

## **Preface**

Culture always fascinated me, although I choose to study Business communication in Nijmegen, which interested me more at that moment. This year I got the chance to combine these two worlds in the Master Cultural Economics and Entrepreneurship. The connection between culture and business is often discussed in a negative way, while I like to see it succeed. In my eyes, a partnership between a cultural and business organisation can be compared with a molecule, existing of various elements, which all form a whole. The success indicators, together with the difficulties of partnerships between cultural and business organisations are the elements in this molecule. The proportions of, and relations between these elements determine the partnership: its existence, its form, and eventually its success. The success indicators of partnerships between cultural and business organisations are the focus of this thesis.

The research on this topic gave me insight information about the tensions and the power between cultural and business organisations. I learned to work independently, and I even learned more how to persist, even when I did not know if I was on the right track. Therefore I want to render thanks to some people.

First of all my parents, who let me free, and gave me the opportunity to follow a second master.

Second, I want to thank Rob Malschaert, for all his support, for his methodological knowledge, and all his correcting reading.

Also I want to render thanks to Kunst & Zaken for the stable basis, their knowledge, and experience. I really learned a lot during my internship.

Prof. dr. A. Klamer deserves credits for stimulating me to think in a different way. He always pointed at side-issues which I did not include. He placed the topic in a broader context, but let me free to choose what to report. He let me struggle with the topics in the worlds of business and culture, but in the end he placed really good comments to get me on the right track again.

Further, I would not have made it without my respondents, Ariëtte Kasbergen (De Muzerije), Peter de Rooden (Created Noord-Holland), Mike Anderson (Kunst & Zaken), Marc Altink (Kunst & Zaken), Roelof Andringa (Van Mens en Wisselink), René Pingen (Museum Jan Cunen), Henk Keizer (Vrede van Utrecht), and Roger Lenssen (SMARTgroup). I want to thank them for their time, enthusiasm, and interesting insights in the fascinating world of partnerships between cultural and business organisations.

Finally, I like to say thanks to all the others, who contributed to this final document.

Anne van Delst

August 2007

Index

**PREFACE..... 1**

**1 INTRODUCTION ..... 4**

1.1 BACKGROUND: ARTS AND NON-ARTS ORGANIZATIONS PARTNERING AND SUCCESS ..... 4

1.2 AIMS AND OBJECTIVES..... 5

1.3 RELEVANCE..... 5

    1.3.1 *Theoretical relevance*..... 5

    1.3.2 *Practical relevance* ..... 6

1.4 RESEARCH OUTLINE..... 6

**2 PARTNERSHIP AND SUCCESS..... 8**

2.1 PARTNERSHIP..... 8

    2.1.1 *Definition of partnership*..... 9

    2.1.2 *Forms and types of partnerships*..... 10

    2.1.3 *Motives for partnering* ..... 14

    2.1.4 *Difficulties in partnerships between cultural and business organizations*..... 17

2.2 SUCCESS ..... 18

**3 MEASURING SUCCESS OF ARTS AND NON-ARTS PARTNERSHIPS: INDICATORS..... 20**

3.1 CULTURAL STUDIES ..... 20

    3.1.1 *Studies on partnerships between cultural and business organizations* ..... 20

    3.1.2 *Studies on inter-sectoral partnerships in general* ..... 22

    3.1.3 *Comparison and analysis of the cultural studies on partnership* ..... 24

3.2 MANAGEMENT LITERATURE ..... 26

3.3 COMPARISONS BETWEEN CULTURAL AND MANAGEMENT LITERATURE..... 34

3.4 CONCLUSION ..... 36

    3.4.1 *Inter-rater reliability analysis*..... 36

    3.4.2 *Conclusion: final indicators*..... 38

**4 METHODOLOGY ..... 39**

4.1 METHODOLOGICAL CHOICES ..... 39

4.2 QUALITATIVE VERSUS QUANTITATIVE RESEARCH..... 40

4.3 RESEARCH STRATEGY ..... 41

4.4 DATA COLLECTION ..... 41

4.5 POPULATION ..... 43

4.6 DATA ANALYSIS..... 44

4.7 RELIABILITY AND VALIDITY ..... 44

    4.7.1 *Reliability*..... 45

    4.7.2 *Internal validity*..... 45

    4.7.3 *External validity*..... 46

4.8 ETHICAL ISSUES ..... 46

**5 RESULTS..... 47**

5.1 DESCRIPTION OF RESPONDENTS ..... 47

5.2 OVERVIEW OF RESULTS ..... 50

5.3 RESULTS PER KEY SUCCESS INDICATOR ..... 52

    5.3.1 *Structure and Management* ..... 52

    5.3.2 *Trust*..... 53

    5.3.3 *Resources* ..... 53

    5.3.4 *Differences and Similarities between partners*..... 55

    5.3.5 *Learning and Evaluation*..... 56

    5.3.6 *Commitment* ..... 57

.....	57
5.3.7 <i>Communication</i> .....	57
5.3.8 <i>Democratic Practice</i> .....	59
5.3.10 <i>Clear Purpose</i> .....	60
5.3.11 <i>Leadership</i> .....	60
5.3.12 <i>Flexibility</i> .....	61
5.3.13 <i>External Influences</i> .....	62
5.3.14 <i>Capacity</i> .....	63
5.4 RELATIONS BETWEEN KEY SUCCESS INDICATORS .....	64
5.4 EXTRA KEY SUCCESS INDICATORS .....	65
<b>6 CONCLUSION AND DISCUSSION .....</b>	<b>67</b>
6.1 CONCLUSIONS.....	67
6.1.1 <i>Partnership and success</i> .....	67
6.1.2 <i>Difficulties in a partnership between a cultural and business organization</i> .....	68
6.1.3 <i>Key success indicators described in the literature</i> .....	68
6.1.4 <i>Final Framework with key success indicators</i> .....	68
6.2 THEORETICAL REFLECTION: CULTURAL ECONOMICS .....	74
6.3 PRACTICAL RELEVANCE .....	76
6.4 LIMITATIONS OF THE RESEARCH .....	76
6.5 SUGGESTIONS FOR FURTHER RESEARCH.....	77
<b>EPILOGUE .....</b>	<b>79</b>
<b>APPENDIX II: INTER-RATER RELIABILITY RESEARCH .....</b>	<b>81</b>
<b>APPENDIX III: QUESTIONNAIRE INTERVIEW (IN DUTCH) .....</b>	<b>84</b>
<b>APPENDIX IV: LIST OF RESPONDENTS .....</b>	<b>86</b>
<b>APPENDIX V: INTERVIEWS ON CD-ROM .....</b>	<b>87</b>
<b>APPENDIX VI: SUMMARY OF ANSWERS PER KEY SUCCESS INDICATOR .....</b>	<b>88</b>
<b>REFERENCES.....</b>	<b>96</b>

# 1 Introduction

*“Not everything that counts can be measured, and not everything that can be measured counts”*  
Albert Einstein

## 1.1 Background: arts and non-arts organizations partnering and success

‘The connection between the cultural world and the economic world is an often cited topic in research in the cultural economic field.’ (Burght, 2005) Raynard (2003) even names it ‘one of the major developments over recent years in the area of organizational accountability’. Organizations of all types are increasingly forming partnerships, and the arts are no exception. Collaboration is *a way of life* in the performing arts. ‘Artists, producers, technicians, stagehands, presenters, and founders all unite around one compelling drive: the show must go on’. Nevertheless, despite the cultural participants work mutually together as partners, they do not cooperate with organisations outside the arts and culture. Scarcity of resources and the related quest are changing that. (Rentschler, 2004) Publications (Rentschler, 2004; Eden & Huxman 2001; Das & Teng, 2000a) mention recent trends in which arts organizations increasingly push into new patterns of partnership. According to Walker (2004), many cultural organizations are working with businesses not primarily devoted to the arts. Through these partnerships it is more easy to achieve artistic and community goals, although these partnerships involve risks: arts and business organizations differ in many ways. ‘At stake are reputations, constituent relations, organizational missions, and investments of time, money, and expertise if a project does not succeed’. (Walker, 2004) Further, Eden & Huxman (2001) found differences between the collaborating organizations in terms of aims, cultures, structures, procedures, power and accountabilities. These elements all effect partnership success and may lead to partnership failure. Finally, arts and non-arts organizations use a different language.

Despite the risks, arts and non-arts organizations decide to partner up. Co-operation between commercial businesses and non-profit organizations is more and more accepted, and seen as essential for the survival of organizations. Both parties consider that they can realize a positive situation for the arts organization as well for the non-arts organization (Delrue, 2000).

Some research is done on partnerships of cultural and businesses organizations (Backer, 2002; Ostower, 2005; Rentschler, 2004; Walker, 2004). These surveys concentrate mainly on the risks, processes, and strategies for partnerships of arts and non-arts organizations. Besides, most of the reports limit their research on the effects of partnership for the arts organizations. Research on success of partnerships between cultural and business would be a supplement to results of other surveys, and would provide an answer on what makes a partnerships succeed.

More and more companies decide to enter into partnerships with cultural organisations, therefore the need to assess the performance of these partnerships becomes a priority. During the last decade, analysis of

partnership success indicates that performance evaluation is a critical success factor. Cravens, Piercy & Cravens (2000) point out that many businesses do not develop and implement formal performance evaluation processes, due to the unique structure of partnerships.

According to Draulans, deMan & Volberda (2003), ‘an excellent match between partners does not have to translate into a successful partnership’, but ‘an understanding of characteristics associated with partnership success is lacking, though such an understanding is important in reconciling the prescriptions to form partnerships with the reality that a majority of such partnerships do not succeed’. (Mohr & Spekman, 1994) Unfortunately, the academic literature has been slow to embrace this important concern, and little guidance has emerged on how to improve ensuring partnership success. Concluding, there’s an evident need for information about the health of partnerships, especially because there’s still no consensus on the determinants of partnership success.

## **1.2 Aims and objectives**

As stated above, consensus on the determinants of partnership has to be achieved. Therefore, the objective for this research is:

*Providing a framework with success indicators for partnerships between cultural organizations and business organizations.*

To develop the framework with success indicators, research is done on what makes a partnership between a cultural and business organisation succeed.

The following research question can be deducted:

*What makes a partnership between a cultural organization and business organization succeed?*

## **1.3 Relevance**

### *1.3.1 Theoretical relevance*

Relatively little research exists on the subject of partnership in the arts, so there is a lot of new territory to explore. (Backer, 2002) The several sets of definitional elements, the case examples and the lessons learned can provide a framework wherein other researchers can work. The framework with success indicators will be a first step in creating consensus on the determinants of partnership success, because it will include indicators from various studies. Above all, the model gives a complete image and comparison of the indicators mentioned in the literature.

Much literature on partnerships between cultural and business organizations is task-oriented and prescriptive. Studies are almost never controlled and evaluations are often carried out by those who have a vested interest in partnership. (MacDonald & Chrisp, 2005) This research provides an answer on these limitations in previous research. The model will be controlled and the research conducted by an independent researcher.

### *1.3.2 Practical relevance*

According to the evaluation guide by Arts & Business (2006), ‘success of a project can be judged primarily on the changes it makes and the impact it has on the partners, their people and their activities’. Evaluation will help to judge this. Undertaking evaluation can be valuable too: it contributes to effective project management and helps the partners organizations learn and improve their practice. Research on the success indicators has benefits for the partners as well. The Arts & Business evaluation guide (2006) lists three benefits of evaluation:

1. The evaluation can be used to report to other founders and stakeholders – demonstrating that the organization is making effective use of resources and is exploring imaginative new ways of working and raising money.
2. Evaluation can show the business partner that its investment in the project was successful and encourage it to make additional investments in the arts.
3. Further, the process of evaluation will help organizations identify and obtain information that might otherwise not be generated or could be lost. Reliable and comparable information can be used by the organization, and others, to plan future projects.

Finally, the normative value of the framework is that managers can work to preserve an appropriate balance on an ongoing basis and, therefore, prevent undesired or premature partnership dissolution.

Research on the success of partnerships between arts and non-arts organizations will also be useful for governmental bodies, investing in the connection between culture and economics. Research will enable to know how effectively the aims and objectives of partnership have been met, provide evidence in a consistent way that can be used to compare the many and diverse projects financed, and produce evidence that can be used to convince other businesses and funding bodies of the value of investing in the partnerships.

## **1.4 Research outline**

This research will lead to a framework with key success indicators for partnerships between cultural and business organizations. The path to this model is divided in six parts. Before making a framework, the

definition, motives, types and difficulties of partnerships are explored in chapter two. The definition for success of a partnership is also formulated in this chapter.

On base of existing management and art studies, theoretical approaches and indicators for partnership success are mentioned, compared and discussed in chapter three. The theories and indicators are bundled. Key success indicators are formed and tested on reliability. Finally the framework with key success indicators for partnerships between cultural and business organizations is presented.

Chapter four explores methodological issues. The proposed key success indicators for partnerships are tested on accuracy and applicability on culture/business partnerships. The framework is tested by the use of experts in in-depth interviews. The results in chapter five help me to construct the final model, in chapter six. Practical implications and limitations of the research -obtained on base of results and conclusions- are also showed in the final chapter. The chapter concludes with several suggestions for further research.

## **2 Partnership and success**

At an informal level, partnerships in the cultural sector have existed for years. Take for example the collaboration between the painters Rubens and Breughel in the sixteenth century, who worked together on several paintings. The formation of regional linkages for curatorial purposes in museums dates back to the 1930s and underlies the formation of area museum councils from their beginnings in 1959. (Middleton, 1990) There have been developments in collaborating for museums. They cooperate more often in various activities, like curating and touring exhibitions. ‘They came to think of their work in co-operative and terms, realizing that it is both intellectually and financially stupid to try to solve all their problems individually and for themselves’. (Hudson, 1977: 176) Middleton (1990: 53) commented, ‘by 1990 it is increasingly clear that no independent museum is big enough to stand entirely alone’. He predicted the growth of management networks or consortia in a range of areas, including information exchange, curatorial and educational services, marketing and merchandising and training. But the development of partnerships even raised to a ‘higher’ level. Bridges between culture and other sectors appeared. Therefore, we have witnessed a spurt in the number of partnerships between cultural and business organizations in recent years.

But what exactly is a partnership? And what is success, when you’re talking about partnerships? Regretfully, it appears that less than half of the partnerships between cultural and business organizations performed satisfactorily. (Das & Teng, 2000a)

This chapter provides answers on these questions. First, the definition of partnership will be determined, but also the forms, types and characteristics of partnerships between cultural and business organizations are covered. Finally, the definition of success is determined as a starting point for the research.

### **2.1 Partnership**

There is an extensive growing body of literature relating to partnerships in general. Wilson & Boyle (2004) present several general themes emerging from the literature: understand, quantify and analyze the type, structure and purpose of partnerships; study characteristics, and operational mechanisms for critical success; examine sectoral perspectives by type or geographical location, such as public-private partnerships, or in relation to specific theme such as conflict resolution. In this research we deal with a special kind of partnership, namely partnerships between cultural and business organizations. The next paragraphs provide an answer on the need for analysis on the dimensions mentioned above for partnerships between cultural and business organizations.



### 2.1.1 Definition of partnership

The word partnership is sometimes misused, since partnership is a very specific type of legal structure, and does not apply in all cases of mixes between public and private organizations. (Wettenhall, 2003) In the literature about business-to-business marketing even analogies with marriage and personal partnerships are not uncommon<sup>1</sup>. Therefore it is worth to explore a definition of what partnership is. Backer (2002) uses a very broad definition: ‘partnerships are more or less formal structures, some temporary and some permanent, which bring together a group of organizations in a community to implement a new program, to change something that already exists, or to address a specific problem or crisis. They are usually voluntary, at least in principle’. Faulkner & Child (1998) take the term ‘alliance’ for defining partnership. According to the authors, alliances are ‘partnerships between firms and means to an end’. Consequently they are not necessarily formed with a long-term cooperative relationship in mind, similar in the definition by Backer. Faulkner & Child (1998) include the ‘strategic’ purpose of partnerships, in the sense that ‘they have been formed as a direct response to major strategic challenges or opportunities which the partner firms face’. This strategic purpose is not necessary the case for all partnerships, so this element will be left out for the definition of partnerships between cultural and business organizations.

Backer (2002) divides two structural dimensions on which partnerships differ: the degree of *formality* or *informality* of their organizations, and the degree of *mutual accountability* vs. *separate accountability* in how the partnership’s members relate to each other. These structural dimensions play an important role in determining how a partnership will develop and operate.

As exhibited in Figure 2.1 the formality/ informality and mutual/ separate accountability dimensions also provide a relative simple way of distinguishing between what’s defined here as a partnership and six other types of organizations often found in communities as mechanisms for accomplishing different types of change:

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<sup>1</sup> These analogies have limitations. Dwyer et al. (1987) state ‘research analysing the interpersonal attraction and the interdependence relationship between husband and wife provides an apt framework for describing the evolution of business partnerships. If it is a valid analogy, then given the current rate of divorce it implies that few business partnerships will be long-lasting’. Furthermore, many writers draw back on the work of others whose focus of attention, and often their empirical studies, have been the issue of trust between individuals. The difference between trust and reliance, it has been proposed, is the affective element attributed to trust but not to reliance. This means that trust can only be granted by individuals (Blois, 1999)

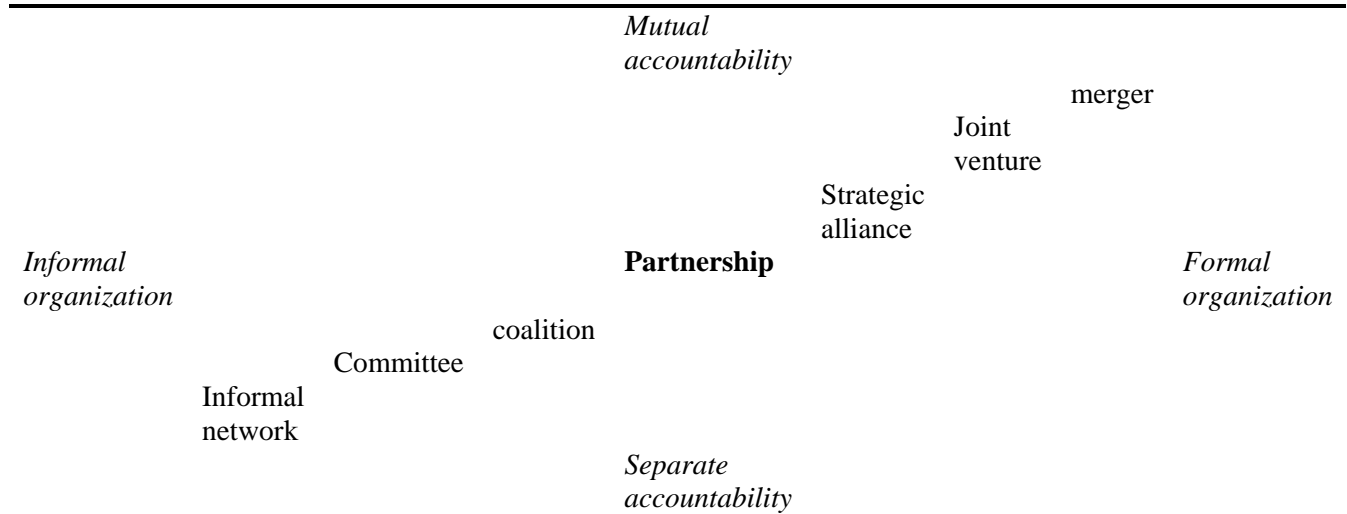


Figure 2.1: Partnership vs. other types of organizations.

According Backer (2002), the boundaries between the different kinds of organizations are not clearly established. However, for the most part these seven classes of social organizations are relatively easy to distinguish: a partnership lies between an informal and formal organization and can not be described as separate accountability neither to mutually accountability.

Other crucial elements for the definition of partnership are frequently mentioned in the literature (Mohr & Spekman 1994; Doz & Hamel, 1998; Das & Teng, 2000a; Lambe, Spekman & Hunt, 2002; Caplan & Jones, 2002; Wilson & Boyle, 2004). The members in the partnership are independent firms, who share compatible goals, strive for mutual benefit, and acknowledge a high level of mutual interdependence. They pool their resources in an effort to achieve mutually compatible goals that they could not achieve alone.

In this research, the independent firms, or the organizational members of partnerships include nonprofit cultural organizations on one hand, and businesses on the other hand, also called inter-sectoral partnership. According to Raynard & Cohen (2003), this type of partnership can be defined as partnerships with type II outcomes (public-private partnerships). This type of partnership includes the types of ‘new social partnerships’ whose direct aim is ‘to address common societal aims through combining their resources and competences’.

### 2.1.2 Forms and types of partnerships

The forms of partnerships may take a variety of different configurations, and are defined in different ways by researchers, as mentioned above. There are technology-development partnerships, marketing and distribution agreements, operation and logistic coalitions, single-country and multi-country alliances, joint

ventures creating a daughter company from two or more parent partners, minority share exchange agreements, licensing agreements, and no doubt many others. Andreasen (1996) subdivides these different configurations in three principle kinds of partnerships: transaction-based promotions, joint issue promotions, and licensing, all different kinds of cause-related marketing.

The joint issue promotion partnership is relevant and best applicable on the partnerships between cultural organizations and business organizations, since money is not necessarily passing between the organizations. In joint issue promotions, a profit and nonprofit organization work together to solve a (social) ‘problem’.

Faulkner & Child mention the classification by Ghemawat et al.(1986), in which all alliances belong to either type x –that is, vertical coalitions, partnerships between firms, carrying out different activities in the value chain –or type y- that is, horizontal coalitions, partners carrying out the same activities in the value chain. Garrette & Dussauge (1995) consider these two types of partnerships as quite distinct in nature. They term vertical partnerships as more stable, because the partners do not operate in the same domain, like in a horizontal partnership. ‘The horizontal partnership brought about by cooperative behavior between competitors blurs the distinction between rivalry and cooperation’. In addition, there is a third variety of partnership within the basic concept –that is, ‘the diagonal partnership’, which applies to cooperative activity between companies in different industries. Partnerships between cultural and business organizations can be characterized as this latter type of partnership.

Garrette & Dussauge (1995) classify partnerships additionally into three further principle types:

1. shared upstream and downstream integration
2. additive alliances in which each partner contributes assets to each other
3. those involving complementary assets

The first type is not relevant for partnerships between cultural and business organizations, since this can only be the case for vertical partnerships. The other types could form a classification in the partnerships we deal with in this research. Doz & Hamel (1998) also mention the types of partnership by Garrette & Dussauge (1995), although the names are different.

Doz & Hamel (1998:) make use of the terms *co-option*, *cospecialization* and *learning and internalization*. The differences in scope of these types can have influence on the evaluation of the performance. In Table 2.1 the strategic, economic and operational scopes of the *learning and internalizing* an *cospecialisation* partnership are presented. Cospecialization is ‘the synergistic value creation that results from the combining of previously separate resources, positions, skills, and knowledge sources’. Partners contribute unique and differentiated resources –skills, brands, relationships, positions, and tangible assets- to the success of their partnerships. When unique and differentiated resources are bundled together, the partnership becomes more valuable than when these resources are kept separate. Partnerships are also set

up for learning and internalizing new skills, ‘in particular those which are tacit, collective, and embedded (and thus hard to obtain and internalize by other means)’. When partners learn from each other, and skills can be exploited beyond the boundaries of the partnership itself, they become all the more valuable.

	<b>Cospecialization</b>	<b>Learning and Internalization</b>
<b>Strategic Scope</b>	Strategic materials must be compatible and result in comparable performance expectations	Differences in strategic market scope and similarities in skill sets and required capabilities facilitate cooperation
<b>Economic scope</b>	Minimize inter-partner trade by making the alliance a stand-alone joint venture, or manage trade in as neutral a fashion as possible	There must be careful separation of value creation performance from value appropriation
<b>Operational scope</b>	Depends on the demands of the joint task (process integration or output coordination), and on concerns for skill leakage to partner	Must provide enough of a window for learning from the partner or from a joint learning ground.

Table 2.1: the scope of *co-specialization* and *learning and internalization* partnerships according Doz & Hamel (1998).

Despite the interesting variety of taxonomies in cooperative firms, there is little unanimity amongst researchers into one set of classifications. Child & Faulkner (1995) built out the classification of partnerships by reference to:

1. whether they have a focused objective, or the relationship is a complex one involving many parts of the partners’ value chains;
2. whether they involve a legally separate joint-venture company or not;
3. whether they have two or more than two partners. (p.108)

This taxonomy can be represented on three axes as shown in Figure 2.2, with scope represented on a focused/ complex continuum, the corporate legal entity shown on a joint-venture/ collaboration dimension, and the number of partners shown on a two-partner/ consortium axes.

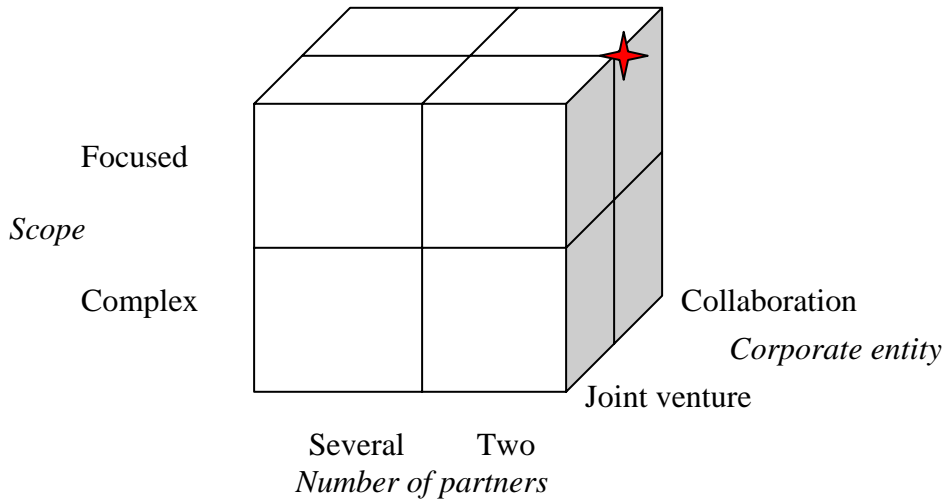


Figure 2.2: taxonomy of partnerships

The partnerships in this research are represented on the focused, two partner axes in the middle between a collaboration and joint venture (the red star in Figure 2.2). According Child & Faulkner (1995), focused alliance, is ‘a collaborative arrangement between two or more companies, set up to meet a clearly defined set of circumstances in a particular way. The precise form of the arrangement may vary, but the nature of the partnership is a focused one with clear remits, and understanding of respective contributions and rewards’. A two-partner partnership is the most common form, in this research containing one cultural organisation and one business organisation. Further, the partnerships described in this research are institutional in nature. Individual people are ‘members’ of many of these partnerships, but the emphasis is on organisational membership. Partnerships of individuals –for instance, between artists and educators in arts education- are again a subject requiring separate discussion and research. As stated in paragraph 2.1.1, about the definition of partnership, a partnership is a more or less formal structure. This is comparable to the position in the middle of the axes between a collaboration and a joint venture, as presented in Figure 2.1.

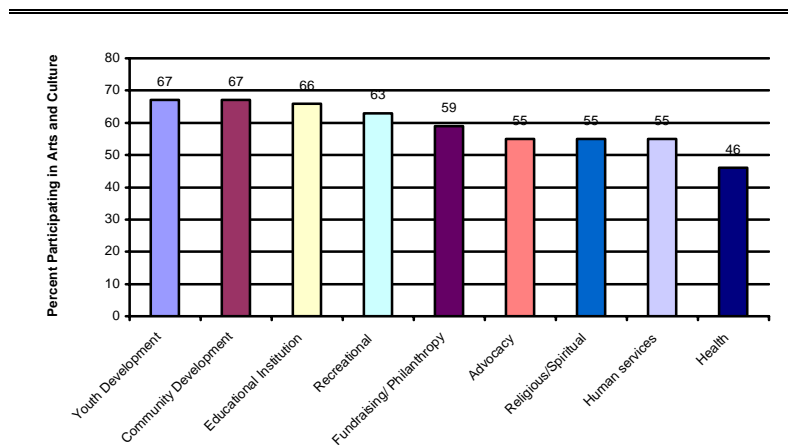
In summary the following definition of partnership between cultural and business organizations follows from the two paragraphs above:

**a more or less formal structure, some permanent some temporary of two independent firms – nonprofit cultural organization and business organization- which strive in a focused way for mutual benefit and acknowledge a high level of interdependence.**

2.1.3 *Motives for partnering*

‘The nature of objectives will drive the type of partners sought, the manner in which the relationship operates, and thus the type of evaluation metrics selected for evaluation’. (Cravens et al., 2000: 531) What both parties want to achieve with the partnership has influence on the evaluation of performance or success. In this paragraph, an outline is given of which business organizations participate in partnerships with cultural organizations. Next, the motives of both types of organizations for partnering will be clarified.

As presented in Figure 2.3 (Walker, 2004), involvement rates are greater for some types of non-arts groups than for others, but all are involved in arts and culture activity to a relatively high degree. Youth development, educational, and recreational organizations are most involved in arts and culture, about 66%. Even in the least involved group 46% of the organisations are involved in some way. This diversity of groups affords multiple opportunities for potentially productive arts/ non-arts relationships.



Source: Urban Institute. *Non-arts Organization Survey 2000*

Note: N= 1,343. Percentages total more than 100 percent due to multiple responses

Figure 2.3: involvement rates of non-arts organisations involved in the arts activity

The partnerships studied by Walker (2004) reflect the diversity of organizations and activities. Non-arts partners came from the educational, religious, youth development, human services, and community development sector. In this research, the focus is more on ‘real’ business organisations, including advocacy, insurance companies, multi-nationals, consultancy, banks, and other commercial businesses. Unfortunately, from these businesses, there’s no exact number available of involvement in the arts or partnerships with the arts.

A shift towards a positive attitude with respect to private business support is noticeable. According to Delrue (2000), cultural organisations are increasingly partnering with business organisations. Both realize that they can create a mutual benefit for both parties. The underlying logic is ‘that combining the

distinctive capabilities of two or more companies enables each participant to obtain greater productivity from its skills and resources, while at the same time sharing external risks and uncertainties with partners'. (Cravens et al., 2000) Quoting Doz & Hamel (1998) 'the motivation of partnerships between business and cultural organisations is primarily to gain competitive advantage in marketplace'. First, the motives of business organisations for partnering with non-profit cultural organisations will be explored. Next, the motives of the cultural organisations are presented. Finally, the resource-based view deserves in-depth attention.

On one hand, business companies support culture and art financially as part of their marketing strategy; on the other hand their support is charitable. Therefore, it's often hard to determine whether corporate support to the arts is caused by a philanthropic or a sponsoring motive. Corporate philanthropy includes the giving of money by business to non profit, charitable organisations, often with no connection between the contribution and any activity of the company. Useem (1984) adds volunteer work and services besides giving money. MacDonald & Chrisp (2005) call this social responsibility. Corporate sponsorship includes the promotion of a name or imago, supply-chain cohesion, rent seeking and non monetary benefit for managers of business organisations. A remark must be made by the distinction between corporate philanthropy and sponsorship, since managers of business organisations often donate to art and culture to improve the firm's image and profits. The line is very blurry. In this research, partnerships including the giving of money only, are excluded. The definition by Useem (1984) is used.

Burlingame (1996) states that 'the basic motive for corporate philanthropy is to protect corporate power and autonomy by building private initiatives as an alternative to the growth of government power and limiting government interference in the free market system'. Besides, firms 'donate' to the arts to improve the climate in which all major firms can prosper. O'Hagan (2000) presented several factors that help to identify the philanthropic motive in business sponsorship. The presence of an individual within the business organisation, who has rational for the event sponsored and lack of analysis of the benefits from the sponsorship, forms the first factor to indicate philanthropic motives. A second factor is a close relationship between the sponsor manager and the artistic director of the sponsored cultural organisation.

Further, O'Hagan (2000) explains that corporate managers do not only sponsor cultural organisations as a strategy to promote their own organisation, but also because of 'supply-behaviour' motives and 'rent-seeking' motives, like respectively the motivation of employees and influencing decision-makers. In the Netherlands, the foundation *Kunst & Zaken* is an intermediary between cultural organisations and business organisations. Employees from the business 'world' are placed in the cultural 'world', where they try to solve a problem or give advice for organisational problematical cases in the cultural organisations, all pro bono. These employees are often able to participate in this way in the working time of the business organisation, so the business organisations 'donate' employees with expertise and time to the cultural organisations with organisational questions or problems. The most often heard motive of the business

organisations is ‘motivating and training of employees’. ‘The employees learn to look to, and solve problems in a different way, because the cultural organisation is often totally different from the business organisation they work in. It broadens the view of the employees. Besides, it’s two-sided; we help the cultural sector by providing employees with expertise, the cultural sector helps us by stimulating and developing our employees to get a broader view.’ This example illustrates exactly what the motive of the business organisation for partnering with a cultural organisation is: partnering with the cultural sector is practically always done out of self-interest and not intrinsically done for the sake of art, but for creating a win-win situation for both sectors. As you will see below, cultural organisations motives tend more to self-interest. We take the partnerships created by the intermediary function of *Kunst & Zaken* again as a reference, now for the motives of cultural organisation for partnering with business organisations. ‘Cultural organisations partner up with business organisations, because they do not have the right expertise or resources to solve their problems/ develop activities in the most appropriate and successful way. By partnering, they get access to new skills, resources and knowledge’. What can be concluded from this, is that the motives of cultural organisations fit in the theory of the research based view.

The resource-based view presumes that firms essentially use partnerships to gain access to other firm’s valuable resources. The more imperfect the mobility, imitability, and substitutability a firm’s resources is, the more likely that others will be interested in forming partnerships with it. (Das & Teng, 2000b) Resources can be divided in two broad categories: property-based resources and knowledge-based resources. Das & Teng (2000b) present the two resources with characteristics, showed in Table 2.2.

<i>Resource Characteristics</i>	<i>Resource Types</i>	
	<i>Property-Based Resources</i>	<i>Knowledge-based Resources</i>
Imperfect Mobility	Human Resources	Organizational resources (e.g., culture)
Imperfect Imitability	Patents, contracts, copyrights, trademarks, and registered designs	Technological and managerial resources
Imperfect Substitutability	Physical resources	Technological and managerial resources

Table 2.2: Typical Resources based on Resource Characteristics and Resource Types

Business organisations possess resources totally different from the cultural organisations, therefore they are interesting for the cultural organisations to fill up their crucial gaps or to obtain access to resources. Besides, the partnership may seek to provide opportunities in the form of sharing the risk of a new venture. The goal may be entry to new markets. A successful example of overcoming barriers is the long-



standing relationship between Corning, the US glass manufacturer, and Samsung, the South Korean electronics company.

#### *2.1.4 Difficulties in partnerships between cultural and business organizations*

Bringing together partners from different sectors to work towards a commonly defined project is not an easy task. According to Caplan & Jones (2002), firms within these sectors have very different objectives and working styles and typically respond to very different incentives. Their diversity is what makes partnerships attractive in the first place –each party brings something new to the mix, their own strengths and weaknesses, resources and capabilities.

Not everyone believes in the myth of partnerships between cultural and business organizations. According to MacDonald & Chrisp (2005), even where both partners actually want to accomplish the same task, their interests in partnership may be very different. And even if the partners are as one when the partnership begins, the consensus may not endure. Circumstances change within organizations and certainly in the external environment, pulling individuals and organizations which were once in harmony in very different directions. This is not a specific problem for partnerships between cultural and business organizations, but a general problem. Due to great contrasts between the cultural and business ‘world’ (Klamer, 1996), difficulties in these partnerships exist. The basis for these contrasts lies in the values used and known in both ‘worlds’.

The conventional economic frame makes us distinguish between the realms of the market and the government. In addition to this separation Klamer (1996) distinguishes a third world or sphere, wherein voluntary contributions by individuals and corporations take place. It is the sphere of informal associations, relationships of reciprocity, gifts and donations. Arts and culture are operating in this third sphere. According to Klamer and Zuidhof (1998), a good in the market transaction is changed for something of equivalent value, usually a sum of money. The price is the measured value of the good. A transaction that the government controls is different insofar that bureaucratic procedures allocate instead of prices. The basic value or outcome that motivates government intervention is that of equity, but the third sphere has an ambiguity of exchange. The value of what gets exchanged is in the rule not measured explicitly. The tension arises when the market value intervenes the third sphere. This is the case for a partnership between a cultural organisation and business organisation. Barbara Hernnstein Smith is inspired by the contrasts and speaks of two different discourses: on the one hand there is the discourse of economic theory: money, commerce, technology, industry, production and consumption, workers and consumers; on the other, there is the discourse of aesthetic axiology: culture, art, genius, creation and appreciation, artists, and connoisseurs. Due to the two different discourses, the ‘worlds’ speak different languages. In the first discourse, events are explained in terms of ‘calculation, preferences, benefits, profits, prices, and utility’. In the second, events are explained in terms of ‘inspiration, discrimination,

taste, the test of time, intrinsic value, and transcendent value'.(Breambussche, 1996) It is difficult to work together, when both parties have a different language. Fortunate, cultural organisations have increasingly adopted business managers beside cultural managers, in the last decade. Therefore, the organisations become more alike, than before.

Next to the differences in values and languages, an other difficulty exists for the cultural organisations. Artistic institutions, as Heilbrun & Gray (2001) call them, earn income by selling tickets to performances or, in the case of museums, by charging admission. In every economically developed country, artistic institutions also receive substantial additional support from the government in the form of grants or from private individuals and businesses in the form of charitable donations or services. In Western Europe, Canada, and Australia, the additional funding comes largely from the government, whereas the private sector contributes very little. The government in The Netherlands supports non-profit artists, but are the non profit cultural organisations still non profit if they collaborate with for-profit businesses? Do the businesses have influence on the art/ culture the cultural organisation produces, and if so, does it mean that the cultural organisation produces commercial art? In the cultural world, a negative attitude exists against commercial art. It is related to market-oriented art, and this means it is not art as art is supposed to be –art pur sang-. The solution for this difficulty is cultural organisations producing art/ culture without influence on the art of the business partner. The cultural organisation has to stick to its artistic mission (Klamer, 2005).

A quote by former surgeon General Jocelyn Elders suits this solution, and explains the origin of the difficulties for partnerships between cultural and business organisations:

*“Collaboration has been defined as an unnatural act between non-consenting adults. We all say we want to collaborate, but what we really mean is that we want to continue doing things as we have always done them wile others change to fit what we are doing.”*

(Backer, 2002:15)

## **2.2 Success**

The need to assess the performance of partnerships becomes a priority as more and more organisations enter into such relationships. According to Mohr and Spekman (1994) a large percentage of partnerships do not succeed. This inconsistency leads to the question what factors are associated with partnership success. In the article by Cravens *et al.* (2000) is stated that in the analysis of alliance success during the last decade, performance evaluation is a critical success factor, and the reality is that many organisations do not develop and implement formal performance evaluation processes. It is often difficult to create a formal evaluation process due to the nature of the partnership structure. Several authors (Caplan & Jones,

2002; Halliday, Asthana, & Richardson, 2004) point at the qualitative elements of partnerships. These qualitative elements, such as trust, responsiveness, and flexibility are hard to be measured objectively. However, development and maintenance of a carefully selected set of indicators tailored to specific partnerships should enhance relations by increasing clarity. Before selecting the success indicators for partnerships between cultural and business organisations, the definition and measurement of success must be clear. This is not an easy task, given the lack of consensus regarding an appropriate definition and insight in how to measure the health of partnerships. (Caplan & Jones, 2002; Echambadi, Cavusgil & Aulakh, 2001)

In the dictionary ([http:// dictionary.reference.com/ browse/success](http://dictionary.reference.com/browse/success)) success is defined as: ‘the favourable or prosperous termination of attempts or endeavours’. Taken this definition, partnerships can be successful in multiple ways. For example, partnerships can be evaluated on the degree to which they achieve objectives, result in the achievement of competitive advantages, and/ or result in profits for both partner organisations.

Recent trends show that practitioners [Anderson Consulting, 1999] and academics [Anand & Khanna, 2000] measure success of business-to-business partnerships, analysing reactions of investors and stock market on partnership announcements. (Kale, Dyer & Singh, 2001) Since cultural organisations do not have a stock market, this way of measuring the performance of partnerships between cultural and business organisations can not be applied. In this research the traditional way of measuring success is used: the extent to which a partnership had met its stated objectives. Using the distinction of Echambadi *et al.* (2001), the economic performance is left out, the strategic performance and project performance are included. Strategic performance consists items that ‘assess the degree to which the partnership met strategic and learning objectives. The latter is measured through perceived profitability, efficiency, client satisfaction, and quality of the project’.

The UK Department of Health (1999: para 10.13) refers on the theory by Echambadi *et al.* (2001):

*“Successful partnership working is built on organisations moving together to address common goals; on developing their staff the skills necessary to work in an entirely new way –across boundaries, in multi-disciplinary teams, and in a culture in which learning and good practice are shared.”*

In this research the definition by the UK Department of Health is used, only a little change is made; the word address is replaced by achieve. The word achieve is stronger than the word ‘address’. Achieving includes meeting the objectives, to address includes just mentioning the common goals.

### **3 Measuring success of arts and non-arts partnerships: indicators**

An understanding of success characteristics associated with partnerships between a cultural and business organization is lacking. Understanding is important, knowing that a majority of partnerships do not succeed. (Mohr & Spekman, 1994) This research provides a framework with indicators for partnership success.

According Charles & McNulty (1999), an indicator is ‘the particular characteristic used to measure intended changes. It is the quantitative or qualitative value of a single element within the concept that is being analyzed’. Success indicators are key to monitoring and evaluating intended results of partnerships. The actual results are put against intended results. Indicators will provide guidance on where to improve performance, prove the partnership’s rationale, will provide feedback on meeting objectives, provide a forum for dialogue, and finally, project outputs will provide some analyses of partnership effectiveness.

In this chapter the first concept of the framework with success indicators for partnerships between cultural and business is presented. The framework includes indicators from various studies; management studies, as well cultural studies. The studies and indicators are extensively surveyed, compared and critically analyzed. After the analysis of the success indicators, a review is given in the format of a table in which the key success indicators from both studies are compared. The success indicators which are taken into further research, are tested on inter-rater reliability. Finally, the framework with the final success indicators for partnerships between cultural and business organization is presented.

#### **3.1 Cultural studies**

Cultural studies on partnership tend to be both positive and prescriptive, focusing on the benefits of partnerships and how these might be increased. It also concentrates on practical literature; on real benefits from real partnerships, almost never controlled. Both, the research and the knowledge about literature on partnerships in the arts is limited. However, several key publications on arts partnerships have emerged in the cultural literature. In this paragraph, an overview is given of the publications and indicators described.

##### *3.1.1. Studies on partnerships between cultural and business organizations*

Two important studies about success indicators specific for partnerships between cultural and business organizations, are known and frequently cited. Backer (2002) mentions a publication by arts marketing experts Joanne Scheff and Philip Kotler, who formulated six basis principles for effective arts partnership. Steve Seidel and colleagues at Harvard’s Project Zero came to six conclusions about what promotes survival of arts education partnerships over time. Four of these conclusions are also applicable for

partnerships between cultural and business organisations (the other two are only suitable for arts education partnerships, because they cover conclusions about students and educational power).

Five out of six principles mentioned by Scheff & Kotler show overlap with conclusions mentioned by Seidel and colleagues. Below the relations and comparisons between the studies are discussed.

1. Common objectives and identify partners

Scheff & Kotler suggest that organizations should first decide on its objectives, and then identify partners that can contribute to these partners. Important in this process is looking objectively at how joining the partnership will benefit both partners. Seidel adds that values must be clear and the goals must be discussed between partners. Both studies implicitly point at agreement on common objectives, necessary for succeeding in a partnership

2. Consensus and strong relationships.

According Scheff & Kotler, 'consensus must be built for each major decision the partnership makes'. The conclusion by Seidel can serve to achieve consensus, namely 'building and maintaining strong relationships'. The other way around, strong relationships maintain by a good decision making system. Besides, Seidel found that there is a need for 'a clear local of decision making'.

3. Communication.

Both studies mention the importance of communication for a succeeding partnership. Scheff & Kottler underline frequent communication among partners, while Seidel points at the need to listen to each other.

4. Leadership.

Leadership forms the fourth principle, mentioned by Scheff & Kottler and Seidel. According Scheff & Kottler leadership roles must be carefully defined roles must be carefully defined, with limits of responsibility set firmly. Seidel only speaks of the importance of strong leadership for a partnership.

5. Adequate resources.

Seidel pays only attention to the financial resources: 'securing adequate funding and resources', while Scheff & Kottler also add personal resources as success indicator for partnerships.

Next to the principles and conclusions which show overlap, both studies bring up other 'single' success indicators: Scheff & Kottler notice that trust is an important indicator. This indicator has also influence on consensus building and the understanding between partners in terms of culture and doing business. Seidel and colleagues mention three other indicators:

1. Educating and advocating for the partnership broadly and constantly
2. Making work of the partnership visible through documentation, evaluation, and assessment.
3. A broad sense of investment of ownership and investment

The principles and conclusions in these publications are no real indicators, which are concrete and unburdened, rather more vague concepts, which can be used as an instruction about what to do in the partnership to make it succeed. The advantage of the concepts is that they are specific developed for the kind of partnerships in this research.

*3.1.2. Studies on inter-sectoral partnerships in general*

Two other leading cultural studies deal with inter-sectoral partnerships in general. Caplan & Jones (2002) underline the importance of indicators for measuring the success of partnerships. ‘Measuring the effectiveness of partnerships between different sectors proves particularly challenging [...] however, the creation and maintenance of a carefully selected set of indicators tailored to specific partnership projects should enhance relations by increasing clarity and reinforcing communication channels.’ In the article Five key themes are noted, followed by considerations for measuring how effective the partners/partnership had been in these areas. These need to be modified and adapted to particular partner and project situations, such as culture-business partnerships.

According Caplan & Jones (2002) context is key: the environment has impact on decisions made, and the sustainability of the partnership. The next theme includes the understanding of partner incentives and conflicts. First of all each partner must understand one’s own incentives, negative and positive characteristics. When the individual goals incentives and characteristics are clear, the partner can elaborate on developing common objectives and assets. Caplan & Jones (2002) suggest ‘early and mutual agreement on both indicators and conflict-resolution mechanisms’, because this will facilitate smoother partnerships. Third, there has to be understanding on the time frames and time requirements. Also with this indicator it is important to look at the own time frame and possibilities first, next the timeframes of the partners can be matched. Differentiation between individuals and institutions is without doubt critical to the effectiveness of the partnership. ‘Ideally the partnership should have support at the highest level within each partner organization, though the work on the ground should be carried out at the lowest appropriate level. This suggests whether partnership roles and responsibilities are being appropriately divided amongst partners’. Finally, Caplan & Jones (2002) suggest allowance for transformation, modification and capacity building. Change should be expected, because various influences will force change upon partnerships. Effective partnership requires that ‘each partner develops effective communication channels within their own individual organizations’.

The second publication on success indicators for inter-sectoral partnering in general, presents a widespread framework in which three domains of inter-sectoral partnering are highlighted: the values and capacity of the partnership, the process of partnering, and the impact of the partnership (see the three parts in Figure 3.1) According Charles & McNulty (1999), ‘this framework provides a comprehensive view of

partnering that recognizes the multiple dimensions of a partnership’. Evaluating all the indicators leads to a broad vision on success and impact of the partnership. Since this research does not capture the impact of partnership between cultural and business organizations, but the success, the domain of impact is not included and discussed. As you will see in Figure 3.1 the remaining domains are divided in respectively three and two dimensions (orange). A discussion of the domains ‘values & capacity’ and ‘process’ follows.

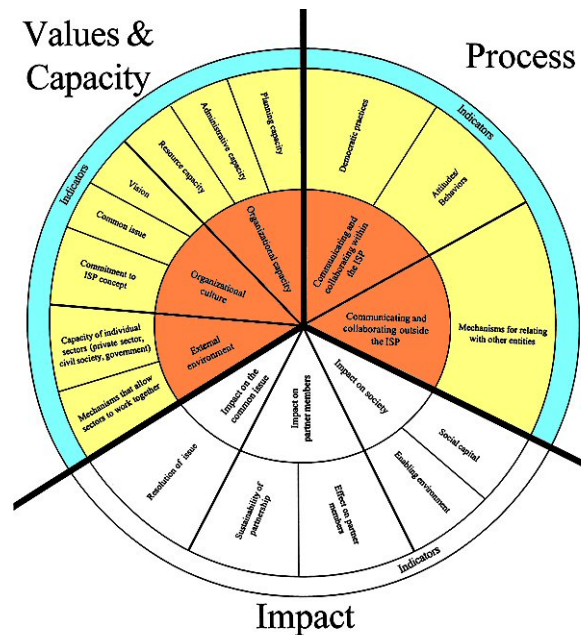


Figure 3.1: The domains, dimensions and indicators of inter-sectoral partnering according Charles & McNulty (1999)

### Values and Capacity

The dimensions of values and capacity include organizational capacity, organizational culture, and external environment. As shown in Figure 3.1 (yellow) these dimensions all consist of categories, which can be measured with indicators.

Organizational capacity refers to ‘the ability of an organization to carry out its stated objectives’. This refers to the definition of success, used in this research. When documenting the organizational capacity, three categories can be assessed: the capacity to plan, administer, and gather resources. In Table 3.1, the indicators are shown for these categories.

Organizational Culture refers to ‘the unified vision, which both partners must have about the purpose of the partnership’. Besides, the partners must agree on inter-sector partnering as the best strategy to achieve the objectives. Three categories exist in this dimension: vision, presence of a common issue, and commitment.

External Environment is ‘the political, social, legal and economic context within the country’. The environment has significant influence on the formation and nature of the partnership. This dimension only includes two categories: the capacity of individual sectors that are collaborating on the partnership, and the mechanisms that allow sectors to work together. The private sector, government, and civil society belong to the individual sector, while the mechanisms that allow sectors to work together provide possibilities for forming a partnership.

### *Process*

The two dimensions of the domain process are: mechanisms for communication and collaboration within the partnership, and mechanisms for communication and collaboration outside the partnership. The first ‘encourages partners to work together towards a common goal’. The latter, will ‘affect the way in which partners interact with non-partners....{and}..... is most important for the sustainability of partnering’. Both dimensions are divided in categories, as presented in Figure 3.1 (the yellow compartments), with indicators. The categories for communicating and collaborating within the partnership are democratic practices and attitudes and behaviors. Democratic practice refers to ‘the institutional style, which facilitates accountability to members and clients, broad participation in decision-making, availability of information about management and allocation of resources, and the equitable distribution of benefits’. Attitudes and behavior refer to ‘the ways in which people deal with or react to given situations, groups, or individuals; the presence or absence of respect, tolerance, equality, etc.; and the breakdown of stereotypes’.

For communicating and collaborating outside the partnership is ‘mechanisms for relating to other entities’ the category.

#### *3.1.3 Comparison and analysis of the cultural studies on partnership*

All cultural studies show overlap in indicators. Besides, all studies presented unique indicators. This is not unexpected, because Caplan & Jones (2002), as well Charles & McNulty (1999) explain that every partnership is unique, therefore there is no blueprint or ‘one size fits all’ model to follow and apply from place to place. ‘The indicators are designed to assist the development professional in selecting categories and indicators that best fit the objective of a specific partnership’. This means that the indicators presented and chosen for this research are not applicable on all partnerships between cultural and business organizations. The first two publications mentioned in the previous sub-paragraphs deal with this special kind of partnerships, therefore all indicators are used in this research. The second two publications deal with inter-sectoral partnerships in general. This means that the indicators are not specific developed for partnerships between cultural and business organizations. However, all indicators seem applicable for



partnerships between cultural and business organizations. There is not one dimension, that is strange or unknown for this kind of partnerships. Everything is suitable.

To make all four publications with indicators more usable for analysis, comparisons between success indicators are made, and presented in Table 3.1. In the left column, the name of the success indicator is summarized as immediate cause of the success indicators mentioned in the right column of the table. The left column is named ‘key success indicator’, because it includes all the indicators related to this word or indicator. Key success indicators are only made when more than one publication relates on this concept. When more than one publication refers to the key success indicator, it is presumed that the indicator is solid enough. Also the publications are presented in the right column of the table. In this way it will be clear, if the key indicator is mentioned in a publication. All four cultural studies are numbered from one to four. One presenting the article by Backer (2002), two representing the study by Steve Seidel at Harvard, three stands for the publication by Caplan & Jones (2002), and number four is for the publication by Charles & McNulty (1999).

<b>Key success indicator</b>	<b>Publication and success indicator</b>
<i>Common objectives and understanding between partners</i>	1: decide on objectives – identify partners 2: clarify goals and values of partner 3: understand partner incentives and conflicts 3: understanding the timeframe 4: organization culture: vision purpose, presence common issue, commitment
<i>Good communication</i>	1: frequent communication 2: <u>listen, learn</u> and change 4: organization culture: vision purpose, presence common issue, commitment
<i>Democratic practice</i>	1: consensus for major decisions 2: build and maintain strong relationships 3: individual versus institutional roles 4: communicating and collaborating inside the partnership: democratic practice, attitude and behavior
<i>Strong leadership</i>	1: defined leadership roles 2: clear leadership and decision making
<i>Organization capacity</i>	3: allowance of capacity building. 4: organization capacity: plan, administer, gather resources
<i>Adequate resources</i>	1: adequate personnel and financial resources 2: securing adequate funding and resources 4: organization capacity: plan, administer, gather resources.

<i>Flexibility</i>	2: listen, learn and <u>change</u> 3: allowance of transformation, modification
<i>External influences</i>	3: context is key 4: external environment: capacity of individual sectors, mechanisms that allow sectors to work together 4: communicating and collaborating outside the partnership: mechanisms for relating to other entities

Table 3.1: Comparison of success indicators in cultural studies

As presented in Table 3.1, all success indicators for partnerships mentioned in cultural studies are combined into six key success indicators: common objectives and understanding between partners, good communication, democratic practice and strong leadership, ability to carry out stated objectives, flexibility and external influences.

Two success indicators out of the four publications are not included in the table, because they do not show overlap with indicators in other publications: ‘educating and advocating for the partnership’ and ‘make the partnership visible through documentation and evaluation’ (Steve Seidel).

Combining all success indicators from cultural studies in six key indicators, is a first step in creating consensus on the determinants of success of partnerships between cultural and business organisations.

However, the indicators mentioned in the table are not controlled or tested. It is not clear if these indicators really work, because they have never been implemented in research on success of partnerships between cultural and business organisations.

In the next paragraph the management literature on success indicators for partnerships is studied, to solve the problem of the uncontrolled indicators.

### 3.2 Management literature

In this paragraph the analysis of fourteen management publications about success indicators for partnerships, is presented. Authors report that although the number of attempted partnerships has grown in recent years, the rates of success are rather low. (Mohr & Spekman, 1994; Cravens *et al.*, 2000) Given this inconsistency, one must question what factors are associated with partnership success.

As mentioned in paragraph 2.2, only publications which use the traditional way for measuring success, are included (measurement by using managerial assessments of the extent to which a partnership had met its stated objectives).

All analyzed publications include success indicators which are tested in/ for business-to-business partnerships. The format of presenting the publications and indicators is different from the former

paragraph, because the corpus of this analysis is much bigger than the four cultural studies on success indicators.

At first, all the publications are studied and success indicators for partnerships are noted. The success indicators are ranked in a table to make it easier to compare the conclusions on indicators of different publications. This table is presented in Appendix I. Every row displays a different success indicator. The columns represent the publications in which the indicator is mentioned (as a positive indicator, or as a negative indicator for partnership success). As you will see in the table in Appendix I, there is much overlap between the publications, in the indicators mentioned. Below, all the indicators which show overlap, will be described one by one. The numbers behind the indicators refer to the amount of publications, that mention this indicator as an indicator for partnership success.

*Structural arrangements/ management/ temporal orientation (7)*

As mentioned in paragraph 2.2, partnership success has often been measured by the amount of objectives achieved. Kale *et al.* (2001) range this method of measuring success as managerial assessments. Use of managerial assessments, implicitly means that management and structure of a partnership are important factors. Sarkar *et al.* (2001) connect the management capabilities to the strong impact of relationship capital variables on partnership performance and thus highlight the importance of this indicator.

Halliday *et al.* (2004) support this. Creating clear and robust partnership arrangements is one of the six principles in their framework for the success of partnerships. Unfortunately, these principles are not further explained. Also Wilson & Boyle (2004) mention this indicator without further explanation. According to them, there is a need to examine operational mechanisms in relation to critical success factors. The operation mechanism is further explored in a model with four conditions influencing partnership success by Greer (2001). In his approach, operational mechanisms include the development of strategy or mission in early stages of a partnership. This strategy or mission determines the 'nature and extent of activities and the roles and responsibilities of the partners within an agreed timeframe'.

Greer (2001) provides some examples for different partnerships. For partnerships between cultural organizations and business organizations these examples are 'financial infrastructure, a range of professional skills to provide strategic direction and audience development'.

The operational mechanism is also included in the four conditions for partnership success by Raynard & Cohen (2003). They translate the operational mechanism in the elements tasks and rules. Besides, they suggest balance between tasks, rules innovation and accountability.

As mentioned by Greer (2001) and Das & Teng (2000a), the timeframe of the partnership is critically relevant as an element of the management and structural arrangements, and plays an important role in success of a partnership. Ostower (2005) clarified the need of agreement on the timeframe. His study suggests that 'partners would benefit significantly from more planning prior to initiating a partnership'.

Planning is needed to be prepared for the partnership. The roles, responsibilities and objectives have to be clear, and both partners have to be sure they can fulfil expectations about commitment and resources available.

#### *Trust (6)*

Next to non-relational resources (e.g., complementary and idiosyncratic), Lambe *et al.* (2001) argue that relational factors (e.g., trust and commitment) also contribute to partnership success. Trust is defined as ‘the belief that a party’s word is reliable and that a party will fulfil its obligation in an exchange and is integer’. Several management studies conclude that trust is a vital indicator for partnership success (Mohr & Spekman, 1994; Das & Teng, 2000a; Deering & Murphy, 2003; Halliday *et al.*, 2004).

Lack of inter-firm trust can seriously undermine the basis for successful partnerships. However, Das & Teng (2000a) also stress the negative impact of too opportunistic behaviour in inter-organisational relationships.

Sarkar *et al.* (2001), place trust under the umbrella of relationship capital. Also commitment and information exchange, are aspects of relationship capital. All these factors have been highlighted as factors that determine partnership success. Relationship capital is important, because it determines the quality of the relationships in a partnership. Trust is described in the article by Sarkar *et al.* (2001) as a ‘fundamental relationship building block, and as a critical element of economic exchange, third it is argued to be essential to the development of enduring partnerships’.

#### *Resources(5)*

In paragraph 2.1.3. -about the motives for partnering-, the resource-based view is introduced. It is about creating the most value out of one’s existing resources by combining these with others’ resources. Das & Teng (2000b) state that the way resources are aggregated will significantly influence the performance of the partnership. As will be fulfilled below, they are not the only authors who point at the importance of this indicator.

According to Sarkar *et al.* (2001), research indicates that resource complementarity is crucial to partnership success. As noted by Johnson *et al.* (1996), resource complementarity includes a mix of symmetric resources and unique resources between partners. The symmetric resources create partner interdependence Sarkar *et al.* (2001) found that resource complementarity between partners is direct positively related with project performance and indirect positively related with strategic performance. Besides, resource complementarity is positively associated with mutual trust, reciprocal commitment, and bilateral information exchange. Lambe *et al.* (2003) found that complementary resources also have an indirect effect on partnership success, in this study through idiosyncratic resources. These are resources which ‘are developed during the life of the partnership, are unique to the partnership, and facilitate the

combining of the distinct lower order resources contributed by the partner firms’. The idiosyncratic resources include combinations of resources of both partners. This means competitive advantages for the partnership. (Hunt, 2000)

In contrast to the type of alignment (complementary) emphasized by Sarkar *et al.* (2001) and Lambe *et al.* (2003), Das & Teng (2000b) suggest four types of partner resource alignment, as shown in table 3.2: supplementary, surplus, complementary, and wasteful.

<i>Resource Similarity</i>	<i>Resource utilization</i>	
	Performing resources	Nonperforming resources
Similar Resources	Supplementary (similar-performing)	Surplus (similar-nonperforming)
Dissimilar Resources	Complementary (dissimilar-performing)	Wasteful (dissimilar-nonperforming)

Table 3.2: Typology of inter-partner resource alignments by Das & Teng 2000b

Das & Teng 2000b conclude that partnership success is positively related to supplementary, complementary, and surplus alignment, but is negatively related to wasteful alignment.

Finally, two publications refer directly to the financial resources of the partners. Greer (2001) warns partnerships for too much optimism in funding resources. Lack of funding leads to not objectives which can not be achieved, or even partnership dissolution. Besides, Ostower (2005) suggests partnerships to account for costs. Partners must be realistic about the possibilities of covering costs, negotiation on distribution of costs is recommendable.

*Differences between organizations (5)*

Five management studies mention *difference between organizations* as a success indicator for partnerships. Although according Greer (2001), organizations are never similar, because of the steady differences between organization in physical, financial and human resources management. To work with these imbalances in the partnership, Halliday *et al.* (2004) suggests ‘nurturing a partnership culture in individual partner organizations and groups’. However, difference can also be a powerful source of creativity and transformation. (Deering & Murphy, 2003)

Sarkar *et al.* (2001) agree on this. Partnering firms need to have different resources, and different capability profiles, yet share similarities in their social institutions. Sarkar *et al.* (2001) distinguish this in two kinds of compatibility. Cultural compatibility refers to ‘the congruence in organizational philosophies,

goals, and values'. Organizational compatibility 'addresses the extent of congruence in the partners' procedural capabilities'.

Their research showed that organization compatibility relates to relational capital, thus with trust, commitment and information exchange. Sarkar et al. (2001) also mention the similarity hypothesis by Evans (1963). This hypothesis suggests that 'in a dyadic relationship, the degree of similarity is positively related with favorable relationship outcomes'. This indicates that similar values are the basis for social relationships, which in turn have positive effect on interaction processes within the partnership. The quality of the relationship raises when partners have similar organization cultures, therefore the partnership will be more efficient and effective.

Das & Teng (2000a) do not speak of similarities and differences, but about balance. Balance is 'a condition in which the strengths of the competing forces are at similar level between the partners'. According Das & Teng (2000a), there is need for balance between cooperation versus competition, rigidity and flexibility, and short-term versus long-term orientation.

#### *Learning/ evaluation (4)*

According to Draulans *et al.* (2003), success of an organization's partnership rises as it enters into more partnerships. Earlier experience turns out to play a major role in the success of a partnership, particularly in the case of knowledge intensive partnerships. Halliday *et al.* (2004) translate this principle in *benchmarking*: 'aims to improve performance by learning from best practices, and involves comparing own performance with that of others analyzed'.

Also Das & Teng (2000a) report that learning contributes to alliance success, whereas nonlearning leads to partnership failure. The type of learning in this study does not refer to earlier partnerships, but to learning in the partnership. However, Halliday *et al.* (2004) suggest that the whole evaluation process is important. Monitoring and measuring are things which are done before learning, and play an even important role. Also Kale *et al.* (2001) concluded that experience alone is not sufficient. They call it the '4C's (capture – codify – communicate/ create – coach) approach' to build partnership skills. Using this approach leads to bigger partnerships success, however the reported advantage of greater abnormal stock gains is not relevant for cultural and business organisations.

Draulans *et al.* (2003) distinguish between experienced and inexperienced partnerships. They suggest that inexperienced organisations should only evaluate individual partnerships, while experienced partnerships benefit from comparing various partnerships with each other.

#### *Commitment (4)*

As mentioned in the explanation of the indicator *trust*, according to Sarkar et al. (2001) commitment is an aspect of relationship capital. This indicator is directly positively associated with project and strategic performance. Complementary resources influence partnership success indirectly via commitment.

Commitment refers to ‘the willingness of partners to exert effort on behalf of the relationship’. (Mohr & Spekman, 1994) Finally, Halliday *et al.* (2004) and Lambe *et al.* (2001) also mention the influence of commitment on partnership success. According to Lambe *et al.* (2001), this not only occurs directly, but also via idiosyncratic resources.

#### *Communication (3)*

Halliday et al. (2004) and Sarkar et al. (2001) both point at the influence of qualitative communication on partnership success. Mohr & Spekman (1994) researched this indicator in-depth: ‘Communication is critical to organizational success, because communication processes underlie most aspects of organizational functioning’. The authors divided communication behavior into three aspects, namely communication quality, information sharing and participation in planning. The first is key to information transmission. Out of the research is fulfilled that the second aspect (information sharing) does not have influence on the success of partnership. More successful partnerships, compared with less successful partnerships, will exhibit only higher levels of communication quality and participation in planning.

#### *Involvement of stakeholders (3)*

The involvement of stakeholders is mentioned in three publications as an indicator for partnership success. According to Greer (2001), ‘size, power, resources and abilities of organizations’ all relate to stakeholder involvement. Issues of authority, autonomy, status and commitment can create challenges in relation to any one of these areas, for example, ‘fear of loss of autonomy is particularly true when partners perceive the other organisation to be lower in status and legitimacy’.

Kale et al. (2001) mention that research shows that involvement of stakeholders is a primary responsibility of partnerships. Involving stakeholders increases operational support, and maximizes value creation. The latter occurs especially ‘if the stakeholders believe that the partnership is formed for value creating reasons and that the partner is committing the resources and investments to make it a success’.

The publication by Halliday *et al.* (2004) provides a nice example: ‘A study showed that many groups felt their formal membership was adequate, but this was not necessarily reflected in real involvement, or in the spread of information beyond the personnel directly involved’. This example suggests that an organisation should put effort in involving stakeholders. Involvement goes beyond just making people member of a group.

*Conflict resolution techniques (2)*

Deering & Murphy (2003) mention two basic ways in which organizations manage conflict: 'they try to offset it by promoting values or they try to reduce it by policing conformity or achieving homogeneity by seeking partners with very similar cultures'. The authors do not conclude which of these ways has positive influence on partnership success. Mohr & Spekman (1994) mention not only more ways of managing conflict, they also evaluated which ways have positive influence on partnership success. According Mohr & Spekman (2004), conflict resolution can be productive or destructive. Higher use of constructive resolution techniques, including joint problem solving and persuasion is recommended, because these techniques have a positive effect on partnership success. Domination and Confrontation are seen as destructive methods for conflict resolution. Finally, Smoothing over or Ignoring/ Avoiding are methods which contradict norms and values of most partners.

*Interdependence (2)*

Sarkar et al. (2001) attend to the positive influence of partner interdependence on partnership success. However, Mohr & Spekman (1994) concluded that partner interdependence does not have influence on the success of partnerships. Because only these two publications refer to this indicator, and they contradict, this indicators is not further explained and not included as an indicator for partnership success.

*Purpose (2)*

The indicator purpose is two times shortly mentioned in the fourteen publications studied. Halliday *et al.* (2004) and Eden & Huxman (2001) both briefly refer to this indicator for partnership success. Further explanations are not found.

*Others (1)*

Finally, eight indicators are found which are mentioned in just one publication. These indicators are: 'perceptions, expectations, assumptions' (Deering & Murphy , 2003), coordination (Mohr & Spekman, 1994), capacity (Draulans *et al.*, 2003), recognition of the need for a partnership (Halliday *et al.*, 2004), context (Greer, 2001), decision-making conditions (Greer, 2001), accountability (Raynard & Cohen, 2003), and innovation (Raynard & Cohen, 2003). An elaboration on these indicators is left out, because only the indicators which are mentioned in more than one publication are included during the continuation of this research. However, these 'single' indicators are included in the comparison between the cultural and management literature. There could be overlap between one of these indicators and the indicators mentioned in the cultural literature. If this is the case, the indicator will be included during the continuation of the research.



At last, the success indicators in the management literature are structured in Table 3.3. In the left column the key success indicator is given, the right column provides a point wise description of this indicator.

<b>Key success indicator</b>	<b>Short description</b>
<i>Structure and management/ timeframe understanding</i>	Clear arrangements, management and structure. Vision. Partner choice. Rules and tasks. Timeframe understanding and planning.
<i>Trust</i>	Relational factor. Too opportunistic is negative.
<i>Resources</i>	Way they are aggregated. Complementary: direct influence on project performance, indirect influence on process performance. Related to trust, commitment and bilateral information exchange. Indirect effect through idiosyncratic resources. Supplementary, complementary and surplus resources have influence on success.
<i>Differences and similarities between partners</i>	Differences in resources and capabilities. Similarities in social institutions (values). Cultural compatibility has direct effect. Organization compatibility has indirect effect. Balance.
<i>Learning</i>	Whole process of evaluation and learning.
<i>Commitment</i>	Relational factor.
<i>Communication</i>	Communication quality and participation in planning have positive effect on partnership success.
<i>Involvement of stakeholders</i>	Communicate and inform about strategic decisions, etc.
<i>Conflict resolution techniques</i>	Constructive resolution techniques, including joint problem solving.
<i>Interdependence of partners</i>	Publications do not agree on the influence of this indicator on partnership success.
<i>Purpose is clear</i>	Positive influence on partnership success.

Table 3.3: Success indicators in management studies

### 3.3 Comparisons between cultural and management literature

Both, cultural studies and management studies are analyzed on success indicators for partnerships. Success indicators in different publications, which look less or more the same are bundled, and key indicators are developed. These key success indicators cover the publications and the success indicators mentioned.

In this paragraph, a comparison is made between the success indicators mentioned in cultural studies, and those mentioned in management studies. The key success indicators from both studies are taken as a starting point, but the indicators which were mentioned only once in a publication, are also taken into account in this comparison, because there is a possibility that these ‘single’ indicators show overlap with indicators in the other kind of literature. These ‘single’ success indicators are marked with a star. The comparisons are presented in table 3.4. In the left column the management success indicators are presented, the right column shows the cultural indicators.

<b>Management indicators</b>	<b>Cultural indicators</b>
Structure and management/ timeframe understanding	Common objectives and understanding between partners
Trust	
Resources	Adequate resources
Differences and similarities between partners	
Learning	Make partnership visible through documentation and evaluation*
Commitment	
Communication	Good communication
Involvement of stakeholders	
Conflict resolution techniques	Democratic practice*
Interdependence of partners**	
Purpose is clear	
Perceptions, expectations, assumptions*	
Coordination*	Strong leadership
Capacity*	Organization capacity
Recognition need of partnership*	Educating and advocating for partnership*

Decision-making conditions*	
Accountability*	
Innovation*	Flexibility
Context*	External influences

\* indicator just mentioned in one publication  
 \*\* indicator not strongly supported in management studies

Table 3.4: Comparison between indicators in cultural studies and management studies

Comparisons on the subjects Resources, Communication, Capacity, and Context speak for themselves, in both, cultural publications and management publications, the key success indicators are mentioned under the same name. Also the key success indicators ‘Recognition need of partnership’ and ‘Educating and advocating for partnership’ are more or less the same. Advocating means literally, “to speak or write in favor of; support or urge by argument; recommend publicly”. (www.dictionary.com) Three other comparisons are made, because one of the two key success indicators is an element of the other, such as Conflict resolution techniques as an element of Democratic practice. As it happens, Constructive resolution techniques, including Joint problem solving are a form of Democratic practice. Secondly, Coordination is an element of Strong leadership. The leader coordinates the process of partnering. The third comparison in this way, is the overlap between Flexibility and Innovation. It is only possible for an organization to be innovative, if it is also flexible. It reacts progressive on fluctuations and trends in the outside world.

Other comparisons do not look so obvious. For the first comparison (Structure and Management/ Timeframe understanding vs. Common objectives and Understanding between partners), the descriptions of the key indicators are studied. The key indicators are not exactly the same, but show much overlap in their descriptions. Both descriptions cover subjects as time management, arrangements and partner choice. They are both about the organization of the process of partnering and the partnership itself. The second comparison (Learning vs. Make partnership visible through documentation and evaluation) is made, because in the management literature is mentioned that evaluation is a step in the process of learning. According Halliday *et al.* (2004) “Monitoring and measuring are things which are done before learning, and play an even important role”. Organizations learn through evaluation. This can be evaluation of the process, of the success, or of the partner.

Yet, all cultural key success indicators are linked to key success indicators out of the management studies. Five important key success indicators in the management studies are left. This means indicators, which are mentioned in more than one publication. These indicators are: trust, differences between partners, commitment, involvement of stakeholders, and clear purpose. These indicators will be taken into account

in the continuation of the research. The indicators marked with a star, and without match (Interdependence between partners; Perceptions, expectations, assumptions, and accountability) are left out. The latter indicators were not found in cultural literature, and only mentioned in one publication in the management literature studied. Therefore, not enough support is found to use these indicators as success indicators in the continuation of this research.

In short, the following fifteen key success indicators for partnerships between cultural organizations and business organizations are chosen: Structure and Management, Trust, Resources, Differences and Similarities between partners, Learning and Evaluation, Commitment, Communication, Involvement of stakeholders, Democratic Practice, Clear Purpose, Strong leadership, Capacity, Support of partnership, Flexibility, and External influences.

### **3.4 Conclusion**

The success indicators for partnerships between cultural and business organizations in the literature are analyzed and selected. However, the consistency of the analysis and selection of key indicators is not proved reliable yet. In this paragraph the framework with key success indicators is measured on reliability. After that analysis, the final selection of key success indicators for partnerships between cultural and business organizations will be presented.

#### *3.4.1 Inter-rater reliability analysis*

The inter-rater reliability analysis is used to test the quality of the framework with key success indicators. The comparison of various indicators is done by just one researcher. This researcher selected the success indicators from the literature. The interpretation of the texts made the researcher distinguish various success indicators over key success indicators, to make it all more clear and intelligible.

With the inter-rater reliability analysis is checked if this division is consistent and reliable. Reliability refers to the consistency or homogeneity of a measure. A test is considered reliable if you get the same result repeatedly. Inter-rater reliability is assessed by having two or more independent judges score the test. The scores are then compared to determine the consistency of the raters estimates. ([www.psychology.about.com/od/researchmethods/f/reliabilitydef.htm](http://www.psychology.about.com/od/researchmethods/f/reliabilitydef.htm)) For this inter-rater reliability analysis, the descriptions from the success indicators and the texts which are interpreted as success indicators are bundled and lettered from A to O. The key success indicators are numbered 1 to 15. Five respondents have linked the descriptions and success indicators to the key success indicators, and made the best match possible, from their point of view (See handouts in Appendix II). The matches of the respondents are compared with the matches made by the researcher, as shown in the results in Appendix II. There are a number of statistics which can be used to determine inter-rater reliability. One of these is

Kappa (K). According to Landis & Koch (1977), a rule of thumb in the interpretation of the results is that K=0.40 to 0.59 is moderate inter-rater reliability, 0.60 to 0.79 substantial, and 0.8 outstanding. For inter-rater reliability of a set of items (in this research the total set of key success indicators) is reported mean Kappa. In Table 3.7, all selected key success indicators are presented in combination with the results of the inter-rater reliability analysis. Kappa is also presented for the total framework with key success indicators.

<b>Key Success indicator</b>	<b>Kappa</b>
Structure and Management	0.8
Trust	1
Resources	0.6
Differences and Similarities between partners	0.8
Learning and Evaluation	1
Commitment	0.2
Communication	1
Involvement of Stakeholders	0.4
Democratic Practice	0.8
Clear Purpose	1
Strong leadership	0.8
Support the partnership	0.2
Flexibility	1
External influences	0.8
Capacity	1
<b>Total Framework</b>	<b>0.76</b>

Table 3.5: Results Inter-rater reliability Analysis

As you will see in Table 3.5, Kappa for the total framework with key success indicators is K: 0,76. This means, the framework is substantial reliable to use as measurement tool. The key success indicators refer good enough to the descriptions and success indicators in the literature. When you take a good look at the reliability of the individual key success indicators, you will see that most of the indicators are outstanding reliable. All respondents even matched six key success indicators to the descriptions and success indicators, same as the researcher. One key success indicator –Resources- is substantial reliable. In Appendix II (results), the answers of the five respondents are shown. As you will see, the substantial reliability of the indicator Resources is due to two turn a rounds of answers by two respondents. The moderate reliability of the indicator Involvement of Stakeholders is related to the low reliability of the key indicators Commitment and Support the partnership. In Appendix II is presented that four respondents mixed the descriptions and success indicators of these key success indicators. Respondent 2 and Respondent 5 only mixed the latter two key success indicators, respondents 3 and 4 mixed the descriptions and success indicators of the three key success indicators (Commitment, Support the Partnership, and Involvement of Stakeholders). This means that the descriptions and success indicators matched to the key

success indicators are not clear. This will lead to misunderstandings in further research. To solve this problem, the descriptions and success indicators referring to Commitment and Support the Partnership are combined under one key success indicator, because according to the respondents these two key success indicators show too much overlap in descriptions. After a discussion with the respondents, is chosen for the key success indicator Commitment, because Commitment covers the aspects of Support the Partnership more, than the other way around.

3.4.2. Conclusion: final indicators

The final framework with success indicators is a first step in creating consensus on the determinants of partnership success, because it includes indicators from various studies. Above all, the model gives a complete image and comparison of the indicators mentioned in the literature. A selection of key success indicators is made and in the previous sub-paragraph the framework is controlled on reliability. Figure 3.2 presents the key success indicators, which will be researched on applicability for partnerships between cultural and business organisations, as presented in chapters four and five.

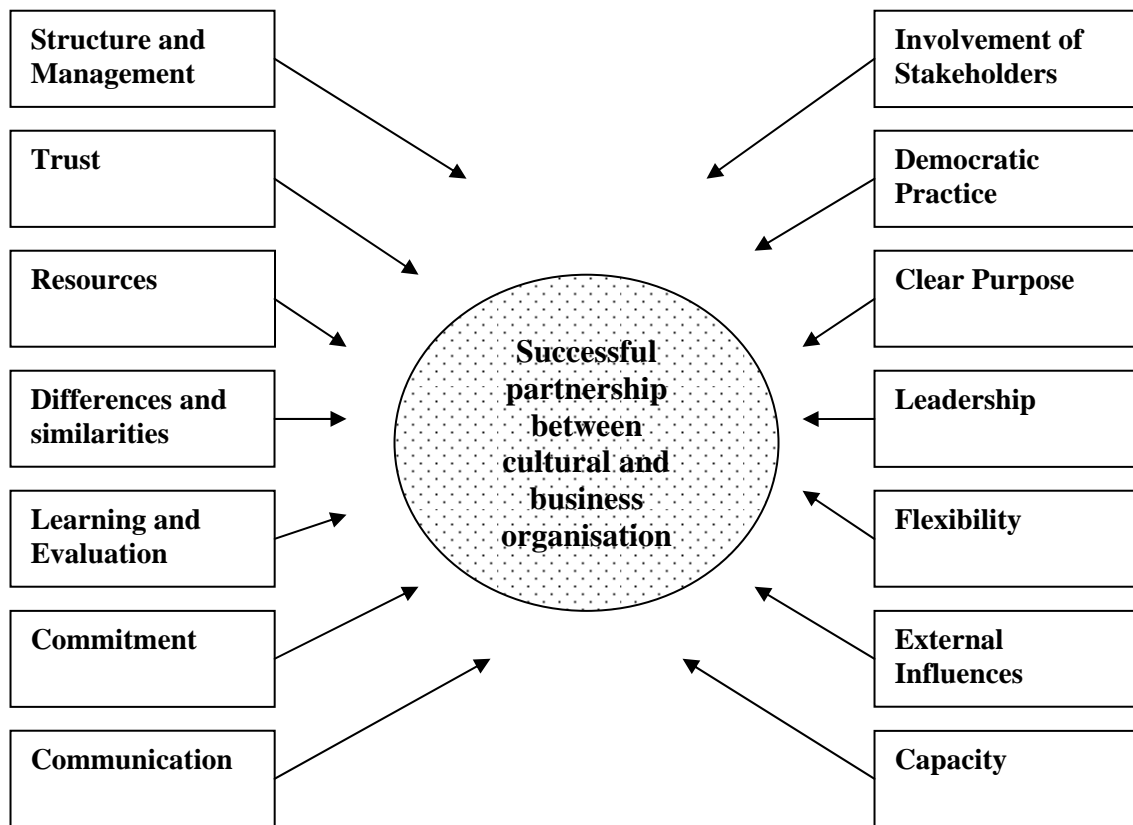


Figure 3.2: Framework with key success indicators

## **4 Methodology**

In chapter three, the framework with key success indicators is surveyed. In this chapter is discussed how applicability of the success indicators on partnerships between cultural and business organizations is tested, why is chosen for qualitative research with quantitative elements, how data are collected, how selection of samples went, and which methods for analyzing are used. Also ethical issues are discussed.

### **4.1 Methodological choices**

According to Seale (2004), methodology refers to the fundamental or regulative principles which underlie any discipline. In methodology, three epistemologies are in stock: empiricist, interpretivist, and constructivist. In finding the most suitable approach for this research all three epistemologies are discussed below. Next to the pure forms of epistemologies, combinations are possible in research, as well in the data collection (quantitative or qualitative).

In the empiricist view, knowledge must be derived from observation. (Seale, 2006: 9) These observations consist of hard data and, or value free quantitative data. With these quantitative data it is possible to falsify theory. The criteria reliability and validity are important in this method.

Constructionism is the view wherein society is to be seen as socially constructed on the bias of how its members make sense of it and not as an object-like reality (Seale, 2004: 227). In the constructivist view no facts are included, just constructions of the mind, whereby no measurement takes place. The aim of this view is to evoke a possible world or deconstruct a discourse. Research is guided by values and emotions.

In the interpretivist view the scientific model of the contrasting empiricist view is rejected, because it is believed that the nature of human social life is not appropriately grasped by scientific methods (Seale, 2004: 8). Collected data and facts are interpreted by the mind, as a result of what concepts are subjective labels. The inductive approach will be used, in which particular situations will be derived out of the general. In the interpretivist view, qualitative data is generalized from for example case studies (Seale, 2004: 75). Credibility forms the main criteria for this view. Despite measurements are value-free, the researcher's values affected the choice of topic.

The standardized framework made and tested in chapter three, is used for the research, therefore the empiricist approach is used. The existing framework provides success indicators for partnerships. According to the framework, it is unambiguous what is being measured and what data are being collected. The indicators have clear operational definitions that are independent of the person conducting the measurement that is, different individuals would collect data for an objective indicator using the same indicator definition. The information is provided by members in a partnership between cultural and business organizations or intermediaries and experts. The information is interpreted in their minds, but the measurements are value-free, due to the standardized indicators that will be used. Namely, the indicators

are standardized in the inter-rater reliability analysis. With use of the framework, a good overview of the situation is created. With the empiricist approach it will not be able to generalize the conclusions, because it is not possible to research a population with enough body/ size to obtain valuable, significant results for the whole population. Therefore, the interpretivist method of data collection is used: case studies. The reasons for the degree of applicability of the key success indicators are also surveyed, this is done with the interpretivist method.

The constructivist approach is not chosen, because arts and non-arts partnerships are just emerging. It's a new development, for which finite theories and hypotheses exist. Besides, this research has to be applicable in practice. With the constructivist approach new theories or relief to stimulate partnerships will not be found.

It is not easy to measure success, but it is necessary in today's result-based development environment. It is a challenging task, because cultural and business organizations partnering is a relatively new concept without an extensive track record to analyze, and partnerships are both a process and a result. The proposed framework is a new concept, the individual key success indicators are not; they have been developed and used in management and cultural contexts.

The USAID guidance identifies three criteria for collecting quality performance data: validity- the extent to which a measure actually represents what it is intended to measure; reliability- the stability of a measurement process; and timeliness- frequency and currency. These criteria are also mentioned by Seale (2004: 73- 75), and are implemented in this research.

#### **4.2 Qualitative versus Quantitative Research**

A study can be qualitative or quantitative. This research is qualitative and quantitative. The nature of this research already illustrates this, because the perspective of key success indicators for partnerships between cultural and business organizations is barely researched. Extra insights are needed. With the explorative method of working, is tried to map this unknown area. The key success indicators will be tested on their validity in applicability for partnerships between cultural and business organizations on a few experts on this kind of partnerships. This kind of research is per definition qualitative. To structure the key success indicators in hierarchy on their applicability and importance, a quantitative method is used. All the indicators in the framework were closed-ended with 5-point Likert-type scales of *Totally not applicable and not important* to *Strongly applicable and important* for partnerships between cultural and business organizations.



### **4.3 Research Strategy**

The research strategy is a whole of coherent decisions about how the research can be conducted. This study is qualitative. Frequently mentioned strategies for qualitative research are: case study, desk-research and the theoretical approach. (Verschuren & Doorewaard, 2000)

This research does not fit in one of the strategies, described in the literature. This research has elements from the desk-research, theoretical approach, and case-study research. Desk-research, because an intensive literature research is presented in the previous chapters. Elements from the thorough theoretical approach are included in the development of the framework with key success indicators, in a so far under-explored area. The elements of the case study strategy can be found in the in-depth interviews with some experts, to survey the applicability and importance of the indicators in the framework.

It is not a pure desk-research, because it is also an empirical research. Neither it is a theoretical approach research, because a pre-structured model is used, and there is a high level of prescience. Neither, case study is the right strategy, because not the problems and successes of the experts are researched, rather the knowledge from several cases/experts is used to measure the model on applicability for partnerships between cultural and business organizations.

Nevertheless, this research is indisputable a qualitative research. Hakim (2000) considers qualitative research as a separate strategy, besides for example, case studies, surveys, longitudinal research, and experiments. According her, qualitative research is about explanation of attitudes, motivations, ideas, perceptions, and feelings of individuals, and how they interpret these things. Qualitative research is frequently used in explorative research, and often serves as a first step to more structured research at large extent.

This research can be typified as qualitative research as Hakim (2000) presents it, and is less or more a qualitative survey. This kind of strategy is not often mentioned in the methodological literature. The choice for a survey is clarified in the next paragraph.

### **4.4 Data collection**

There are various methods to collect data in a qualitative research. You can make use of secondary data, in-dept interviews, focus-groups, big surveys, and observations. (Hakim, 2000)

The studied theories in cultural and management studies form the secondary data. On base of these data, the gap in consensus about key success indicators for partnerships is filled up. After analyzing the literature, a framework with key success indicators is developed. The applicability of this framework is tested on experts of partnerships between cultural and business organizations.

The method observation, is not effective enough to discover the opinions and experiences of the experts, because these elements are not observable. Besides, this method is not appropriate for research by one

research, because it is a time consuming method. Neither, a big survey is possible, because the key success indicators must be verified first.

The focus-group method would be a good opportunity to research the applicability of the framework with key success indicators. With this method it is possible to discover opinions and experiences of the respondents on the subject. However, practical it would not be possible to set an appointment with several experts with a chockfull agenda.

Therefore is chosen for the method of in-depth interviewing. Preferable the data were collected in a face-to-face interview. On demand of the respondents interviewing, via phone was possible. The disadvantage of phone interviews is that respondents tire quickly during the interview. To make the interviews via phone, but also the face-to-face interviews, more effective, the respondents received a short, concise, clear script, as presented in Appendix III. The respondents were contacted before the interview and agreement was gained to the interview. In so doing the respondents could prepare themselves for the interview. Dutch was the official language in the interviews, because all respondents are Dutch.

The interview guide was semi-structured as recommended in the USAID framework (Charles & McNulty, 1999), to get qualitative and some quantitative results (Appendix III). The scheduling/order of questions is the same for each respondent. With scheduling, the respondents have the same stimulus and therefore the variation in the interview is minimized.

Face-to-face interviewing is chosen because complex key success indicators can be explained by the researcher, and motivations and experiences in successful partnerships can be explained, by experts. This approach tends to be used by valuing people's knowledge, values and experiences. (Seale, 2004: 182) While talking about motivations, the non-verbal communication is interesting. Non-verbal clues can indicate what is relevant to the interviewees and how they are responding to different questions (Seale, 2004: 165). With face-to-face interviews it is better possible to ask in-depth questions after the response of the interviewee, than with postal, web and email surveys. A face-to-face interview is the ideal method to maximize the response rates among those selected for inclusion in the study. (Seale, 2004: 175)

A disadvantage of face-to-face interviews is that the interviewer can introduce bias which can affect the reliability of responses. Such bias might emerge from the way in which questions are asked, or in the personal characteristics of the interviewer, or in respondents' wish to give socially desirable responses. (Seale, 2004: 166) These disadvantages can be reduced by a neutral position of the interviewer to the interviewees. The neutral position was derived by sticking to the questions formulated before. First, the respondents were asked to give their experience and opinion about the key success indicators in the framework, in relation to success of partnerships between cultural and business organizations. Also was asked if other success indicators, not mentioned in the framework, were seen as important to predict success of this kind of partnership.

After this qualitative part of the interview, the respondents were asked to score the key success indicators on a 5-point Likert-scale (Appendix III). According to Seale (2004: 165), to gather quantitative material coding is needed. This small quantitative part is chosen, because otherwise it is very hard to conclude which success indicator is more important and applicable than others. Now a hierarchy in key success indicators can be created.

#### **4.5 Population**

A diverse group of respondents is selected, to provide a broad spectrum of experiences, opinions and results. Three points of view are possible in partnerships between cultural and business organizations: Cultural organization, Business organization, and intermediaries. Further, there are some experts on this kind of partnerships, who do not participate as one of above mentioned groups. The key characteristic of a social survey is that the same information is collected from all respondents in the sample. (Seale, 2004: 165)

The respondents are selected after an analysis of case studies available in the organization Kunst & Zaken. The database of Kunst & Zaken is used to find all partnerships between cultural and business organizations. This database includes partnerships conducted by Kunst & Zaken to help the cultural organization with a problem. Kunst & Zaken is the intermediary between the cultural and business organization. The cultural organization requires help with a problem or question in the organization. Kunst & Zaken searches for an expert in a business organization, who can solve the problem. The database of Kunst & Zaken includes only partnerships created in order to improve cultural organisations. On one hand, this is a limitation for the research, it will be hard to generalize the outcomes of the research on all the partnerships existing in the Netherlands. On the other hand, it will be a constituent limitation, characterizing all cases. Only the partnerships created in the past year are included, because the information is still fresh in mind for these respondents. Every year Kunst & Zaken grants the best created, successful and unique partnership with an award. After an analysis of all the partnerships, five partnerships are nominated to receive the award. This year, three of five partnerships included a cultural and business organization. The other two partnerships included an independent consultant instead of a business organization. The three partnerships were selected to participate in this research, because this research is not about individuals, rather about organizations partnering. The managers of the organizations selected (cultural and business organization), were contacted for an interview. Five respondents agreed on participating.

Besides these respondents who participated in a partnership between cultural and business organization, one intermediary for this kind of partnerships was contacted, and agreed on an interview. This intermediary is also partner in a more equal partnership between a cultural organization and business

organization, and is independent from Kunst & Zaken. Therefore, he speaks from another point of view, and the results can be more generalized. Finally, two independent experts on evaluating cultural organizations and business organizations agreed on participating. These independent experts were asked, because they can give a more general approach on the subject. In Appendix IV, a list of the respondents is given.

#### **4.6 Data Analysis**

The analysis of data is divided in more stages. In the first stage, the results will be analyzed per respondent. The results of this stage will be used for the second stage, in which the cases are compared and combined. The second stage gives intelligibility in differences and similarities between answers of the eight respondents. Below, the analyses will be further described.

Tape recordings are worked out in interview reports, this is the first phase in the analysis. A report is not a literally copied report of what has been said in the interview, except some citations. To make the reports as readable as possible, the questions are left out and only some important sub-questions are included in italics. You will find all the reports on the CD-ROM (Appendix V). These reports are input for phase two. The qualitative data are analyzed with a cross-case analysis, in combination with the quantitative data. First, all the scores are presented in a schematic table. Besides, the mean and range of the scores are presented. Next, the opinions, experiences, and attitudes are analyzed, and contradictions and similarities between answers of respondents are found. Per key success indicator an overview of the answers of the eight respondents is presented (Appendix VI). These contradictions, similarities, and some citations will be used to clarify the scores of the quantitative part. When the mean of the scores of the key success indicators is 3 or more, the key success indicator will be accepted as a key success indicator applicable for partnerships between cultural and business organizations.

The conclusions go further than mentioning contradictions and similarities on the applicability of the key success indicators. This study is more in-depth. Interesting outcomes deserve extra explanation. The researcher needs a high ability to interpret. Therefore it is important to present the results of the key success indicators per respondent as widespread yet briefly possible. By virtue of the analysis, the framework is tested on its applicability.

#### **4.7 Reliability and validity**

In research, done by just one researcher you could ask yourself: “Why would I believe it?”. Here appears the question about validity and reliability of the research, which will be answered in this paragraph. There are two forms of false measurement: systematic inaccurate measurements have influence on validity, while unforeseen inaccurate measurements act upon reliability. (Verschuren & Doorewaard, 2000) It is

important to make the research as reliable and valid possible, and this must be verifiable. Reliability refers to how punctual the research is done. Internal validity indicates if the research is a good reflection of the researched practice. External validity shows if it is possible to generalize the results of the research. Working with a limited population has several consequences for implementation of the research, and kind of results.

#### *4.7.1 Reliability*

A research is reliable, if you can verify, that data are punctual collected and analyzed. This requires a structural procedure of researching, in which the researcher has to be open-minded. This research is open-minded through a comprehensive description of the methodological phases, and responsibility of choices. Every expert is interviewed in the same way. The aim is to ensure, as far as possible, that the variation between responses can be attributed to actual variations between interviewees, rather than any variability in the interview process. A semi-structured interview is a good tool to achieve this. Recording and typing the conversations leads to a clear base, on which the researcher can look back. Also other readers can look up why certain decisions and conclusions are made. In every interview same questions are asked. Respondents were informed about the duration of the interview, therefore enough time was reserved to attend to every key success indicator.

By presenting the interview report to respondents, wrong interpretations are excluded. In this way it is sure data are right. By including interview reports in Appendix VI, external persons can see how data are collected, and how conclusions are made. Because of this, an empirical research suffice a scientific claim of verifiability and repeatability. (Verschuren & Doorewaard, 2000)

#### *4.7.2 Internal validity*

Is measured, what was wanted to be measured? In other words: did the researcher collect the data, she wanted to collect?

With the inter-rater reliability analysis, the validity of the measurement tool is researched. Therefore is measured what the researcher wanted to measure.

In collecting and processing data, wrong interpretations or inaccurate handling can harm validity. To prevent this as much as possible, the researcher prepared the interviews. Also the respondent can give deliberate false information, with any reason. There is nothing you can do about it, so you have to trust the respondent on that. Explaining the importance of research on this topic, and underwriting anonymity (if asked by the respondent), improves honesty of respondents.

#### 4.7.3 *External validity*

As said before, external validity refers to the possibility of generalizing results and conclusions. However, this is not the aim in qualitative research. Because of the explorative character of the research, it is nevertheless important to analyze more experts, in order that more general conclusions can be drawn. Testing the framework on just one case or expert would be implausible. By raising the amount of respondents, the framework will be more plausible, certainly when more respondents agree on applicability of key success indicators for partnerships between cultural and business organizations. When this is the case, you can speak of limited generalizable conclusions. (Hakim, 2000) It is possible to do a big survey with a plausible framework, and if possible to draw conclusions, which can be generalized for partnerships between cultural and business organizations.

#### **4.8 Ethical issues**

A key issue is the preservation of confidentiality and the privacy of people involved (Seale, 2004: 137). In this research it is ensured that the members of a partnership are not identifiable when findings are presented, because the members can give confidential information and personal motivations and statements about the partnership, which can have influence on the other partner in the partnership. This can have effect on the results, because the two organizations in the partnership can give different answers on the questions. Therefore, averages of the key success indicators on the scale are presented. However, all respondents gave permission to mention their names and answers. All the respondents receive a digital version of this research, so it is possible for them to give a response on the results and conclusions drawn.

## 5 Results

The success indicators are valued on applicability and importance for partnerships between cultural and business organizations. In this chapter the findings of the interviews are presented per key success indicator. From the analyses becomes clear if the key success indicators are applicable and important for partnerships between cultural and business organizations. First, the respondents and the partnerships they are in, are described. Next, a short overview is given of the results of all key success indicators, also means and ranges are displayed. A further explanation on the findings follows in the rest of this chapter. The key success indicators attend in order of presentation in the interview. Finally, relations between key success indicators and additional success indicators for partnerships between cultural and business organizations mentioned by the experts, are presented.

### 5.1 Description of respondents

This paragraph includes descriptions of the respondents of the interviews and the cultural-business-partnerships in which they participated. The descriptions form the framework in which the respondents answered the questions.

*Peter de Rooden (Intermediary, Cultural partner Created Noord-Holland)*

In two ways Peter de Rooden has expertise in the field of partnerships between cultural and business organisations. First, he is intermediary between entrepreneurs and creative professionals for the program *Created in Noord-Holland* of the organisation *CBK Noord-Holland*. Keywords for the program are meeting, innovating, and co-operating. The program is developed for creative professionals in Noord-Holland, who want to increase their entrepreneurship and experience in cooperating with business organisations. On the other side the program is developed for entrepreneurs, who want to partner up with creative professionals to discover the value of creative expertise for their business organisation.

The program gives an impulse to enduring partnerships between culture and business organisations.

Second, Peter de Rooden is the contact person of the cultural partner *Created Noord-Holland* in a partnership between LTO (agriculture and horticulture organisation), University of Wageningen, Kunstenaars&Co, and the organisation for the protection of animals. This partnership between cultural and business organizations deals with the issue of increasing the wealth and prosperity of pigs in a stable. The partners developed an innovative facility for pigs, so pigs can drudge in a natural way again. Artists came up with proposals for this facility. LTO expects that inexorably behavior of pigs can be prevented with this facility.

*Henk Keizer (Cultural partner) and Roelof Andringa (Business partner Van Mens en Wisselink)*

Henk Keizer is business leader of *Vrede Van Utrecht*. *Vrede van Utrecht* is an annual cultural program presenting art, in relation with topical subjects in the society, such as migration, peace, and safety. *Vrede van Utrecht* produces some activities, besides a large amount of the budget is spend on co-productions or co-financing of projects produced by other initiatives.

*Vrede van Utrecht* formed a partnership with *Van Mens en Wisselink*. *Van Mens en Wisselink* is a law and tax consultancy agency, which provides specialist advice and representation in all areas of national and international law. *Van Mens en Wisselink* supported *Vrede van Utrecht* in advising about the VAT-taxonomy. *Van Mens en Wisselink* detected and solved problems in a practical way. The employees of *Vrede van Utrecht* were involved in the process of solving the problems. The partnership with *Van Mens en Wisselink* was necessary, because the problems at *Vrede van Utrecht* were too specific. Knowledge was not available in the cultural organisation itself.

*Ariëtte Kasbergen (Cultural partner De Muzerije) and Roger Lenssen (Business partner SMARTgroup)*

Ariëtte Kasbergen is managing director of *De Muzerije*, Centre for Art Education. The organization has a good reputation, however the supply of activities are not tuned to the market. Consequences: stagnation of the amount of participants and decreasing income. Next to these consequences the founder (the community) should cut back subsidies, because *De Muzerije* presumed they could realize a commercial income of more than 200.000 euros.

*De Muzerije* partnered up with *SMARTgroup*, because of the need to cut back. *De Muzerije* needed help and advice with the changing processes, and the skeptical employees in the organization.

Roger Lenssen is managing director of *SMARTgroup* and wants his employees to gain experience in other sectors than the business sector. *SMARTgroup* is an organisation consultancy, specialized in changing organisations and mobility and outplacement projects. *De Muzerije* and *SMARTgroup* together developed a new process for *De Muzerije* to deal with the changing processes in the organizations. *SMARTgroup* delivered the advices, *De Muzerije* implemented the advices with support of *SMARTgroup*. The partnership led to new insights for both organizations, in the strategic and tactical field of changing processes and politics.

*René Pinggen (Cultural partner Museum Jan Cunen)*

René Pinggen is managing director of *Museum Jan Cunen*. This museum strives for a qualitative high presentation program of visual art and seeks actively to new forms of social anchoring. The museum is an example for the national and international museum sector in the field of cultural education. Because of its success the amount of activities increased.



*Museum Jan Cunen* formed a partnership with *Interpolis*. *Interpolis* is a national insurance company in the Netherlands. *Interpolis* supports the museum management in determining how to communicate with various target groups of the diverse projects of the museum. The business organization and cultural organization worked together towards a solution for the communication problem at *Museum Jan Cunen*. The consultant of *Interpolis* analyzed the problem, and implemented the solution together with the museum management. It led to awareness of the communication process for the museum management, and the consultant of *Interpolis* broadened her view by looking and analyzing problems in a different sector.

*Mike Anderson and Marc Altink (Experts)*

Mike Anderson and Marc Altink both work as project manager. Mike Anderson is project manager of the programme Kunst&Zaken -Cultural Governance. Cultural Governance is good, justified and transparent management and administration in the cultural sector. Marc Altink is project manager of the program Kunst&Zaken-scan programme. Scans for cultural organisations are developed in this programme, to get a better insight in the different development stages of an organisation, on its way to excellent management. In both programmes the focus is good management of cultural organisations. The respondents have much knowledge of business organisations and cultural organisations.

## 5.2 Overview of results

Below a table is presented with the results of the scores<sup>2</sup> by the experts per key success indicator. To what extent correspond the answers of the experts to the key success indicators mentioned in the literature?

	Peter de Rooden (intermediary, cultural partner)	Roelof Andringa (business partner)	Mike Anderson (Expert)	Ariëtte Kasbergen (cultural partner)	René Pingen (cultural partner)	Roger Lenssen (business partner)	Henk Keizer (cultural partner)	Mark Altink (Expert)
Structure & Management	3,5	3	4	5	4	5	4	2,5
Trust	4	4	5	3	4	5	5	5
Resources	4	2	3,5	5	4	4	3	4
Differences & similarities between partners	4	2	4	1	5	4	3	4
Learning & Evaluation	4	4	3,5	2: learning 3: evaluation	3	4: Business partner 5: Cultural partner	4	4
Commitment	4	5	5	4	4	5	2	4
Communication	4	5	4	5	5	5	4	4
Involvement of Stakeholders	4,5	3	3	1	4	3: normal 5: this specific situation	3,5	2
Democratic Practice	5	4	1:individu 3: unequal 4: equal	4	4	1: employees 3: OR 4: top	3	2
Clear purpose	5	3	5	5	3	5	5	5
Leadership	4	3	4	4	2	5	4	5
Flexibility	5	4	4	3	4	1/2/3: process	3	3
External influences	5	3	3,5	1	4	5	2	3
Capacity	4	4	4	3	3	3: quantity 4: quality	4	3

Table 5.1: Overview of results

As said in chapter four, the mean of all scores is taken as indicator to decide whether a key success indicators is accepted as a key success indicator for partnerships between cultural and business organizations. When the mean of the scores of the key success indicators is 3 or more, the key success indicator will be accepted as a key success indicator applicable for partnerships between cultural and business organizations.

In Figure 5.1 the mean of all key success indicators is shown. This Figure clearly shows which indicators are mentioned as most important and applicable key success indicators for partnerships between cultural and business organizations, according to the experts. The means are also presented in numbers, in Table 5.2.

<sup>2</sup> Score between 1 to 5. In which 1 stands for totally not applicable, neither important. Five stands for totally applicable and important.

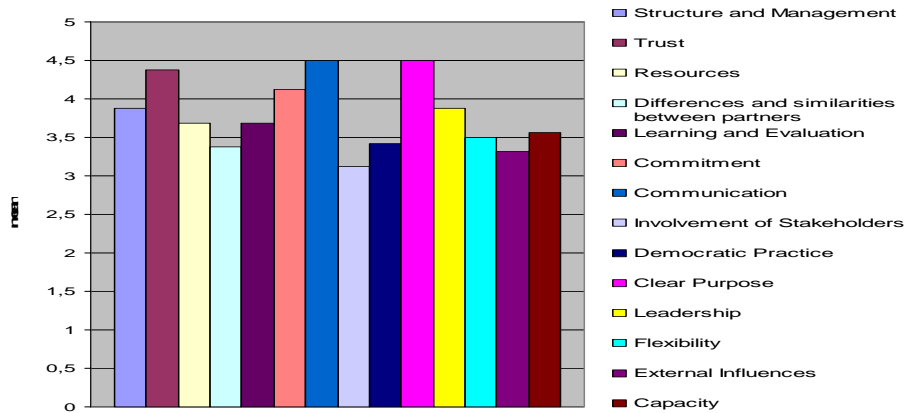


Figure 5.1: Means of key success indicators

The ranges in Table 5.2 show what the distance is between the lowest and highest score per key success indicator. This is interesting for analyzing differences between experts.

Key Success Indicator	Mean	Range
Structure and Management	3,88	2,5 -5
Trust	4,38	3 – 5
Resources	3,69	2 – 5
Differences & Similarities between partners	3,38	1 – 5
Learning & Evaluation	3,69	3 – 4,5
Commitment	4,13	2 – 5
Communication	4,5	4 – 5
Involvement of Stakeholders	3,13	1 – 4,5
Democratic Practice	3,42	2 – 5
Clear Purpose	4,5	3 – 5
Leadership	3,88	2 – 5
Flexibility	3,5	2 – 5
External Influences	3,31	1 – 5
Capacity	3,56	3 – 4

Table 5.2: Means and ranges of key success indicators

It would deprive this study, when conclusions are only drawn on base of these tables and figure. Through the qualitative and explorative character of this study, exact the reasons behind the scores are relevant and interesting. Behind the scores lies much information. The quantitative information is used to orden the key success indicators on applicability and importance. Therefore, every key success indicator is extensively elaborated in the rest of this chapter, at which is often referred to the tables in this paragraph, and the summaries of the answers of experts in Appendix VI. Information can be derived as well from the elaborations of the interviews, on appended CD-ROM (Appendix V).

### 5.3 Results per key success indicator

In this paragraph the results per key success indicator are written down. In table 5.2 you see that all key success indicators are scored in average above three. In the next sub-paragraphs the reasons, opinions, experiences, and attitudes behind the scores of the key success indicators are exposed.

#### 5.3.1 Structure and Management

This key success indicator is scored in average as high as the key success indicator Leadership.

Four respondents strongly agree on the importance and applicability of Structure and Management as key success indicator for partnerships between a cultural and business organization. The answers of these respondents correspond with the literature: Creating clear and robust partnership arrangements is one of the six principles in their framework for the success of partnerships. Also Wilson & Boyle (2004) mention this indicator. Both, structure and management are important and determining. Management can be a tool to achieve a certain goal. Or good management can be a goal in the end:

“When you do not manage the process in a good way, neither you can use the information.”(Ariette Kasbergen)

“A partnership has to be manageable through a good time schedule: time management.” (Roelof Andringa)

“First of all, goals have to be clear, because these can be different for the partners, and it has to be clear what you want to achieve in the partnership. Differences in culture are fun, but the goals have to be clear. Management is a tool to get these clear.”(Henk Keizer)

These quotations unite really good with the theories in the cultural literature and by Greer (2001), Das & Teng (2000a), and Ostower (2005), about the importance and agreement on the timeframe and the development of a strategy or mission for the partnership, as it articulates the shared vision and purpose of the partnership in the early stages, defines the nature and extent of the activities and the roles and responsibilities of the partners within an agreed timeframe.

According Peter de Rooden, it is not necessary that the shared vision and purpose are clear in early stages:

“An open partnership which finds its way organically. Not everything has to be set before. A minimal project plan can be sufficient. During the partnership, the tasks are divided, and a path to the goal becomes clear.”

His opinion can be clarified using the answer by Mike Anderson, who said that the importance and applicability of the key success indicator Structure and Management depends on the phase the partnership is in. In the beginning this indicator will be less important, you have to learn each other. Later on, when it gets serious, tasks have to be divided, therefore structure and management become more important. Peter de Rooden operates in a young partnership.

One of the respondents mentions the importance of the development of a plan, concerning how administrative and coordination issues will be handled, as is suggested in the literature. Prior to committing to a partnership, organisations need to work out each partner’s role, responsibilities, and goals:

“Clear management, structure, and setting tasks prevents misunderstandings.” (Henk Keizer)

Only Marc Altink does not see Structure and Management as a crucial success indicator for partnerships between a cultural and business organization, because in his eyes key success indicators are softer.

### 5.3.2 Trust

Trust is described as ‘the belief that a party’s word is reliable and that a party will fulfill its obligation in an exchange, and is integer’. The two experts on evaluation, both mention trust as most important and ultimate key success indicator. Just one respondent scores trust lower (still 3). But this respondent also confirms that trust is needed:

“Even though anyone can have a hidden agenda, you still can use the knowledge.”(Ariette Kasbergen)

The rest of the respondents explains the importance and applicability of trust as the basis for success of a partnership, but it is an indicator which you have to work on. Trust is also typified as something personal, because it depends on the organization, relation and person you have to deal with:

“Trust is important. Both, trust in each other and in the partnership, otherwise you will not start with each other. You have to do it together. Everyone has to be enthusiastic. A base of trust is needed to get from A to B to C. It strengthens the relationship.”(Peter de Rooden)

“You learn to trust each other by sticking to appointments.”(Roger Lenssen)

Trust is a basis. You have to be honest to achieve goals, therefore you need trust. When trust is lacking, you have to ask yourself what you are doing. You can not buy it in a shop, you have to keep working on it, by sticking to appointments, make deadlines, and to be open. It starts with a personal match or click.”(Henk Keizer)

Referring to Henk Keizer in relation to the literature about trust, trust is not for sale in a shop and according to Das & Teng (2000a), all partners oftentimes find it hard to rely on trust. They recommend to be not too opportunistic, because the cost of opportunism and developing interfirm trust will be very high because the partners have to employ all kinds of devices. Marc Altink and Mike Anderson support this for partnerships between cultural and business organizations. These respondents mention the difficulty of building trust between a cultural and business organization:

“Building trust is more difficult in a new area of partnerships. Experience can give you trust and evaluation tools to monitor if everything is right. These tools are not yet available for partnerships between cultural and business organisations, because it is a new phenomenon.” (Mike Anderson)

“Trust is more difficult between a cultural and business organisation, but also between two businesses it is sometimes hard to get trust.”(Marc Altink)

### 5.3.3 Resources

The resource-based view (creating the most value out of one’s existing resources by combining these with others’ resources), mentioned in the literature study, is supported by the respondents. Five respondents

mention the importance of complementary resources as reason for starting and the success of the partnership:

“A partnership is about exchanging resources (materials, knowledge). You start a partnership, because you think your partner has complementary resources. In the most fundamental form of partnership it is also about other complementary things, such as markets, working styles and resources.” (Marc Altink)

“You always use resources from your partner, when you get input. Complementarity is important. We need what they have: knowledge and skills. There has to be a connection between demand and offers, and the problem or goal.” (Ariette Kasbergen)

“It is fun that the other sector possesses other resources, because they think in another way, and handle in another way, besides they can present themselves in another way. Differences are crucial, lead to creativity.” (Henk Keizer)

“It is important that your partner has knowledge you do not have.” (René Pingen)

“Complementary resources work best.” (Peter de Rooden)

Complementarity in resources between a cultural organization and a business organization are found, because these organizations operate in a different sector.

In the literature is mentioned that complementary resources have an indirect effect on partnership success, through idiosyncratic resources. Idiosyncratic resources are mentioned by one respondent, but he did not attend to the effects:

“It is possible to develop resources in the partnership, for example tools and knowledge.” (Roelof Andringa)

Further, two respondents mention the links to the key success indicators Structure, Management and Trust:

“The importance and applicability of the key success indicator Resources depends on the goal of the partnership. It has links to structure, management, and trust. It is important to think along with your partner, this is important besides trust.” (Henk Keizer)

“Knowledge and tools are important, but even if resources are not available, you can fill that gap with structure, management and trust, besides it is possible to turn on external resources or consultants.” (Roger Lenssen)

Finally, two other respondents do not highlight the key success indicator Resources as such, but state that the expectations and feelings about these resources are more important. This is also the explanation why Roelof Andringa scores this key success indicator as low:

“Resources could be knowledge and employees. A partnership would not be successful when expectations about the partners’ resources are not right. Expectations are more important than the resources available.” (Roelof Andringa)

“The feeling about the resources of your partner is important.” (Mike Anderson)

### 5.3.4 Differences and Similarities between partners

Differences, as well similarities between partners determine success, according more respondents. Differences are essential in competences; complementarity is important. However, Henk Keizer and René Pingen mention that differences must not dominate. It must be possible to tide over the differences:

“The differences between our organization and the cultural organization in the partnership make the difference. When we were the same, it would have failed.” (Roger Lenssen)

“Difference is important, but must not dominate. In the end there have to be points of contact.” (René Pingen)

“Both, similarities and differences between partners are important, otherwise you are not complementary. It is the strength of a partnership to be different.” (Marc Altink)

Not all respondents see differences as an important key success indicator. Ariëtte Kasbergen and Roelof Andringa think that you can take a certain role in a partnership, and in the end it is about the common goal you want to achieve. These respondents do not see the importance of especially differences or similarities. This unites with the theory by the authors Das & Teng (2000a), who neither speak of similarities and differences, but about balance.

Both respondents, point at the importance of overlap between organizations. Roelof Andringa in that way, supports other respondents who say that similarities between the partnering organizations are important in terms of social values, norms and language.

“It is nicer to work with organizations with the same norms and values.” (Roelof Andringa)

“Both partners are enthusiastic, open and have a direct way of working. It does not feel like my partner has a hidden agenda. Social norms and values are the same, that is essential. There is a click. An optimal project is a project in which both partners are pleased, and the goal is achieved.” (Peter de Rooden)

“Similarities are hard to find between a cultural organization and a business organization, but in style, taking care of things, and communication it is preferable. You have to speak the same language, otherwise a partnership fails.” (Marc Altink)

Also in the literature is stated that partnerships require simultaneous pursuit of partners with similar characteristics on certain dimensions (particularly on cultural capabilities), and different characteristics on certain other dimensions (organisation capabilities). According the literature, similarity in values serves as a base for social relationships, which lie at the heart of social interaction processes.

Two respondents highlight the role of personalities in differences and similarities between two partners:

“It is also about personalities, and it depends on the organizations. What is a success for our partnership, could be different for another partnership.” (René Pingen)

“There is a link between a partnership and a personal relationship. You have to understand each other language, and you work with other results, in another way. This discrepancy is fun, learning from your partner is fantastic. It is exciting and lucrative.” (Henk Keizer)

This likeness between a partnership and personal relations, is also mentioned in the literature.

### 5.3.5 Learning and Evaluation

In the literature is stated that earlier experience turns out to play a major role in the success of a partnership, particularly in the case of knowledge intensive partnerships. The respondents agree on this, because they see learning of the partnership as something which is not determining success in this partnership, but in a following partnership:

“Learning is not necessary, the partnership is an experience, but will not effect the success of this partnership. Evaluation is important. Learning is less important for this project, but you can learn from evaluation”(Ariette Kasbergen)

“Learning makes it fun, and it is the baggage for a next partnership.” (Roelof Andringa)

“Learning is more important for the next partnership. It could be useful in the current partnership to evaluate if you want to go further.” (Mike Anderson)

Ariëtte Kasbergen scores this key success indicator lower than evaluation, because the influence of learning is lifted to the next partnership.

Four respondents attend to the real importance and necessity of learning and evaluation in a partnership, not per se in direct relation to partnership success:

“When you want to achieve something with your partner, and you will have a learning effect, you will evaluate this learning effect. It is not useful to start a partnership, if you do not want to learn something.” (Marc Altink)

“Evaluation is necessary, you may not forget it.” (Roger Lenssen)

“Learning an evaluation are an sich an important phenomenon.” (Peter de Rooden)

“Learning and evaluation is extra important, because these partnerships are pro bono.” (Roelof Andringa)

However, according to Henk Keizer and René Pingen, learning and evaluation are often forgotten in practice, although they support the importance of this key success indicator:

“Learning and evaluation are often forgotten. You have to evaluate if you still want to achieve the common goal. This is one of the most important indicators for success. The best partnership, is a partnership with a future. This is possible when the partnership is evaluated as successful.”(Henk Keizer)

“Evaluation and learning continue also after the partnership. In practice, learning and evaluation are often forgotten.”(René Pingen)

Henk Keizer and René Pingen support with these quotes the literature about the influence of Learning on success.

According to Roger Lenssen, Evaluation and Learning is more important and applicable for the cultural partner, than for the business partner, because partnerships are more routine for a business organisation than for the cultural organisation.



### 5.3.6 Commitment

Commitment refers to the willingness of partners to exert effort on behalf of the relationship. (Mohr & Spekman, 1994) One of the eight respondents scores commitment as not that important and applicable for partnerships between cultural and business organizations. The reason for the low importance and applicability is that a partnership could also be cool or business like:

“You want to achieve something together, but this can be achieved in a cool way. I do not have to feel commitment to the work of my partner. It is not necessary, but when I really do not care, I will not learn anything.”(Henk Keizer)

Further in the interview becomes clear that Henk Keizer also agrees on the importance and good applicability of this key success indicator, when he thinks about commitment in the sense of investing time in each other. All other respondents point at the common interests, and the significance of commitment in fulfilling these interests:

“The bigger the common interests, the bigger the willing to apply yourself, the bigger the success.”(Peter de Rooden)

“Commitment is very important. When you do not invest, the partnership will fail.”(Roelof Andringa)

“Commitment is crucial, it stands in relation to the importance of things. You want to make it successful, you invest in the partnership, your partner, and in yourself to achieve an optimal result.” (Ariette Kasbergen)

“You have to invest in your relationship.” (Marc Altink)

both parties can achieve individual and common goals.

At last, René Pingen mentions that the frequency of contact is not important for commitment:

“It is about the intention.” (René Pingen)

### 5.3.7 Communication

All experts scored communication highly important. Some aspects of communication were highlighted:

“Effective communication is important. Exchanging information in the right time and it the right manner.”(Peter de Rooden)

“The quality of communication has to be good.”(René Pingen)

“The pattern of communication is the most important part of the whole process.”(Roger Lenssen)

These aspects correspond with the three aspects, in which Mohr & Spekman (1994) divided communication behavior. Quality refers to communication quality, open and effective communication refer to information sharing, and the communication pattern refers to participation in planning. In the research by Mohr & Spekman (1994) is concluded that information sharing does not have influence on the

success of partnership, however the answers of experts in this study contradict the conclusion by the authors.

Three respondents speak about communication in relation to the use of different languages between two partners in a partnership between a cultural and business organization. The frequency of communication must increase when differences between partners are bigger:

“You have to keep talking with each other. It is very useful to keep talking, because it is more difficult due to the difference in language between partners.” (Marc Altink)

“When you do not communicate, you can not cooperate. It is important to explain how you deal with things, because you have to deal with two different worlds. The more different the sectors, the more you have to communicate. Communication is the biggest jamming station in managing expectations, but the differences are not as big as sometimes is thought.”(Ariette Kasbergen)

According Backer (2002), the basis principle ‘frequent communication among the partners through meetings and other path ways is essential’. This is especially supported for this specific type of partnerships between two different sectors.

Finally, according to Henk Keizer there are two types of communication: internal communication (in one partner organisation) and external communication (between partners), which are both relevant and very important for success of a partnership between a cultural and business organisation:

“Between two partners communication is very important, because that means you can clarify each others goals. And you inform your partner. This is the basis. Internal communication is also important, because your employees have to know about the partner organisation, and the reason behind partnering with a business. They have to be enthusiastic about the energy your partner invests in the cultural organisation.”

### 5.3.8 *Involvement of Stakeholders*

This key success indicator is rated lowest of all key success indicators, however three respondents explain the importance of this indicator on partnership success:

“Involvement of stakeholders is in different ways important for different partners. For businesses it is important to realize something in a partnership, and explain this to the stakeholders to get support. Besides, there is a very hard spin-off for businesses in direction of the consumer. For the cultural organization and intermediaries it is important to verify the credibility of this kind of partnerships: prove that partnering with someone outside your own sector has surplus value.” (Peter de Rooden)

“Involvement of stakeholders is hard to measure, but it is very important how you communicate with target groups.” (René Pinggen)

“You have to communicate with externals. You have to pay attention on who is helping your organization.” (Henk Keizer)

These three respondents support the literature, but the other respondents state that it is important to involve your stakeholders, but that it does not directly effects partnership success:

“When you are dependent on one big donor, you have to involve him. Stakeholders are always involved. But it does not effect success. It is more the other way around: our business partner has influence on our stakeholders. Attracting an external consultant makes drawn conclusions and advices more objective and stronger.” (Ariette Kasbergen)

“Stakeholders can take an important role in the background. Stakeholders become important in special situations, but it is not important for the success of the partnership.” (Roelof Andringa)

“Involvement of stakeholders is less important. It is more a side-issue. Of course it is important, but the least important success indicator.”(Mike Anderson)

### 5.3.8 Democratic Practice

Democratic practice, or consensus for major decisions, and joint problem solving – as it is described in the literature- is more essential in equal partnerships:

“Democratic practice is essential, because it is an equal partnership. There is no hierarchy.” (Peter de Rooden)

“The applicability and importance of democratic practice depends on the kind of partnership. Are partners equal, or not? When partners are equal, it will be more important. There is also a difference between consensus between two partners, or between all the employees from both partners. In the latter situation, consensus is less important. You have to operate as two collectives. Democratic practice is less important in individual organizations, more important in an unequal partnership, yet more important in an equal partnership.” (Mike

However, democratic practice is not described as a key success indicator by three respondents, although these respondents see this factor as medium important for partnership in general:

“Consensus is figurative, because this partnership was a top-down process. In the top it is about consensus, but when consensus will not be reached, the managing director eventually takes decisions. For employees it was totally not a democratic practice, and this does not have effect on the success of the partnership. When the managing director always has to listen to his/ her employees, it will not work, and the partnership will fail.” (Roger Lenssen)

“I would not name it democratic practice. It has to correlate with your goals. It has to be clear what both partners want to achieve, and who does what. Democratic practice derives from other success indicators. These other key success indicators make a partnership successful, but achieving consensus in major decisions is medium important for a partnership.” (Henk Keizer)

“Of course, democratic practice is important, but it is inferior to trust. It is not necessary that all decisions are made on consensus. You have to trust each other, also in competences and quality. Consensus is most of the time about sub-optimum, but not about the strengths of individual partners. Democratic practice, how praiseworthy it sounds, is in my eyes not a success indicator for partnerships. More important is trust in each others competences.” (Marc Althink)

A reason for the importance of democratic practice is given by Ariëtte Kasbergen:

“The importance and applicability of democratic practice depends on the partnership. In this case it was not possible to take decisions in a democratic way, but the more democratic the process, the more basis for decisions taken.”

In the literature is stated that the use of joint problem solving has a positive effect on partnership success, and the use of destructive conflict resolution techniques (e.g., domination, confrontation) are seen as counter-productive and are very likely to strain the fabric of the partnership. The respondents do not

support this theory for all partnerships. Domination can also be effective and is sometimes inevitable, such as in the partnership between Ariëtte Kasbergen and Roger Lenssens' organization.

### 5.3.10 *Clear Purpose*

A clear purpose is described as 'an intention, idea or belief of which way to go'. Six of the eight respondents score this indicator as really important and applicable. Reasons for the importance of a clear purpose all refer to the one-to-one link with partnership success or failure, and confusion:

"The clearer you know what you need, the bigger the chance on a good result." (Ariëtte Kasbergen)

"Lack of vision and goal leads always to confusion". (Marc Altink)

"If you do not have a clear purpose, you start with a problem." (Henk Keizer)

From the answers can be deduced that you can divide this indicator in two parts: a clear goal, and a clear way to that goal. The opinions about the character of the road to the goal are shared:

"It will not become a success if you get on a twisted road. Before you start the partnership you have to have clear what the goal is and which road you take to achieve that goal." (Roger Lenssen)

"A clear purpose is important, because it helps to clarify the road to the goal, especially in a partnership." (Peter de Rooden)

"The goal has to be clear, but the way to achieve the goal can be twisted." (René Pingen)

"Sometimes you do not know exactly where to go. It is not clear where you end. There are more solutions for one problem, therefore it is unclear what the results will be." (Roelof Andringa)

The experts, who do not find it necessary to clearly define the road to the goal, score this indicator not that high.

Marc Altink also pays attention on a difference between business-to-business partnerships and a partnership between a cultural and business organization:

"It could be harder to set a clear purpose in this kind of partnerships, because you do not speak the same language, but even in partnerships between two businesses I have seen that partners do not always speak each others language."

### 5.3.11 *Leadership*

From the answers of the respondents can be concluded that there are two ways of thinking about leadership: leadership as one partner as boss and taking the responsibility, or leadership as an equal partnership in which leadership fluctuates per phase:

“Formally we are all equal, but in practice you will see that we take the leading one by one. There is no clearly defined leader. For different stages, different partners take the leading, but there is no clear overall leader. For these different stages a clearly defined leader is important.”(Peter de Rooden)

“Equality is more efficient than leadership. When your partner has the expertise on things you do not have expertise on, your partner will take the leading position, but that is obvious.” (Henk Keizer)

“If you have a leader who does not clarify things, you will swing. A strong leader leads you to the new thing.”(Roger Lenssen)

“You need someone who takes responsibility, and you need people who cooperate.” (Ariëtte Kasbergen)

Mike Anderson expresses this in: “you have to think about how you deal with leadership”, because in both ways leadership can be important, as presented in the scores given to this key success indicator. Marc Altink describes the definition of leadership as used in an equal partnership:

“Leadership is important, but is something different than who is the boss. It is about organizing, setting a common goal, that is what determines success of a partnership.”

This definition refers on the term coordination, presented in the literature review.

One respondent scored this key success indicator as low. This respondent thought about leadership in terms of one leading partner. In that sense leadership was not important for him, he preferred equality.

In the literature review in chapter three is said that leadership roles have to be carefully defined, with limits or responsibility set firmly. This does not totally correspond with the answers given by the respondents: you have to think about leadership roles, but it is not necessary to point one partner as leader and to set its responsibilities firmly, leadership is also possible in terms of equality.

Three respondents mentioned the difference in position of a cultural organization versus a business organization in a partnership. Two of these three respondents see the cultural organization as the leading partner:

“As cultural partner, you often have to take leading position, because you want something from a business, instead of the other way around. It is important you do not become passive.”(Henk Keizer)

“In this partnership I was the leader, because I was the asking partner. A partnership is a form of sponsoring. Sponsoring in services by a business to a cultural organisation.” (Ariëtte Kasbergen)

### 5.3.12 Flexibility

Flexibility is a key success indicator which is scored as really high on importance and applicability for partnerships between a cultural and business organization, by one respondent. One other respondent scored this key success indicator under average. Both respondents speak about the development process in a partnership, but do not agree on the level of flexibility needed in this process:

“You have to be flexible, but you also have to follow the strategy and road which was planned. On the latter points you have to be stable. You have to be flexible behind the screens, and stable in front of the screens: flexibility in thinking, but stable in facts and figures.” (Roger Lenssen)

“A partnership is a development traject, therefore flexibility is important. Sometimes you give a bit more, next time you take a bit more than your partner.” (Peter de Rooden)

One other respondent supports the answer by Roger Lenssen. Henk Keizer also points at the importance of sticking to the goal of the partnership, at which a clear purpose is necessary.

Further, flexibility is seen as a key success indicator, but not the most important and applicable one, as shown in the results on the scores and answers. According the respondents, flexibility can be divided in two different kinds of flexibility in this kind of partnerships. On one hand, you have to be flexible in accepting and dealing with your partner and the different sector he operates in, on the other hand you have to be flexible to deal with changing environments. The latter, is supported in the literature by the statement that change should be expected, because various influences will force change upon partnerships:

“If you can not deal with changing environments, a partnership will fail. Besides, flexibility in accepting each others organisation culture is possible through frequent communication.” (Ariëtte Kasbergen)

“You have to be flexible to come together as partners. You must be flexible in expectations about your partner. It is not a success indicator, neither an unimportant factor.” (Marc Altink)

“It is hard for your partner, when you are not flexible. It is different for this kind of partnership, because you have to deal with a partner operating in another sector. In a partnership between a cultural and business organisation everything is more loose.”(Roelof Andringa)

“You have to accept each other, therefore you need to be flexible.” (René Pingen)

“Flexibility is important for everything that is new... Keep moving in changing circumstances!” (Mike Anderson)

### 5.3.13 External Influences

This key success indicator is scored as low by several respondents. Three respondents even explicitly mention that external influences can have influence on success, but are not an important key success indicator:

“The market is a strong medium which can have influence on a partnership, but when you have a clear purpose, trust, and clear tasks, the environment will not harm the partnership, only some mayor occurrences will.”(Henk Keizer)

Mike Andersons explains that a partnership has to prepare itself for changes. A partnership between a cultural and business organizations has to deal with a bigger environment, because the organizations operate in another environment. René Pingen and Roger Lenssen support Mike Anderson on the influences of the environment, because of the social function of a cultural partnership:

“Cultural organizations are semi-government bodies with a social function, and these have to go along with new ideas of political bodies. Big political bodies determine things, therefore have effect on a partnership.” (Roger Lenssen)

“It is not efficient when you operate in a cocoon. Eventually you have a social function as cultural organization, therefore you have to clarify which thing you do and which you do not. (René Pingen)

Finally two respondents mention external influences on macro level. Some hypes and trends are seen as key success indicators, which have influence or not on partnership success:

“A subject which is a hype, determines success. The social environment can make or break a partnership.” (Peter de Rooden)

“Policies do not have influence on success of a partnership. External influences have to be really extraordinary will they effect partnership success. It depends on the subject. In a partnership where a product is developed, the environment (trends) can be of more influence. Nowadays there is a hype of social responsibility. In twenty years there will be more or less partnerships between cultural and business organizations than today. This is an effect on macro level. But these effects surpass one single partnership. On micro level the effect is minimal.” (Ariëtte Kasbergen)

In the literature is stated that external influences are of big importance on partnership success. The respondents support the literature on the effects of external influences, however the impact of external influences on partnership success is not rated very high by the respondents.

#### 5.3.14 Capacity

The key success indicator capacity is not further explained in the literature, because it was only mentioned ones in a cultural study, and once in a management study. Capacity is described by Henk Keizer as the availability of knowledge, skills, and experience. The respondents scored it as higher important and better applicable for partnerships between cultural and business organizations –whether as critical side issue or critical success indicator-, than in the literature is assumed. The main reason mentioned by almost every respondent, is that capacity is needed to achieve the goal of the partnership:

“When you have the intention to cooperate, you need also capacity to accomplish things. It is a critical side issue, but not a key success indicator. It is a de-satisfier: when you do not take care of this element, the partnership will fail. Next to de-satisfiers, there are motivators: the elements why a partnership is started, these are more important. De-satisfiers have to be available to make it succeed. Trust, leadership and a clear purpose are motivators, capacity is a de-satisfier.” (Marc Alink)

“Especially qualitative capacity is needed, because you have to take care of achieving and managing the goal and process.” (Roger Lenssen)

The range of this key success indicator is low, besides almost all respondents mentioned almost the same main reason to score this indicator on level three or four.

#### 5.4 Relations between key success indicators

In the interviews with the respondents, relations between key success indicators came up, while talking about the individual key success indicators. In the literature some indirect effects through other indicators were presented: complementary resources seem to have an indirect effect on partnership success through commitment, and is positively associated with mutual trust, reciprocal commitment, and bilateral information exchange. The respondents mention also relations between trust, commitment and communication, besides other relations between key success indicators were formulated:

- “trust is the basis, and has influence on all other key success indicators” (Roelof Andringa)
- “trust starts with a personal match or click.” (Henk Keizer)
- “the indicator resources has links to structure, management, and trust.” (Henk Keizer)
- “When there is no trust, differences and similarities between partnership become important.”(Mike Anderson)
- “Learning and evaluation stands in relation with your goal. When you want to achieve something with someone, you want to have a learning effect.” (Marc Altink)
- “When there is no commitment, trust will be low as well.” (Roger Lenssen)
- “There is a mutual connection between trust and commitment.”(Mike Anderson)
- “The quality of communication is connected to commitment.”(René Pingen)
- “The pattern of communication is the most important part of the whole process, but it belongs to structure and management.”(Roger Lenssen)
- “Democratic practice stands in relation with commitment.” (Roelof Andringa)
- “Flexibility in accepting each others organisation culture is possible trough communication.”(Ariëtte Kasbergen)

The relations between key success indicators, mentioned by the respondents are schematically presented in figure 5.2. As you will see, trust is an indicator with many relations. This can be clarified by the answers of the respondents. In sub-paragraph 5.2.2 is mentioned that this indicator is seen as the basis for success of partnerships between cultural and business organizations.



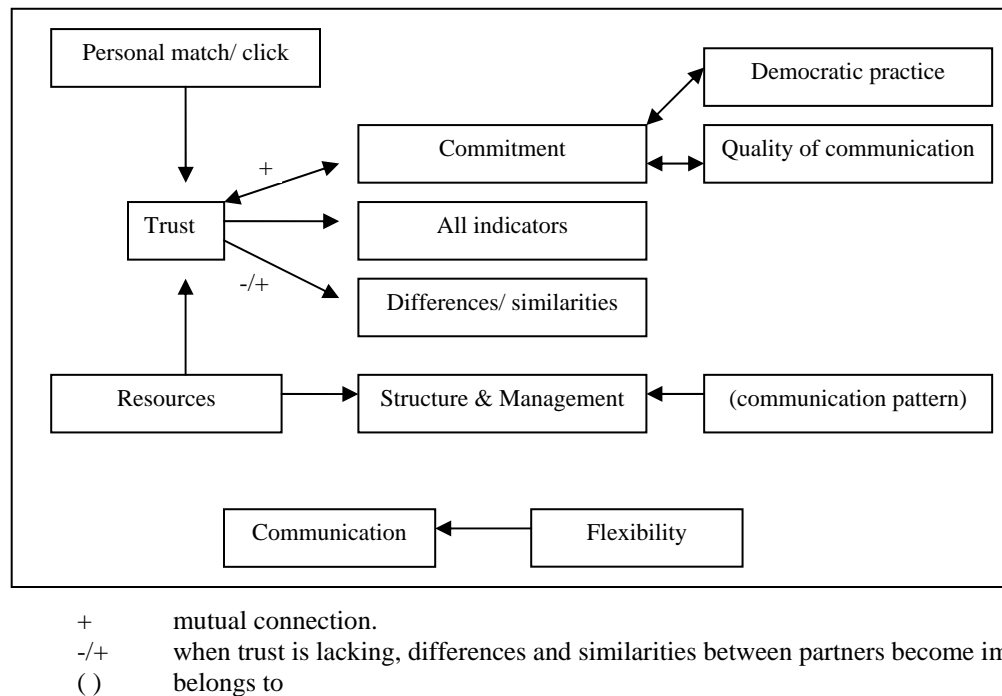


Figure 5.2: Schematic overview of relations between key success indicators

#### 5.4 Extra key success indicators

The last question in the interview included, whether the respondents could give more key success indicators for partnership between cultural and business organization, which were not mentioned in the list. This question brought up clarity in the importance of indicators mentioned, because respondents extra highlighted key success indicators already mentioned, but also new key success indicators came up. The most mentioned extra key success indicator was personality. According five respondents, personalities of individuals in the partnership in relation to a match or click between partners is important, and determines success:

“Personality: a person who is open minded to this kind of partnerships. People who are open, are ready to take new roads. People who see the value of partnership between cultural and business organisations. You need to want to be an early adaptor, that is personally bounded. It is in the knowledge and attitude of the individual, and sometimes it is present in the whole organisation. These people have to be in the right position to decide on such things.”(Peter de Rooden)

“Personality and a good match or click.”(René Pinggen)

“Lovely people are important. Trust and understanding between partners. It lies in the personal level, but also a click between organisations is important. A click in the same expectation patterns, and to live up to expectations of your partner.”(Roelof Andringa)

“A good match between demand and offer is important. A match concerning content.”(Ariëtte Kasbergen)

Commitment and trust are extra highlighted as really important key success indicators, in combination with the importance of the soft sphere [personality also belongs to the soft sphere]:

“In the soft sphere, also respect is important, besides trust and commitment. Complementarity is necessary, otherwise your partner is convertible.” (Mike Anderson)

Further, a clear purpose is again mentioned by two respondents. Roger Lenssen also mentions an indicator presented in the literature: recognition of the need for a partnership, this key success indicator is placed under commitment in the inter-rater reliability analysis. Henk Keizer also pays extra attention on commitment. Finally, Roger Lenssen mentions the development of concrete activities and plans as a key success indicator, and Mike Anderson extra highlights the importance of complementarity between partners:

“Trust, openness, clear purpose and commitment.”(Henk Keizer)

“The need for partnering, clear purpose, capacity and concrete activities and plans determine success of partnerships.” (Roger Lenssen)

The extra highlighted key success indicators are all present in the top five of the key success indicators, in terms of average scores.

## 6 Conclusion and Discussion

After describing the results in the previous chapter, this chapter will give an answer on the research question. The conclusions of this research are presented, with feedback on the objective. Next, the practical implementations of the conclusions are described, after which is attended to the limitations of the research, and suggestions for further research.

### 6.1 Conclusions

The objective of this research was to *provide a framework with success indicators for partnerships between cultural and business organizations*. The following research question is deduced from this objective: *What makes a partnership between a cultural and business organization succeed?*

To answer this question, five sub-questions were formulated. In the following sub-paragraphs, these sub-questions are answered.

#### 6.1.1 Partnership and success

The first two sub-questions were: *What is a partnership?* and *What is success?* Both questions are answered in frame of this research. After analyzing the literature on these subjects, partnership and success are defined. In the definition of partnership, also the form, type and characteristics of partnerships between a cultural and business organization, are included. The following definition for partnership is used in this research:

‘A more or less formal structure, some permanent some temporary of two independent firms –non profit cultural organization and business organization- which strive in a focused way for mutual benefit and acknowledge a high level of interdependence’.

Before selecting the success indicators for partnerships between cultural and business organizations, the definition and measurement of success had to be clear. Literature about success is compared, and the following definition of success is used in this research:

‘Successful partnership working is built on organizations moving together to achieve common goals; on developing their staff the skills necessary to work in an entirely new way – across boundaries, in multidisciplinary teams, and in a culture in which learning and good practice are shared’.

### 6.1.2 *Difficulties in a partnership between a cultural and business organization*

Bringing together two partners from different sectors to work towards a commonly defined project is not an easy task. To clarify which difficulties could have a negative impact on partnerships between a cultural and business organization, sub-question three was formulated: *What are the difficulties in a partnership between a cultural and business organization?*

The basis for contrasts lies in the values used and known in both ‘worlds’. Tensions arise when the market value of business organizations intervenes the third sphere of the cultural organizations. Due to the different discourses, as Barbara Hernnstein Smith describes these differences, the ‘worlds’ speak a different language, therefore it is sometimes hard to work together. Next to the difficulties in values and language a final difficulty is formulated: the tension between nonprofit versus for profit. The solution for this difficulty is non profit cultural organizations producing art or culture without the influence on the art by the for profit business partner.

### 6.1.3 *Key success indicators described in the literature*

In chapter three an answer is given on the fourth sub-question: *Which indicators for partnership success are described in the literature?* First, cultural and management literature are analyzed on success indicators for partnerships, and key success indicators were formulated. Next, the key success indicators are compared. After an inter-rater reliability analysis of the key success indicators selected, a final framework with key success indicators in the literature is presented.

The following fourteen key success indicators are described in the literature and were selected for the research: Structure and Management, Trust, Resources, Differences an Similarities, Learning and Evaluation, Commitment, Communication, Involvement of Stakeholders, Democratic Practice, Clear Purpose, Leadership, Flexibility, External Influences, and Capacity.

### 6.1.4 *Final Framework with key success indicators*

The framework with fourteen key success indicators selected from literature, is tested on applicability and importance for partnerships between cultural and business organizations, through interviews with eight respondents. From the quantitative part of the research can be concluded that all key success indicators are enough applicable and important for partnerships between cultural and business organizations, because on average they are all scored above three. On base of the scores the order in terms of importance and applicability is as following:

- |                  |                             |
|------------------|-----------------------------|
| 1. Clear purpose | 5. Leadership               |
| 2. Communication | 6. Structure and Management |
| 3. Trust         | 7. Resources                |
| 4. Commitment    | 8. Learning an Evaluation   |

- |                         |   |
|-------------------------|---|
| 9. Capacity             | 12. Differences and similarities between partners |
| 10. Flexibility         | 13. External influences                           |
| 11. Democratic practice | 14. Involvement of stakeholders                   |

From the interviews can be concluded that all indicators are supported in the literature as well by the respondents.

Below the conclusions of the key success indicators are presented in order of importance and applicability, also the extra key success indicators and the extra highlighted key success indicators are presented separately:

#### *Clear purpose*

A clear purpose has a one-to-one link with partnership success or failure, and confusion. When a clear purpose lacks, the partnership will fail. This indicator can be split in a clear goal, and a clear way to that goal. The way to the goal can be twisted, but the goal has to be clear and set. Finally, it could be harder to set a clear purpose in partnerships between a cultural and business organization, because you do not speak each others language.

#### *Communication*

Some aspects of this key success indicator are seen as highly important for the success of a partnership; effective communication, the quality of communication, and the pattern of communication. The latter aspect contradicts the conclusion by Mohr & Spekman (1994) about information sharing, which does not has influence on the success of a partnership. Frequent communication among partners is essential, because you have to deal with different sectors and languages. Both, internal (in a partnering organization) and external (between partners) communication determine partnership success.

#### *Trust*

The key success indicator trust is described as the basis for partnership success, but you have to work on trust by sticking to appointments, and achieving deadlines. Trust is something personal, because it depends on the organization, relation and person you have to deal with. Building trust is harder for partnerships between a cultural and business organization, because it is a new phenomenon and the partners do not know each other that well.

### *Commitment*

Commitment is important for fulfilling common interests, therefore it is essential to invest time in each other. This is also supported in the literature by Mohr & Spekman (1994). Frequency of contact is not important for commitment.

### *Leadership*

It is important to think about leadership, because you can implement leadership in different ways: leadership as one partner as boss and taking the responsibility, or leadership as an equal partnership in which leadership fluctuates per phase. In both ways, leadership is applicable and important for success of partnerships between cultural and business organizations. The literature does not totally correspond with the answers of the respondents. In the literature review is said that leadership roles have to be carefully defined, with limits or responsibilities set firmly. A cultural organization is seen as the leading partner in partnerships between cultural and business organizations, because it is the asking partner.

### *Structure and Management*

Both, structure and management are important and determine success of a partnership. The importance of Structure and Management depends on the lifecycle phase the partnership is in. In the beginning this indicator will be less important, you have to learn from each other and be more creative and free. Later on, tasks have to be divided, therefore Structure and Management become more important.

Management can be a tool, in the sense that it can make goals clear, and management can be a goal in the end, such as time management. The latter aspect is also mentioned in the literature. Agreement on a timeframe and the development of a strategy or mission for the partnership, defines the nature and extent of the activities and the roles and responsibilities of the partners within an agreed timeframe.

One remark on this key indicator is that in general soft key success indicators are more important than Structure and Management.

### *Resources*

Complementary resources between partners stimulate starting a partnership and success of a partnership. Therefore, the resource-based view is supported. Because cultural and business organizations operate in different sectors, it is easy to find complementary resources.

During the partnership it is also possible to develop resources, named idiosyncratic resources in the literature. The relation between complementary and idiosyncratic resources, mentioned in the literature, is not supported by the respondents. However, links between Structure, Management, Trust and Resources are present. Structure, Management and Trust can fill the gap, when resources are not available.

Resources are important for partnership success, but also expectations, and feelings about these resources are essential to make a partnership succeed.

### *Learning and Evaluation*

As stated in the literature, earlier experience turns out to play a major role in the success of a partnership, particularly in the case of knowledge intensive partnerships. Learning is especially useful for a next partnership, therefore less important than evaluation. Evaluation is more necessary, especially because the partnerships are pro bono, although it is often forgotten in practice. However, learning and evaluation seem especially important for the cultural partner, because a partnership is more routine for a business organization.

### *Capacity*

Capacity is described as the availability of knowledge, skills, and experience. Capacity is needed to achieve the goal of the partnership, and therefore important.

### *Flexibility*

In flexibility it is important that you have a clear goal, and that you are stable in facts and figures, besides you need the possibility to develop. Therefore flexibility is needed. On one hand you have to be flexible in accepting and dealing with your partner and the different sector it operates in, on the other hand you have to be flexible with changing environments. The latter is supported in the literature.

### *Democratic Practice*

Democratic practice is most applicable and important for equal partnerships, less important in unequal partnership and more less important in the individual organizations, to make it succeed. Democratic practice is more seen as a medium important factor, than as a direct key success indicator, because sometimes it is just not possible to take decisions in a democratic way. In contrast with the literature, domination can also be effective in some partnerships.

### *Differences and similarities between partners*

Differences are important in competences, complementarity is important. However, differences must not dominate, it must be possible to tide over the differences between partners. Therefore overlap between the partners is essential.

Similarities are important in social norms, values, and language. Similarities in values serve as a base for social relationships, which lie at the heart of social interaction processes. In differences and similarities

between partners, personalities play a major role. You have to understand each others language, and learn from each other. That is exciting and lucrative for partnership success.

#### *External Influences*

External influences can have effect on partnership success, but is not an important key success indicator. The environment of the partnership is bigger, because both partners operate in another environment. As partner you have to learn about your partners environment. The social environment of the cultural organization is complex, but has big influence on partnership success. A cultural organization has a social function, therefore everything has to be justified. Further, hypes and trends such as social responsibility can have influence on a partnership, but external influences on macro level can also surpass one single partnership.

#### *Involvement of Stakeholders*

Involvement of stakeholders is in different ways important for different partners. For businesses there is a hard spin-off in direction of customers, and these organization have to justify if goals are achieved, and explain this to the stakeholders to get support. For cultural organizations and intermediaries, involvement of stakeholders is important because for them it is important to verify the credibility of surplus value of partnering with someone outside your own sector. Stakeholders become important in special situations, therefore they will not always effect partnership success.

#### *Other key success indicators*

Some extra key success indicators came up during the interviews, which are not mentioned in the literature, and some other key success indicators were extra highlighted in the end.

#### Personality

Personalities of partners and the match or click between partners is important and determines partnership success. A person who is open minded to this kind of partnerships and is in the right position in an organization can decide on partnerships of this kind. You need to want to be an early adaptor, that is personally bounded. A click between partners is essential, lovely people are essential. A click is important between organizations, but also in the same expectation patterns, and to live up to expectations of your partner.

#### Extra highlighted key success indicators

In combination with the soft sphere, Commitment, Trust and Complementarities between partners are extra highlighted in the interviews. Also a Clear purpose, the Need for a partnership, and the Development



of concrete activities and plans are extra mentioned. These key success indicators are all present in the left column of best applicable and most important key success indicators for partnerships between cultural and business organizations.

#### *Relations between key success indicators*

In the interviews some relations between these key success indicators were mentioned:

- Trust is the basis, and has influence on all other key success indicators
- A personal match or click has influence on trust
- Resources have links to structure, management and trust
- A lack of trust means that differences and similarities become more important
- Mutual connection between commitment and trust
- The quality of communication is connected to commitment
- The pattern of communication belongs to Structure and Management
- Democratic practice stands in relation with commitment
- Through communication, flexibility in accepting each others organization is possible

These relations are taken in account in the final framework with success indicators for partnerships between cultural and business organizations.

#### *Final framework*

From the research the following framework with key success indicators for partnerships between cultural and business organizations can be deduced. This framework provides an answer on the research question: *What make a partnership between a cultural and business organization success?* This framework is a first step in creating consensus on the determinants of partnership success, because it includes indicators from various studies. The key success indicators are controlled through an interview with experts, and the study is carried out by an independent researcher, this is a unique for research on this subject.

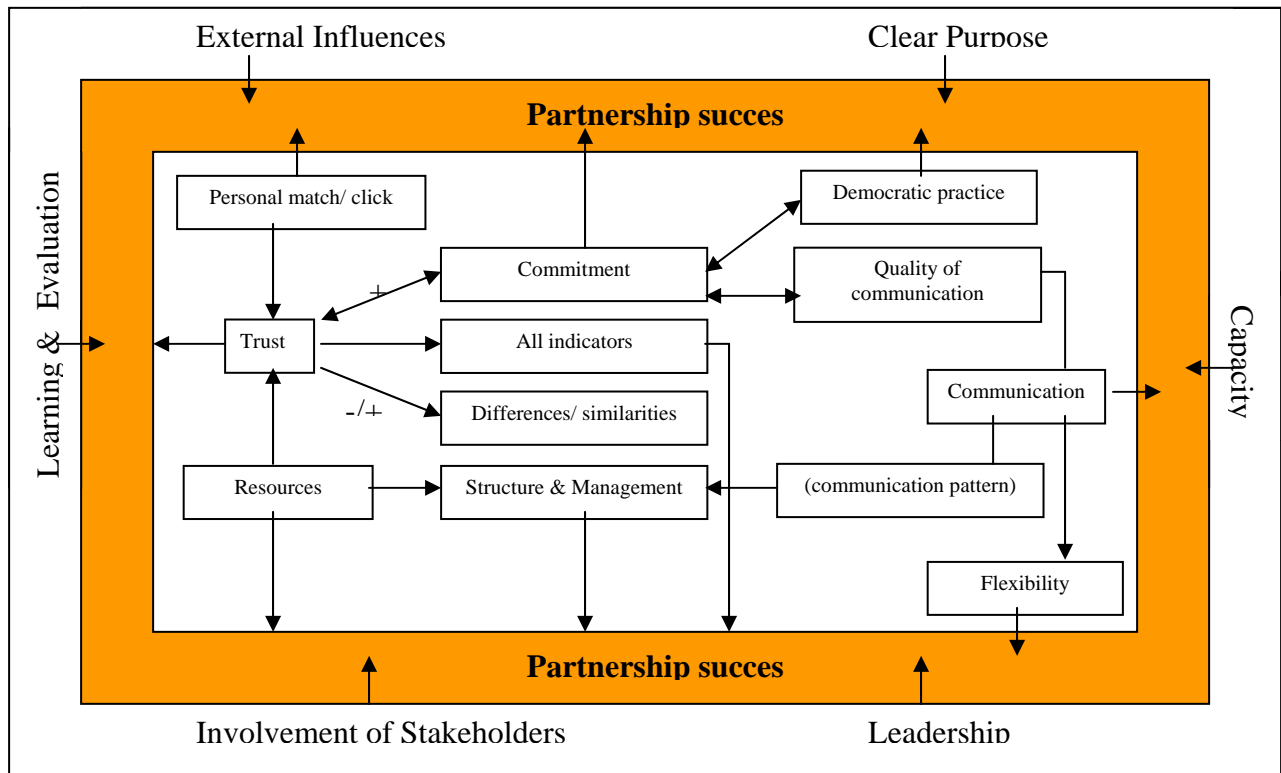


Figure 6.1: Final framework with success indicators for partnerships between cultural and business organisations

## 6.2 Theoretical reflection: Cultural Economics

In this theoretical reflection, the theories about difficulties in partnerships between cultural and business organisations will be the starting point. How can key success indicators be linked to the elements which prevent partnership success? Next, the conclusions will be placed in the field of Cultural Economics.

### *Key success indicators versus elements which prevent partnership success*

In Chapter 2, the difficulties of a partnership between a cultural and business organisation are presented. Relations exist between the key success indicators and the difficulties. The first difficulty mentioned was the tension which arises when the market sphere intervenes the third sphere, where cultural organisations operate in. This includes differences in social norms and values, which could hinder successful partnerships between cultural and business organisations. In the conclusions of this research similarities in social norms, values and language are formulated as a key success indicator. Next to these key success indicators, is concluded that complementary resources stimulate starting a partnership and success of a partnership. This could neutralize the tension when the market sphere intervenes the third sphere, because it is an advantage of the intervention. The business and cultural organisation learn from each other because they are supplementary to each other.

The second difficulty mentioned in Chapter 2, deals with the difference in language of business and cultural organisations. As concluded in this research, it is harder to set up clear goals in a partnership when partners speak a different language. However according to the conclusions, this difficulty can be reduced when partners communicate frequently, and when partners are flexible. The latter can reduce difference in language, by accepting and dealing with the partner and the different sector it operates in. You need to put yourself in the position of your partner, and learn to understand the language. By frequent communication it is possible to learn the other language, and to come closer together.

The last difficulty in partnerships between cultural and business organizations lies in the tension between nonprofit versus for profit. Some conclusions of this research also relate with this tension, however the solution for this tension is already given in Chapter 2: non profit cultural organizations producing art or culture without the influence on the art by the for profit business partner. According to the conclusions, a 'click' between partners and same expectation patterns are success indicators for partnerships between cultural and business organisations. When the non profit cultural partner clarifies the needs and limits of partnering with a for profit organisation (no influence by the business organisation on the art is allowed), expectations become clear. According to the experts, the cultural organisation is often seen as the leading partner, therefore this organisation is in the position to set limitations on intervention.

Concluding this part of the theoretical reflection, it is possible to neutralize the difficulties of partnerships between cultural and business organisations by implementing the key success indicators formulated in this research.

### *Cultural Economics*

The field of study of this research is Cultural Economics, however not all subjects of this field of study are included in this research. This part of the thesis will give an answer on the question: How can this research on the elements of partnership success, be placed in the bigger framework of the field of Cultural Economics?

What is interesting about this research is the upset balance between cultural studies and business studies presented. The reason for the little cultural studies presented, lies in the availability of cultural studies on the subject 'success indicators for partnerships'. And as stated before, the available cultural studies are most of the time not controlled or tested. For these indicators it is not clear if the indicators really work, because they have never been implemented in research on success of partnerships between cultural and business organisations. This can be blamed to the relative new subject of study. Partnerships between cultural and business organisations are a relatively new phenomenon.

Businesses have already more experience and data on partnerships. The business studies presented, do not only include data on partnerships between cultural and business organisations, but also studies on business-to-business partnerships. In this research becomes clear that the key success indicators of

business studies show overlap with key success indicators of cultural studies. And the conclusions of this research indicate that the key success indicators of business studies and cultural studies are applicable on partnerships between cultural and business organisations. Combinations of fields of study lead to surprising results, applicable for Cultural Economics. Cultural Economics deals with the tensions between culture and economics, but also with the possibilities between the two worlds. This research is an eye-opener for Cultural Economics, because it shows that business theories can be applied on cultural subjects. Further, this research fills up a gap in the cultural studies presented in Chapter 3: the indicators are controlled and tested on experts.

This research on elements of partnership success does not include all important subjects in the diverse field of Cultural Economics, nevertheless it gives a complete framework relevant for Cultural Economics. It does include ways to successfully combine the worlds of cultural and economics. The framework gives an impulse to stimulate passing on knowledge between the two sectors, to benefit both sectors.

### **6.3 Practical Relevance**

The research delivered fifteen key success indicators for partnerships between cultural and business organizations. Of course it will be hard to implement all indicators at the same time, but the information provided in the conclusion can be used by the organizations, and others, to plan future partnerships. The normative value of the framework is that partners in a partnership can work to preserve an appropriate balance on an ongoing basis and, therefore, prevent undesired or premature partnership dissolution. In current partnerships, the framework can be used for evaluation of the partnership. All key indicators can be monitored, and changes can be made. Partners get insight in the working of the partnership and the elements which have influence on succeeding. Extra attention can be given to the mentioned key success indicators, and it will be easier to estimate if a partnership will succeed.

### **6.4 Limitations of the research**

In every research decisions are made. These decisions lead to some limitations in this research. These limitations are presented below.

The first limitation of the research is that four out of eight respondents had only one experience with partnerships between cultural and business organizations. Therefore they gave input and answers on basis of a single situation. This situation can be different from the average partnership between a cultural and business organization. There were not many potential respondents available, because the phenomenon of this kind of partnerships is relative young. However, the respondents with less experience did have a clear vision on partnerships between cultural and business organization in general, no real differences in answers between experienced and inexperienced respondents were noticed.

The second limitation is based on the standardized interview used. In an interview you have to deal with persons, therefore you can not totally fix the process of interviewing. Unexpected answers are given by the respondents, therefore sometimes is deviated from the standard. This leads to the limitation of differences in interviews, but on the other hand it also leads to surprising new insights and ideas for questions in following interviews.

The third limitation lies in the difference between phone interviews and face-to-face interviews. In face-to-face interviews, the respondents really reserve time for this research. In phone interviews respondents are inclined to fasten up the process, because they tire quickly. Therefore some key success indicators are not totally discussed during the phone interviews. This can be seen in the short answers given to questions.

### **6.5 Suggestions for further research**

Probably this research provides more questions than answers. That is not a problem, because it could be the starting point for further research. At last of this research, some suggestions for further research are presented.

First of all, this research will get a continuation in the format of a presentation and discussion with a focus group. The results of this research will be presented, and the respondents will have a discussion together, in which they will talk about the possibilities of this framework, the key success indicators. The group interaction will provide an immediate validation of the data gathered, and the discussion will provide further information about the key success indicators, because different partners join up from different sectors. Because of the different partners there will originate a discussion, in which differences and similarities between the sectors in attitudes and opinions about partnerships between cultural and business organizations become clear.

Second, results of this research could be tested in a big quantitative research. In a big quantitative research the results can be generalized for the whole population of partnerships between cultural and business organizations.

Third, measurement tools for the key success indicators could be developed, so partners in a partnership between a cultural and business organization can evaluate the level of the indicators in their partnerships. Many indicators are soft indicators, or not quantifiable elements, therefore it is hard to determine the level of these key success indicators. A tool must be developed to transfer these variables in measurable elements.

Finally, it is recommended to start a longitudinal future research, in which both partners will be evaluated. In a longitudinal research can be seen how a partnership between a cultural and business organization develops, and which key success indicators or factors change and effect each other. This kind of research is especially interesting for young recently started partnerships, because most of the times these partners

do not have experience and knowledge from the past. In this manner, the partnership can be followed from the beginning to the end, than can be mapped how some key success indicators effect partnership success.

## **Epilogue**

Hopefully this research has interested you as reader. Mapping the key success indicators for partnerships between cultural and business organizations was not always easy. A lot of thinking and writing is done before this study was finished.

The aim of this research is achieved when this research gives new insights about the fascinating world of partnerships between cultural and business organizations to managers, students, researchers and other interested people.

**Appendix I: Table with success indicators in management studies**



## Appendix II: inter-rater reliability research

Match the indicators with the descriptions on the next page.

Place the corresponding letter of the description, which you think fits best, in the cell behind the indicator on this page.

Thank you for your cooperation.


- |  |                      |
|--|----------------------|
| 1. Structure and management                      | <input type="text"/> |
| 2. Trust   | <input type="text"/> |
| 3. Resources                                     | <input type="text"/> |
| 4. Differences and similarities between partners | <input type="text"/> |
| 5. Learning and evaluation                       | <input type="text"/> |
| 6. Commitment                                    | <input type="text"/> |
| 7. Communication                                 | <input type="text"/> |
| 8. Involvement of stakeholders                   | <input type="text"/> |
| 9. Democratic practice                           | <input type="text"/> |
| 10. Clear purpose                                | <input type="text"/> |
| 11. Strong leadership                            | <input type="text"/> |
| 12. Support the partnership                      | <input type="text"/> |
| 13. Flexibility                                  | <input type="text"/> |
| 14. External influences                          | <input type="text"/> |
| 15. Capacity                                     | <input type="text"/> |

- A. - Willingness to innovate and change.  
- Allowance of transformation and modification.
- B. - The way they are aggregated will significantly influence the performance of the partnership.  
- Complementarity implies a balanced share of unique strengths between partners.  
- Supplementary, surplus and complementary types have influence on partnership success.  
- Account for costs.
- C. - Recognition need of partnership.  
- Educating and advocating for partnership
- D. - Connect with external interested parties.  
- Communicate to external parties the strategic logic and value  
- Creating potential of a partnership.
- E. - Monitoring and measuring. Benchmarking  
- Experience provides knowledge  
- Make the partnership visible through documentation.
- F. - Communicating and collaboration outside the partnership: mechanisms for relating to other entities  
- Context
- G. - Defined and clear direction roles and decision making.  
- Coordination.
- H. - It refers to the willingness of partners to exert effort on behalf of the relationship.  
- It suggests a future orientation in which partners attempt to build a relationship that can deal with unanticipated problems.
- I. - Imbalances between management in relation to physical, financial and human resources aspects can be a powerful source of creativity and transformation.  
- Although common benefits accruing from a partnership are enhanced when levels of professional skills, technical capabilities, and operational procedures of two partners converge, private benefits from the alliance may be hampered.  
- Balance is important.
- J. - Consensus for major decisions.  
- Conflict resolution techniques as joint problem solving.  
- Build and maintain strong relationships.  
- Individual versus institutional roles.
- K. - Clear arrangements, tasks and rules.  
- Timeframe understanding and planning.  
- Creating clear and robust partnership arrangements.  
- Common objectives.  
- Understanding between partners
- L. - Information transmission.  
- Bilateral information exchange  
- Listen and learn.
- M. - Intention, idea or belief which way to go.
- N. - Belief that a party's word is reliable and that a party will fulfil its obligation in an exchange and is integer.  
- Relational factor.
- O. - allowance of capacity building.

- enough resources.
- plan, administer.

**Results**

Good Answer	Resp. 1	Resp. 2	Resp. 3	Resp. 4	Resp. 5	Results (Kappa)
1 K	B	K	K	K	K	0.8
2 N	N	N	N	N	N	1
3 B	K	B	I	B	B	0.6
4 I	I	I	B	I	I	0.8
5 E	E	E	E	E	E	1
6 H	H	C	C	C	C	0.2
7 L	L	L	L	L	L	1
8 D	D	D	H	H	F	0.4
9 J	J	J	J	J	G	0.8
10 M	M	M	M	M	M	1
11 G	G	G	G	G	J	0.8
12 C	C	H	D	D	H	0.2
13 A	A	A	A	A	A	1
14 F	F	F	F	F	D	0.8
15 O	O	O	O	O	O	1
<b>Results</b>	0.87	0.87	0.67	0.8	0.6	<b>0,76</b>

 = false answer

### **Appendix III: Questionnaire interview (in Dutch)**

Beste heer/ mevrouw <naam>,

Ter voorbereiding op het interview, wat ik <d.d> met u zal hebben, stuur ik u in de bijlage een overzicht met indicatoren die ik graag met u zou willen bespreken. Deze indicatoren zijn na literatuuronderzoek geselecteerd als succes indicatoren voor partnerships tussen culturele organisaties en bedrijven. Door middel van het interview hoop ik meer zicht te krijgen op de werkelijke toepasbaarheid.

Ik dank u bij voorbaat voor uw medewerking.

Met vriendelijke groet,

Anne van Delst

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010 43 6666 7  
06 42 80 59 40

In welke mate zijn de volgende succes indicatoren, volgens u toepasbaar op partnerships tussen culturele organisaties en bedrijven? Hierbij staat 1 voor totaal niet toepasbaar en 5 voor geheel toepasbaar.

Wat is uw motivatie om de succes indicator in te delen op deze schaal?

1. Structure and management	1	2	3	4	5
2. Trust (vertrouwen)	1	2	3	4	5
3. Resources	1	2	3	4	5
4. Differences and similarities between partners	1	2	3	4	5
5. Learning and evaluation	1	2	3	4	5
6. Commitment (toewijding)	1	2	3	4	5
7. Communication	1	2	3	4	5
8. Involvement of stakeholders	1	2	3	4	5
9. Democratic practice	1	2	3	4	5
10. Clear purpose	1	2	3	4	5
11. Leadership	1	2	3	4	5
12. Flexibility	1	2	3	4	5
13. External influences	1	2	3	4	5
14. Capacity	1	2	3	4	5

Zijn er naast deze indicatoren nog andere succes indicatoren die niet in deze lijst staan, maar volgens u wel van toepassing zijn op partnerships tussen culturele organisaties en bedrijven?

## **Appendix IV: List of respondents**

1. Peter de Rooden (Created Noord-Holland) – Intermediary and cultural partner
2. Roelof Andringa (Van Mens en Wisselink) – Business partner
3. Roger Lenssen (SMART Group) – Business partner
4. Ariëtte Kasbergen (De Muzerije) – Cultural partner
5. René Pingen (Museum Jan Cunen) – Cultural partner
6. Henk Keizer (Vrede van Utrecht) – Cultural partner
7. Mike Anderson (Kunst & Zaken) – Expert
8. Marc Altink (Kunst & Zaken) - Expert

## **Appendix V: Interviews on CD-Rom**

## Appendix VI: Summary of answers per key success indicator

### Structure and Management

- It's always important for a partnership. When you don't manage the process in a good way, you neither can use the information. No differences between this kind of partnership and business-to-business partnerships. It's important for all processes. (Ariëtte Kasbergen)
- Time management is important, because it's a pro bono project. Structure is less important. The partnership has to be manageable through a good time schedule. Efficient when there are just two contact persons instead of speaking with 20 persons at the same time. In that sense, structure is also important. (Roelof Andringa)
- Always important. Clear management, structure and setting tasks prevents misunderstandings. First all goals have to be clear, because these can be different for the partners, and it has to be clear what you want to achieve in the partnership. Differences in culture are fun, but the goals have to be clear. Management is a tool to get it clear. (Henk Keizer)
- Depends from the phase your partnership is in. In the beginning it is less important. When it gets serious it becomes more important. (Mike Anderson)
- Structure determines success. (René Pingen)
- Experience with partnerships makes it more easy to structure and manage the partnership. (Roger Lenssen)
- Structure is need, while at the same time openness is also important. An open partnership, which finds its way organically. Not everything has to be set before. A minimal project plan can be sufficient. During the partnership, the tasks are divided and a path to the goal becomes clear. (Peter de Rooden)
- It is not a crucial key success indicator. Key success indicators are softer. (Marc Altink)

### Trust

- Important. Trust in each other, and in the partnership, otherwise you won't start with each other. You have to do it together. Everyone is enthusiastic. A base of trust is needed to get from A to B to C. It strengthens the relationship. (Peter de Rooden)
- When expertise is lacking, trust will disappear. You learn to trust each other by sticking to appointments. (Roger Lenssen)
- Important basis for partnerships. In first instance it's important to be open and expose bottlenecks. You have to trust that the other solves his/ her own problems. (René Pingen)
- Most important key success indicator. More difficult in a new area of partnerships. Experience can give you evaluation points to see if everything is right. (Mike Anderson)
- Basis. You have to be honest to achieve goals, therefore you need trust. When there is no trust, you have to ask yourself what you are doing. It is not something you can buy in a shop, you have to keep working on it, by sticking to appointments, make deadlines, and to be open. It starts with a personal match/ click. (Henk Keizer)
- Has influence on all other factors, it is the basis.(Roelof Andringa)
- Less crucial. Even though anyone can have a hidden agenda, you still can use the knowledge. But you have to have trust in the partnership. It depends on trust in the relation. (Ariëtte Kasbergen)



- One of the ultimate key success indicators. When the partnership is more superficial, total trust is not necessary. It is more difficult between a cultural and business organisation, but also between two businesses it is sometimes hard to get trust. (Marc Altink)

### Resources

- A partnership is about exchanging resources (materials, knowledge). You start a partnership, because you think your partner has complementary resources. In the most fundamental form of partnership it is also about other complementary things, such as markets, working styles and resources. It is more a precondition than a key success indicator. (Marc Altink)
- Knowledge is very important. Financial resources are less important. You always use resources from your partner, when you get input. Complementarity is important. We need what they have. : knowledge, and skills. There has to be a connection between demand and offers, and the problem or goal. There is no need for a connection between our resources and their resources, because we operate in another market. Eventually, it is all about resources. (Ariëtte Kasbergen)
- Knowledge and employees. A partnership won't be successful when expectations about your partners resources are not right. Expectations are more important than the resources available. It is possible to develop resources in the partnership, for example knowledge, tools, etc. (Roelof Andringa)
- Depends on the goal of the partnership. It has links to structure, management and trust. It is important to think along with your partner, this is important beside trust. It is fun that the other sector possesses other resources, because they think in another way, and handle things in another way, beside they can present themselves in another way. Differences are crucial, which lead to creativity. Creativity is not only available in the cultural sector. Running a business is also creative. (Henk Keizer)
- Basic trust in the resources of your partner is important. Commitment to give certain resources will be higher, when the chance for success is more expected. In the process becomes clear which resources are necessary. (Mike Anderson)
- Important that your partner has knowledge, you don't have. (René Pinggen)
- Knowledge and tools are important, but even if resources are not available, you can fill that gap with structure, management and trust. It is possible to turn on external resources or consultants. (Roger Lenssen)
- You need people and money to achieve your goal. Complementary resources work best. (Peter de Rooden)

### Differences and similarities between partners

- Both partners are enthusiastic, open and have a direct way of working. It does not feel like my partner has a hidden agenda. Social norms are the same, that is essential. There is a click. An optimal project is a project in which both partners are content and the goal is achieved. Differences in competencies is an advantage: complementarity, a mix of competences. On the level of personal things and organisation culture it is better when you have points of contact. (Peter de Rooden)
- It is not necessary that norms and values are the same, example is our partnership. But you have to tide over these differences. That is possible through resources. The differences between our organisation and the cultural organisation make the difference: differences in style, in holding on make the success. When they were the same as me, it would have failed. (Roger Lenssen)
- Difference is important, but must not dominate. In the end, there have to be points of contact, just as similarities. Because the other organisation was the consultant in this partnership it was

important that they gave a direction, not the solution. It is also about personalities. It is dependent from the organisation. What is a success for our partnership, can be different for another partnership. (René Pingen)

- You have to feel that you can bridge the differences, therefore trust is important. When there is no trust, differences and similarities between partners become important: dependency between indicators. (Mike Anderson)
- There is a link between a partnership and a personal relationship. You have to understand each others language, and you work with other results and in another way. This correlation is fun, learning from your partner is fantastic. Therefore differences are fun, but they must not dominate. It is exciting and lucrative. (Henk Keizer)
- Cultural and business organisations are already different. Interest in these differences is important. Differences are not really important, you take a certain role in a partnership. It is nicer to work with organisations with the same values and norms. (Roelof Andringa)
- It does not make sense. It is about a common goal you want to achieve, and about overlap, therefore you start a partnership. (Ariëtte Kasbergen)
- Both, similarities and differences between partners are important. Differences, otherwise you are not complementary. It is the strength of a partnership to be different. Similarities are difficult between a cultural and business organisation, but in style, taking care of things, communication it is preferable. You have to speak the same language, otherwise the partnership fails. (Marc Altink)

#### Learning and evaluation

- In relation with your goal. When you want to achieve something with somebody, you want to have a learning effect, and you want to learn something. You will evaluate the learning effect. A partnership is not necessary when you do not want to learn something. (Marc Altink)
- It is not necessary. The partnership is an experience, but this experience will not effect the success of this partnership. Evaluation is important. Learning for this project is less important, but you can learn from evaluation. (Ariëtte Kasbergen)
- Because it is pro bono, it is extra important. Learning makes it fun, and it is the baggage for a next partnership. (Roelof Andringa)
- Often forgotten. You have to search if the goals are still the same between partners. One of the most important indicators. The best partnership is the partnership with a future, this is possible when it is successful. (Henk Keizer)
- More important for the next partnership, but also for this partnership to ask yourself if you want to go further. Evaluation is important to adjust. (Mike Anderson)
- Evaluation and learning continues also after the partnership. In practice, learning and evaluation are often forgotten. (René Pingen)
- Day by day. Evaluation is necessary, you cannot forget it. (Roger Lenssen)
- An sich important phenomenon. (Peter de Rooden)

#### Commitment

- Bigger the common interests, bigger is the willing to apply yourself, the bigger the success. (Peter de Rooden)
- When there is no commitment, trust will be low as well. (Roger Lenssen)
- Frequency of contact is not important for commitment. It is about the intention. (René Pingen)
- Commitment is important. Mutual connection between trust and commitment. (Mike Anderson)

- Not that important. It can also be cool or businesslike. You want to achieve something together, but this can be achieved in a cool way. I don't have to feel commitment to the work of my partner. It is not necessary, but when I really don't care I will not learn something. (extra question: You have to invest time in each other. Think along. Invest, keep awake, and help you relationship further) (Henk Keizer)
- Very important. When you don't invest it will fail. (Roelof Andringa)
- Crucial. It stands in relation with if you think something is important, and you want to do something to make it successful. You invest in the partnership and in your partner and yourself, to achieve an optimal result. (Ariëtte Kasbergen)
- Very important. You have to invest in your relationship.

### Communication

- Effective communication is important: exchanging information in the right time and in the right manner. (Peter de Rooden)
- Incredible important. In this process, more important than in other processes, because a successful partnership was dependent on communication. It is so important, because you have to communicate with externals. The patron of communication is the most important part of the whole process. It belongs to structure and management. (Roger Lenssen)
- The quality of communication has to be good. You have to use the right intonation, therefore it is very personal. It is important who you have to deal with. Stands in relation with commitment. (René Pingen)
- The more intense the partnership, the more important is communication. (Mike Anderson)
- Very important. There are two kinds of communication. Internal communication, and external communication. Between the two partners it is very important. That means you can see each others goals, you inform each other. Basis.  
Internal communication is also important. Your employees have to know about the partner organisation, and the reason behind partnering with a business. They have to be enthusiastic about the advise the partner gives, and the energy your partner invests in the cultural organisation. (Henk Keizer)
- Open communication is important. (Roelof Andringa)
- You have to keep talking with each other. Difficult because you speak another language than your partner, but it is really useful to keep talking. (Marc Altink)
- Extremely relevant. When you do not communicate, you can not cooperate. Because you have to deal with two different worlds, it is important to explain how you deal with things. The more different the sectors, the more you have to communicate. It is the biggest jamming station in managing expectations. But the differences are not as big as sometimes thought. (Ariëtte Kasbergen)

### Involvement of Stakeholders

- Depends on bondage. When you are dependent on one big donor, you have to involve him. Stakeholders are always involved. But it does not effect success. The other way around, our business partner has influence on our stakeholders. Attracting an external consultant, makes the conclusions and advice more objective and stronger. (Ariëtte Kasbergen)
- Not important. Depends on environment in which the partnership operates. (Marc Altink)
- Stakeholders can take an important role in the background. In special situations, stakeholders become important. Not important for the success of the partnership. (Roelof Andringa)
- You have to communicate with externals. You have to pay attention on who is helping your organisation. (Henk Keizer)

- Less important. Side-issue. Of course it is important, but the least important success indicator. (Mike Anderson)
- Hard to measure, but very important how to communicate with target groups. (René Pingen)
- In a normal situation of less importance, in this partnership very important. Stakeholders were also decision makers. (Roger Lenssen)
- In different ways important for different partners. For businesses it is important to really realise something with the partnership. Besides there is a very hard spin-off in direction of the consumer. For the cultural organisation and intermediary it is important to verify the credibility of this kind of partnerships. That it has surplus value to partner up with someone outside your own sector. (Peter de Rooden)

#### Democratic practice

- Essential, because it is an equal partnership. There is no hierarchy. This is also important to present results and conclusions in a more objective way (other partners think the same). (Peter de Rooden)
- Consensus is figurative, because it was a top-down process. In the top it is about consensus, when consensus will not be reached, the managing director takes decisions. To employees it was the other way around. It does not determine success, whether decisions are made on the base of consensus by employees. On the contrary the managing director takes decisions, and when I always have to listen to my employees, the partnership will fail. (Roger Lenssen)
- We also utilize it in our organisation, therefore also in the partnership. But in the partnership it was more about informing. (René Pingen)
- Depends on kind of partnership. Are the partners equal or not? When partners are equal, it will be more important. Beside there is a difference between consensus between two partners, or between all the employees from both partners. In latter situation, consensus is less important. You have to operate as two collectives. Less important for individual groups, more important in an unequal partnership and yet more important in an equal partnership. (Mike Anderson)
- I would not call it democracy. It has to correlate with your goals. It has to be clear what both partners want to achieve, and who does what. It derives from other key success indicators. It does not make a partnership successful, that are other key success indicators, but achieving consensus in decisions is medium important. (Henk Keizer)
- Very important. Stands in relations with commitment. You are cooperating in a partnership, therefore all the noses have to be in the same direction. (Roelof Andringa)
- Of course important, but inferior to trust. It is not necessary that all decisions are made on consensus. You have to trust each other, also in competences and quality. Consensus is most of the time about sub-optimum, but not about the strengths of individual partners. Democratic practice is in my eyes, how praiseworthy it sounds, not a success indicator for partnerships. More important is trust in each others competences. (Marc Altink)
- Depends on the problem. In this case it was not possible to take decisions in a democratic way. But the more democratic, the more basis for solutions taken. Divisions in tasks determines partnership success more. A business partner as consultant, and a cultural organisation as executive. (Ariëtte Kasbergen)

#### Clear Purpose

- The clearer you know what you need, the bigger the chance on a good result. When your question or problem is not clear, it is hard to get a consultant. There is a one to one link. (Ariëtte Kasbergen)
- Very important. Lack of vision and goal leads always to confusion. It could be harder to set a clear purpose in this kind of partnerships, because you do not speak each others language, but

even in a partnership between two businesses, partners do not always speak each others language. (Marc Altink)

- Not that important. It is important, but not to raise the success of a partnership between a cultural and business organisation. Sometimes you do not know exactly where to go. It is not clear where you end. There are more solutions for one problem, therefore it is unclear what the results will be. (Roelof Andringa)
- If you do not have a clear purpose, you start with a problem. (Henk Keizer)
- Depends on kind of partnership. If you want to go through a creative process together, it is harder to set a clear purpose, than when you start a partnership with a certain and clear purpose. You need a timeline, in which you want to achieve something. What is a clear purpose? If you assume that you have to keep your goal clear, but that it is possible when the goal/ purpose changes, than it is important. That you keep in the same line as your partner. Keep referring on the purpose will bridge differences between partners. To talk about your goal, your partners goal and the common goal.(Mike Anderson)
- The goal has to be clear, but the way to achieve the goal can be twisted. A clear purpose does not influence success of a partnership.(René Pingen)
- It will not become a success if you get on a twisted road. Before you start the partnership you have to have clear what the goal is and which road you take to achieve that goal. Than appears the question which resources you need. You always have to calculate what the consequences are of decisions you make. Than you have to participate on changes. (Roger Lenssen)
- Important, it helps to clearly define the road to the goal, especially in a partnership. When will it be clear otherwise? (Peter de Rooden)

### Leadership

- Formally we are all equal, but in practice you will see that we take the leading one by one. There is no clearly defined leader. It is important that each partner chooses a leader inside the organisation. Leadership fluctuates per phase. For different stages, different partners take the leadership, but there is no clear overall leader. For these different stages a clearly defines leader is important. (Peter de Rooden)
- If you have a leader who does not clarify things, you will swing. A strong leader leads you to the new thing. As consultant you do not have responsibility in the end, otherwise you are an interim manager, this is a partnership.(Roger Lenssen)
- Both partners did not take the leading. This is an important way of working. (René Pingen)
- When one of both partners takes a leading position, the other partner could think the other one only handles in own merit. You have to think about how you deal with leadership. It is a part of Structure and management. (Mike Anderson)
- Equality is more efficient than leadership. When your partner has the expertise on things you do not have expertise, your partner will take a leading position, but that is obvious. As cultural partner you often have to take a leading position, because you want something from a business, instead of the other way around. It is important you do not become passive. (Henk Keizer)
- It is always nice when someone takes the leading, but it could also be fatale. In a business to business partnership there are two investing partners (money), that is different from a partnership between a cultural and business organisation. (Roelof Andringa)
- Leadership is important. Leadership is something else than who is the boss. It is about organising, getting a common goal, that is what determines success of a partnership. (Marc Altink)
- It is not that important. You need someone who takes responsibility, and you need people who cooperate. In this partnership I was the leader, because I was the asking partner. It was a form of sponsoring. Sponsoring in services by a business to a cultural organisation. (Ariëtte Kasbergen)

### Flexibility

- If you can not deal with changing environments, a partnership will fail. Flexibility in accepting each others organisation culture is possible through constant communication. (Ariëtte Kasbergen)
- You have to be flexible to come together as partners. You must always be flexible in expectations about your partner. It is not a success indicator, but neither not important.(Marc Altink)
- Important. It is hard for your partner when you are not flexible. It is different for this kind of partnerships than for business to business partnerships, because you have to deal with a partner from another sector. In b2b partnerships everything is legally bound. In a partnership between a cultural and business organisation everything is more loose. (Roelof Andringa)
- Flexibility is important, but you have to watch out for keep changing your goal, therefore a clear purpose is important. (Henk Keizer)
- Flexibility is important for everything which is new. Keep moving in changing circumstances. (Mike Anderson)
- You have to accept each other, therefore you need to be flexible. But it is also a issue of personality.(René Pingen)
- Day by day. You have to be flexible, but you also have to follow the strategy and road you planned. Flexible behind the screens, and stable in front of the screens. Flexibility in thinking, but stable in facts and figures. (Roger Lenssen)
- Important. It is a developing traject in a partnership, therefore flexibility is important. You have to be flexible: sometimes you give a bit more, the other moment you take a little bit more you're your partner.(Peter de Rooden)

### External Influences

- A subject, which is a hype determines success. The level on which stakeholders accept the partnership also determines success. The social environment can make or break a partnership. (Peter de Rooden)
- Cultural organisations are semi-government bodies with a social function, and these have to go along with new ideas. Big political bodies determine things. (Roger Lenssen)
- It is wrong when you operate in a cocoon. Eventually you have a social function as cultural organisation, and you have to make clear which things you do and which things you don't. (René Pingen)
- You have to know the external influences, to prepare for changes. You deal with a bigger environment because the two partners operate in a different market. You have to invest time, to learn the environment of your partner. Every change is determined by the environment. (Mike Anderson)
- The market is a strong medium which can have influence on a partnership. But when you have a clear purpose, trust, and clear tasks, the environment will not harm the partnership, except some mayor occurrences.(Henk Keizer)
- External influences can determine success, but it also cannot. (Roelof Andringa)
- External influence have influence, but it is not a key success indicator. (Marc Altink)
- Policy does not have influence on success of a partnership. This partnership is temporal, so even when the government gives a big amount of money, we will finish it. External influences have to be really strange, will they effect partnership success. It depends on the subject. In a partnership in which a product is developed, the environment (trends) can be of more influence. Nowadays there is a hype of social responsible entrepreneurship. In twenty years there will be more or less partnerships between cultural and business organisations than today. This is an effect on macro level. But these effects surpass one single partnership. On microlevel the effect is minimal. (Ariëtte Kasbergen)

### Capacity

- When you have the intention to cooperate, you need also capacity to accomplish things. It is a critical side-issue, but not a key success indicator. It is a de-satisfier: when you do not take care of this element, the partnership will fail. Beside, you have motivators, the elements why a partnership is started. Motivators are more important. The rest (resources and capacity) have to be there to make it succeed. Trust, leadership and a clear purpose are motivators, and the most important success indicators. (Marc Altink)
- That is why you choose this partner. This can be cultural differences, but also other capacities which you do not have. Capacities are knowledge, skills and experience. Sometimes it is money. (Henk Keizer)
- Capacity in quality and quantity. You need especially quality. You have to take care of achieving and managing the goal and process. (Roger Lenssen)

### Other important key success indicators

- Personality: open minded to this kind of partnerships. People who are open, are ready to take new roads, people who see the value of partnerships between cultural and business organisations. You need to want to be an early adaptor, that is personally bounded. That is in the knowledge and attitude of the individual, sometimes it is present in the whole organisation. And these people have to be in the right position to decide on such things. (Peter de Rooden)
- Need for partnering. Clear purpose (vision). Capacity. Tangible activity and plans. (Roger Lenssen)
- Personality and a good match or click (René Pingen)
- In soft sphere beside trust and commitment, also respect is important. Complementarity, otherwise your partner is convertible. The duration of a partnership does not have influence on the success of a partnership. (Mike Anderson)
- Trust, openness, clear purpose. Commitment: invest in each other. Think along with your partner. (Henk Keizer)
- Lovely people are important. Trust and understanding between partners. It lies in the personal level, but also in a click between organisations. In same expectation patrons, and live up to expectations of your partner. (Roelof Andringa)
- You can split trust. Integrity. Competences. The base is trust. Individuals have to prove trust, a good reputation helps in building trust. (Marc Altink)
- I would mention more concrete key success indicators. The amount of time your partner is able to invest in your organisation. This is an important side-issue, especially when the partnership is based on a pro bono principle. What the other wants and does is important. A good match between demand and offer, is most important. A match concerning content. (Ariëtte Kasbergen)

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