands have or gain a negative reputation in society. For instance, after British Petroleum’s (BP) oil spill in 2010, artists and green groups protested against the oil business’s arts sponsorship of some prestigious UK-based galleries and museums (Vidal & Bowcott, 2010). Although arts managers pointed out the difficult situation they were in, given the decrease of Government spending on cultural institutions in times of a financial crisis and thus their growing dependence on corporate sponsorship. Protesters, like those from Greenpeace, argued that cultural institutions shape people’s attitude towards big issues in society and should therefore carefully consider what businesses they co-operate with (Vidal & Bowcott, 2010). In this way, cultural institutions are held responsible for their social impact. In reverse, some recent academic papers have reflected on the ways in which

corporations relate with or sponsor cultural institutions in order to be more socially responsible. Which is a practice that Lamprecht (2015) called CCR (corporate cultural responsibility). Even though the term CSR (corporate social responsibility) is better known and used more often the professional field (ibid.). On a broader level, business nonprofit partnerships (BNPPs) are said to be more likely to evoke conflict among partners, since it concerns a type of collaboration in between partners from different sectors (p. 385). Within the non-profit sector, corporate social responsibility partnerships (CSRPs) are said to generate distrust and suspicion. Whereby businesses' pragmatic motivations to engage in these kind of collaborations evokes the fear of them not prioritizing the mutual goal of social development (Reed & Reed, 2009). According to Reed & Reed (2009) "...it is likely that the decision to engage in partnerships will be based more upon the returns to corporations than on the development of priorities and impacts (p. 18). Another concern among academics is that the cultural sector would popularize too much. Because of the commercial influence of businesses and the emergence of so-called blockbuster exhibitions cultural institutions would lose their unique proposition of being independent, critical and authentic (ibid.).

Types of Collaborations between Cultural Institutions and Businesses

Academic literature on collaborations in between businesses and cultural institutions provides much insight into relevant trends that have occurred in the course of time. As it appears in academic literature, one group of academics has used the term sponsorship when referring to this type of collaboration. Whether it concerns mere sponsorship (O'Hagan & Harvey, 2000), business sponsorship (Thomas et al., 2009), corporate sponsorship (LeClair & Gordon, 2000), or arts sponsorship (McNicholas, 2004). The term partnership often replaces the term sponsorship when a more intense type of collaboration with businesses is meant, as is the case with art and business partnerships (McNicholas, 2004).

Another group of academics adopts a more narrow definition of sponsorship that comes down to the idea of money for publicity (Lamprecht, 2015; O'Hagan & Harvey, 2000), which is also called corporate giving (LeClair & Gordon, 2000). In recent papers on the topic, academics also use completely different terms when referring to cultural-corporate collaborations that go beyond the donation of money, such as arts marketing (Thomas et al., 2009), or co-marketing alliances (Lund & Greyser, 2015). Whereby, it seems like they avoid to use the term sponsorship. Which is probably the case because the term is strongly associated with donating money without any sign of active collaboration. In a broader sense, collaborations between cultural institutions

(that qualify as non-profit organizations) and businesses can be seen as business-non-profit partnerships (BNPPs) or public-private partnerships (PPPs). In the case of BNPPs, literature on partnerships for (social) development, and corporate social responsibility partnerships (CSRPs) are especially interesting in the case of B&G. Since the Institute takes on a public-education role (Anderson, 2004, p. 121). Moreover, unlike corporate cultural responsibility (CCR), CSR is better known and has been researched upon much more. Academic insights on PPPs are not as useful to learn about the potential for collaborations between businesses and cultural institutions (like B&G) that seem to move from acting like typical public institutions to more commercial and entrepreneurial institutions. However, this particular realm of academic literature informed about what it means when businesses collaborate with public institutions.

Particularly relevant here are the insights of McNicholas (2004) who sees arts sponsorship as the basis through which cultural institutions are operating increasingly commercial (p. 57). As such, other scholars addressed arts sponsorship as getting increasingly entrepreneurial (Castaner & Campos, 2002; Klamer, 2005; Rusak, 2016). McNicholas' (2004) approach reflects the most prominent developments in cultural sponsorship through time, while it does not exclude older types of cultural sponsorship, such as mere donation, that other academics have considered to be outdated or even dead (Lamprecht, 2015).

McNicholas identified three chronological shifts through which arts sponsorship has evolved: "...arts sponsorship as a business or marketing approach, arts sponsorship as a relation and arts sponsorship as a partnership." (McNicholas, 2004, p. 58). During the first shift, arts organizations were professionalizing and taking on a more strategic approach. At the same time, corporations were increasingly sponsoring the arts and taking on a marketing approach, which is evident from the fact that these were funded from marketing budgets (Thomas et al., 2009). The second shift is to be recognized by the development of two-way, more interactive and mutually affecting relationships between cultural institutions and businesses through which sponsorship takes place. The third shift is "...characterized by a fusion or synergy between arts and business core values..." (McNicholas, 2004, p. 59). With this shift, it is increasingly important that the corporate image, mission statement, vision and values are compatible with, link and match with those of the cultural institution. As a result, cultural sponsorships are more often funded from corporate budgets. Then, the author identifies three approaches to cultural sponsorship that follow from these developments, which are labelled as patronage, marketing and partnership. As it

follows, the author provides six ways (called types) in which these approaches may appear in practice, these are: donation, patronage, marketing sponsorship, public relations sponsorship, integrated corporate image program and arts and business partnership. The author decided to attribute these with a particular hierarchy or typology, whereby a higher level indicates a “greater breath of sponsorship activity by the business” and as it follows “a greater effect on corporate image” (p. 60). However, McNicholas (2004) clarified that, in practice, the types appear in a variety of ways and that all of them are still used (p. 58).

Patronage

McNicholas (2004) defined patronage as an approach to cultural sponsorship that manifests itself in external parties simply giving to cultural institutions (p. 60). Within the Dutch cultural sector, this type of collaboration is often referred to as ‘fundraising’, which again might reveal itself in the form of sponsoring or donations (Fransen & Bekkers, 2016, p. 53). Different from the more general understanding of sponsoring, professionals often use the term plain sponsoring [platte sponsoring] to refer to this particular type (S. Franssen, 2012, p. 35). Plain sponsoring is often associated with the interexchange of money for exposure, which is a well-known phenomenon in culture, but also in sports. While soccer players wear logos of banks on their shirts, cultural institutions might exhibit those same logos at their entrances. Though, some professionals claim that the time of plain sponsoring is over (Lamprecht, 2015; MarketingTribune, 2014).

In literature on CSRPs, the donor-recipient relationship shows similar features. In this relationship, non-profits usually receive monetary or economic resources from businesses, whereby they “extract resources and, if successful, graciously issue thanks but not bother the donor thereafter” (Austin, 2000, p. 73, as cited in Sanzo et al., 2015).

Marketing

McNicholas (2004) categorized marketing sponsorship, public relations sponsorship and the integrated corporate image program under the marketing approach (p. 58). Their aim is to make a deal between a cultural and commercial party that is based on a business transaction. Also, these deals are often made for a longer term. Within this approach, the author categorized the following business activities: product promotion to target markets, linking to the corporate brand, linking to the target audience, increasing two-way interactions and campaigning. The integrated corporate image program is associated with a sponsorship relationship that is even broader and planned for

an even longer-term. Unlike McNicholas' (2004) other types, this one is attributed with the term corporate (as it is also called corporate sponsorship or corporate partnership) (ibid.). Other academics rather used the term sponsorship to refer to this type of collaboration. "Sponsorship has been seen as an essential part of a business's promotional toolkit" (O'Hagan & Harvey, 2000, p. 205). Whereby, multiple academics claim that the transaction of money in return for publicity is losing attractiveness by professionals in the field (Lamprecht, 2015). Lund et al. (2015) explain that sponsorship arrangements can turn into co-marketing alliances, in which a brand image and marketing resources are shared and developed by both parties (p. 6). According to these authors, organizations are motivated to use co-marketing strategies when they experience difficulty with managing their brand and customer engagement on their own (ibid.).

Partnership

Unlike the former types of collaboration, partnership is the term that was chosen in the research question. There were several reasons that determined this choice. In the first place, McNicholas (2004) categorized arts and businesses partnerships as in the highest level of collaboration (p. 60). Being a product of the third shift in art sponsoring, partnership is also the most recent approach to sponsoring. Thirdly, in its policy reports, B&G used the term partnership as well. Although this does not necessarily mean that B&G intends to implement partnerships as they were described in academic literature, it is striking that they use this specific term (ibid.).

The arts and business partnership is described by McNicholas (2004) as one that is truly targeted at image or brand, whereby the sharing of values and goals (or mission) with partners form the foundation of this type of sponsorship. "...Arts and business partnerships are more intermeshed, two-way, mutually involved and mutually affecting, including the development of highly customized activities and materials and stronger value and image associations over time" (McNicholas, 2004, p. 61). The author is especially interested in this highest level of arts/culture sponsorship, whereby customization in particular is said to be "...a key factor in successful outcomes for business and the arts" (p. 61).

In one way, customization is about partners being sensitive to each other's values (p. 63). Following the same approach, Mens (2014) is confident in the sponsorship types of art-based learning and creative sponsorships. Basing upon her interviews with employees at another Dutch cultural institution, she concluded that this organization should engage in partnerships more strategically. Whereby it is vital to aim for a "...strong match of core values between the two

parties” (transl. VvA) (p. 62). An important precondition is that cultural institutions clearly define and bring about their core values, which can take shape in the form of a mission or positioning in relation to competition. Which, according to the author, is even more relevant when dealing with mergers, like those among LAMs, or hybrid organizations, like B&G (ibid.). Whereas for businesses, “matching with the arts organization and/or art form are pivotal” (McNicholas, 2004, p. 59). Analysing the perspectives on cultural sponsoring of employees at the Dutch EYE film museum, Mens (2014) noticed that they made a clear distinction between film and more classical art movements. One interviewee suggested that the aversion to commerce existed especially in classical art movements and that the world of film is familiar with a more commercial approach, which would make it more open to businesses (p. 52). Which could also apply to B&G, since the institute is considered as a non-art museum that is not concerned with the arts, let alone the classical arts (Anderson, 2004).

In another way, customization is about fusing the partners’ activities, at least in the eyes of their audiences. According to McNicholas (2004), nowadays “...the actual relationship or product – its nature, quality and ‘realness’ – is increasingly important” (p. 63). Therefore, combining the narratives and visual representations of both partners, and thus co-creating something unique, will lead to powerful synergies (ibid.)

In a similar way, Sanzo et al. (2015) refer to transformational collaboration (a type of CSR) as the most advanced stage of collaboration. Which also requires a high level of involvement of both partners (Reed & Reed, 2009, p. 16; Sanzo et al., 2015). At best, non-profit organizations (NPOs), like cultural institutions, truly take on a project together with businesses, whereby knowledge and capacities from both sides are combined in order to reach a mutual goal. Unlike art business partnerships, partners try to match the aspect of their image or brand that concerns a social goal or that enhances social development (Sanzo et al., 2015).

In accordance, partnerships between cultural institutions and businesses have been attributed with many characteristics. Taking together these different perspectives, the term partnership is generally associated with collaborations between cultural institutions and businesses that match on shared values and/or goals and in which partners combine their knowledge and capacity to create customized activities together. Partnerships are often long-term and require active involvement from both partners (McNicholas, 2004; Mens, 2014; Reed & Reed, 2009; Sanzo et al., 2015).

Motivations

While discussing different types of collaboration between cultural institutions and businesses, academics have pointed out several motivations that can apply. Sanzo et al. (2015) set out four types of benefits that NPOs can be attracted by in collaborating with businesses. These are:

...Associational value (higher visibility, credibility, increased public awareness of the social issue), transferred value (financial support, increased volunteer capital, complementary and organization-specific assets), interaction value (opportunities for learning, development of unique capacities and knowledge creation, access to networks, improved relations with the profit sector, etc.), and synergistic value (innovation, positive organization change, sharing leadership, increased long-term value potential, etc.). (Sanzo et al., 2015, p. 386).

These values will be used to describe the different motivations of both cultural institutions and businesses to collaborate with each other.

Patronage

For art (and cultural) organizations, survival is often mentioned as the main motivation to collaborate with businesses (Thomas et al., 2009). In patronage-like collaborations, this motivation can be interpreted rather straightforward as the acquiring of extra funding can support cultural institutions that are suffering financially. In these situations, both parties are thus interested in obtaining transferred value through financial support. In this way, twenty-five percent of the cultural institutions see fundraising as a necessary and undesirable way of generating money. They either prefer subsidies or do not believe that fundraising adds value (Fransen & Bekkers, 2016, p. 78). However, Dutch cultural institutions do not agree whether businesses are primarily approached out of a financial need (ibid). Since receiving money from a commercial party is also seen as a way to diversify the income sources of a cultural institution (Sanzo et al., 2015, p. 382). Only a little less than half of the Dutch cultural institutions acknowledge the importance of a diverse revenue model (also referred to as a 'good financial mix') (Fransen & Bekkers, 2016, p. 78). Potential givers, such as businesses, are said to be moved by their knowledge of fundraising opportunities, their capability, and their willingness to give (p. 95).

Marketing

As it was already discussed, marketing-based collaborations are obviously based upon a desire to set up cross-sector collaborations for marketing purposes. Both businesses and cultural institutions are thus interested in obtaining associational values (McNicholas, 2004).

Partnership

In art and business partnerships, the main motivation for both businesses and cultural institutions is to achieve a common goal. In partnerships, both partners are mainly interested in synergistic value, as they want to create something valuable that will last on the long term. Considering the extensive way of collaborating that a partnership entails, partners can be moved by multiple benefits, such as expanding one's network or exchanging expertise. Though, these would not qualify as appropriate reasons to initiate a partnership (*ibid.*).

In literature on corporate social responsibility partnerships (CSRPs), it is claimed that NPOs can be moved to collaborate with businesses in order to develop themselves. Which isn't something they necessarily *want* to do, but rather *need* to do as they're increasingly pushed to depend less on structural support (e.g. by the Government) (Sanzo et al., 2015). In CSRPs, businesses' motivation to collaborate with cultural institutions is based upon a social goal. However, there are two ways in which this can turn out in reality. One option is that businesses would be actually strongly committed to particular ethical values and principles that a NPO stands for. The other option, which is better supported by academics, is that businesses would have pragmatic motivations to engage in CSRPs. Like businesses that are interested in being associated with some social goal for marketing or public relations purposes (*ibid.*). Unlike McNicholas' marketing-based collaboration, it is said that if being motivated for pragmatic reasons, CSRPs need to be beneficial for both parties, and so result in a win-win scenario in order to set up a successful collaboration. CSRPs that are merely based on a business's marketing purposes are therefore also criticized. In any way, it is claimed that an "appropriate form of motivation" is needed in order to make a CSRP successful (Reed & Reed, 2009, p. 17). NPOs, on the other hand are said to be motivated by a variety of reasons, that are not as different from their motivations to engage in patronage-, or marketing-based collaborations with businesses, such as "...the diversification of income sources, enhancement of publicity, brand improvement, or absorption of business-related skills" (Sanzo et al., 2015, p. 382).

Management of Culture and Business Partnerships

Among the Government's objectives for cultural policy in 2017-2020, business management by cultural institutions is highlighted as a topic of importance. According to the Governmental programme Entrepreneurship Culture, this means that cultural institutions should "...make work of governance, marketing, public development and a good strategy" whereas they're also expected to "...organize themselves well and contribute to a strong position of branche organizations" (Ministerie van Onderwijs Cultuur en Wetenschap, 2015, p. 21).

Although Bussemaker describes good business management in the cultural sector as self-evident (ibid.), Fransen and Bekkers (2016) see a current need for professionalism and organizational capacity for cultural institutions to be more entrepreneurial and financially independent (p. 96, 97). Whereby they finish their paper with the explanation that many cultural institutions in the Netherlands are still recovering from the budget cuts by the Dutch Government and currently prioritizing the survival of their organizations over cultural entrepreneurship and the generation of own income (p. 96). They also discovered that only some cultural institutions gained expertise from external sources and that more than two-third of all cultural institutions did not gain any expertise on marketing and fundraising (p. 67).

With regards to the management of culture and business partnerships, researchers in the field have already developed some recommendations for cultural institutions that want to engage in partnerships with businesses. In line with Bussemaker's suggestion to professionalize through cultural entrepreneurship (2015, p. 20), Klamer (2005) set out very specific guidelines for cultural institutions to exploit their own "creative and inspiring abilities" (transl. VvA) to attract businesses, without compressing their artistic mission (pp. 137, 138). A cultural entrepreneur's most important abilities are described as being "creative, alert and convincing" (transl. VvA) (B. Franssen et al., 2009, p. 13). Which are not just practical skills to enter the private or commercial sphere. These are rather meant to help managers in the cultural sector to involve outsiders in culture and to convince them of cultural values (ibid.). In order to be convince external parties of these values, it logically follows that cultural entrepreneurs must be focused on their cultural substance (Klamer, 2005, p. 155). Moreover, prioritizing culture's intrinsic value might as well refer to the rising importance of culture's quality in cultural policy, as it is reflected in the 2017 coalition agreement (VVD et al., 2017, p. 19).

Then, Fransen and Bekkers (2016) see potential in cultural institutions developing

professionalism and enhancing their organizational capacity. Gaining expertise in marketing and fundraising might thus enhance professionalism. With regards to organizational capacity, they stress that for cultural institutions that want to generate an own income, this "...does not only depend on structural factors like the location, the kind of institution, the quality of the programme and the available budget, but also from cultural factors" (p. 75). According to the researchers, this appears from the institutions' attitude towards entrepreneurship and innovation and from their experiences with fundraising and approaching businesses. This specific research showed that "most institutions are actively occupied with improving the own organization, innovation and with experimenting with new possibilities" (ibid.). Cultural institutions are particularly innovative when it comes to their programming, whereas, in general, only a third claims to adopt an assertive attitude. Also, while many institutions see the benefits of cultural entrepreneurship and think that it is a good thing to conduct, only a small amount of institutions indicate that they undertake activities to encourage entrepreneurship and innovation across the organization (p. 76). Then, fundraising is generally seen as beneficial as well. Though, a majority of the institutions finds it difficult to bond with businesses, whereas a fifth complains that fundraising takes up much financial means (p. 77). The research also mentions that in general, cultural institutions spend relatively less money on fundraising compared to charities (p. 93). The authors also advise cultural institutions to communicate more about Governmental initiatives to encourage fundraising in the cultural sector, such as the Gift Act, as this appeared to be of great importance to the institutions' generation of own income (p. 94).

Next to her descriptions of different types of sponsoring, McNicholas (2004) also advised cultural institutions on managing culture and business partnerships. She advised them to match a partner strategically, to develop interactive relationships, to strive for a long-term commitment, to be creative in their management and to strive for customization of the partnership (p. 63).

Chapter 3 Method

This chapter elaborates upon the choice and use of the research method. Considering B&G as the main case within a case study research design, a qualitative method with expert interviews was chosen to collect data among employees at B&G that are involved in partnerships with businesses. In order to research the case's context, experts outside of B&G were also interviewed. They were either closely involved in strategic management at B&G or in partnerships with businesses at similar cultural institutions. Explaining how the data was selected, collected and analysed contributes to the understanding of the results and provides insight into the validity and reliability of this research.

Research design

This study is meant to understand how B&G can engage in partnerships in order to enhance its legitimacy. The nature of this research topic leads to using qualitative research methods, while basing upon a case study research design. The choice for qualitative research fits the research topic about which little is known, and much can be still explored. While the available data requires a method of analysis that is interpretative (Strauss & Corbin, 1998, p. 11). Accordingly, I performed a thematic analysis (Boeije, 2010; Strauss & Corbin, 1998).

Case study research

A case study design is appropriate as the research bases upon a how question, does not require the control of behavioural events, and focuses on a contemporary event (Yin, 2009, p. 8). Yin (2009) defines a case study as follows:

A case study investigates a contemporary phenomenon in depth and within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident; you want to understand a real-life phenomenon in depth, but such understanding encompasses important contextual conditions – because they were highly pertinent to your phenomenon of study. (Yin, 2009, p. 18) (Robert K. Yin, 2009, p. 18)

The concerned case, or bounded entity, is the Netherlands Institute for Sound and Vision (p. 6). In line with the instructions by Yin (2012) for choosing a suitable case, B&G is considered special (and thus relevant) because it covers the renewal of the one of the biggest audio-visual

archives in Europe (The Netherlands Institute for Sound and Vision, 2017, p. 7). As B&G describes itself as being a knowledge institute, archive, and museum at the same time, it might serve as an example for other LAMs when engaging in partnerships with businesses (2015, p. 4). Also, as B&G is just starting to engage in partnerships with businesses, the case might reflect the current situation and trends of the practice within the Dutch cultural sector. However, "...case study research goes beyond the study of isolated variables" (Yin, 2012, p. 4). Therefore, also units of analysis from experts outside of B&G and from employees at other cultural institutions in the Netherlands were included in order to truly understand the case study's context (p. 4). Accordingly, this group of interviewees was considered supplementary rather than taking a central place in the research.

The case was approached in an exploratory manner. In the first place, because the Institute requested to explore partnerships with businesses, as this is relatively new to them. Secondly, because the Institute is currently repositioning itself and renewing its museum. Thirdly, because analyzing B&G's current ways of partnering with businesses was impossible since their little experience with culture and business partnerships did not provide enough data. In the fourth place, the study is concerned with the current state of (culture and business partnerships in) the Dutch cultural sector. As a result of the Dutch Government reforms, cultural budgets were cut and the sector is encouraged to implement cultural entrepreneurship. An exploratory approach is useful to analyse the situation today. In line with Yin (2009), the study is thus dealing with an exploratory case study design (p. 37). The exploratory nature of the research has some implications. To start, the theoretical framework was not fixed before executing the expert interviews. Preparatory meetings at B&G covered many topics and included a wide variety of definitions for culture, which made me unsure what to expect from the interviews. Therefore, various fields of academic research that seemed relevant were delved into. Also the topic list was influenced by an exploratory approach, as it was adjusted during the data collection process. In order to retrieve information that was as interesting as possible, topics were subsequently expended and restricted.

The case study design is also singular and embedded, as various units of analysis (e.g. employees) within the case study are analysed. A multiple case study design was not preferred, as it requires an equal analysis of various cases, whereas data on various cultural institutions could not even be freely accessed. Moreover, a singular case study design suited B&G's request, as it enables a large focus on the Institute. Though, in his fundamental work on case study analysis, Yin (2012) highlights the case's context as being crucial to its true understanding (p. 4). In this way, as

the case's context is seen as being part of the case, the data on the case's context is also embedded. By choosing this particular case study design, I am obliged to interview experts that have a link to B&G and be able to explain the relevance of these links (ibid.).

Expert interviews

This study draws upon the qualitative method of expert interviews. As B&G promised that a sufficient group of employees and external experts in B&G's network would be willing to spend time on the research, interviews were the most convenient way to retrieve data on B&G's potential with regards to corporate partnerships. Initially, the study was meant to also compare the interviewees' perspectives with B&G's policy documents. This would enable the discovery of either a correspondence or discrepancy between the two. Unfortunately, it turned out that B&G wasn't able to provide these kinds of documents. So, it was decided to only draw upon expert interviews. The number of research participants was limited in order to retrieve more in-depth information and enhance the exploratory nature of the research topic. Littig and Pöchhacker (2014) define an expert interview as a "...semi-standardized interview with a person ascribed the status of an expert" (p. 1088). Interviewing experts is considered valuable because of the specific knowledge they have. Employees at B&G who gained expertise in a specific field through professional activities for the Institute are considered experts. As they "assert themselves and shape events and practices" within B&G, they can be perceived as representatives of the organization (p. 1088). A selected group of people outside of B&G is also considered experts. Their expertise derives from either an extensive knowledge of B&G's business development and current ways of partnering or from their own professional experiences at similar cultural institutions in the Netherlands. Next to the expert interviews being exploratory, they are also theory generating, as they focus on gaining experts' specialized- and interpretive knowledge in order to understand this knowledge and field practices on a broader level. Furthermore, an open manner of interviewing was drawn upon, with a focus on experts' gained and applied knowledge in a professional context (p. 1088).

Thematic analysis

In order to make sense of the raw data that was retrieved through expert interviews, thematic analysis was carried out. Basing on the insights of Boeije (2010), Strauss and Corbin (1998) and Braun and Clarke (2006) thematic analysis can be seen as a type of data analysis that has its roots in grounded theory. Which is a well-known analytic method that is theoretically bounded and that

helps to describe patterns across qualitative data. But, according to Braun and Clarke (2006), grounded theory is meant to “generate a plausible – and useful – theory of the phenomena that is grounded in the data” (pp. 80-81). Since this research was not meant to produce a fully worked-up grounded theory analysis, the advice of Braun and Clarke is followed not to pursue its theoretical commitments (p. 81).

In thematic analysis, the researcher tries to discover themes and categories in the data. According to Boeije (2010), the discovery of patterns across a dataset enables one to understand particular phenomena (p. 94). As this study is concerned with the potential of a particular organization, B&G’s potential to engage in culture and business partnerships is the phenomenon that needs to be understood. Here, analyzing the transcribed expert interviews through thematic analysis was done to understand interviewees’ discourse on culture and business partnerships and to uncover what topics they introduce.

Sampling

First of all, the selection of a case study should be seen as the most important step in sampling. Motivations for choosing B&G as a case are described in the Introduction and Research Design.

In accordance with the research question and the use of a case study design, a combination of theoretical sampling and snowball sampling was chosen. Theoretical sampling is a way to collect data on the basis of an initial exploratory research that feeds back into further data collection that investigates emerging theoretical concepts or possibilities (Gilbert & Stoneman, 2016, p. 101). “Processes of analysis and collection are closely entwined...” when using this sampling method, which makes it undesirable to plan details in advance (p. 103). Littig (2013) claims that theoretical sampling helps researchers to select initial experts. Snowball or network sampling is a technique that is based upon the personal recommendations of population members for other people with the required characteristics (Gilbert & Stoneman, 2016, p. 236). In this study, snowball sampling was used to actually compose a relevant group of interviewees. Whereas theoretical sampling determined the kind of expertise that was useful to this particular research, snowball sampling helped me to identify individuals who had this particular knowledge. In consultation, B&G advised what employees and external experts would be available and most useful to interview in light of the research. Snowball sampling also took place in a way that contact persons in the cultural sector outside of B&G identified experts within their own organization. In order to help them to do so, I

provided each of them with a short text explaining the research' design and purpose. This passage is included in the study's Appendices.

In order to base this research upon a strong dataset, nineteen experts (N=19) were interviewed, whereas the interviews had an average length of fifty-three minutes. Within the organizational hierarchy, experts were mostly found in the middle and upper levels (p. 1088). So, expert interviews were conducted with B&G's managers who were in some way involved in culture and business partnerships at B&G (N=10). In order to retrieve organization-wide perspectives, the group needed to represent different departments. Accordingly, they work for B&G's museum (N=2), for B&G's knowledge and innovation department (N=2), for B&G's marketing and communications department (N=2), for B&G business development (N=2), for its archive (N=1) and for its media literacy programme (N=1). Experts from outside of B&G were interviewed (N=9) who are either closely involved in business development at B&G (N=2), engaging in corporate partnerships together with B&G (N=2), involved in corporate partnerships at other cultural institutions in the Netherlands (N=4), or managing relationships with many Dutch cultural institutions (N=1). It should be noted that this research lacks interviews with B&G's current business partners (e.g. YouTube or Samsung). Despite my efforts, such an interview could not be arranged.

Operationalization

In order to find out how Dutch cultural institutions and especially LAMs, such as B&G, might engage in partnerships in order to enhance their legitimacy, the following research question was formulated:

How can the Netherlands Institute for Sound and Vision engage in culture and business partnerships in order to enhance its legitimacy?

In order to make this question feasible for empirical research, the following sub-questions were formulated:

How can culture and business partnerships enhance the legitimacy of the Netherlands Institute for Sound and Vision?

How may the Netherlands Institute for Sound and Vision organize and maintain culture and business partnerships?

In order to delineate the research question and sub-questions, it is important to establish how some relating concepts are to be understood throughout this research. Therefore, the most relevant concepts are presented (in alphabetical order) and provided with definitions that follow from academic theory, as they were discussed and interpreted in Chapter 2:

Cultural entrepreneurship: Cultural entrepreneurship is about fulfilling a cultural mission in a way that is financially sustainable (B. Franssen et al., 2009, pp. 5-6).

Culture and business partnership: Alliance between a cultural institution and a business that match on shared values and/or goals. In culture and business partnerships, partners combine their knowledge and capacity to create customized activities together. These partnerships are often long-term and require active involvement from both partners (McNicholas, 2004; Mens, 2014; Reed & Reed, 2009; Sanzo et al., 2015).

Libraries, archives, and museums (LAMs): LAMs are institutions, defined as libraries, archives, and/or museums, that preserve cultural heritage, enable lifelong learning and protect and provide access to data (Kriesberg, 2015; Zorich, 2008).

Organizational legitimacy: The extent to which a cultural institution's structures and activities appear to conform with its economic- and social environment's social norms, values, and expectations (Dacin et al., 2007, p. 171).

Then, in order to make the research question operational, it should be clarified how these specific concepts were made measurable while conducting the expert interviews:

Culture and business partnerships - In order to check whether interviewees were talking about culture and business partnerships, in the way that these are understood throughout this research, the definition as it formulated in the study was not mentioned on purpose. Instead, I asked for a

detailed description when interviewees were talking about some collaboration between a cultural institution and a business. Afterwards, I checked whether these descriptions matched (or partially matched) the definition of a culture and business partnership as it originated from the study's theoretical framework and was formulated as one of its important concepts.

Cultural entrepreneurship – With regards to the concept of cultural entrepreneurship, it was relevant to check interviewees' perspectives on cultural entrepreneurship and their experiences with the practice. As for their understanding of the concept, I simply requested interviewees to describe the concept. Interviewees' experiences with cultural entrepreneurship were retrieved from practical examples that they provided. Whenever I sensed a sign of any cultural institution adopting a (somewhat) entrepreneurial attitude, I persisted in my line of questioning.

Libraries, archives, and museums (LAMs) – In order to get an image of the organizations that were dealt with, the interviewees were asked about B&G's identity and, in the case of external experts, about the organizations they were working for. Following the research' interest in partnerships between different types of organizations, I also explicitly asked about the differences between cultural institutions and businesses.

Organizational legitimacy – Organizational legitimacy was measured through asking a particular set of questions. First, interviewees were asked to explain B&G's identity, after which they were requested to elaborate upon B&G's legitimacy. As it was already suspected that interviewees would not understand this last question right away, I prepared some alternative ways to ask the interviewees about legitimacy. One way was to ask for B&G's social relevance or added value to society.

Organization

It is important to know that this research benefitted from the contribution of B&G. The organization provided access to its employees so they could participate in expert interviews. It also helped to get in contact with organizations similar to B&G, who provided access to experts in order to conduct expert interviews. So, data used in this study was collected through networking. This study could be called a participative research, human-centered design, or co-design that are strategies in which "...users and stakeholders are brought in at the earliest possible stage to advise

on the research objectives and methods, and are then consulted throughout the research process” (Gilbert & Stoneman, 2016, p. 563). Although this particular way of executing research can cause problems, it also increases the study’s chance to make impact (p. 563).

Data Collection Process

As it was already mentioned, the use of B&G’s policy documents had to be renounced because B&G wasn’t able to make a sufficient amount available in time. Leaving aside the relevance of their content, this dataset did not meet the requirements in order to be considered as a reliable unit for analysis. Collecting data through expert interviews proved to be problematic and time consuming. As B&G wanted to keep control over the communication with potential interviewees, scheduling the interviews was difficult. Also, some interviews were cancelled or significantly delayed. The interviews took place between May 9 and July 19 2017. Except for one interviewee, all interviewees immediately agreed with the researcher’s request to record the interview and mention their name in the study. In this particular case, the researcher and interviewee mutually agreed to have an introductory conversation off-record and schedule another meeting to conduct the interview on-record.

Conducting Expert Interviews

Only I was involved in actually conducting the interviews. I was well trained and experienced in interviewing techniques, which served as a good preparation to conduct expert interviews for the sake of this study.

Despite the exploratory nature of this research, my goal behind the expert interviews was threefold. The main reason for conducting the expert interviews with both B&G employees and experts outside of the Institute was to get insight into their perspectives on the legitimacy of B&G and on how the Institute can engage in partnerships with business in order to enhance this legitimacy. The other goal, that would probably benefit the main goal, was to retrieve in-depth information on how B&G and similar Dutch cultural institutions had already set up and maintained partnerships with businesses. This information could be used to understand the current situation concerning corporate partnerships in the Dutch cultural sector, including the motivations of cultural institutions and businesses to partner and the ways in which corporate partnerships are managed by cultural institutions today. A last goal was to check the interviewees’ understanding of corporate partnership.

In order to inform the research participants in advance, a short introduction to the researcher, the research topic and purpose was provided, which is included in study's Appendices. I also informed myself about every interviewee before commencing the actual interviews. This was done out of courtesy and to represent B&G well when visiting other organizations. It also enabled me to ask personalized questions, which benefitted the study in a way that it helped to catch the interviewee's attention and make them more talkative.

In order to semi-structure the expert interviews, I constructed a topic list (see Appendices). The one that was used by Mens (2014) in her research on business interference in the EYE Film museum, served as example. Especially when it came down to demographic questions and the ordering of questions. Then, in order to use expert interviewing as a proper research tool, it was crucial to translate the study's theoretical core concepts into this topic list (and thus the questions that would follow from it). Therefore, it was decided to first discover how interviewees perceived the legitimacy of B&G. Every time that interviewees tended to describe some desired image of their organization, synonyms or explanations of the concept of legitimacy were drawn upon to lead the interviewee into the right direction. When checking how the interviewee understood types or levels of collaboration with businesses, I asked for particular situations or experiences, I requested him/her to label particular situations of collaboration and/or I asked for their ideal type of partnership with businesses. I also drew upon examples of specific situations that interviewees provided to ask about risks or tensions that might have occurred and about their experiences with the management of culture and business partnerships. Interviewees' awareness of current trends in the Dutch cultural sector was explored by referring to those relevant trends that were retrieved from academic theory (see Theory). It should be noted that the topic list was adjusted during the data collection process in order to respond to the interviewees' areas of expertise. The topic list was not shared with the interviewees before the interview took place.

Role of the interviewer

“The status and relationships attributed to the interviewer by the interviewee are of special importance to the interaction in an expert interview setting” (Bogner & Menz, 2009, as cited in Littig & Pöchlacker, 2014, p. 1088). So, when describing the process of conducting expert interviews, my role as a researcher must not be left out. Theory on expert interviews stresses the need for interviewers to become experts themselves in order to conduct successful interviews (p. 1088). In this particular situation, I was most probably perceived as a layperson that familiarized

myself with the field under study. My prior knowledge of corporate partnerships in the Dutch cultural sector was announced in the introductory e-mail (see Appendices) and demonstrated during the interview. Often, academic theory or news items on developments in the Dutch cultural sector with regards to culture and business partnerships were referred to in order to introduce a new question. Finally, age-, gender- or race related factors did not play a role in the interaction between the interviewer and the interviewees.

Data analysis

Case study analysis

As these datasets are not studied in an isolated manner, but as part of a case study research design, the findings must be analysed in their totality as well; the full case study should be addressed (Yin, 2003, p. 110). Yin explains that case study evidence is “one of the least developed and difficult aspects of doing case studies” (p. 109). Yin prioritizes the choice of a general analytic strategy, whereas this study holds onto Yin’s most preferred strategy, which is to rely on the theoretical purpose that the case study was based upon (p. 111). Concerning the case study on B&G, the main purpose is to describe ways in which B&G can enhance its legitimacy through culture and business partnerships. Then, the analytical technique of explanation building is applied. At this stage, the goal is to analyse data through building a case’s explanation. When dealing with an exploratory case study, one should not aim for a conclusion, but rather for the development of ideas for further research. The explanation will have a narrative form. At last, explanation building relies heavily on my analytical insight, which is why I should constantly be aware of the initial research purpose (p. 120).

Analyzing expert interviews

The analysis of the expert interviews was done through several steps. To start, every interview was recorded with a Smartphone, by using a recording application. Notes were made to memorize important aspects of the interview and things that the recording would not pick up on (e.g. the interviewee’s behaviour). Also, just after conducting the interview, I used to briefly describe my personal experience of the interview. Accordingly, the interviews were transcribed

with the help of the online transcription tool Transcribe². The programme enabled to slow down and easily pause the recording while typing. It also included a feature to dictate (which I used while transcribing the recorded interviews with external experts). Following theory on doing expert interviews, I did not only write down the interviewees' words but also tried to incorporate their ways of talking. However, these steps are primarily taken to prepare the data for the most crucial part of analysing the expert interviews, which is the thematic analysis.

Thematic analysis

In order to make sense of the raw data that was retrieved through expert interviews, I applied interpretive analysis (a type of qualitative research analysis), as it was explained by Hennie Boeije (2010). This type of analysis is also called thematic analysis. Accordingly, coding was used as the most important tool to analyse raw data. Three types of coding were applied: open coding, axial coding and selective coding. During these stages of coding, I was assigned with the important task of distinguishing themes and categories in the raw data. Through coding, these were attributed with meaningful labels that go beyond mere observation (ibid).

Software

In order to follow my steps of analysis, it is important to know that I used software to conduct qualitative research analysis. For the sake of this study, the software package ATLAS.ti³ was used to code. Nineteen interviews were transcribed verbatim, which resulted in a set of raw data existing out of 150.000 words. ATLAS.ti made it possible to quickly and easily search, combine and categorize codes and to gain insight into the frequency of codes or dominance of categories within the dataset. According to Boeije (2010), axial coding requires to think more abstractly, while focusing on the codes and placing data in the background (p. 108). Using the software, I could really take a distance from the raw data while trying to reorganize and connect codes. However, the programme also facilitated to retrieve original quotes in the data when needed.

² Transcribe is a free transcription tool that can be retrieved through a webpage and used online. The software did not require to save any of the recordings on a digital server.

³ I used the version 1.5.2 (462) of ATLAS.ti. More information about this specific software programme can be found on www.atlasti.com.

Open coding

Usually, open coding is the very first step in thematic analysis (p. 96). Three out of Boeije's eight steps in open coding concern careful reading, as it is said to be important for a researcher to be familiar with the data. Because I conducted the interviews myself, I became very familiar with the data. Then, fragments dealing with the same subject were labelled with the same code. Even though the software could be used to easily assign codes that were already used, the meaning of the data was sometimes as specific that in certain cases, it was decided to assign different codes and merge them later on in the process. Whereby Boeije's advise to not select fragments in terms of relevance was followed. However, it was decided to start with coding the interviews with B&G's employees, whereby the vast majority of codes was based on this data set. On the one hand, because the collection of this data set was completed a month before the data set that included interviews with experts outside of B&G. On the other hand, because this data concerned the core of the case study, as it was truly focused on B&G. Because the interviews with experts outside of B&G were meant to cover B&G's context, it was also decided to only select fragments that either informed about B&G or culture and business partnerships or the Dutch cultural sector. No risk was detected in leaving any other fragments out in any further phases of the analysis. Besides that, it saved much valuable time.

The open coding process, then, started with assigning fragments with multiple codes (p. 96). Boeije's advises, to really uncover what interviewees are "trying to tell" (p. 99) and to code for "action and process" (p. 104) were followed. This way of open coding was helpful in applying nuance to the codes. Both descriptive as well as interpretive codes were used. Distinguishing *how* different interviewees discussed topics mainly generated the latter type of codes. For example, an interviewee mentioning a particular business partnering with B&G would be distinguished from an interviewee seeing potential in B&G partnering with a particular business. The downside of this technique was that the open coding phase resulted in a coding scheme that was too detailed and that existed of over 1500 codes. Furthermore, I tried to use easy language to name codes. Code-names that were still too technical, were adjusted in any further phases of the analysis. In-vivo codes were used to highlight brand names, terms that were used to refer to forms of partnering and fascinating words and sayings, such as the term natural link (when discussing a partners' match). Because the interviewees are experts, they often used field-related concepts. However, not many of these were processed in the code names. As many field-related concepts did not match the core

meaning of the fragments. Some theoretical concepts were used in code names, like cultural entrepreneurship. In this way, so-called constructed codes were created (p. 101).

Axial coding

After open coding, axial coding was executed to find new ways in which the data could be put back together. The primary purpose of axial coding is to uncover those categories that promise to be most important in the research's definitive findings (p. 108). Placing codes together in groups that were associated with each other enabled to get grip on the many codes. It also made it possible to merge, subdivide, rename and delete them and to distinguish main-codes and sub-codes (pp. 108, 109). In ATLAS.ti, main codes were distinguished with a special colour and linked to other codes that functioned as sub-codes. Following Boeije's example, some main codes merely served as hangers, whereas others were linked to fragments that elaborated upon the meaning of a code (p. 109).

Selective coding

In the process of selective coding, the research question, on-topic literature and actuality of the data were leading (p. 116). Basing upon my familiarity with the data and the example by Braun and Clarke (2006), I started to point out data clusters that would reflect *how* interviewees talked about the research topic. Another guideline was the data's potential to function as an answer to the research answer. In order to do so, the software was merely used to reflect on categories, codes and to retrieve original quotes. Instead, pen and paper was used to compose themes. These were used to note down data clusters with regards to the research question and indicate the interrelations in between them. This way of working provided freedom to draw upon my own knowledge of- and familiarity with the data. Later on, the software programme SimpleMind⁴ was used to visualize the themes digitally and in the shape of a mind map. In addition, ATLAS.ti was used to re-organize the codes into the final four themes, which made it easier to retrieve the most relevant quotes later on. Following the advice by Boeije (2010), I did not merely get back to the original text to retrieve interesting quotes, but I also reflected upon the transcripts to better understand the sentiment and contradictions within the particular themes (p. 113). This enabled me to specify the themes. For example, whereas I initially indicated that the interviewees were positive about both B&G's

⁴ SimpleMind is a very basic software programme that includes features to digitally create mind maps.

repositioning and culture and business partnerships, now, I distinguished interviewees being confident about repositioning and optimistic about corporate partnerships. Considering the research question as a starting point, the expert interviews with B&G's employees served as a basis for the four themes. Data from external interviews was used to either confirm insights from cultural institutions that also applied to B&G or contradict B&G on particular aspects, which thus seemed to be restricted to B&G.

Validity and Reliability

Scholars have pointed out ambiguities in expert interviews, like for example the exact definition of an expert. Therefore, academic guidelines are followed to overcome these. For example, by gaining a strong and rich body of prior knowledge on the field of study (Littig & Pöchhacker, 2014, p. 1088). The study's credibility builds on both concepts of reliability and validity. I strived to make the study reliable by carefully describing the research design, including steps that have been taken to both collect and analyse raw data. Which also enables other researchers to replicate the research and thus make it more transparent. The theoretical framework serves as a basis for interpretation, not only for me but also for others who are interested in studying this particular research topic in the future. The study's reliability is enhanced by providing a coding tree of themes and a coding scheme that visualized their interrelations and through making codes and interview transcripts available for request. Then, I aimed to ensure validity, or truthfulness of findings, by constantly reflecting upon my role as a researcher (Silverman, 2011). This role is explicitly explained above, in the Method chapter, and also thought of while describing the study's results and conclusion.

Chapter 4 Results

In this chapter the results that followed from qualitative data collection and analysis are reported and interpreted in relation to the study's research question and theory. After a thematic analysis of nineteen transcribed expert interviews about B&G's potential to enhance its legitimacy through corporate partnerships, four prominent themes were distinguished. Considering the fact that this research turned out to be mostly inductive, the process of coding led me to discovering these themes in the data. Making the themes largely data-driven (Braun & Clarke, 2006, p. 88). However, it should be mentioned that the results do not reflect the full richness of the data that was gathered through the expert interviews. Instead, it only refers to those insights that helped me answer the research question and sub-questions. Taking into account that the collection of data was also led by the study's particular research topic, the way in which the themes are approached is theory-driven as well (ibid).

While shaping the four themes, the interviews with B&G's employees served as the core whereas interviews with experts outside of B&G rather informed about B&G's context. Besides the main themes, sub-themes were formulated to create structure. These sub-categories either elaborate upon the main theme (explaining *how* arguments appeared in the data) or referred to phenomena in the data that reflect the main theme (showing *where* the argument is present in the data). The following coding tree functions as a clear overview of the themes' structure. While ordering the themes, I drew upon the interviews' topic list to stay close to their initial line of argumentation.

1. Confidence - Repositioning
 - Clarifying identity through repositioning
 - Enhancing legitimacy through repositioning
2. Optimism – Partnerships with Businesses
 - Noticing motivation to collaborate on both sides
 - Mentioning potential forms of collaboration
 - Seeing match with particular businesses
 - Not discussing risk

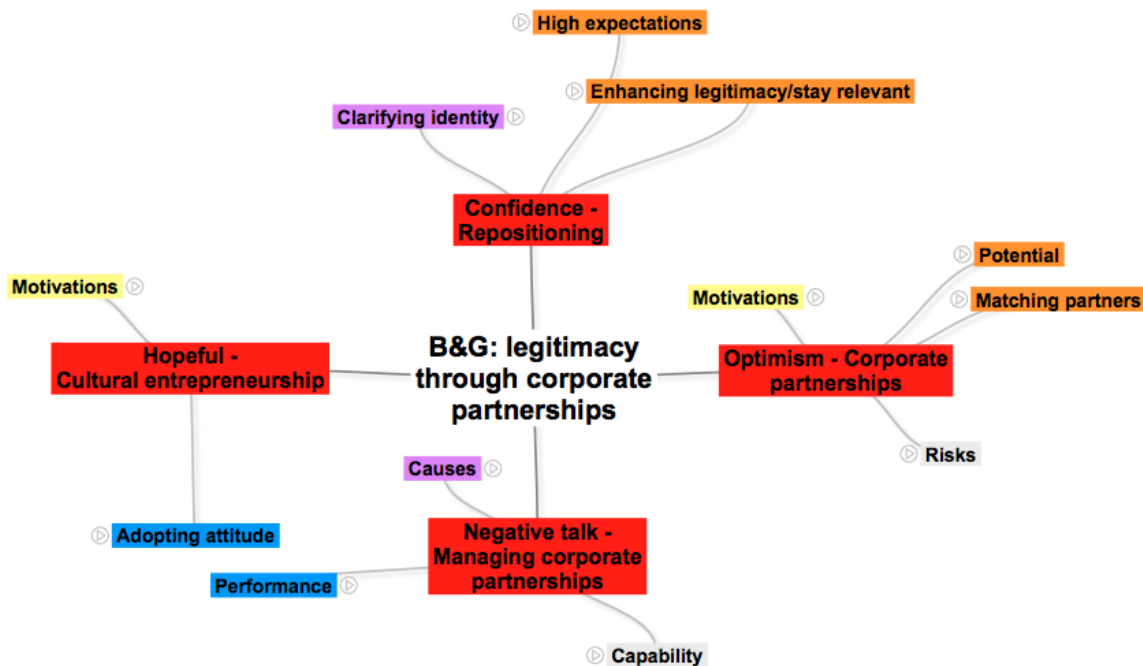
3. Negative talk – Managing Partnerships with Business

- Criticizing B&G’s recent collaborations
- Estimating causes for B&G’s management
- Discussing whether B&G is capable

4. Hopeful – Cultural Entrepreneurship

- Motivations
- Adopting a particular attitude

Despite that these themes were selected based on the distinctiveness of their meaning, it is important to also highlight the relations between different clusters. Therefore, I developed and included a coding scheme as well.



Confidence – Repositioning

The first theme focuses on the interviewees’ confidence in B&G’s repositioning. It means that a substantial amount of the data refers to the idea that employees at B&G see the repositioning or renewal of the organization as the most prominent driver of B&G’s identity and legitimacy. The term confidence is used to emphasize the employees’ trust in the process of repositioning. Although

the initial intension was to learn about interviewees' understanding of B&G's current identity and legitimacy, most research participants elaborated upon internal processes to reposition the Institute and its museum. Whereby they drew upon their image of B&G in the near future to describe the Institute's identity and legitimacy. The most obvious sign of the employees' confidence in repositioning is to be found in the internal experts' high expectations of B&G's new positioning and new museum. B&G's employees seemed to expect much from the outcome of the renewal process. For instance, the Institute was expected to be the authority on modern media culture in the Netherlands. When it came to the museum, employees expected it to reflect the Dutch media culture of today (including the newest media technologies) and to be much more flexible, so that it can respond to cultural developments. Surprisingly, repositioning was not acknowledged in the academic literature as a way to enhance an organization's legitimacy.

Clarifying identity through repositioning

Identity in particular forms the basis of the first sub-theme that was named clarifying identity through repositioning. Together, the interviewees did not formulate a clear description of B&G's identity. Whereby a couple of respondents indicated that the Institute's overall identity is unclear or even completely lacking. The term overall identity is used because, while conducting the interviews, it was noticed that nine out of ten B&G employees referred to the organization as being split-up. These respondents explained that B&G's identity is understood differently within its three pillars, which generally came down to the archive, the museum and the knowledge and innovation department, and among different audiences (which are often directly linked to one of these pillars). The archive was often perceived as being dominant to B&G's identity, whereby the others fulfil a supportive role. For example, B&G's museum manager, Ineke Middag, described B&G's identity as "...an archive with a presentation leg." By which she meant that the Institute should not be seen as a museum, but as an archive that also displays its content to the general public.

Then, the difference among the departments was mostly attributed to their employees or the organization's background of mergers, a digitization trajectory and reorganization. Whereas most employees had peace with the three-folded identity, they did see the need for departments to move towards each other and bring about a clear identity of B&G in its entirety.

It was also noticeable that the current organization is attributed with many different roles, ranging from being a typical archive for national (media) heritage to functioning as some sort of

media hub. My suspicion of interviewees' struggle with B&G's identity grew whenever they discussed B&G's name or referred to B&G's prestigious building. Both internal and external experts provided very contradictory perspectives on B&G's name and the name of its museum. Whereas some claimed that B&G's intrinsic power lies in it being a respected institute and museum, others rather avoided these titles that were seen as old-fashioned or dull (and use names like Sound and Vision or The Experience instead). B&G's building was often mentioned as an obvious attribute of B&G's identity as it would enhance B&G's visibility and serve as a hospitable location. On this point, the difference with the other cultural institutions that were analysed as being part of B&G's context (De Grote Prijs van Nederland, Nationale Opera & Ballet, NEMO Science Museum, Foam) is striking. Unlike those at B&G, interviewees at other cultural institutions elaborated upon the added value of their organization to a targeted audience. Which confirmed my impression (that arose while conducting the interviews) of B&G not having grip on its overall positioning at the moment. Two external experts even literally advised B&G to reflect upon its identity in order to communicate it more clearly in the future.

Although B&G's current identity seems to be unclear, no less than nine employees referred to some sort of renewed positioning when they were asked about B&G's identity. Moreover, the descriptions by B&G employees of the new positioning corresponded much more in comparison to their descriptions of the current positioning. The general perception of the new positioning came down to B&G taking on the role of interpreting modern Dutch media culture while basing upon its expertise in Dutch media history. Moving from archiving media content to contextualizing it and taking on a more active role in educating the general public. Most employees mentioned similar potential themes for the renewed Institute and museum, whereby many related this to society being influenced by quick developments in (media) technology (e.g. online privacy, fake news). One of them was B&G's marketing manager Martijn Laar, who saw potential in B&G adopting the role of expert on current media topics:

...I think that if we are moving more towards, let's say, the people, media, society discussion, where you have data, privacy, cyber bullying, and all those kind of issues, filter bubbles and those kind of topics, look, if we are associated with that, then we reach our goal.... (Martijn Laar, B&G's Marketing Manager)

Just like the other cultural institutions that were analysed in this research, B&G tries to find a unique proposition and added value within the Dutch cultural sector. Unlike employees at all of the other cultural institutions, employees at B&G did not incorporate corporate storytelling in the positioning of the organization. Taking into account the doubts of two B&G employees about its repositioning plans, I suspect that B&G is not drawing upon its current qualities and activities to formulate a renewed identity.

Enhancing legitimacy through repositioning

Next to identity, the interviewees also seemed to be confident about repositioning in order to enhance the organization's legitimacy. As it was explained before, B&G's legitimacy was explicitly asked for and it was made sure that the interviewees understood that having legitimacy is about ensuring the organization's relevance in society. Subsequently, some respondents linked B&G's legitimacy to its visibility or popularity, whereas others referred to B&G's added value to Dutch society when discussing legitimacy. This load of data led me to understand that the former kind of legitimacy is to be found in the value of B&G's museum. Meanwhile, multiple interviewees claimed that B&G's current museum, or "presentation department" (Ineke Middag, B&G), needs much more attention. Whereby some employees reminded of times in which the museum was neglected and claimed that current museum does not function as a true museum. In the end, most employees complained that the current museum is outdated. Whereby the renewal of the museum was seen as a suitable way to keep up with the time, and thus ensure relevance in modern day society.

In the case of B&G, the latter form of legitimacy is often taken for granted as many employees referred to the fact that B&G receives a subsidy from the Dutch Government to run its media archive. Accordingly, interviewees, like Mary Berkhout, claim that B&G is accountable for spending this money in a way that benefits Dutch society. Like Berkhout, most interviewees mention this while discussing other topics, such as B&G's entrepreneurial attitude:

...If you can't make money with it, than you have some kind of responsibility towards society, it's like a balance between a public function in which you give something back of what you have received in terms of tax money and an obligation to act like an entrepreneur and to not let yourself being robbed, but to handle such a thing sensibly.

(Mary Berkhout, Programme Manager Mediawijzer.net)

Some interviewees even link the legitimacy of cultural institutions to their chance of survival, whereby they refer to the threat of Governmental budget cuts. B&G's employees did not come to an agreement whether B&G would keep its legitimacy if its presentation role would be eliminated. Despite the fact that B&G's presentation function is not mentioned in the Dutch Media Act, several employees referred to it as an indispensable part of B&G's legitimacy. As B&G's marketing manager Martijn Laar indicated that the general public assumes B&G to present: "Yes, basically, it isn't mentioned in our task, but if we quit doing it, of course, everybody would protest...."

In accordance, employees described B&G's repositioning as a chance to develop the organization's presentation pillar in particular. As signalling and interpreting media culture to the general public were emphasized as important roles for B&G in the near future. More specifically, interviewees saw potential in B&G taking on a more educative role in order to stay relevant. While going beyond the interpretation of media culture, B&G was attributed with the task to teach people about media literacy.

Optimism - Corporate Partnerships

The second theme refers to the cluster of data in which interviewees expressed optimism about the practice of cultural institutions entering into and/or maintaining culture and business partnerships. It means that B&G's employees took on a positive stance with regards to culture and business partnerships and that they approved of B&G engaging in these kinds of collaborations. Discovering this theme throughout the transcribed interviews helped me understand *why* interviewees see potential in partnerships with businesses. Although the interviews were meant to uncover interviewees' general understanding of various forms of collaboration with businesses, such as sponsoring and partnering, the interviewees revealed their most favourable forms of collaborating. Their descriptions were meaningful in determining what types of collaboration are seen as most promising. The same goes for choosing a partner, since interviewees set conditions for successful matching. A last sign of optimism about corporate partnerships is to be found in internal interviewees *not* discussing its potential risks, not even if they were explicitly asked about this.

Noticing motivation to collaborate on both sides

A high level of optimism about corporate partnerships is reflected in the many times that interviewees mentioned the motivations for B&G, as well as for cultural institutions and businesses, to engage in culture and business partnerships.

Only three dominant motives applied to both cultural institutions and businesses. The first one, to reach a (broader) target audience, is seen as a most dominant motivation for the two types of organizations to collaborate. In the first place, partnering is seen as a way to combine audiences of two organizations and thus benefit of a joint reach. Whereby cultural institutions in particular are said to benefit from businesses' "marketing machines" (Martijn Laar, B&G). Interviewees point out that businesses are especially interested in partnering to reach audiences that are difficult to reach, whereby young people are constantly mentioned as an example. Much similar is their mutual motive to increase visibility or media attention of the organization. Still, this cluster of data also made me realize that it is still possible that culture and business partnerships are seen as a marketing tool. Another dominant motive for both cultural institutions and businesses is to keep up with the time, whereby many interviewees suggested B&G to tap into new media and digital technology. This motive is clearly linked to organizations' desire to stay relevant and thus ensure their legitimacy. Accordingly, culture and business partnerships were seen as a way to do so. In a similar way, B&G's museum manager Ineke Middag sees the collaboration with businesses as an attempt to keep up with modern times:

We do not hold the competences, but I just think, which is almost a political perspective, that we should bring in much interpretative power, which we are going to do, but, I do not think it fits our modern time, in which interaction with the other is inseparable to modern citizenship. (Ineke Middag, Museum Manager)

As for cultural institutions, interviewees most often referred to extra funding as a motive to collaborate with businesses. Of which spreading risks through "continuity" (Mary Berkhout, B&G) and "peace" (Suzanne van Lieshout, De Grote Prijs van Nederland) in finances was generally seen as a benefit. However, I remarked that B&G's employees mainly saw extra funding as way to enable the realization of their envisioned or ultimate programming and thus facilitate their mission to present media culture. Experts at other cultural institutions saw it as an opportunity to balance

the entire institution's "financing mix" (Suzanne van Lieshout, De Grote Prijs van Nederland), develop a diverse "income portfolio" (Katharina Grosser, Nemo Science Museum) or a "third cash flow" (Ruth de Vries, Nationale Opera & Ballet). Although the financial motivation turned out to be dominant, it should be noted that the idea that cultural and business partnerships should go beyond the exchange of money prevailed throughout all of the interviews. The next dominant motive is networking, which is associated with less dominant notions of collaborating for the sake of collaborating and collaborating to develop the organization. All of these motives come down to the idea that the cultural institution would already profit from the process of collaborating on itself, despite any specific goal. It would simply "move" the organization and enhance interaction with the outside world (Jennemiek Leijssen, B&G; Gaston Crolla, Nationale Postcode Loterij). This sentiment was clearly expressed by B&G's corporate communications manager Jennemiek Leijssen when she discussed the importance of partnerships with businesses for B&G: "...I also think that most of the organization sees that we must keep on moving and that we must engage in new partnerships in order to get further and be broader..." B&G's marketing manager, Martijn Laar, also stressed the importance of partnerships for the sake of developing B&G's organization, whereby he emphasized their potential to help B&G moving outwards:

...You notice that, when, in those collaborations that we're engaging in, that we are taking along another pace and another pattern of expectation and another way of thinking. Which is very healthy for an organization, so, that's the move, I think, that we need to make, yes, those are the outboard engines, the mirrors, that you bring in....

Less explicitly, but as dominantly present in the data, is the motive of repositioning. Even though this motive was only mentioned in relation to the specific case of B&G. A couple of interviewees use the term co-branding when partnerships in between cultural institution and businesses with a similar motive. Which shows much similarity to McNicholas' (2004) business activity of "linking to the corporate brand" that was categorized as a marketing-based type of sponsorship within the cultural sector. In a similar way, B&G employees see potential in engaging in partnerships with businesses in order to strengthen the Institute's overall image. Only in their case, it often concerns a not yet existing, but rather intended one. In reverse, corporate partnerships are also attributed with the ability to get rid of an undesirable image, which was said to be the case

in B&G's collaboration with Youtube:

M: Yes, with regards to the image, we, I do not want to say that it's a burden, but we are not as affected when we partner with Ziggo or YouTube. As for the YouTube exhibition, it needs to be substantive, not just about receiving a bag of money from YouTube, but rather that being occupied with web video and YouTube, which again helps us to get rid of being dusty, old, of that old-fashioned TV and radio.

VvA: So for the sake of positioning really?

M: Yes. (Martijn Laar, B&G's Marketing Manager)

Most of the time, internal experts suggested B&G to collaborate with technological and innovative parties in order to position B&G as such.

The interviewees mentioned different motivations for businesses to engage in culture and business partnerships as well. It should be noted though that these motives were estimated by a group of people of whom a majority has no commercial background at all (13 out of 19). Considering the interviewees' enthusiasm for corporate partnerships, it is thus very likely that the suggested motives of businesses might be more extensive and positive than it would be in reality. Like cultural institutions, businesses were also said to collaborate in order to strengthen their image. Unlike cultural institutions, businesses would be motivated to partner with cultural institutions to build a social image. In academic literature, this corporate motivation has often been associated with the concept of corporate social responsibility (Reed & Reed, 2009; Sanzo et al., 2015). As businesses would be interested in these types of collaboration in order to be associated with a social topic. In the case of B&G, media literacy was often proposed as a suitable topic to form the basis of a culture and business partnership. A remaining but relevant chunk of data taught me that the interviewees value businesses' motive to collaborate with a cultural institution to utilize facilities and/or physical location. However, the fact that interviewees did not provide a coherent explanation for this motive makes me question the motive's authenticity. In the case of B&G, the explanations range from businesses being interested in the iconic value of the building, the amount of visitors it attracts, to it being seen as a suitable location to host events.

Mentioning potential forms of collaboration

When the interviewees were asked about their understanding of how corporate collaborations should be implemented, it was striking that interviewees were especially enthusiastic about specific forms of collaboration. It was decided not to organize forms of collaboration based upon what term an interviewee used to label it, but rather on the description of its implementation. It is, therefore, that I introduce the term co-creation to describe the type of culture and business partnership that the interviewees were most enthusiastic about. Even though interviewees often used the more generally known terms like partnership or collaboration when discussing co-creation. In co-creation, cultural institutions and businesses are supposed to collaborate on the basis of a substantive link and combine forces. Which is done to contribute to a mutual value or goal and to eventually create something together. Besides that, interviewees prefer this type of culture and business partnership to be long-term and sustainable. Another characteristic was found as interviewees pointed out a depth of relationships between partners. To stress the intimacy of partners' relationships in co-creation, interviewees often compared them to human relationships, such as close friendship or marriage. Then, B&G's marketing manager, Martijn Laar, explained having a substantive link as follows:

...But, I do think that we, as a podium, do not do anything for the brand awareness, or partnering on A, B, I do think that there should be a substantive link based upon our mission and our value, with businesses that have the same worries, that are occupied with the same themes, the people, media and society, (Martijn Laar, B&G's Marketing Manager)

Having a substantive link also depends on the choice of a particular partner, which will be discussed in the next sub-theme. B&G's business developer Michael Spendel described the combining of forces as follows:

And so especially that you can achieve something that you couldn't achieve on your own. I think that's important. Or that you can organize something better, or reach a target audience that you can hardly reach on your own. (Michael Spendel, Business Developer at B&G)

External experts have referred to this process as “interplay” between partners (Susanne van Lieshout, Gaston Crolla, Stevie Nolten). As it follows, many interviewees characterized the ideal implementation of co-creation as an equal relationship between two organizations in which both parties receive mutual benefit, which is often referred to as a “win-win situation”. While explaining about her participation in one of the Government’s Wiser Fundraising (transl. VvA) workshops, Susanne van Lieshout, clearly indicated what is meant with an equal relationship and what is not:

... We were here [holding one hand high and one hand low], this was us [looks at lowest hand] and we had to go there [looks at upper hand] because we had to raise money [adopting a sad tone of voice] and the Wiser Fundraising project, that we just discussed, the Wiser Fundraising project actually helped us getting into an equal position. So that we could say, “What do you want?” And, “How wonderful that you want to contribute!” Instead of [adopting a sad tone of voice] “We need money”, you know, that’s most important: an equal relationship. It sounds very logical, because why would you even think about that? As it originated like that, and that’s how it often happens in the cultural sector, that there are unequal.... (Susanne van Lieshout, Director De Grote Prijs van Nederland)

The sustainability of collaboration with a business was often associated with the extent to which two partners share mutual values and/or goals:

While a mutual goal is something very different, that you find each other and do something together, that’s very different. That’s a whole different value, which means that you meet each other on goals, that you start something that you all find relevant. (Mayke van Keep, Director at De Issuemakers)

Interviewees mainly provided examples to show that, in their ideal form of collaboration with businesses, partners set up something new together. In most cases, it concerned a project or initiative that does not replace, but rather adds to the institution’s main product or service. It was also striking that many interviewees picked examples of social projects, and even more specifically:

social projects that involve young people. Like Stevie Nolten, who immediately elaborated upon Foam's collaborations with businesses that are based upon encouraging young photographers. Although B&G's exhibition Let's Youtube might not meet to all of the above-mentioned characteristics, this creative result from B&G's partnering with Youtube was often mentioned as an example of co-creation by internal experts.

Optimism about co-creation can be explained by the moderate enthusiasm for other types of collaboration like sponsoring and project-based collaboration. The term sponsoring was most often used to refer to the donation of money in exchange for the display of a business's brand. A couple of experts saw this practice, which was often referred to as "hanging a sign", as outdated and worthless. Which is expressed in the denigrating way in which both internal and external experts discussed the topic:

...You say oh how nice, we have a 5-year deal with ABN-AMRO, [adopting an arrogant tone of voice] well great they are hanging a plate, thus? (Susanne van Lieshout, Director of De Grote Prijs van Nederland)

Project-based collaboration, then, was seen as a form of short-term collaboration that does not provide room for the pursuit of larger organizational strategies:

No you call that project...when you involve parties, but then you also do not have strategical influence on each other. (Mary Berkhout, Programme Manager Mediawijzer.net)

Although sponsoring and project-based collaboration were discussed in a relatively positive manner as well, they were generally seen as a substitute more than a mature form of corporate collaboration. In fact, many interviewees saw sponsoring and project-based collaboration as indispensable elements of co-creation, whereby they described these more incidental collaborations and funding deals as "alright" (Martijn Laar, B&G) and "usual" in the Dutch cultural sector (Michael Spendel, B&G). External expert Ruth de Vries (Nationale Opera & Ballet) explained that sponsoring has been given a bad image, which might be the reason for interviewees rather using terms like co-creation or partnering.

Seeing match with particular businesses

As for B&G, internal experts mentioned many organizations that would match the Institute as a suitable partner. Which is also a sign of them being optimistic about B&G's near future with regards to their engagement in corporate collaboration. The interviewees' preference of there being a substantive link between B&G and its partner thus seemed feasible. When discussing the motivations of cultural institutions to collaborate with businesses, interviewees generally preferred to align a partner's goals and values with their own. Though, when asking them about the process of actually choosing a partner, it was discovered that a substantial amount of interviewees seemed to be satisfied with collaborating with a particular partner basing on *any* substantive link. It was reflected in the way that experts suggest cultural institutions to find a logical or natural "hook" or "starting point" in a business that might function as the substantive link with their own organization or activities (Margreet Korsten, B&G; Suzanne van Lieshout, Grote Prijs van Nederland; Ruth de Vries, Nationale Opera & Ballet; Stevie Nolten, Foam). The process of cultural institutions hooking on to businesses was clearly reflected in a case on Foam that was shared during the expert interview with its fundraiser Stevie Nolten. Nolten explained how Foam once collaborated with the party brand Wolford basing on the brand's co-operation with fashion photographer Helmut Newton. She clearly explained how such a link was established:

And then we thought, what could we mean to each other? To expand the visibility of Wolford, but also Helmut's visibility [inaudible] sitting around the table to determine a nice link that fits this specific project, that you can eventually link to it, so that together, you are telling a story that is based on the content. (Stevie Nolten, Fundraiser at Foam)

Foam's fundraiser also provided a possible reason for cultural institutions to value this substantive link, namely in order to enhance their integrity towards their own target audience. Another interesting insight here, is that the interviewee seemed to assume that Foam's target audience understands that partnering with a commercial party enables the cultural institution to improve or amplify its products and/or services. Which is reflected in the following quote from the interview with her:

S: I think that we particularly want to be honest. So, it's not the case that Wolford would determine what the exhibition looks like. Our visitors should not be surprised when recognizing the partnership in the exhibition. Thus, it should be interwoven into the story so that it does not astound them.

VvA: So, not like a commercial partnership?

S: No, but on the other side, it is obvious that because Wolford was visible over here and that because of the fact that they engaged in a partnership with us, we were enabled to offer much extra beautiful and substantive programmes, so that's the opposite. (Stevie Nolten, Fundraiser at Foam)

So, some experts are not as strict about these substantive links. After all, the audience's approval seems to be the main reason for cultural institutions to find a link in the first place. Leading me to think that this might be a way for cultural institutions to enhance their legitimacy. Furthermore, when actually mentioning potential partners, internal experts based their selection either on their logical link, their authority in a professional field, their ability to reach audiences, or their ability to finance. Which makes me doubt if this group truly cares about the recommended substantive link. The internal experts did not seem to be too critical while choosing potential partners. The only thing that kept them from choosing a business was it having a controversial history or image.

Not discussing risk

Sometimes, meaning can be retrieved from people not talking about a particular topic. This happened when B&G employees were asked about the risks that corporate partnerships entail. The risks that were discussed most often deal with the interference of businesses in the cultural institution's product or service, the unpredictability of businesses, and risks following from businesses pursuing branche exclusivity. With regards to the former, especially in comparison with the external experts, the vast majority of internal experts either avoided the topic or denied there being any real risks associated with culture and business partnerships. A quote from the interview with B&G's business developer Michael Spendel turned out to be a great example of this:

VvA: Doesn't that lead to a conflict of interest, when you host such a commercial partner in that museum?

M: No.

VvA: You often see that at other cultural organizations, when they have extensive collaborations with an automotive brand or a bank.

M: Well no. I wouldn't know why.

This quote resembles the way in which internal experts do not see the interference of businesses as a serious risk. A common reason for them not to acknowledge any risk was not found. As the internal experts mentioned very different reasons to be confident about this matter. Ranging from the drive of employees who were trusted to protect the institutions' independency to being convinced of the general acceptance of businesses' interference by the public. Internal experts do not see branche exclusivity as a big risk, as they indicate that they are not as experienced with this. Furthermore, internal experts acknowledged businesses' unpredictability as a problem in the recent past, but not as a risk in the near future.

Negative Talk - Managing Partnerships with Businesses

This study was never meant to focus on B&G's performance with regards to their culture and business partnerships. Since B&G has relatively little experience with culture and business partnerships. But, as it was expected, the internal experts referred to B&G's past experiences with corporations to estimate B&G's potential to collaborate with businesses in a successful way. Whereas internal interviewees referred to B&G's collaborations with for example Samsung and YouTube to express their optimism about corporate partnerships, their ways of talking about B&G's management of past collaborations and partnerships was mostly negative.

Criticizing B&G's recent collaborations

A negative sentiment concerning B&G's management of corporate partnerships appears from the criticism that internal experts expressed about specific collaborations and partnerships in the recent past. While criticizing B&G's recent collaborations, the interviewees signal problems in three particular stages in partnering with businesses. These are: the process of cultural institutions getting in contact with a business, attracting (the right) business and making agreements with businesses. When it comes to getting in contact with a business, internal experts often based the

emergence of partnerships with a particular business on coincidence whereas interviewees at other cultural institutions seemed to have better grip on this process. Also, internal experts did not seem to be as satisfied with B&G's current partners in comparison to the external experts working at other cultural institutions. The latter group explained in detail how contact with potential partners is made in a very structured way, as for example through the organization of networking events:

...The threshold for making an appointment is lower as they were invited and so you often already had a conversation on that evening, so you have a starting point and sometimes it doesn't work and another time it works really easy, yes, and you are very much building your network. Which is very important of course.... (Ruth de Vries, Manager Sponsoring and Partnering at National Opera & Ballet)

Besides that, the external experts seemed to be much more aware of what they look for in a potential partner and what they expect of a business that they are already collaborating with. The dissatisfied attitude of B&G's employees towards their partners, with Samsung in particular, might be caused by B&G's failure to attract (the right) businesses.

L: Yes exactly. With Samsung it's like, they just thought 'we have been collaborating with the wrong division, we meant to do that in order to have a reason to collaborate with the right division later on', they just want to sell TVs, but if they provide TVs for an event.

VvA: You were aware of that?

L: Half, in the meantime I have thought that we could talk to another party, but the fact that they're providing TVs does not give me a programme planning, as I only get a TV, but I also have one of those at my home.... (Leontien Lems, Family Programming and Partnering Specialist at B&G)

This quote resembles the struggle of a B&G employee with the misalignment of B&G's expectations and that of its partner. A couple of interviews also advised B&G to both reflect on its assets to businesses and better communicate them to external parties. Which associates with B&G's challenge to find its intrinsic power, which was discussed under the first theme. In order to attract

businesses with an interest in CSR, interviewees advised B&G to formulate its social values and in order to be more successful, the Institute was advised to better target an audience. The interviewed B&G employees also criticized themselves for not making clear agreements with partners in advance, like B&G's Fundraising Coordinator Margreet Korsten, when she discussed B&G's collaboration with Youtube: "...[Sighs] that's something I've learned as well, next time, you need to make better agreements in advance".

External experts, on the other hand, did stress the importance of strict agreements with external parties. These agreements might concern the amount of publicity that businesses take care for or the roles that various persons involved will take in. Some external experts even found it quite normal to set up and sign contracts for every new collaborative initiative. Carlien Booij, coordinator at B&G, mentioned a possible explanation for B&G not making strict agreements with its corporate partners:

C: But, I do think that Sound and Vision could, if they want, partner with big institutions, that we, just a little bit, now. I sometimes have the impression that we are already very happy that such an institution wants to work with us, for example YouTube, in my perspective. [Elevates voice] But I've never attended those conversations! Perhaps John says [stops talking].

VvA: No, I think this is especially interesting. You are completely [gets interrupted].

C: Yes, yes, I am not directly involved, so I only observed it from a distance [gets enthusiastic] but I think that, in those situations, we act too much like "oh, fantastic, they want to collaborate with us" while we do have something to offer, and we have potential as well. So we make too little demands.... (Carlien Booij, Coordinator Kennisloket and Collection Knowledge)

Thus, internal experts pointed at various aspects that B&G can improve when it comes to the management of partnerships with business. Also, a comparison with the management performance of other cultural institutions (that were taken into account in this research) confirmed that B&G is not just developing its partnering skills, but is also behind on others in the Dutch cultural field here.

Estimating causes for B&G's poor management

The next sub-theme is about the causes for B&G's poor management that were detected during the coding process. None of the internal experts actually elaborated upon these interrelations. Instead, clues that were found throughout the interviews, including parts that did not concern the particular discussion of B&G's management, led me to formulating two causes. The first cause is to be found in B&G being a cultural institution that developed itself within the Dutch cultural sector. The interviewees ascribed cultural institutions with several characteristics that would not benefit the management of corporate partnerships. The interviewees criticized the sector for being too careful, secretive, focused on itself or having no focus at all, and not being aware of its (commercial) value. The latter was clearly explained by Susanne van Lieshout when she talked about her experiences during a fundraising training, which was part of the Government's Wiser Fundraising programme:

S: No, me, and others in particular, had insights like "oh wow, there are actually people who are rich and who want to donate money to charities!" It might sound obvious, but that's what you think. You are still a bit careful as a cultural institution and not (stops talking)

VvA: Why do you think this is the case?

S: They're just not aware of the value. That's also something that came up. Most organizations that participated were unaware of their enormous value. (Susanne van Lieshout, Director at De Grote Prijs van Nederland)

Some interviewees suggested that this typical attitude derives from the historical background of Dutch cultural institutions, in which they never had to earn money. Leading me to the second cause, which is about B&G's financial stability that follows from receiving an annual subsidy from the Dutch Government. Although this could be said to be part of being a cultural institution as well, I perceive B&G's financial situation as being self-contained. Namely, it is striking that interviewees shared the general idea that financial distress encourages cultural institutions to reach out to external parties. One business developer at B&G even described this connection within the specific context of B&G:

M: ...many people inside the organization say that, partly due to the fact that we were so well off, it did not come about, or come off the ground.

VvA: Okay, so in a way, the need was too little?

M: Yes, there should be a need.... (Margreet Korsten, Fundraising Coordinator, about B&G's cultural entrepreneurship)

Discussing whether B&G is capable

Then, B&G's capability to collaborate or engage in partnerships with businesses was questioned. Which was concluded after associating the following sentiments about B&G's management. To start, internal experts claimed that B&G is inexperienced with corporate partnerships and (thus) not ready to engage in them. Although some interviewees pointed at B&G's little experience to explain that it is not ready to partner, others indicated that B&G does not have the right foundation to engage in corporate partnerships. Whether this is caused by the lack of skilful employees or to be found in the typical DNA of cultural institutions. Secondly, there was the prevailing thought among all interviewees that for cultural institutions it takes much time and effort to partner with businesses. Which seems to be especially applicable to the maintenance of personal relationships with partners. B&G employees who are concerned with more executive tasks than managerial tasks complained about the difficulties that they encountered when co-creating something with a business. The fundamentally different working culture of cultural institutions and businesses, which was highlighted in the theoretical framework, probably contributes to this particular struggle of cultural managers dealing with partnerships with businesses (Lund & Greyser, 2015, p. 26).

L: ...I do think that we all expected more, of the partnership. Because they, I think that we all expected more, that they would help us more than they did now. We did hope, and perhaps we did not express it in the beginning, because at first, we were also exploring a bit, that YouTubers would just be willing to join, that they would just, for us, there you go! There you go for that month, and that month and that took us such an incredible [emphasizing on the word incredible] amount of effort to find.

VvA: While you would think that you are well connected.

L: That was not the case. We had to do it all by ourselves and we had to pay a lot of money for this. (Leontien Lems, Specialist Family Programming and Partnering at B&G)

This quote shows the interviewee's frustration about her working together with a business, whereby she emphasized the amount of time and effort that the collaboration took her. Even though all interviewees indicate that collaborating with businesses takes time and effort, it seems like B&G does not anticipate upon it. At least not as attentively as other cultural institutions that were analysed in this study, where interviewees indicated that for example extra business developers were hired or partners were rejected because of limited capacity. Moreover, while B&G's employees see the need for internal support for corporate partnerships, they criticize the current level of support at the Institute. Almost all internal experts saw a need for support by employees of all B&G's departments to make its engagement in culture and business partnerships successful. Also external experts claim that this is an important precondition. In any way, the level of support at B&G does not seem to be that high. The deficiency of support is twofold. In one way, interviewees claim that there are particular groups among B&G's employees who are very supportive, while others are not supportive at all. I suspect that this might have something to do with B&G's background of mergers and its organization through pillars. In another way, interviewees who are directly involved in the management and organizations of corporate partnerships do not feel like their being supported in their role.

Hopeful - Cultural Entrepreneurship

The very last theme answers to the previous one; even though internal interviewees talked negatively about B&G's current management of corporate partnerships, they saw potential in B&G acting like a cultural entrepreneur. Internal and external interviewees did not only attribute cultural entrepreneurship with the ability to partner more successfully, but also saw it as *the* way to go for cultural institutions. Which indicates a link between cultural entrepreneurship and the legitimacy of organizations in the Dutch cultural sector.

Motivations

I grouped several insights that compose an explanation for the internal experts' trust in cultural entrepreneurship. Again, a distinction among these insights was discovered as some of them pointed at a need for B&G to act as a cultural entrepreneur in order to survive, whereas others reflected the adopting of an entrepreneurial attitude in order to develop the organization further. Though, some of the latter can be said to associate with some of the needs. The need for cultural institutions to act entrepreneurial is possibly caused by the reorganization of the cultural sector by

the Dutch Government (including major budget cuts), the rapidly changing field of media as a result of quick technological developments, and growing competition among cultural institutions in the Netherlands. Since all of these point at some sort of pressure upon B&G to be more successful at what it does. In the following quote, B&G's marketing manager Martijn Laar (B&G) indicated that "the media highway", as he calls it, moves B&G to engage in partnerships with businesses because they might accelerate B&G's development with modern technology:

M: Well, perhaps partners play a really important role on that media highway, as they function as our wake-up calls, and they are doing a great job. But sometimes, the outer world might move much faster and better and that's what I like and that's why I hope that we will do it more. Because the more you are going to do, the more people get in touch with it, the faster such a change happens, so that's an important one.... (Martijn Laar, B&G's Marketing Manager)

Then, the interviewees indicated that within cultural institutions there is a growing need to take responsibility and show accountability for the use of public money. Again, this is reflected in interviewees' emphasizing the need of cultural institutions to get additional financing besides Governmental subsidies.

At the same time, cultural institutions were advised to attract the commercial sector and make attempts to bridge the gap between the two types of organizations. In the following quote, approaching businesses and adopting an inside-out approach was highly valued by B&G's advisor Mayke van Keep:

VvA: Uhm and with, with that idea, what kind of collaboration, do you think, would have the greatest potential for Sound and Vision? What would bring them the most?

M: What brings me the most is the fact; it is the flexibility and thinking along with what those businesses need.

VvA: So truly thinking from the other, from the business?

M: Yes, and seeing what you can mean. (Mayke van Keep, Director at De Issuemakers)

Adopting a particular attitude

As it was clear that interviewees were enthusiastic about cultural entrepreneurship, the concept itself was explained rather differently among groups of interviewees. Which was valuable as it helped to understand the difference in management styles of respectively B&G and the other cultural institutions that participated. Within B&G, many interviewees refused to provide a clear explanation for cultural entrepreneurship, while they did adopt business terms like turning a business inside out or being result-driven (Mary Berkhout, B&G). Interviewees working at other cultural institutions, on the other hand, talked much more clearly about cultural entrepreneurship. For them, cultural entrepreneurship is about getting additional financing in order to be more independent from Governmental subsidies. However, they did not give me the impression that they needed to be more like businesses in order to succeed in cultural entrepreneurship. Instead, they mentioned a set of skills that cultural institutions should develop in order to be entrepreneurial. Such as creativity and flexibility.

Summary of Results

In short, the ways in which the experts talked about legitimacy, culture and business partnerships and their interrelations enabled me to formulate four meaningful themes with regards to the research topic and sub-questions. Whereas two themes are focused on how interviewees discussed B&G's legitimacy through both repositioning and culture and business partnerships and another two themes are about how interviewees talk about the management of cultural institutions and culture and business partnerships in particular. A first theme includes the confidence of internal experts in B&G's repositioning to both clarify the Institute's identity and enhance its legitimacy. At the same time, this confidence uncovered how, at the moment, experts at B&G fail to formulate a univocal identity of the Institute together. In contrast to other cultural institutions that were involved in this study, B&G's legitimacy is retrieved from a wide variety of sources, whereby its core products and services are rarely mentioned. Whereas this theme focused on B&G's current state, the following theme covered the ideas of internal experts about B&G's near future. Accordingly, the second theme highlighted the optimism of internal experts in partnerships between B&G and business. Since internal experts mention motivations for both B&G and business to partner, potential forms of collaboration, matches with particular partners and because they rarely mention risks. In comparison to the next theme, this theme was concerned with partnerships between B&G and businesses on a rather abstract level. Whereas this theme included many

instances in which interviewees shared their ideas on culture and business partnerships, the following theme covered more instances in which interviewees shared their experiences or practical examples with regards to culture and business partnerships. The third theme covers the negative talk of internal experts about B&G's management of their partnerships with business. In the chapter's last theme, the hope that internal experts have in Cultural Entrepreneurship was discussed.

Chapter 5 Conclusion

In this fifth and last chapter, I provide an answer to the research question (by answering the sub-questions). First, the answer, and thus the core of the conclusion will be presented in a brief manner. Afterwards, the conclusion will be explained by highlighting its foundation in the paper's theoretical framework and the thematic analysis. The last four paragraphs of this chapter discuss the paper's theoretical-, societal- and practical implications, and its limitations and provide the reader with suggestions for further research.

Answering the Research Question and Sub-Questions

The main question underlying this research was:

How can the Netherlands Institute for Sound and Vision engage in culture and business partnerships in order to enhance its legitimacy?

Which was accompanied by two sub-questions that were meant to simplify the answering of the main question:

How can culture and business partnerships enhance the legitimacy of the Netherlands Institute for Sound and Vision?

How may the Netherlands Institute for Sound and Vision organize and maintain culture and business partnerships?

Based upon interviews with both internal and external experts and the analysis thereof, I conclude that culture and business partnerships can enhance the legitimacy of the Netherlands Institute for Sound and Vision. Under the condition that the business in question supports the Institute developing and implementing a new positioning that is expected to gain public support in the Netherlands. In order to increase its chance of success, the Institute should professionalize and increase its capacity in order to act like a true cultural entrepreneur.

The supporting role, in this particular context, means that businesses either enable B&G to develop and implement their new positioning, through the sponsoring of an exhibition for example,

or strengthen B&G's new positioning by combining forces to organize or create something together. In line with the interviewees' preference for partnerships based on co-creation, academic theorists (McNicholas, 2004; Sanzo et al., 2015) see most potential in culture and business partnerships that are long-term, creative and customized. By any means, B&G's legitimacy isn't likely to be enhanced by leaning on the engagement in culture and business partnerships alone. As today, successful cultural entrepreneurs are said to prioritize their cultural capital when moving towards the private or commercial sphere, which is the case when partnering with businesses (de Jong, 2016; B. Franssen et al., 2009; Klamer, 2005). In this particular context, this means that cultural value should be leading in B&G's future partnerships with a business (ibid.).

With regards to the second sub-question, it is concluded that if B&G wants to successfully organize and maintain culture and business partnerships, the Institute should seriously adopt cultural entrepreneurship to distinguish itself among competitors in the Dutch cultural sector. This requires B&G to invest in professionalization and increasing its organizational capacity. The Institute would have to develop itself from being a marketer with cultural interests (de Jong, 2016; Van der Ploeg, 1999), to a true cultural entrepreneur who is capable of convincing its cultural value to businesses (Klamer, 2005). When actually setting up a culture and business partnership, the research participants see most potential in a partnership between B&G and a matching business, that is built upon shared goals and values and in which both parties actively collaborate with each other.

In accordance, it is clear that the Netherlands Institute for Sound and Vision can engage in culture and business partnerships in order to enhance its legitimacy by making some big and crucial changes in the strategy and management of its organization.

Explanation

The theoretical framework underpinning this research and the thematic analysis of interview data have informed the conclusion described in the paragraph above. In addition, particular choices in the design of this research (which were mentioned in previous chapters) are included to better clarify the development of the final conclusion. Both the research question(s) and the analysis' themes determined the specific structure of this paragraph.

Enhancing legitimacy through culture and business partnerships

The first research question and first two themes that were formulated during the thematic analysis are about B&G's potential to enhance its legitimacy through culture and business partnerships. In one way, B&G's potential was analysed through information about the current state of the organization, which helped to understand the type of foundation that it provides and how it might be a factor of influence on B&G's choices. In another way, B&G's potential was analysed by examining visions on the Institute in the near future. Both the insights of B&G's managers and the developments in B&G's context (meaning developments in other Dutch cultural institutions) helped to create an image of the Institute's continuation.

Analysing B&G's potential through its current organizational state overlaps with the first theme that was formulated. As it turned out, the internal experts showed confidence in B&G's repositioning when it came to the Institute's potential to enhance its legitimacy through culture and business partnerships. Whereas their high level of confidence pointed towards uncovering how little conviction they showed in B&G's current identity and legitimacy.

Accordingly, B&G is advised to reflect upon its overall identity and (re)formulate a clear one. Besides the fact that B&G already indicated their current repositioning efforts and their quest for legitimacy (The Netherlands Institute for Sound and Vision, 2015), academic theory helped me to clarify the vagueness that surrounds its current profile. Since learning about the specific types of organizations that B&G can be categorized into, provided insight into the influence of its organizational foundation. To start, categorizing B&G as a LAM, which are understood as hybrid organizations that can encompass the functions of a library, archive and/or museum at the same time (Marcum, 2014; Mortensen, 2012; Yarrow et al., 2008; Zorich, 2008), clarifies why B&G's employees indicated that their organization is split-up. It also explains the Institute's hybrid nature, and might provide an answer to the question of why the group of B&G employees that participated in this study did not formulate a univocal description of the Institute. Learning about cultural heritage institutions provides insight into B&G functioning as a public organization with a public task. This understanding of B&G's organization explains why the Government's support for the Institute's preservation of cultural heritage was often mentioned by interviewees as proof of B&G's legitimacy in Dutch society (Bishoff & Allen, 2004; Yarrow et al., 2008, p. 5) It also explains why some interviewees related B&G's legitimacy to its accountability for spending public money. Seeing B&G as non-art museum, then, explains why internal experts placed so much emphasis on

B&G's educational role when sharing their ideas on B&G's ideal role in Dutch society (Anderson, 2004). It is thus concluded that B&G's identity is not clear among the group of B&G employees that participated in this research. Which is due to the fact that B&G is a hybrid organization in which employees work within distinct departments that cover the Institute's divergent functions. Besides that, B&G's public task and its function as a non-art museum are easily confused with the Institute's true cultural value.

Since the internal experts showed much confidence in B&G's repositioning, B&G is advised to use its intended positioning as the basis for culture and business partnerships in the near future. Also because, McNicholas (2004) pointed out that the highest level of cultural sponsoring is to be found in art and business partnerships (p. 60). Which are equal collaborations in between cultural institutions and businesses that are based on shared valued and/or goals. And to achieve this kind of collaboration, it is vital for B&G to know its identity, its values and its goals well. Also experts in the field of cultural entrepreneurship pointed out the importance of cultural institutions being aware of their value when partnering with businesses (de Jong, 2016; B. Franssen et al., 2009; Klamer, 2005). Especially cultural value, which is seen as their most precious property (as it is also called cultural capital) (B. Franssen et al., 2009, p. 13). Cultural value is said to be essential for cultural institutions to distinguish themselves among competitors (Hagoort & Kuiper, 2005b). When approaching businesses in particular, cultural value is said to be *the* trump that cultural institutions should count on to convince businesses of engaging in a partnership with them (B. Franssen et al., 2009, p. 13). In general, the focus on cultural value within the Dutch cultural sector has been encouraged (ibid.). Besides scholars in the field, this is also done by the current cabinet that stresses the enhancement of cultural quality in the Netherlands (VVD et al., 2017, p. 19). Since B&G is considered as a non-art museum (Anderson, 2004), its cultural value can be interpreted broadly. As it might manifest in the educational function that was part of B&G's repositioning and that the internal experts were so excited about (de Jong, 2016).

B&G's potential was also analysed through examining visions on the Institute in the near future. Data covered in the second theme showed that the internal experts were optimistic about B&G engaging in partnerships with businesses. Interviewees described ideal types of partnership between cultural institutions and businesses that showed much similarity with the way in which scholars described culture and business partnerships (McNicholas, 2004; Mens, 2014; Reed & Reed, 2009; Sanzo et al., 2015). Interviewees described a particular type of alliance that I have

been calling 'co-creation'. Similar to McNicholas' (2004) art and business partnerships, the interviewees' idea of co-creation also starts from partners having the same values and/or goals or having a mutual benefit and focuses on partners combining their forces and creating something together. Besides that, interviewees also preferred co-creation alliances to be set up for the long-term. The joining of forces also overlaps with the ideas of Sanzo et al. (2015) about partnerships requiring high involvement on both sides. Though, academic theory on partnerships between cultural institutions and businesses did not reflect the deep relationships that some of the interviewees described. Then, in line with the idea that cultural institutions and businesses partner on the basis of having similar values and/or goals, Mens (2014) stressed the strategic matching of partners' core values to enable customization. The interviewees also emphasized there being a link between two parties to set up a successful partnership. However, interviewees were talking about partners having a substantive link. Still, both Mens and the interviewees seem to aim for the very same result, namely to fuse partners' activities so that a univocal message can be spread. The interviewees tend to limit the partners' link to creating an appealing image to public, instead of truly organizing themselves on the basis of shared values and/or goals. At the moment, the interviewees' idea of customization would better fit a co-marketing alliance, as it was described by Lund et al. (2015, p. 6). Since the interviewees seem to be most interested in businesses' knowledge and capacity in the field of marketing. Considering this, the interviewees' notion of combining forces might need to be understood on a more practical level than it was described in academic theory (ibid.). Hence, within B&G, many features of culture and business partnerships are known and pursued by internal managers. In matching a (potential) partner and combining forces with a business, internal experts tend to adopt a marketing approach towards cultural sponsoring. Therefore I advise B&G to engage in culture and business partnerships, in the way that the concept was understood throughout this research.

Organizing and maintaining partnerships with businesses

The remaining two themes that were formulated during the thematic analysis provided insights into B&G's (potential) ways of organizing and maintaining partnerships with businesses. Whereas the former two themes can be said to be concerned with B&G's strategy, these two themes are rather concerned with the implementation of strategy. From the combination of the two themes, it is interpreted that with regards to B&G's engagement in culture and business partnerships, cultural entrepreneurship is not thriving. This situation is problematic in reference to B&G's

potential to organize and maintain partnerships with businesses. Since cultural entrepreneurship has been preferred as *the* way to enhance the legitimacy of a cultural institution, or even the entire cultural sector (de Jong, 2016; B. Franssen et al., 2009; Ministerie van Onderwijs Cultuur en Wetenschap, 2015, 2016, n.d.). The current state of cultural entrepreneurship at B&G is most probably due to a wrong understanding of the concept within the organization, the organization's lagging behind on the professionalizing of the management of culture and business partnerships and a low organizational capacity for this type of management. In formulating this sub-conclusion, insights that were retrieved from the transcribed interviews with external experts were especially helpful, as they often contrasted with the perspectives that were retrieved from internal experts on this matter.

One theme revealed the negative attitude of internal experts towards B&G's management of partnerships with businesses. Next to this negativity, this particular pile of data also informed about *how* B&G is falling behind when it comes to its management of culture and business partnerships. It was discovered that internal experts criticized B&G's past collaborations with businesses on three different stages: getting in contact with a business, attracting (the right) business and making agreements with businesses. With regards to the approaching of- and matching with (potential) partners, B&G was advised by external experts to better reflect upon its assets and to better communicate these to (potential) partners. In line with the academic notion of culture and business partnerships, partners are supposed to find common ground so that they can base their long-term collaboration on shared goals and/or values (McNicholas, 2004; Mens, 2014; Sanzo et al., 2015). Which reminded me of how Klamer advised actors in the cultural sector to act like true cultural entrepreneurs by involving businesses in the cultural sector and convincing them of their cultural value (B. Franssen et al., 2009, p. 13). Accordingly, the terms creative, alert and convincing were used to describe important skills for cultural entrepreneurs (ibid.). Such skills development is considered as a sign of professionalization through cultural entrepreneurship, as it was suggested by Minister Bussemaker (2015). The remaining two stages, getting in contact and making agreements, are both about the communication between the two partners. B&G is suggested to improve itself within these stages as well. In accordance, the interviewees indicated that B&G did not make as many and as strict agreements with its (current) partners. As reflected in a quote by B&G employee Carlien Booij, this was, again, associated with B&G not being convinced of its own (cultural) value. The critique on the communication between B&G and its

partners is also associated with the Institute's capability to manage partnerships with businesses, which was also questioned by the internal experts. When exploring the reasons for B&G's incapability, the theoretical framework proved to be helpful once more. In line with the research by Fransen and Bekkers (2016), inexperience and a deficient organizational capacity are seen as burdens for cultural institutions that want to generate an own income through culture and business partnerships (p. 75). Whereas B&G's low organizational capacity is said to depend on its available personnel and budget (structural factors) and on the organization's attitude towards partnerships with businesses (cultural factor). B&G's is advised to enhance its structural capacity by hiring additional staff or providing training for employees on the subject of culture and business partnerships (ibid.). This will be useful as internal experts who were directly involved in partnerships at B&G indicated that they were struggling to meet the amount of time and effort that partnerships with businesses take. Then, the cultural capacity is to be found in B&G being a cultural institution that has to deal with the particular history of cultural institutions in the Netherlands. Among others, interviewees described cultural institutions as being too careful, self-focused and unfocused and not convinced of their own cultural value. In accordance, academic scholars claimed that cultural institutions have a very different working culture from businesses (Lund & Greyser, 2015), are not naturally inclined towards business modelling (Ongena et al., 2012), and above all, mainly focus on their substance while being less concerned with money (de Jong, 2016). Accordingly, financial stability was pointed out as a reason for their passive attitude in managing partnerships with businesses. Which corresponds with the fact that cultural institutions in the Netherlands have been used to receiving subsidies and were only introduced to cultural entrepreneurship in 2000 (de Jong, 2016; Ministerie van Onderwijs Cultuur en Wetenschap, 2016). Within B&G, a passive attitude was uncovered when internal experts' complained about a low level of support for partnerships with businesses within the organization. Hence, it is essential for B&G to know that these cultural factors impact B&G's attitude towards business. Following the advice by Fransen and Bekker (2016), B&G could professionalize by gaining expertise in marketing and fundraising. For instance, these scholars advised cultural institutions to turn to external parties or persons for help (ibid.). Which B&G already started with by participating in the Governmental programme Wiser Fundraising.

Although most of the theoretical underpinning for adopting cultural entrepreneurship has already been discussed in relation to the former theme, now, the meaning of the interviewees' hope

in cultural entrepreneurship will be further explained. To start, the interviewees' idea of cultural entrepreneurship as *the way to go* can be seen as an obvious sign that policies and campaigns by the Dutch Government to encourage cultural entrepreneurship among cultural institutions have simply worked (Fransen & Bekkers, 2016; Ministerie van Onderwijs Cultuur en Wetenschap, 2015, 2016). Most interviewees acknowledged a need to adopt cultural entrepreneurship in order to survive, which suits the Government's current belief that being a cultural entrepreneur and generating an own income is simply part of being a cultural institution (ibid.). Furthermore, the perspective on cultural entrepreneurship by internal experts seemed to differ a great deal from that of external experts. The group of B&G employees that participated in this study seemed to act according to an outdated explanation of the concept in which cultural institutions were encouraged to turn outwards and seize any opportunity to generate an own income (Van der Ploeg, 1999). Whereas the concept's understanding by external experts matched the more generally accepted explanation that cultural entrepreneurs should fulfil their cultural mission in a way that is financially sustainable (de Jong, 2016; B. Franssen et al., 2009; Klamer, 2005). Although it was clear from the thematic analysis that B&G is not as occupied with cultural entrepreneurship yet, the hope of its employees in this outdated idea of cultural entrepreneurship is worrying. If pursuing this, B&G risks to become, as Klamer put it, a marketer with a feeling for artistic products and processes (Klamer, 2011, pp. 145-155). Instead, I would advise B&G to become a true cultural entrepreneur according to the ideas of Klamer. Which would help the Institute to convince businesses of their cultural value and involve them in the cultural sector as partners (ibid.).

Theoretical Reflection and Implications

In line with the predications concerning the study's contribution to the academic field that were mentioned in the Introduction, now, the research' theory will be reflected upon and the theoretical implications will be discussed.

Within the context of this research, academic theory was especially informative about trends and developments among cultural institutions and within the Dutch cultural sector. B&G's specific type of organization was clarified through academic literature on LAMs and cultural heritage institutions (Bishoff & Allen, 2004; Kriesberg, 2015; Marcum, 2014; Yarrow et al., 2008; Zorich, 2008), on cultural institutions in general (Lund & Greyser, 2015; Ongena et al., 2012) and on Dutch cultural institutions in particular (de Jong, 2016; Fransen & Bekkers, 2016). In addition, policy documents that were published by B&G and the Dutch Ministry for Education, Culture and

Science (OCW) proved to be very helpful in understanding shifts in the management styles of Dutch cultural institutions (Ministerie van Onderwijs Cultuur en Wetenschap, 2015, 2016, n.d.; The Netherlands Institute for Sound and Vision, 2015, 2016). On the other hand, scholars provided less insight in more abstract subjects that were related to the research topic. Especially the place of legitimacy within the (Dutch) cultural sector and the relevant types of collaboration between cultural institutions and businesses nowadays, were difficult to retrieve from academic theory. For this reason, a combination of academic- and non-academic sources from a variety of research fields was relied upon. In this way, the concept of legitimacy, its definition and significance for cultural institutions in general could be retrieved from academic literature. In another way, the current role of legitimacy within the Dutch cultural sector was discovered in governmental reports on cultural policy. The legitimacy of cultural institutions, then, was based upon the value judgment of scholars (de Jong, 2016; Hauttekeete et al., 2011; Holden, 2006; Kriesberg, 2015; Schrijvers et al., 2015), B&G (The Netherlands Institute for Sound and Vision, 2015), the Dutch Ministry of OCW (Ministerie van Onderwijs Cultuur en Wetenschap, 2015, 2016, n.d.) and the recently installed cabinet (VVD et al., 2017). Uncovering different types of collaboration between cultural institutions and businesses from academic literature was challenging as well. Mainly, because a large variety of terms has been used to appoint similar types of collaboration. Different terms appear both among- and within different fields of research. For instance, although somewhat older academic papers often refer to the term sponsorship. On-topic papers that were published more recently seem to increasingly avoid this term, as some scholars suspected that this has to do with it having a bad image. Accordingly, it was even more challenging to find univocal descriptions of collaboration types between cultural institutions and businesses. To overcome this problem, McNicholas' (2004) phases of art sponsoring offered a solution. As her approach to the sponsoring of arts and culture institutions includes many different forms of collaboration that arose in different moments across time, but that can still be implemented in the practice of cultural institutions (ibid.). Although the publication is relatively old, it functioned as a great framework. With the help of my own insights as a researcher, I managed to categorize more recent descriptions of collaboration types into the structure of McNicholas (Dennis, Thomas, Pervan, & Nuttall, 2009; Fransen & Bekkers, 2016; Lamprecht, 2015; Lund & Greysen, 2015; Mens, 2014; O'Hagan & Harvey, 2000; Reed & Reed, 2009; Sanzo et al., 2015). Furthermore, only a small amount of informative literature was available to answer to the research' interest in the management of culture and business

partnerships with academic theory. One study by Fransen and Bekkers (2016) informed about the performance of Dutch cultural institutions in managing culture and business partnerships. However, a larger and more valuable pile of information on the topic was retrieved from literature on cultural entrepreneurship (de Jong, 2016; B. Franssen et al., 2009; Klamer, 2005, 2011, 2016). It should be noted that it was literature on trends and developments among cultural institutions that led me to this topic. Instead of the research field on collaborations between cultural institutions and businesses, as might be expected.

Now, the study's theoretical implications are discussed. First, the study built on qualitative research methods, whereby a new set of data was collected and analysed in order to construct a set of findings. In this research, these have been drawn upon to discover B&G's potential to engage in culture and business partnerships, which can support B&G in its desire to stay relevant (The Netherlands Institute for Sound and Vision, 2015, p. 8). Most obviously, the research transcends on-topic academic literature by focusing on the case of B&G. Since B&G is considered to be cultural institution that combines the functions of a museum, archive and library (qualifying it as a LAM), building upon this specific organization provides a very special approach to the academic topic of organizational legitimacy in the cultural sector and culture and business partnerships. In accordance, the research uncovered that within B&G, managers are struggling to explain the Institute's identity and legitimacy in a univocal and clear way. At the same time, culture and business partnerships are held onto as a means to accomplish the Institute's repositioning, in which internal interviewees showed confidence. As B&G's repositioning would legitimize the Institute in modern Dutch society. Parts of these results followed from B&G's specific type of organization. As the Institute's unclear identity was related to its distinct departments that hinder a univocal identity to emerge naturally. While the interviewees' diffuse explanation of B&G's legitimacy was associated with the interviewees' ease of falling back onto the archive's subsidy when claiming the organizational legitimacy of B&G. Thus, drawing upon the case study of B&G contributed to academic literature on the legitimacy of cultural institutions and their engagement in culture and business partnerships in a way that composited institutions, or LAMs, like B&G, can be motivated to engage in culture and business partnerships to clarify their overall identity. Which relates to cultural institutions' general need to retain legitimacy in modern day society, in a way that their quest for legitimacy can be directly linked to composited institutions dealing with a rather diffuse identity. At the same time, these findings add to the pile of research that is concerned with cultural

institutions' motivations to engage in culture and business partnerships (McNicholas, 2004; Reed & Reed, 2009; Sanzo et al., 2015), no matter if the particular reason is said to be right or wrong.

Then, the study contributes to “a wider range of disciplinary concerns and problems” (Strauss & Corbin, 1998, p. 23). It does not only provide insight into their current situation with regards to culture and business partnerships, but also approaches the research topic from the perspective of a set of specific kinds of organizations. Since B&G, which is considered to be the study's central case, has such a specific organizational identity, the study also informs about how culture and business partnerships can be managed by LAMs, cultural heritage institutions and non-art museums and how this might enhance their legitimacy. Whether these insights are directly applicable to these other types of organizations is unclear due the small sample size that was used in this research. On an even broader scale, the study helps to understand today's cultural sector in the Netherlands; its gradual movement towards the private or commercial sphere and its adoption of cultural entrepreneurship in order to do that. In accordance, these organizations encounter similar developments in modern day society that impact their ways of working and most importantly, their legitimacy in Dutch society. Academic theory points out that big changes in Governmental support, digitization, a growing economy of culture accompanied by the emergence of cultural entrepreneurship and the trend of the experience economy have influenced Dutch cultural institutions in the last couple of years. The research's findings contributed to the academic insights on these trends in various ways. To start, Government's attempts to encourage cultural entrepreneurship among cultural institutions seemed to have worked since the study resembles widespread enthusiasm for the activity among managers in the cultural sector that were interviewed. Furthermore, digitization is primarily seen as having a strong influence on modern day society in the Netherlands. As, in most cases, digitization was taken into account when determining a cultural institution's legitimacy at the moment or in the near future. In a similar way, the experience economy trend came up when interviewees attempted to formulate potential ways to legitimize B&G. However, this trend was not seen so much as an influence on modern day society, but rather as a currently popular way to set up exhibitions. At last, the growing economy of culture, including the emergence of cultural entrepreneurship, is strongly reflected in this research. By framing the research' notion of culture and business partnerships in academic literature on both cultural sponsoring and cultural entrepreneurship, the research reflects a modern day perspective on the ways in which cultural institutions and businesses relate to each other.

Whereby the research drew upon McNicholas' (2004) insights in order to understand developments in the understanding of cultural sponsoring over the years, which evolved into types of collaboration that fit the current state of culture being increasingly concerned with economy (Schrijvers et al., 2015). Among the developments in Governmental support that were discussed earlier (Ministerie van Onderwijs Cultuur en Wetenschap, 2015, 2016, n.d.; Van der Ploeg, 1999; VVD et al., 2017), Government's encouragement of cultural institutions generating an own income should also be seen as a manifestation of the economizing of culture. On this point, this research transcends academic insights on the topic by repeatedly contrasting the growing economy of culture to a general quest for cultural value. Whereby the latter follows from academics' and professionals' insights on legitimacy in the Dutch cultural sector (Schrijvers et al., 2015; VVD et al., 2017) and the implementation of cultural entrepreneurship (de Jong, 2016; B. Franssen et al., 2009; Klamer, 2005, 2011, 2016). The research thus highlights a tension between economizing of culture and need for cultural quality. Which is reflected in the combination of specific sources in its theoretical framework. But, most importantly, the tension echoes through the study's results. Since two themes resembled the interviewees' enthusiasm for activities that encourage cultural institutions' focus on economy, which are respectively culture and business partnerships and cultural entrepreneurship. Whereas the two remaining themes point at B&G falling short in reflecting upon and carrying out its cultural value, while referring to managers at other cultural institutions (that were included in the data set), who seem to successfully exploit their cultural value.

Furthermore, using B&G as a case study also informed about the way in which this particular type of cultural institution manages culture and business partnerships, or manifestations of cultural entrepreneurship, in general. As data was collected from professionals who are currently working in the Dutch cultural sector, much insight was gained into the practical side of culture and business partnerships. Whereas successful practices were mainly described by experts outside of B&G, who were interviewed under the guise of B&G's context. It is estimated that these insights could be especially valuable to other researchers studying this research topic as it turned out that the amount of academic literature on the management of culture and business partnerships is limited. This research also showed that B&G's management of culture and business partnerships is generally perceived as still being underdeveloped. In line with Franssen and Bekkers' (2016) recent study on Dutch cultural institutions, B&G has not yet professionalized itself enough and has

not yet built a sufficient level of organizational capacity in order to generate an own income through culture and business partnerships (ibid.). Especially the internal level of support for this kind of partnerships is falling short, which is related to B&G's background in the Dutch cultural sector. Since the sector has been characterized by a dependency on Governmental subsidies (de Jong, 2016) and a passive attitude towards the private sphere (Fransen & Bekkers, 2016; Lund & Greyser, 2015; Ongena et al., 2012). At the same time, academic theory that informs about this sector (de Jong, 2016; Hagoort & Kuiper, 2005a; Ministerie van Onderwijs Cultuur en Wetenschap, 2016) and that discusses cultural sponsoring (McNicholas, 2004; Mens, 2014) points at the development of cultural institutions moving from an inward- towards an outward-moving perspective. As, over the years, they would get increasingly motivated and moved to supplement their income from Governmental subsidy with other sources of income, in order to establish a sustainable financial mix. According to academics and professionals in the field, the generation of an own income by cultural institutions would be self-evident by now (de Jong, 2016; B. Franssen et al., 2009; S. Franssen, 2012; Klamer, 2011; Ministerie van Onderwijs Cultuur en Wetenschap, 2015, 2016, n.d.). On this point, the case study of B&G thus reflects a somewhat different situation in the Dutch cultural sector. Namely, one in which the perception of cultural institutions is still quite inward-moving. Although most of the interviewed managers at B&G know about cultural entrepreneurship, are enthusiastic about the trend and see it as *the* way to go, this attitude is rather limited to them alone.

Societal and Practical Implications

The research findings might have some societal and practical implications as well. As the findings have not yet been spread and acted upon, these implications are rather estimated than predicted. (Academic) theory on the Dutch cultural sector and the research' findings functioned as the most important sources from which these implications were formulated.

Practical implications

Obviously, the research findings might affect B&G's practices, since the organization offered itself as a research subject and requested the research topic concerned. The following recommendations may help B&G enhance its legitimacy through culture and business partnerships:

- Clarify B&G's overall identity
- Do not merely build upon culture and business partnerships to reposition
- Engage in culture and business partnerships
- Adopt cultural entrepreneurship to enhance your legitimacy

The following recommendations can help B&G organize and maintain culture and business partnerships:

- Adopt cultural entrepreneurship in order to successfully organize and manage culture and business partnerships
- Professionalize and increase the organizational capacity with regards to culture and business partnerships

Although B&G never promised to follow any of the research' recommendations, it is most likely that they will show interest in the research' outcomes and take its propositions into account. Furthermore, the research will be spread among other persons and organizations that contributed to this research and that are part of the Dutch cultural sector as well. Therefore, it might be that other cultural institutions will act upon insights retrieved from this research.

Societal implications

If this research inspires managers within the Dutch cultural sector to engage in culture and business partnerships in order to enhance legitimacy, this will have some social implications. To start, if they do so successfully, Dutch cultural institutions will regain legitimacy in Dutch society, which probably benefit their preservation and popularity in the near future. Besides that, if this trend keeps catching on, partnerships between cultural institutions and commercial businesses will probably become standardized. In this way, it is most likely that Dutch citizens will increasingly accept the interference of commercial parties in cultural products or services, which might even turn into growing appreciation for the potential of these kinds of collaborations. Since commercial parties will probably grow as a source of income within the Dutch cultural sector, the share of public money in their income balance will decrease. This could lead to a radical change in the image of Dutch cultural institutions. Which could develop in a positive way, as for example, cultural brands could generate the same value as commercial brands. It could also develop in a more negative fashion as the sector might risk losing its unique proposition. For instance, when their dependence on commercial money will diminish the general idea of them being independent and critical.

Limitations

This study is limited in multiple ways. An obvious shortcoming, that was already mentioned, is the restricted access to B&G's policy documents that could have been used for document analysis. Also, the number of interviews with experts working at other cultural institutions was relatively low, while the input of these particular interviews turned out to be very interesting and relevant to the research. Then, on a less practical level, the contribution of B&G to this very research could have been better. It is also very likely that a more intensive collaboration with contact persons at B&G could have benefitted the accuracy of the research' results. Looking back, I turned out to have taken on the role of the outsider more than the insider's role (that I envisioned at the beginning of the project). If this would not have been the case, the theoretical framework could have been more closely connected to B&G and its context. To start, B&G's contact persons could have shared more of B&G's expertise and could have provided more information on their own sources of information. In addition, the research' data collection could have been less inductive if B&G's contact persons would have interfered more in the preoperational phase (such as during the composition of the topic list). At last, the thematic analysis could have

benefitted from additional insights by internal experts. As it might have been helpful to check whether certain interpretations of the data are recognized among various employees across the organization. Now, only academic theory and a very limited amount of organizational documents functioned as a frame of reference when making these interpretations.

Further Research

Considering the study's limitations that were just discussed, the research leaves room for further research to be conducted. Reflecting upon the analysis of academic literature and the analysis of the expert interviews, it is noticeable that only little attention has been given to the management (and managers) of culture and business partnerships inside cultural institutions. Although common difficulties have been highlighted in academic papers and despite the fact that managers indicate that the organization of such partnerships is indeed difficult, guidelines are rare. It seems like every single cultural institution in the Netherlands is trying to figure out, often by relying on some trial and error strategy, how to organize and maintain culture and business partnerships successfully. Accordingly, to research this specific topic would be extremely valuable to the Dutch cultural sector.

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Appendices

List of Abbreviations

ANBI	Algemeen Nut Beogende Instelling [Public benefit organization]
B&G	Netherlands Institute for Sound and Vision
BNPPs	Business non-profit partnerships
CSRPs	Corporate social responsibility partnerships
LAMs	Libraries, Archives and Museums
NPO	Non-profit organization
OCW	Ministerie van Onderwijs, Cultuur en Wetenschap [Ministry of Education, Culture and Science]
PPP	Public-Private Partnerships
VvA	Vera van Aller

Overview of Respondents

Name	Organization	Professional Function	Professional background	Time
Michael Spendel	Netherlands Institute for Sound and Vision	Domainnmanager (BD)	Commercial sector	00:80:06
Meus van der Poel	Hofstaten Public Affairs	Lobbyist & Advisor Public Affairs	Public sector	00:41:01
Susanne van Lieshout	Grote Prijs van Nederland	Director	Cultural sector	00:53:13
Mayke van Keep	De Issuemakers	Founder and Managing Partner	Cultural sector	00:46:26
Julia Vytopil	Netherlands Institute for Sound and Vision	Manager Access (A)	Cultural sector	00:40:07
Carlien Booij	Netherlands Institute for Sound and Vision	Coordinator Kennisloket and Collection knowledge (K&I)	Cultural sector/ Commercial sector	00:55:26
Mary Berkhout	Netherlands Institute for Sound and Vision	Programmanager Mediawijzer.net	Commercial sector	01:08:39
Jennemiek Leijssen	Netherlands Institute for Sound and Vision	Corporate Communications manager (MC)	Cultural sector	00:38:24
Martijn Laar	Netherlands Institute for Sound and Vision	Manager Marketing and Communication (MC)	Commercial sector	00:52:47
Margreet Korsten	Netherlands Institute for Sound and Vision	Coordinator Fundraising (BD)	Education sector	01:07:43
Ineke Middag	Netherlands Institute for Sound and Vision	Head of Museum (M)	Cultural sector	01:15:02
Johan Oomen	Netherlands Institute for Sound and Vision	Manager Research and Development Department (K&I)	Education sector	00:49:43
Leontien Lems	Netherlands Institute for Sound and Vision	Specialist Family Programming and Partnering (M)	Cultural sector	00:37:39
Gaston Crolla	Gemeente Hilversum	Strategy Advisor	Commercial sector/Public sector	00:43:49
Anne Visser	Gemeente Hilversum	Programme Manager Media	Public sector	00:44:04
Ruth de Vries	Nationale Opera & Ballet	Sponsoring and Partnerships	Cultural sector	00:50:19

Katharina Grosser	NEMO Science Museum	Manager Development	Commercial sector	00:42:34
Lucas Gmelig	BankGiro Loterij	Relationship Manager	Cultural sector	00:57:11
Stevie Nolten	Foam Fotografiemuseum Amsterdam	Fundraiser	Cultural sector	01:06:02

Original Topic List

Introductie: voorstellen onderzoeker, aanleiding onderzoek

Request consent: neem vluchtig door (onderzoeksvraag, welke expertise, bevestig wel/niet opnemen, vermelden van naam

Introductie geïnterviewde: functie, achtergrond, expertise, aantal jaren werkzaam in cultuursector, relatie tot Beeld en Geluid

Profiel B&G: functie, identiteit, missie en met name waarden van Beeld en Geluid

Legitimiteit: bestaansrecht van Beeld en Geluid, maatschappelijke waarde, voor wie?

Profiel B&G's museum: functie, identiteit, missie, de vernieuwing

Legitimiteit: bestaansrecht van het museum, maatschappelijke waarde

Externe ontwikkelingen: terugtrekkende overheid, ontwikkelingen binnen de culturele sector etc.

Relatie tussen culturele instellingen en het bedrijfsleven (in het algemeen)

Betekenis: De literatuur geeft veel verschillende definities, hoe definieert u een corporate partnership? Ziet u een duidelijk verschil met andere typen relaties?

Marketing: Wat is volgens u de rol van marketing in corporate partnerships? Hoe groot is deze?

De ideale corporate partnership voor een culturele instelling: voorwaarden

Samenwerken van Beeld en Geluid/culturele instellingen met bedrijven

Waarom: waarom gaat B&G/gaan culturele instellingen relaties aan met bedrijven, waarom gaan bedrijven relaties aan met B&G/culturele instellingen?

Huidige status van relaties tussen Beeld en Geluid/culturele instellingen en

bedrijven: welke vormen, wie is er betrokken, wat gaat goed/slecht

Redenen voor huidige status: intern/extern

Potentie

Spanning tussen commercie en artistieke authenticiteit

Management van relaties tussen Beeld en Geluid/culturele instellingen en bedrijven

Organisatie: persoonlijke relatie opbouwen, kloof tussen bedrijfsleven en culturele sector

Interne communicatie

Draagvlak binnen organisatie

Potentie: cultureel ondernemerschap

Corporate partnerships en legitimiteit: hoe denkt u dat er door middel van corporate partnerships B&G's legitimiteit/de legitimiteit van culturele instellingen versterkt kan worden?

Translated Topic List

Introduction: introducing the researcher, lead-up to the research

Request consent: research question, what expertise, confirm recording and recalling name

Introducing interviewee: function, background, expertise, amount of years working in the cultural sector, relationship to B&G

Profile B&G: function, identity, mission and especially B&G's values

Legitimacy: B&G's right of existence, social value, for whom?

Profile B&G's museum: function, identity, mission, the renewal, social value

Legitimacy: right of existence of the museum, social value

External developments: terugtrekkende government, developments within the cultural sector etc.

Relationship between cultural institutions and the business sector

Definition: Literature presents many definitions, how do you define corporate partnership? Do you see a clear difference to other types of relationships?

Marketing: What, according to you, is the role of marketing in corporate partnerships? How big is this?

The ideal corporate partnership for a cultural institution: conditions

Collaborations of B&G/cultural institutions and businesses

Why: why does B&G/do cultural institutions engage in relationships with businesses, why do businesses engage in relationships with B&G/cultural institutions?

Current status of relationships between B&G/cultural institutions and businesses: what types, who is involved, what goes well/wrong?

Reasons for the current status: internal/external

Potential

Tension between commercial and artistic authenticity

Management of relationships between B&G/cultural institutions and businesses

Organization: building personal relationships, gap between business sector and the cultural sector

Internal communication

Level of support within the organization

Potential: cultural entrepreneurship

Corporate partnerships and legitimacy: how do you think that through corporate partnerships, B&G's legitimacy/cultural institutions' legitimacy might be enhanced?

Original Introducing Text

Vera van Aller is een master studente Media & Business aan de Erasmus Universiteit. Op dit moment is zij druk bezig met een onderzoek naar het aangaan en onderhouden van relaties tussen het Nederlands Instituut voor Beeld en Geluid en (private) bedrijven. Naast het analyseren van academische literatuur en andere relevante documenten, interviewt Vera experts. Er worden enkele experts geselecteerd van buiten Beeld en Geluid. Zij hebben gespecialiseerde kennis over en/of ervaring met corporate partnerships in de cultuursector. Daarnaast heeft Vera enkele experts binnen Beeld en Geluid gesproken die specifieke kennis over en/of ervaring hebben met corporate partnerships. De interviews zullen 45-60 minuten duren en vinden plaats op een locatie naar keuze. Mocht u nog vragen hebben met betrekking tot het interview, dan kunt u Vera mailen (v.vanaller@student.eur.nl) of bellen (06-37376561).

Translated Introducing Text

Vera van Aller is a master student Media & Business at Erasmus University. At the moment, she is conducting a research on the setting up and maintaining of relations between the Dutch Institute for Sound and Vision and companies. Besides analyzing academic literature and other relevant documents, Vera interviews experts. Some experts are selected from outside B&G. They hold specialized knowledge and/or experience with corporate partnerships in the cultural sector. Next to this, Vera spoke with some experts within B&G who have specific knowledge on and/or experience with corporate partnerships. The interviews will last in between 45 and 60 minutes and they will take place at a location of your choice. In case you would have any questions with regards to the interview, you can e-mail Vera (v.vanaller@student.eur.nl) or call her (06-37376561).