

The summary of doctoral thesis written under scientific guidance of:

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DETERMINANTS OF INTER-ORGANIZATIONAL COOPERATION

IN CREATIVE INDUSTRIES ON THE EXAMPLE OF PERFORMATIVE ARTS

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Inter-organizational cooperation and its proper shaping are nowadays one of the most important research scientific directions in management and quality studies. This is particularly evident in research conducted from the perspective of the relational approach, initiated in the late 1980s. It is even emphasized that "cooperation is the central category of management sciences" [Czakon, 2017: 7]. Cooperation relationships are helpful in the long-term development of an organization and building a competitive advantage of the cooperating entities.

Management and quality studies are facing the challenge of keeping up with the changes taking place not only in the organizations themselves, but also in their environment, which modifies the way they operate. As a consequence, it is difficult to rationally justify the analysis of the functioning of individual organizations in isolation from their relationship with the environment. This growing complexity and the fast-paced changes occurring in the environment encourage entities to seek sources of competitive advantage beyond their own borders. Organizations are increasingly turning to solutions based on creating relationships with other entities. Moreover, not only the scope, but also the complexity of inter-organizational relations increases, creating new opportunities, but also challenges for the development of entities in various areas, including economic, social and cultural aspects..

The constantly growing number of connection forms between organizations observed in economic practice, is one of the factors responsible for a permanent increase in the popularity of inter-organizational cooperation as a subject of scientific research. As a result, in management research – actually from the beginning of the XXI century – researchers have paid attention to cooperation, which is one of the leading research areas in strategic management. With regard to the phenomenon of cooperation, however, there are some cognitive gaps that researchers are trying to fill, e.g. in terms of the subject matter (from the point of view of the type of organization), sector or types of activity.

From the subjective point of view – based on strategic management – researchers have focused mainly on business organizations, while definitely less attention has been paid to their other types. Thus, there is a gap in the study focused on taking into account a wider spectrum of the phenomena at the same time, i.e. private (for-profit), public and social (non-profit) organizations, which function in a completely different way. The asymmetry of research interest in the direction of enterprise research can also be noticed in relation to the

phenomenon of cooperation. It can be seen that – so far – public and non-profit organizations have enjoyed less attention.

Inter-organizational cooperation has been studied in many different sectors, but it can be noticed that this phenomenon is relatively less frequently explored in the context of the creative industries. Particularly little attention is paid to the in-depth analysis referring to creative entities and their relationships. Meanwhile, it is worth emphasizing that both creativeness and creativity have been indicated as attributes that enable the creation and maintenance of a relatively permanent competitive advantage of an organization. Cooperation – however important in creative industries – has not been widely recognized so far, especially in cultural and art institutions, constituting a cognitive gap. At the same time, culture and art have been recognized as important areas of socio-economic development.

In the domain of culture and art, various types of organizations function side by side, i.e. public, non-profit and for profit (commercial) ones. Not taking this specificity into account in the context of the studied phenomena might result in "blurring" significant differences or not being able to capture them at all. All three types of institutions operate in the performing arts, which are also one of the least studied areas of the creative sector. Cooperation in performing arts has become a kind of practice, which enables the implementation of various undertakings and projects, creating a platform for the exchange of knowledge and experience, as well as a wide dissemination of culture and art. Performing arts represent activities related to the staging of performances by cultural and art institutions such as theaters. Limited financial resources often force the search for solutions that will allow theaters to survive and further their artistic development. Thus, theaters, focused on creative artistic activity and on the creation and dissemination of cultural heritage, cooperate more and more often. Inter-organizational cooperation among theaters is a poorly recognized issue. However, the conditions for such cooperation have not constituted an area of in-depth scientific exploration. At the same time, in the context of the phenomenon of cooperation – analyzed on the ground of management – there is a particularly visible lack of research on determinants of such cooperation.

The identified cognitive gaps were a premise for the formulation of the following research problem: *what factors and how determine inter-organizational cooperation in the creative sector, based on the example of performing arts?* In order to solve the research problem, the main research goal was set, which was to identify and characterize the determining factors of inter-organizational cooperation in creative industries on the example of performative arts represented in the thesis by theaters. In turn, in order to achieve this goal, the thesis poses five research questions:

- (RQ1) What are the areas and scope of cooperation between theaters and what are they characterized by?
- (RQ2) What are the types of theater cooperation and what are they characterized by?
- (RQ3) What are the determinants of theater cooperation and what are they characterized by?
- (RQ4) What factors and how determine the cooperation of theaters?
- (RQ5) What are the differentiating criteria of the way in which theater cooperation is determined?

The subject scope was adopted in the research process referred both to the determinants of inter-organizational cooperation, as well as to its types, areas and scope of this

cooperation. In turn, the subjective scope of the research covered selected theaters and theater festivals indicated by the interviewees as an important form of cooperation between these entities. The spatial scope limited the research to the territory of Poland in order to capture the phenomenon of cooperation in Polish socio-economic realities. It has also been narrowed down to four selected voivodships, i.e.: Masovia, Lesser Poland, Lower Silesia and Silesia. The research process involved the time scope of the stage of the literature review and preparatory work together with pilot studies was related to the years 2018-2019, while the field research was carried out in 2020.

Due to the research problem posed, as well as the adopted interpretative paradigm, the conducted empirical research was of an exploratory nature, and a qualitative, interpretative approach was used in the research process. The research used the technique of an individual interview with the use of a research tool in the form of a semi-structured interview questionnaire. The research included 50 interviews (with 57 interviewees), which enabled to achieve the saturation effect. Interviews were conducted both individually, i.e. with one interviewee (43 interviews), and with two interviewees at the same time (7 interviews). Conducting research in such small groups allowed also for the emergence of a dynamic discussion, triggering group processes, i.e. mutual interactions between the interlocutors.

The empirical data was coded using the abduction approach, i.e. combining the codes resulting from the literature (deduction) with the codes that appeared as a result of the interview content analysis (induction). From the base 77 deductive codes resulting from the adopted conceptual framework, the final list of 169 codes was obtained in the coding process, and thus 92 new inductive codes were identified in the course of the research. The codes have been structured and broken down into different categories. The so-called focused coding of categories was applied, thus expanding the structure of codes, and finally creating their hierarchy.

As a result of the research and analysis of the collected empirical data, it was possible to formulate final conclusions. The proposed interpretations are supported by quotations that illustrate and introduce theoretical concepts. The research was used to provide the material to develop the research results and finally to solve the posed research problem. In the final stage, the obtained results were confronted with the existing literature, i.e. scientific concepts and theories. Thanks to the research, new elements were identified, which allowed for the extension and refinement of the adopted conceptual framework, contributing to the existing knowledge.

The conceptual framework has been detailed in relation to the phenomenon of cooperation in performative arts, represented in the thesis by theaters in several approaches, i.e. the following were identified: (1) three areas and scopes of inter-organizational cooperation implemented in those areas; (2) 13 types of cooperation in performing arts, distinguished according to six criteria for their division; (3) two groups of determinants of inter-organizational cooperation were divided into a total of 12 generic groups, which allowed for developing a taxonomy of determinants of cooperation in the performing arts; in addition, they were characterized; (4) detailed factors within the twelve generic groups, determining how they condition inter-organizational cooperation; (5) criteria differentiating the way of determining cooperation between theaters.

The structure of the thesis was subordinated to solving the research problem and achieving specific objectives adopted in the research. The thesis consists of an introduction, six chapters and an ending.

Chapter 1. deals with terminology, including the concept of cooperation. Different ways of defining key terms have been identified and organized. Moreover, the relations between the concepts of collaboration and inter-organizational cooperation were indicated. Other synonyms and their connection with the term "cooperation" were also presented. In the following sub-chapters, various division criteria are presented, as well as the types of inter-organizational cooperation distinguished in the view of them. Then, those relevant to the activity of entities in the performing arts are discussed in more detail. In the last sub-chapter, the benefits and costs of inter-organizational cooperation are presented, taking into account their financial, resource, organizational and positional dimensions.

Chapter 2. discusses the cognitive foundations of the phenomenon of inter-organizational cooperation. This chapter reviews and presents the most important theories and concepts concerning the phenomenon of inter-organizational cooperation. They were ordered according to the division into fields and scientific disciplines concerning their genesis. This means that their origin was taken into account in the assignment. Then, the theories and concepts that are particularly useful in the context of explaining the phenomenon of cooperation in performative arts, i.e. the transaction costs economics, the resource theory and the relational approach, including the network approach, are discussed in more detail.

In Chapter 3. the concept and genesis of the creative sector and the most important terminology in this approach were presented. Significant features of the creative industries were identified and the manner of the activities classified within its framework was reviewed, indicating the position of performing arts in selected classifications. The considerations in the last subsection are devoted to performing arts. The methods of classifying the entities representing the performing arts, i.e. theaters, were also presented. Then, their various types and kinds are presented, and some of them are characterized. Finally, the economic, social and cultural importance of theaters was discussed.

Chapter 4. is devoted to considerations on the areas and determinants of cooperation in the performing arts. Firstly, three areas of cooperation were distinguished and discussed, i.e. administrative-management, artistic and socio-cultural, and the scope of inter-organizational cooperation implemented within them was indicated. On the basis of the literature review, the determinants of inter-organizational cooperation were identified, divided into exogenous and endogenous determinants. Then, they are characterized and discussed in greater detail in relation to theatrical activity in performing arts.

Chapter 5. contains a justification of the research problem, as well as the resulting goals and research questions. This chapter also presents the conceptual framework adopted in the research, as well as a detailed justification of the selection of entities for research and their characteristics. This chapter also describes the methodology for both the collection and analysis of empirical data.

Chapter 6. presents the results of primary research on cooperation in the performing arts represented at work by theaters. This chapter consists of five subsections. The first one presents the areas and scope of the inter-organizational cooperation implemented within them. The second section presents the identified types of inter-organizational cooperation, illustrated

by the statements of the interlocutors. The third and fourth subsections describe, respectively, the exogenous and endogenous determinants of cooperation between theaters. It was shown that cooperation is conditioned by a wide group of factors, both internal and external ones, that connect dynamic feedback. In the group of exogenous conditions, the following determining factors were identified: political and legal, economic, socio-cultural, demographic, technological and global. In turn, the following factors were included in the exogenous conditions: economic, socio-cultural, demographic, organizational, technical and infrastructural, and spatial (geographical). The thesis presents specific examples of factors conditioning cooperation in each of the six generic groups, relating to both exogenous and endogenous conditions. The examples were illustrated with the statements of representatives of the researched entities. It also indicated the way in which various factors can determine cooperation, i.e. stimulate and limit it. On the basis of the conducted research, it was also possible to identify certain differentiating criteria regarding the way of this conditioning. In turn, the last subsection contains the most important conclusions from the research, as well as interpretations and explanations of the studied phenomenon on the basis of the available theories and research concepts. Research results have completed the conceptual framework with new aspects – contributing to the existing knowledge. Finally, the most important research limitations and proposed directions for further scientific exploration were indicated. The last part of the work is the ending in which a synthetic summary is made. It was shown whether and how the research problem was solved, and answers were also given to all the research questions. Reference was made to the degree of achievement of the assumed goals – research, methodological and utilitarian. The conclusion also emphasizes the perspectives in which the conducted research contributes to the existing knowledge. Finally, recommendations for management practice were also indicated, including the most important recommendations for managers of cultural and art institutions and other artistic activities in the creative industries.

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