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Management orientations and performance in theaters and music institutions in Poland

Summary of the Doctoral Thesis

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1. Introduction

The concept of culture can be examined through the lens of artistic endeavors undertaken by entities engaged in cultural activities. These entities fulfill a variety of functions in contemporary social reality in their capacity as conduits of artistic experiences. These functions include the production of cultural goods and services, the education of the public in cultural matters, the creation of instruments for social transformation, the promotion of environmentally sustainable attitudes, the cultivation of inclusivity, and the organization of participatory projects.

Entities engaged in cultural activities, commonly referred to as cultural institutions, are part of various sectors of the economy – the public, private, and non-profit sectors. The affiliation of these entities is determined by their organizational and legal form, as well as the provenance of their funding sources.

The primary objective of public cultural institutions is to fulfill their mission, which is to create, promote, and protect culture. These activities are based on cultural values and the creative expression of artists. As these institutions are part of the public sector, their operations and growth are closely tied to the decisions and policies of governments, local government units, and the financial resources of the state budget.

The author's extensive experience in theater and music institutions served as a foundation for the empirical research conducted in this work. The literature indicates that the complexity of the functions and roles performed by cultural institutions, as well as the influence of the state and forms of financing, make the management of these organizations specific, yet insufficiently recognized and researched (Szulborska- Łukaszewicz, 2019). Concurrently, it poses a challenge for managers, as the management of cultural institutions requires maintaining a balance between caring for the quality of the cultural offer and obtaining economic benefits that enable their stable existence and development. Thus, it requires a specific orientation in the management of cultural institutions, which can be seen as the focus or general attitude of the organization (Niestrój, 2005).

The present study operates under the assumption that management orientation reflects the focus of an organization's activities on achieving its intended performance.

Preliminary studies in the field have confirmed that the orientations of cultural institutions are the subject of research, and their implementation can bring many social and economic benefits (G. B. Voss and Voss, 2000; Camarero and Garrido, 2008a). Given the existence of six groups of cultural institutions (GUS, 2022), undertaking empirical research that covers all of

these institutions would undoubtedly be valuable in terms of knowledge. However, it would also require a very broad research perspective. Consequently, a decision was made to restrict empirical research to a group of public theaters and music institutions in Poland.

A review of the literature reveals a limited number of studies addressing management orientations in theaters and music institutions (G. B. Voss and Voss, 2000; Rice, Levin, and Bailey, 2011; Saintilan, 2019). Consequently, a research gap has been identified, characterized by a lack of knowledge concerning management orientations within theaters and music institutions, and the relationship between these orientations and the social and economic performance of these entities. Therefore, the literature review was expanded to include publications on all kinds of non-profit organizations. In the literature, cultural institutions are considered part of this sector (G. B. Voss and Voss, 2000; Hsieh, 2010; Coombes et al., 2011; Rice, Levin, and Bailey, 2011).

The research model was informed by a critical review of the extant literature on nonprofit management, incorporating four orientation constructs.

Product orientation is most often associated with "high culture" and a traditional approach to marketing in the cultural sector. In this dissertation, product orientation includes educational activities (Colbert, 2017) as well as ensuring the high artistic quality of the cultural offering (Camarero and Garrido, 2012).

Market orientation, on the other hand, emphasizes a distinct approach and is linked with "mass culture" which requires adapting cultural offerings to customer needs (Colbert, 2014). Market orientation is a multidimensional construct and encompasses marketing activities in five areas:

- cultural consumers orientation includes activities related to gathering information about cultural consumers in order to understand their needs, expectations, and preferences (Camarero and Garrido, 2008b);
- donor orientation includes activities related to gathering information about donors in order to understand their needs, expectations, and preferences (Camarero and Garrido, 2008b);
- coopetition orientation includes activities related to gathering information about other cultural institutions in order to cooperate with them or present an alternative cultural offer;

- interfunctional coordination is based on information obtained about cultural consumers, donors, and competitors, and includes coordinated activities coordinated activities that are intended to provide them with superior value (Narver and Slater, 1990);
- brand orientation includes activities related to brand management, the development of branding mechanisms (Baumgarth, 2009), and the identification of cultural audience behavior towards the brand (Napoli, 2006).

The concept of entrepreneurial orientation is defined as the entrepreneurial activities of an organization, with a focus on three dimensions:

- innovation is defined as the implementation of novel ideas and creative processes that contribute to the development of new cultural offerings or the enhancement of existing ones (Lumpkin et al., 2013);
- proactivity is defined as the implementation of innovations and the execution of proactive marketing activities with the objective of acquiring new market segments (Voss, Voss, and Moorman, 2005; Morris, Webb, and Franklin, 2011);
- risk-taking refers to activities related to experimenting with cultural offerings in the face of uncertainty (Voss, Voss, and Moorman, 2005). The risk is non-financial (Lumpkin et al., 2013) and related to artistic risk.

Learning orientation is defined as the undertaking of activities related to the creation and use of knowledge by an organization (Sinkula, Baker, and Noordewier, 1997) and comprises three dimensions:

- commitment to learning refers to the dedication of cultural institutions to the pursuit of knowledge. This commitment encompasses a range of activities aimed at promoting knowledge and training among employees (Sinkula, Baker, and Noordewier, 1997; Garrido and Camarero, 2014);
- shared vision encompasses a range of management activities aimed at articulating a collective understanding of the future direction of a cultural institution among its employees. It fosters active engagement in the realization of long-term objectives and the formulation of strategic direction for the institution's growth and development (Sinkula, Baker, and Noordewier, 1997; Garrido and Camarero, 2014);
- open-mindedness to new ideas is characterized by a series of activities related to the evaluation of established routines within cultural institutions. This openness encompasses the acceptance of novel concepts and the ability to adapt to changes in the external environment (Garrido and Camarero, 2014).

The present study emphasizes the necessity of a dual conceptualization of theatres and music institutions' performances, investigating both social and economic performance, which is consistent with previous research (Camarero and Garrido, 2008a; Garrido and Camarero, 2010, 2014; Recuero Virto, Blasco López and San-Martín, 2017; Blasco López, Recuero Virto and San-Martín, 2018; Riviezzo et al., 2022). Social performance is perceived as social benefits obtained by cultural consumers or the entire community and include, among others, increased interest in cultural offerings among the local community, improved living standards of the local community (Camarero and Garrido, 2008b), increased attendance (Baumgarth, 2009), strengthening the reputation and prestige of cultural institutions (Camarero and Garrido, 2008a), implementation of activities promoting sustainable development as a tool for positive social change, and adaptation of the infrastructure of cultural institutions and cultural offerings to the needs of people excluded from the sphere of culture. Economic results, on the other hand, are seen as economic benefits that enable the stable existence and development of institutions and include, among other things, the creation of new jobs, an increase in earnings (Camarero and Garrido, 2008a), a systematic increase in the number of subsidies from public funds, an increase in revenue from operations, the acquisition of funds from donors, and a reduction in the costs of artistic projects.

The majority of studies on organizational management focus on a single orientation (Kara, Spillan, and DeShields, 2004; Gainer and Padanyi, 2005; Della Corte, Savastano, and Storlazzi, 2009; Gali et al., 2020). Studies have shown that two orientations (Ewing and Napoli, 2005; Garrido and Camarero, 2010; Recuero Virto, Blasco López, and San-Martín, 2017) or a maximum of three (Choi, 2014; Garrido and Camarero, 2014; Schmidt et al., 2015) are possible in the management of non-profit organizations, depending on the specific circumstances. It can therefore be concluded that there is a research gap in the form of a lack of studies focusing on the simultaneous occurrence of more than three orientations in the management of non-profit organizations, including theaters and music institutions in Poland.

This paper adopts a complementary approach to orientation research (Hakala, 2011), as it best resonates with the need for a broader view of cultural institution management in Poland. A holistic approach to organizational management, in which orientations complement each other, can facilitate the identification of a combination of orientations in theaters and music institutions that will enable the achievement of desired performance.

2. The research problem, objectives and hypotheses

A research problem was formulated in response to the following question: what are the relationships between management orientations and performance in theaters and music institutions in Poland? This problem was derived from two sources. First, the literature on the subject was reviewed. Second, the functionality of theaters and music institutions was observed.

In the context of the identified research gaps, the main objective of the dissertation is to identify and examine the relationships between management orientations and the social and economic performance of theaters and music institutions in Poland. Achieving this goal requires the implementation of specific objectives.

On a cognitive level, the following objectives have been defined in theoretical terms:

1. The integration of knowledge about cultural institutions in Poland in terms of management orientations.
2. The integration of knowledge about management orientations in the non-profit sector.
3. The integration of knowledge about the performance of the non-profit sector and its relationship with orientations in non-profit organization management.
4. The identification of direct and indirect relationships between management orientations and the social and economic performance of theaters and music institutions in Poland.

The methodological objective was to develop a tool for measuring management orientations in theaters and music institutions in Poland and the social and economic performance of these entities.

The following empirical objectives were defined:

1. The identification of management orientations in theaters and music institutions in Poland.
2. The identification of the social and economic performance of theaters and music institutions in Poland.
3. The examination of the relationships between management orientations and the social and economic performance of theaters and music institutions in Poland.

The practical objective is to develop recommendations for theaters and music institutions in Poland regarding the choice of management orientations conducive to achieving the desired performance.

The definition of the objectives of the dissertation allowed for the construction of a research model, in which the following assumptions were made:

- management orientations directly and positively influence the social and economic performance of the organization (G. B. Voss and Voss, 2000; Gainer and Padanyi, 2005; Camarero and Garrido, 2007, 2008b; Morris et al., 2007; Camarero and Garrido, 2008a, 2009, 2012; Hong and Cho, 2012; Garrido and Camarero, 2014; Liu, Takeda, and Ko, 2014; Memili et al., 2016; Riviezzo et al., 2022),
- learning orientation can simultaneously mediate between other orientations and social and economic performance (Mahmoud and Yusif, 2012; Khan and Bashir, 2020a, 2020b),
- social performance directly and positively influences economic performance (Camarero and Garrido, 2008a, 2009; Riviezzo et al., 2022).

A set of hypotheses was formulated on the basis of the aforementioned assumptions:

H1. Product orientation positively impacts social performance.

H2. Product orientation positively impacts economic performance.

H3. Market orientation positively impacts social performance.

H4. Market orientation positively impacts economic performance.

H5. Entrepreneurial orientation positively impacts social performance.

H6. Entrepreneurial orientation positively impacts economic performance.

H7. Learning orientation positively impacts social performance.

H8. Learning orientation positively impacts economic performance.

H9. Product orientation positively impacts learning orientation.

H10. Market orientation positively impacts learning orientation.

H11. Entrepreneurial orientation positively impacts learning orientation.

H12. Social performance positively impacts economic performance.

H13. Learning orientation mediates the product orientation and social performance relationship.

H14. Learning orientation mediates the product orientation and economic performance relationship.

H15. Learning orientation mediates the market orientation and social performance relationship.

H16. Learning orientation mediates the market orientation and economic performance relationship.

H17. Learning orientation mediates the entrepreneurial orientation and social performance relationship.

H18. Learning orientation mediates the entrepreneurial orientation and economic performance relationship.

3. Research Methodology

The measurement items were selected from previous studies. Subsequently, the items were translated and adapted as follows:

- the scale of product orientation was adapted from Voss and Voss (2000a) Camarero and Garrido (2007; 2012).of innovativeness, proactiveness and risk-taking were adapted from Voss, Voss and Morman (2005).;
- market orientation dimensions: the scale of cultural consumers orientation was adapted from Voss and Voss (2000a); Camarero and Garrido (2007); the scale of donor orientation was adapted from Camarero and Garrido (2008b); the scale of coopetition orientation and interfunctional coordination were adapted from Voss and Voss (2000a) and Camarero and Garrido (2008b); the scale of brand orientation was adapted from Baumgarth (2009); Mulyengara (2011b); Sepulcri and Mainardes (2023);
- entrepreneurial orientation dimensions: the scale of innovativeness, proactiveness and risk-taking were adapted from Voss, Voss and Morman (2005). As the risk-taking dimension was presented by Voss, Voss and Moorman (2005) in a somewhat limited manner, two indicators were drawn from the work of Ofem (2014);
- learning orientation dimensions: the scales of commitment to learning, shared vision and open-mindedness were adapted from Baker and Sinkula (1999) and Garrido and Camarero (2014);
- the social performance scale was adapted from Camarero and Garrido (2008a, 2008b) Mohamed and Yusif (2012) Baumgarth (2009), Baba (2015) and Virto et al. (2017);
- the economic performance scale was adapted from Camarero and Garrido (2008a). Modifications have been made to the economic performance indicators used to measure revenue sources and adapted to the specific context of theatres and music institutions in Poland.

The items were assessed on a 5-point Likert scale, ranging from "1 – totally disagree" to "5 – totally agree."

The empirical study was based on information provided by a sample of public theatres and music institutions in Poland. The initial phase of the empirical study employed a qualitative approach, comprising standardized and unstructured interviews with experts. One of the experts was a researcher on cultural institutions, while the other four experts were directors of theatres and music institutions. The directors represented four main types of theatres and music institutions, namely drama theatre, musical theatre, puppet theatre, and philharmonic. This

diversification allowed for a wide range of experts' experience to be included in the study. This stage was considered to be necessary to verify the chosen research tool and to gain a deeper understanding of management orientations and performance in the specific context of cultural institutions in Poland.

The interviews proved to be invaluable, as a critical analysis of the existing literature revealed a paucity of studies addressing the issue of orientation in the management of cultural institutions in Poland. A single monograph (Sobocińska, 2014) and a few publications dealing with theoretical issues concerning product and market orientation were identified (Wróblewski, 2012; Burkiewicz, 2014; Szymocha, 2017). Therefore, the interviews enabled the refinement of the research tool, with concepts and terminology being made more precise and new indicators being introduced to reflect the management orientations observed in theatres and music institutions in Poland.

Subsequently, a quantitative research study was undertaken. The population comprised 144 theatres and music institutions in Poland. The electronic survey questionnaire was distributed via email to all relevant theatres and music institutions. To improve the response rate, a follow-up reminder was sent to all potential participants following the initial invitation to participate in the survey. The questionnaires were distributed to the art managers of the mentioned organizations. A total of 74 questionnaires were returned, representing a response rate of 51%.

To verify the measurement scales, confirmatory factor analyses was performed. After the measurement model was verified, the theoretical model was tested using structural equation modeling (SEM) based on the partial least squares (PLS).

4. Results and conclusions

Empirical research conducted on a sample of 74 theaters and music institutions in Poland allowed for the identification of management orientations in these entities and the social and economic results of their activities. The following management orientations were identified:

- product orientation;
- cultural consumers orientation, donor orientation, coopetition orientation and interfunctional coordination – considered to be dimensions of market orientation;
- innovativeness, proactiveness and risk-taking – considered to be dimensions of entrepreneurial orientation;
- learning orientation.

The dual nature of the performance, in the form of social and economic performance, was also confirmed.

The findings of the research suggest the presence of direct and indirect relationships between specific orientations in organizational management – or dimensions (sub-scales presented in the structural model) – and social performance in theaters and music institutions in Poland:

- the social performance of theaters and music institutions in Poland is influenced by a number orientations, including product orientation, learning orientation, donor orientation, brand orientation, and proactivity;
- the present study showed the mediating effect of learning orientation between cultural consumers orientation, interfunctional coordination, brand orientation, innovativeness and social performance of theaters and music institutions in Poland;
- it has been determined that risk-taking constitutes an exception, as no statistically significant relationship with social performance was observed.

Moreover, the economic performance of theaters and music institutions is supported by activities implemented in the areas of cultural consumers orientation, brand orientation, proactivity, and risk-taking, as well as social performance.

Empirically confirmed relationships constitute a complementary approach to researching orientation in organizational management, in which orientations are not mutually exclusive but complementary (Hakala, 2011).

The extant research on this matter indicates that theaters and music institutions seek to attain their desired social performance by implementing activities from nearly all management orientations (with the exception of one dimension of entrepreneurial orientation – risk-taking).

This leads to the conclusion that the results of the empirical research reflect the nature of these institutions and the high level of awareness of the respondents in terms of fulfilling their social mission.

Empirical research results also suggest that learning orientation is an important factor in the management of theaters and music institutions in Poland. The significance of this orientation is emphasized by its mediating role in the relationships between cultural consumer orientation, interfunctional coordination, brand orientation, and innovativeness, and social performance. It can be posited that the ability to learn in theaters and music institutions contributes to increasing the effectiveness of activities related to understanding the needs of audiences, brand management, innovation implementation, and coordination of work within the organization. In this sense, learning orientation can be interpreted as the ability of theaters and music institutions to improve their activities in terms of cultural audience orientation, cross-functional coordination, brand orientation, and innovation.

While the impact of individual management orientations on the economic performance of theaters and music institutions has been demonstrated to be limited, these institutions have been shown to support their financial condition through activities focused on the needs of culture consumers, brand development, proactive measures, and experimentation in the artistic dimension of their projects. Empirical research has demonstrated that social performance plays a pivotal role in achieving self-sufficiency and financial stability, exhibiting a more substantial impact on economic performance than management orientations alone. Consequently, social outcomes can function as a mechanism through which theaters and music institutions ensure their financial stability.

The identified direct and indirect links between organizational management orientations and the social and economic performance of theaters and music institutions in Poland have yielded recommendations for the directors of these entities regarding the use of orientations in the management of their institutions. The following aspects are of particular significance:

- the objective is to cultivate habits of participation in culture through educational, community-activating, and inclusive activities, particularly those designed to reach diverse social segments,
- in the process of planning the program offer, it is essential to consider the perspectives of culture consumers and donors,
- in the process of planning the program offer, it is essential to consider the perspectives of culture consumers and donors.

- in order to address the prevailing autocratic management style in Polish theaters and music institutions, as highlighted by the directors of these institutions, there is a necessity to clarify the expected functions of individual departments and to effectively coordinate their activities,
- the establishment of a coherent brand identity, the execution of contemporary marketing and fundraising initiatives, and the advocacy of avant-garde, potentially unconventional projects, are pivotal in fostering a cohesive brand image,
- furthermore, it is necessary to facilitate their involvement in training and to be receptive to their unconventional ideas; these activities promote flexible responses to changes in the environment and more effective achievement of social performance.

While the implementation of multiple orientations to organizational management may be challenging, it is recommended that practitioners consider them as complementary sets of actions, as certain approaches may support social outcomes, while others may support economic outcomes.

However, it is important to note that the empirical study has certain limitations that should be considered when interpreting the results. First, the study was static in nature and was conducted in a specific time context – the data was collected in the period immediately following the COVD-19 pandemic. Despite excluding the pandemic years from the interpretation of the indicators included in the research tool and confirming in expert interviews that the institutions surveyed had returned to their pre-pandemic state in terms of their activities, the impact of this period on the respondents' answers cannot be completely ruled out. The second limitation is the size of the research sample, which includes 74 theaters and music institutions in Poland. While this sample size is adequate for the PLS-SEM method used for the empirical data analysis, it is important to note the limitations when attempting to generalize the results to other cultural institutions in Poland. The research model's scope is another limitation of the study. It does not take into account all the orientations in the management of non-profit organizations that have been identified in the literature and that could contribute to enriching the analysis. However, it should be emphasized that the proposed research model—even in its current form – is relatively complex compared to previous studies conducted in this area. Additionally, the use of the Likert scale is associated with the subjective nature of the responses. This approach is widely accepted in scientific research in the field of management sciences (Joshi et al., 2015; Sułkowski and Lenart-Gansiniec, 2021).

The subject of orientation in the management of theaters and music institutions in Poland remains inexhaustible and offers broad opportunities for further scientific exploration. Potential avenues for future research may encompass, but are not limited to, the following:

- the inclusion of alternative combinations of orientations in the management of theaters and music institutions. This should include, among others, the consideration of orientations other than learning orientation as a mediating or moderating variable that may influence the relationships studied in the model;
- the inclusion of social performance in the research model as a mediating variable in the impact of management orientation on economic outcomes;
- the further development of the construct of orientation towards coopetition in theaters and music institutions. The research results obtained suggest the need for in-depth qualitative research aimed at developing more precise indicators of the construct of orientation towards coopetition, reflecting the exact proportions between cooperation and competition in these institutions;
- the conducting of dynamic research that will enable the identification of the development path of theaters and music institutions shaped by sets of complementary orientations (Krzos and Piwoni-Krzeszowska, 2018).

The subject of management orientations in theaters and music institutions in Poland appears to be of significance from both a social and economic perspective. These institutions fulfill a number of pivotal social functions that extend beyond the realm of artistic expression. These objectives encompass, but are not limited to, the cultural education of society and the creation of tools that support social change. Additionally, these initiatives provide a platform for community members to interact, exchange perspectives, and articulate their experiences. The management orientations delineated in this dissertation encompass not only the social role of theaters and music institutions in Poland, but also the extensive array of economic functions they execute. The presence of stable economic theaters and music institutions in Poland, which present a diverse cultural offer, serves to increase the attractiveness of the environment in terms of investment and tourism. This, in turn, contributes to the social and economic development of the country.

5. The dissertation structure

This dissertation comprises an introduction, a theoretical section, an empirical analysis, conclusions and a summary, as well as bibliography, lists of tables, figures, charts and appendices. The theoretical part of the dissertation is presented in the first three chapters of the work, while the empirical part is presented in chapters 4-6.

The first one is dedicated to the exploration of scientific accomplishments within the domain of the functioning of cultural institutions in Poland. Another essential theme of this chapter is the presentation of cultural entities against the background of three sectors of the economy: public, private, and non-profit. The classification of entities within these sectors is determined by the organizational and legal forms adopted by these entities, as well as their respective sources of financing. As the present study concentrates on cultural institutions that are under the jurisdiction of the public sector, the subsequent section of this chapter delineates the intricacies of their organizational structure and financial mechanisms. This exposition is further augmented by an examination of a specific group of these institutions, namely theaters and music institutions, which serve as the primary focus of this dissertation.

Chapter two presents a critical review of the literature on management orientations in the non-profit sector. A significant part of this chapter is dedicated to a critical analysis of management orientations in the non-profit sector. The sections that present identified management orientation follow a similar structure. They begin with a description of a given orientation in organization management, a presentation of its dimensions (if applicable), and then describe the identified constructs and measurement tools for a given orientation. Each section of the text concludes with a tabular summary of the identified measurement tools for a given management orientation, in chronological order. This chapter's final section identifies research gaps that form the basis for empirical research.

The third chapter delineates the characteristics of performance, its dimensions, and a tabular summary of the identified tools for measuring performance in cultural institutions and other non-profit organizations. The chapter concludes by identifying four areas of research that overlap with studies identified in the literature indicating the existence of relationships between the performance of non-profit organizations and their management orientations.

The fourth chapter introduces the methodology employed in the literature review. This is followed by a detailed description of the qualitative and quantitative empirical research process. The subsequent sections of the chapter expound upon the conceptualization of the theoretical constructs that served as the foundational framework for developing the research model. It is

further discussed how these phenomena are interconnected through research hypotheses and what the assumptions of the research model are. This chapter dedicates significant attention to the exposition of the evolution of the research instrument. This section is concluded with the presentation of the final version of the survey questionnaire. The final section of the chapter delineates the methodology for the analysis of the obtained quantitative data, provides a rationale for the selection of the data analysis method, and presents the assumptions that were made in order to evaluate the research model.

The fifth chapter commences with a description of the research sample. Subsequent to this, a statistical analysis of the measurement model is conducted, an assessment of the construct validity is made, and a discussion of the scale items and the coopetition orientation construct that were eliminated during the construct validation process is provided. In the subsequent phase, a predicted structural model of the relationships under study was constructed. The analysis of path coefficients was employed to assess the strength of the influence of organizational management orientation on the social and economic performance of theaters and music institutions in Poland, as well as the effects of mediation and moderation. The chapter's conclusion encompasses an assessment of predictive validity, the verification of research hypotheses, and a discussion of empirical and literature-based results.

Chapter six present conclusions derived from empirically established relationships. The discussions in this chapter also identified links between organizational management orientations and the social and economic performance of theaters and music institutions in Poland. Subsequently, recommendations were developed for theaters and music institutions in Poland, guided by the identified relationships. These recommendations addressed the selection of management orientations that would facilitate the attainment of desired performance. The discussion is further enriched by an examination of the research's limitations and recommendations for future scientific exploration.

The dissertation summary outlines the key findings from existing literature and empirical research, as well as recommendations for theaters and music institutions in Poland. These recommendations concern activities within specific management orientations that promote achieving the intended performance.

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