



THE MATURITY OF KULTURHUSEN IN OVERIJSSSEL

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“Everything you can imagine under one roof, under one management and with one mission. No boundaries and no fixed concept, except for the mutual goal of sustainability and improving quality of live”.

(Stimuland, 2013)

Samenvatting

Het 'kulturhusconcept' werd reeds in november 2000 geïntroduceerd in de provincie Overijssel, toen het eerste 'kulturhus' werd geopend in Zwartsluis. Het kulturhusconcept is de filosofie achter een nieuwe generatie gemeenschapshuizen, die werden gezien als het antwoord op de uitholling van het voorzieningenniveau in zowel plattelands-, als in stadswijken, en daarmee afnemende leefbaarheid en sociale cohesie in deze (lokale) gemeenschappen (Stimuland, 2011). Het kulturhusconcept betekent (letterlijk vertaald): "alles wat je maar kunt bedenken onder één dak, onder één beheer en met één missie. Geen beperkingen (grenzen) en geen vast concept, behalve de gezamenlijke doelstelling van duurzaamheid en het verbeteren van de leefbaarheid" (Stimuland, 2013). Kulturhusen zijn in grote mate afhankelijk van subsidieprogramma's op alle overheidsniveaus. Echter, met deze overheden genoodzaakt de uitgaven te beperken in de komende jaren, zijn subsidies niet langer vanzelfsprekend vandaag de dag (en in de toekomst). Meer en meer zal worden gevraagd van de ondernemende capaciteiten van het/de kulturhus(-manager). De betrokkenheid van publieke (financiële) middelen zorgt er daarnaast voor dat het bestuur van de kulturhusorganisatie, en zelfs kulturhusmanagers individueel, verantwoording moeten afleggen voor de prestaties van hun kulturhus. Om deze redenen heeft dit onderzoek tot doel de organisatorische volwassenheid van de kulturhusen in Overijssel te meten, en om factoren die het succes van het kulturhusconcept kunnen bevorderen en/of hinderen te identificeren. Organisatorische volwassenheid in de context van kulturhusen impliceert in hoeverre de kulturhusorganisatie voldoet aan de uitgangspunten van het kulturhusconcept, samen met een aantal fundamentele organisatorische kenmerken. Het succes van het kulturhusconcept is daarmee bepaald door de (organisatorische) volwassenheid van de kulturhusorganisaties. Het INK management model is een instrument om de organisatorische volwassenheid te evalueren, en om sterke- en zwakke punten in een organisatie te identificeren. Op basis van dit model is het 'volwassenheidsmodel kulturhusorganisatie' ontworpen, bestaande uit tien 'aandachtsgebieden': financiën, exploitatie, (gezamenlijk-) management, samenwerking, participatie, communicatie en public relations, (gezamenlijke-) programmering, human resources, gemeenschap, en accommodatie. Een groot aantal kulturhusen werd geanalyseerd, om een dwarsdoorsnede van de totale populatie van kulturhusen in Overijssel te verkrijgen. De kulturhusen in de provincie Overijssel bleken 'grotendeels volwassen' te zijn ten aanzien van alle tien aandachtsgebieden. De kulturhusen behaalden de hoogste (gemiddelde) scores in de aandachtsgebieden financiën, samenwerking en human resources, en de laagste (gemiddelde) scores in de aandachtsgebieden exploitatie en gemeenschap. De belangrijkste kansen voor de kulturhusconcept afgeleid uit de interviews zijn: een gezonde relatie met de lokale- en regionale overheden, maatregelen omtrent duurzaamheid, de Wet Maatschappelijke Ondersteuning, en het inrichten van flexwerkplekken. De belangrijkste valkuilen binnen het kulturhusconcept zijn: de financiële crisis, onvoldoende inzicht in de behoeften en belangen van (lokale) burgers, en gebrekkige communicatie en public relations. Daarnaast kwam een aantal 'overige' knelpunten aan het licht. Deze knelpunten hebben betrekking op een onrealistische gezamenlijke programmering, een 'versleten' groep vrijwilligers, een accommodatie die niet transparant en onlogisch is, en onvoldoende kennis van de subsidiemogelijkheden.

Summary

The ‘kultuurhusconcept’ was introduced in the province of Overijssel already in November 2000, when the first ‘kultuurhus’ was opened in Zwartsluis. The kultuurhusconcept is the philosophy behind a new generation of community houses, that were seen as the answer to the impoverishment of the facilities level in both rural, as well as urban neighborhoods, and therewith diminishing livability and eroding social cohesion in these (local) communities (Stimuland, 2011). The kultuurhusconcept implies: “everything you can imagine under one roof, under one management and with one mission. No boundaries and no fixed concept, except for the mutual goal of sustainability and improving quality of live” (Stimuland, 2013). Kultuurhusen are to a large extent dependent on subsidy programs on all levels of government. But, with these governments obliged to cut back on expenditures in the forthcoming years, subsidies are no longer self-evident nowadays (and in the future). More and more will be demanded from the entrepreneurial abilities of the kultuurhus(-managers). In addition, through the involvement of public (financial) resources, the board of the kultuurhusorganization, and even kultuurhusmanagers individually, should be held accountable for the performance of their kultuurhus. For these reasons, this research intended to measure the organizational maturity of the kultuurhusen in Overijssel, and to identify factors that may foster and/or impede the success of the kultuurhusconcept. Organizational maturity in the context of kultuurhusen implies to what extent the kultuurhusorganization conforms to the premises behind the kultuurhusconcept, along with a number of fundamental organizational characteristics. As a result, the success of the kultuurhusconcept is therewith determined by the (organizational) maturity of the kultuurhusorganizations. The INK management model is a tool to evaluate organizational maturity, and identify strengths and weaknesses in an organization. Based upon this model, a ‘maturity model kultuurhusorganization’ was constructed, comprising ten ‘focus areas’: finances, exploitation, (joint-)management, collaboration, participation, communication and public relations, (joint-)programming, human resources, community, and accommodation. A large number of kultuurhusen was analyzed, in order to obtain a cross-section of the total population of kultuurhusen in Overijssel. The kultuurhusen in the province of Overijssel proved to be ‘largely mature’ with respect to all ten focus areas. The kultuurhusen achieved the best (average) score in the focus areas finances, collaboration and human resources, where they proved to be ‘fully mature’, and the lowest (average) score in the focus areas exploitation and community. The key opportunities for the kultuurhusconcept derived from the interviews include establishing a healthy relationship with local and regional governments, sustainability measures, the social support act, and hot desking. The major pitfalls within the kultuurhusconcept proved: financial adversity (or: crisis), insufficient insight in the needs and interests of local residents, and inadequate communication and public relations. In addition, a number of ‘remainder’ bottlenecks was uncovered. These bottlenecks include an unrealistic joint programming, a ‘worn out’ group of volunteers, an accommodation that is not transparent and illogical, and insufficient knowledge of subsidy opportunities.

Preface

My search for a master thesis topic started in the winter of 2012 and was a tough one. One of my ‘weak points’ is my broad interest, without being passionate at a certain terrain, let alone a topic. My desire to conduct the research at an external party was answered when I was offered a project at the province of Overijssel, who were looking for an evaluation of the kulturhusconcept, a fast-growing phenomenon in the eastern part of The Netherlands. A kulturhus is “a community house where people share more than only the front entry” (Stimuland, 2013). Stimuland, a subsidiary of the province of Overijssel, serves as a bridge between policy and practice, and plays a key role in the agricultural domain in the eastern part of The Netherlands. One of the main functions of Stimuland is the accompaniment of the kulturhusen and multifunctional accommodations. The practical and daily supervision of my thesis was therefore performed by Stimuland, but the province of Overijssel remained the commissioner. In April 2013, I started my work on this thesis.

In the early stages, I had difficulties with the different interests of Stimuland and the province of Overijssel on the one hand, and the university on the other hand. The earlier two organizations were clearly ‘practically oriented’, with a perspective mainly based on experience. My supervisors of the university, righteous, kept pointing to the theoretical perspective of the research. In the initial phase, I had difficulties in finding a compromise, or the ‘golden mean’. At the time I succeeded in this, I learned to connect theory with practice, which is in my opinion the most difficult challenge of a university student when entering the labor market. I conducted a large number of interviews with kulturhusmanagers, throughout the province of Overijssel (my topographical knowledge received a significant boost): a clear example of learning-by-doing. The first interviews perhaps did not go always that easy, but at the time I am writing this, I almost feel like a talk show host. With this half-year research, I complete the master Public Administration at the University of Twente in Enschede. Time for me to show gratitude to a number of special people.

First, my supervisor of the University of Twente, Dr. Veronica Junjan. Without her, I would not even have a topic in the beginning. Mrs. Junjan was involved, interested, but also challenging and stimulating from the very first start. The same applies for my supervisor of Stimuland, Jeroen Geerdink. I mentioned his practically oriented perspective earlier, which gave me insights and ideas I could not develop from my perspective as a theorist. Mr. Geerdink was always attainable, easy going and accommodating. Although he only became involved along the way, Dr. Klok led me to new ways in defining the problem and new solutions along with them. To all of you, thank you very much for all the work, patience, constructive discussions and, most of all, making my thesis to a success. My last words and gratitude go out to those involved of the province of Overijssel, Mr. Slijkhuis and Mrs. Esselink-Wisselink, and to my family and friends, who kept me motivated throughout the whole process. Thank you all very much!

Sincerely,

Jeroen Wichers

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Chapter 1. The project

1.1 Introduction

Already in 2000, the province of Overijssel became familiar with the ‘kultuurhusconcept’, when the first kultuurhus was opened in Zwartsluis. In thirteen years, dozens more were realized. They were seen as the answer to the impoverishment of the facilities level in both rural, as well as urban neighborhoods, and therewith diminishing livability and eroding social cohesion in these (local) communities (Stimuland, 2011). A kultuurhus is “a well-oiled flexible organization connected to one or more buildings that serve as a meeting place, carrying public/private services as well as local supply, and host cultural activities. These activities, services and products are all directed under one management, which main goal is to stimulate and maintain intensive collaboration between the participants, both professional and volunteer-based organizations” (Stimuland, 2013). The kultuurhusconcept means “creating added value out of joint facilities, programming and management, wherethrough the preservation of civil, social and cultural capital in a residential area is guaranteed for a long term” (Stimuland, 2013). Stimuland, a subsidiary of the province of Overijssel, serves as a bridge between policy and practice, and plays a key role in the agricultural domain in the eastern part of The Netherlands. One of the main functions of Stimuland is the accompaniment of the kultuurhusen and multifunctional accommodations. Kultuurhusen are organizations with unique characteristics. On the one hand, they have strong features of public sector organizations, since they are largely funded by (public) subsidies, and given their non-profit ‘nature’. On the other hand, through the involvement of commercial partnerships, like tenants as child- and healthcare organizations, music schools, language centers and even banks, and the (commercial) activities and services held- and performed by the kultuurhusorganizations itself, kultuurhusen also have private sector properties. In addition, kultuurhusen often have employees on an (mainly) voluntary basis, and since participation and involvement of residents in the local community is crucial for (the public support of) the kultuurhus, kultuurhusorganizations show characteristics of a third sector, i.e. the voluntary sector. According to the British Charity Commission (2004, p. 1), “the voluntary sector has a vital role in society as the nation’s ‘third sector’, working alongside the state (public sector) and the market (private sector). Through its engagement of volunteers, the services it provides and the support it gives to individuals and groups, its contribution to community and civil life is immense, invaluable and irreplaceable”. Organizations with characteristics of mixed elements of sectors are called ‘hybrid’ organizations (In ‘t Veld, 1995). In hybrid organizations, public, private and voluntary sector activities are conducted simultaneously. Hybrid organizations carry out government policy (where they are directed and controlled by the public administration), but are also exposed to the financial temptation, the challenge, the gain and the risks of the private sector, the commercial market in particular (Simon, 1999). Basically, organizations that are ‘located’ in the gray area between the three sectors of society, are called hybrid organizations. The inclusion of private sector practices in the public sector was already introduced in the eighties with the New Public Management ideology. Strong bureaucracy and exorbitant expenditures in the public sector forced government(-al institutions) to function more efficiently and effectively. Therefore, various techniques, control- and

management mechanisms from the private domain were introduced in the public sector. According to Kickert (2001), “three characteristics (or: practices) are usually mentioned: the introduction of business management techniques, customer orientation, and competitive market-like mechanisms”. In the next decade(s), this phenomenon is likely to become even more apparent (Rijksacademie, 2012). With (local) governments obliged to cut back on expenditures in the forthcoming years, subsidies are no longer self-evident nowadays (and in the future). More and more will be demanded from the entrepreneurial abilities of the kulturhus(-managers). In addition, since kulturhusen are largely funded by (public) subsidies, the board of the kulturhusorganization, and even kulturhusmanagers individually, should be held accountable for the performance of their kulturhus. According to Wang (2005), “the organization is accountable to the extent that its activities can meet the public’s expectation of social responsibility, which means that the organization is not just spending money properly, but doing so in a way that has a positive social impact”. For these reasons, this research intends to measure the organizational maturity of the kulturhusen in Overijssel, and to identify factors that may foster and/or impede the success of the kulturhusconcept. According to (Bersin, 2013), organizational maturity is “the level of an organization’s readiness and experience in relation to people, processes, technologies and consistent measurement practices”. Note that (organizational) maturity is clearly not a synonym (or: indicator) for (organizational) ‘quality’. Organizational maturity in the context of kulturhusen implies to what extent the kulturhusorganization conforms to the premises behind the kulturhusconcept, along with a number of fundamental organizational characteristics. As a result, and concluding: the success of the kulturhusconcept is determined by the maturity of the kulturhusorganizations.

The INK management model is a tool to evaluate organizational maturity, and identify strengths and weaknesses in an organization. However, due to the earlier mentioned unique characteristics of kulturhusen as hybrid-like organizations, this model needs to be adjusted in order to fit, and assess the organizational maturity of kulturhusen. Chapter 4 presents this tailor made ‘maturity model kulturhusorganization’. A series of kulturhusen is sampled, in order to obtain a cross-section of the total population of kulturhusen in Overijssel. In chapter 5, the results of this cross-section are presented. Along with this cross-section, the research project is sought to uncover a number of opportunities and pitfalls for and within the kulturhusconcept. In chapter 6, these opportunities and pitfalls are extensively elaborated. The next chapter (2) contains a comprehensive (theoretical) presentation of the kulturhusconcept, whilst chapter 3 covers an extensive explanation of the methodology used in this research project. The research project is commissioned by the province of Overijssel. The practical and daily supervision however, is performed by Jeroen Geerdink, project manager at Stimuland. As a subsidiary of the province of Overijssel, Stimuland carries out the so called ‘support function tasks’ for the province. Stimuland serves as a bridge between policy and practice, and plays a key role in the agricultural domain in the eastern part of The Netherlands. Stimuland is a renowned knowledge institute for the countryside in the province of Overijssel. In the next paragraph, more is elaborated on the work of Stimuland. On behalf of the University of Twente, Dr. Veronica Junjan, assistant professor of sociology, fulfills the role of first supervisor. Dr. Pieter-Jan Klok, assistant professor of policy analysis, acts as the second supervisor.

1.2 Stimuland

Stimuland was founded in 1996, by initiative of the Regional Agricultural and Horticultural Organization (GLTO) and the province of Overijssel. Since January 2008, the foundation operates fully autonomous. Stimuland serves as a bridge between policy and practice, and plays a key role in the agricultural domain in the eastern part of The Netherlands. According to their company statement, they “not only talk to policymakers and -executers, but also with agrarians and other entrepreneurs, villagers and advisors”. Examples of such advisors are auditors, consultants, banks, (water-) authorities, research institutions and the industry. As a result, Stimuland is able to develop innovative projects and activities with a large base of support. These projects relate to economic and societal developments, sustainability, livability, but also to knowledge sharing and collaboration in the agricultural field (Stimuland, 2013). One of the main functions of Stimuland is the accompaniment of kulturhusen and multifunctional accommodations. In the next section, these ‘community houses’ are extensively elaborated. Stimuland carries out the so called ‘support function tasks’ for the province of Overijssel. It not only supports existing kulturhusen and multifunctional accommodations, but also emerging initiatives for the development of new community houses. Stimuland performs “quick-scans to gain insight into the potential of a kulturhusinitiative in an efficient and quick way. It advises on subsidy possibilities (both provincial, as well as on a European level), explains and elucidates provincial policy, encourages and assists municipalities in developing an accommodation policy and a vision regarding the provision of services, and propagates the kulturhusconcept throughout The Netherlands” (Stimuland, 2013). Stimuland continuously works on further development of the kulturhusconcept. One of the main goals Stimuland pursues is the strengthening of the ‘kulturhusnetwork’ through the exchange of knowledge and experience between kulturhusen and multifunctional accommodations in the eastern part of The Netherlands. It developed a number of instruments that contribute thereto. The ‘Kulturhusakademie’ consists of a series of masterclasses and has as its mission: “the dissemination of knowledge and awakening of the entrepreneurial spirit, from three pillars: professionalization and entrepreneurial strength, introduction of new networks, intervision and reflection” (Stimuland, 2013). Next to that, Stimuland organizes a number of consultations and symposia throughout the year, where managers of kulturhusen, policymakers, and numerous other stakeholders come together to discuss and exchange developments, ideas and knowledge. Finally, it gathers and bundles knowledge and experiences from best-practices in the kulturhusnetwork.

1.3 Research questions

The research is build up based on a number of research questions. The questions provide structure to the project. As aforementioned, this research project intends to measure the organizational maturity of the kulturhusen in Overijssel, and to identify factors that may foster and/or impede the success of the kulturhusconcept. The main question of the research project therefore will be:

Main question:

“How mature are kulturhusorganizations in the province of Overijssel, and which factors may foster and/or impede the success of the kulturhusconcept”

The main question will be answered by means of three subquestions. The first subquestion focuses on the creation of a tailor made model, based on the INK management model. As aforementioned, due to the unique characteristics of kulturhusen as hybrid-like organizations, the INK management model needs to be adjusted in order to fit, and assess to organizational maturity of kulturhusen. This process resulted in the ‘maturity model kulturhusorganization’. The first subquestion, covered in chapter 4, describes the entire process from the standard INK management model, to the tailor made maturity model kulturhusorganization.

Subquestion 1:

“How can the INK management model be adjusted and simplified to assess the (hybrid-like) kulturhusorganizations in the province of Overijssel?”

The second subquestion refers to the practical application of the maturity model kulturhusorganization. The first part of the interviews with kulturhusmanagers involves the organizational analysis, by means of a standardized questionnaire. Based on the sample, a cross-section of the total population of kulturhusen in Overijssel will be made. The results are presented in chapter 5. With easy accessible diagrams and graphics, an answer will be provided on the second subquestion.

Subquestion 2:

“What is the current maturity level of the kulturhusorganizations in the province of Overijssel?”

The third and last subquestion focuses on the second part of the interviews with the kulturhusmanagers, and involves a search for factors that may foster and/or impede the success of the kulturhusconcept. Based on the interviews, a number of opportunities and pitfalls is presented. This subquestion is covered in chapter 6, which contains an extensive elaboration of these factors.

Subquestion 3:

“Which opportunities and pitfalls for and within the kulturhusconcept can be derived from the analysis?”

1.4 Vraag In Beeld

In July 2013, Stimuland examined the sentiments that lived among the managers (or other involved) of kulturhusen and multifunctional accommodations in the province of Overijssel. The survey ‘Vraag In Beeld’ was intended to investigate the need for support and implementation. The first time the survey was conducted was in 2011. According to Stimuland (2013), “back then, the situation in which kulturhusen and multifunctional accommodation found themselves was beneficial. Kulturhusmanagement did not worry about the future, only a few red figures were recorded in the books. However, civil servants and consultants already indicated that financial hard times would come”. In 2013, the survey Vraag In Beeld has been re-executed, to examine whether this situation had changed two years later. Although the response-rate was relatively low (36 community houses, of which the greater part were multifunctional accommodations), the survey provides useful reference material for this research project. A number of indicators will be compared between the two reports. In the corresponding ‘focus areas’ (see chapter 4) will be referred to the relevant findings from the Vraag In Beeld survey. Possible discrepancies are sought to be interpreted. The Vraag In Beeld survey is conducted for internal purposes, and therefore (substantively) further excluded in this report.

Chapter 2. The kulturhusconcept

In this chapter, an extensive elaboration of the kulturhusconcept is presented, along with its motives, premises and possible participants. Kulturhusen are hybrid-like organizations. A brief explanation of the concept of hybridity in the context of the kulturhusen (and vice-versa) is therefore included.

2.1 Introduction

This section provides an insight in the 'kulturhusconcept'. The kulturhusconcept is the philosophy behind the kulturhusen. The term 'kulturhus' originates from Scandinavia, Denmark to be more precise, and refers to "a community house where people share more than only the front entry" (Stimuland, 2013). As this definition already indicates, there is an important distinction between kulturhusen and so called 'multifunctional accommodations'. A multifunctional accommodation is characterized by a partnership between various (autonomous) organizations under one roof (Ball & Van Der Kooij, 2004). A kulturhus differs from a multifunctional facility in that the participants, besides the front entry, also share management and vision (Stimuland, 2013). The kulturhusconcept forms the very basis of the kulturhusen. Van Lenteren (2005, p. 12) claims that a kulturhus is "a place to meet, a site of information (whether books or other media), of public services, or welfare- and healthcare facilities", but a kulturhus also implies "meeting people, exchanging ideas and experiences, and lapping up culture" (ibid., p. 8). Provincial commissioner Hans Esmeijer (Gelderland) addresses the difference between kulturhusen and multifunctional accommodations as follows: "in a kulturhus, each participant still has its own place, but the joint programming, joint management and the building itself stimulate collaboration. With other initiatives this is not the intended goal, but at a kulturhus it explicitly is" (2007, p. 10). Further: "we can speak of a kulturhus when different societal and cultural participants in one or more buildings achieve an integrated management and joint programming of features in the field of health care, welfare, education, culture and business services (or at least three of these areas)" (ibid., p. 12). Stimuland (2013) states that a kulturhus is "a well-oiled flexible organization connected to one or more buildings that serve as a meeting place, carrying public/private services as well as local supply, and host cultural activities. These activities, services and products are all directed under one management, which main goal is to stimulate and maintain intensive collaboration between the participants, both professional and volunteer-based organizations". At the opening of the kulturhus in Kootwijkerbroek in July 2008, the Dutch Minister of Agriculture, Nature and Food Quality at the time, Gerda Verburg, spoke the words "where people come together, things start to happen". Her words highlight the human factor as the core of the kulturhusconcept, and are nowadays often used as the 'slogan' of the kulturhusconcept. Collaboration between participants and tenants ('people') should lead to the creation of added value. According to Stimuland (2013), finally, the kulturhusconcept means "creating

The kulturhusconcept

"Creating added value out of joint facilities, programming and management, wherethrough the preservation of civil, social and cultural capital in a residential area is guaranteed for a long term" (Stimuland, 2013)

added value out of joint facilities, planning and management, wherethrough the preservation of civil, social and cultural capital in a residential area is guaranteed for a long term”. More on these ‘premises’ behind kulturhusen, of which collaboration, participation, joint- management and programming already mentioned above, is found in the section on ‘premises’. The first kulturhus in The Netherlands was opened in November 2000 in Zwartsluis (Overijssel). From that moment on, the kulturhusconcept spread across the province and the country. Up till September 2013, more than 90 community houses appealed to subsidies from the so called ‘kulturhus arrangement’ (province of Overijssel, 2013). In practice, a large number of these (smaller) community houses (later) became referred to as multifunctional accommodations. In September 2013, and for the purpose of this research project, 31 kulturhusen who actively carry out (and propagate) the kulturhusconcept are distinguished. All statements, findings and so forth made in this research project only apply to this portion of the entire population of community houses in the province of Overijssel.

2.1.1 Hybridity

Kulturhusen are organizations with unique characteristics. On the one hand, they have strong features of public sector organizations, since they are largely funded by (public) subsidies, and given their non-profit ‘nature’. On the other hand, through the involvement of commercial partnerships, like tenants as child- and healthcare organizations, music schools, language centers and even banks, and the (commercial) activities and services held- and performed by the kulturhusorganizations itself, kulturhusen also have private sector properties. In addition, kulturhusen often have employees on an (mainly) voluntary basis, and since participation and involvement of residents in the local community is crucial for (the public support of) the kulturhus, kulturhusorganizations show characteristics of a third sector, i.e. the voluntary sector. According to the British Charity Commission (2004, p. 1), “the voluntary sector has a vital role in society as the nation’s ‘third sector’, working alongside the state (public sector) and the market (private sector). Through its engagement of volunteers, the services it provides and the support it gives to individuals and groups, its contribution to community and civil life is immense, invaluable and irreplaceable”. Organizations with characteristics of mixed elements of sectors are called ‘hybrid’ organizations (In ‘t Veld, 1995). In hybrid organizations, public, private and voluntary sector activities are conducted simultaneously. Hybrid organizations carry out government policy (where they are directed and controlled by the public administration), but are also exposed to the financial temptation, the challenge, the gain and the risks of the private sector, the commercial market in particular (Simon, 1999). Basically, organizations that are ‘located’ in the gray area between the three sectors of society, are called hybrid organizations. The term ‘hybridity’ however, is “just the name for an organization that, such as the Greek word suggests, consists of heterogeneous elements” (Simon, 1999). Noordegraaf (2004) claims that “the essence of the concept of hybridity is that it involves a mix of elements, which in ideal-typical sense are ‘unnatural’”. As stated before, kulturhusorganizations have a mixture of public-, private- and voluntary sector characteristics, and therefore are typified as ‘hybrid-like organizations’. According to Karré (2006), hybridity can lead to tensions, which potentially provoke a number of positive and negative effects (or: tensions). Karré (2006) identifies four different types of these effects:

1. Economic effects: “hybridity can benefit an organization’s financial and economic position by e.g. getting access to new markets. But it can also lead to various forms of unfair competition, such as the use of cross-subsidies, the use of confidential government data for commercial means, the forming of public monopolies and the combination of conflicting roles” (Karré, 2006).
2. Performance related effects: “hybridity can serve as an incentive to increase effectiveness also in the provision of public services, but can also make organizations neglect their public tasks in favor of their commercial activities” (Karré, 2006).
3. Cultural risks: “hybridity can trigger organizations to combine the best of both worlds by bringing the most prominent values of the public and the private sector together but it can also create cultural conflicts as private sector values are introduced which are commonly seen to be stronger than public sector values as they are based on individual self-interests rather than on altruism” (Karré, 2006).
4. Governance related effects: “hybridity can have a positive effect on an organization’s relationship with its political principals, but can also lead to opportunistic behavior when organizations decide to solely pursue their commercial goals. This makes hybrid organizations less dependable partners for their political principals in the provision of public services” (Karré, 2006).

All of the effects above hinder and/or foster management of the kulturhusorganizations. This research however, focuses on the organizational maturity of the kulturhusen. The potential positive and negative effects of hybridity are therefore disregarded. It is recognized that kulturhusmanagement are exposed to these tensions, but since all, or at least most kulturhusen face the same (potential) effects, this does not influence any findings. Further research in the area of kulturhusen (and multifunctional accommodations) could examine the actual influence of these tensions. The mixture of public-, private, and voluntary sector elements in kulturhusorganizations however, may lead to other, internal organizational problems. More on these problems is elaborated in chapter 4, ‘Towards a tailor made ‘maturity model kulturhusorganization’. In addition, since kulturhusen are (and still remain) largely funded by (public) subsidies, the board of the kulturhusorganization, and even kulturhusmanagers individually, should be held accountable for the performance of their kulturhus. According to Wang (2005), “the organization is accountable to the extent that its activities can meet the public’s expectation of social responsibility, which means that the organization is not just spending money properly, but doing so in a way that has a positive social impact”. Wang (2005) proposed a framework for the accountability in what he refers to as ‘social enterprises’: organizations that have mixed characteristics of both public- and private sector organizations, or in other words, indeed: hybrid organizations. In the table on the next page, this framework is presented.

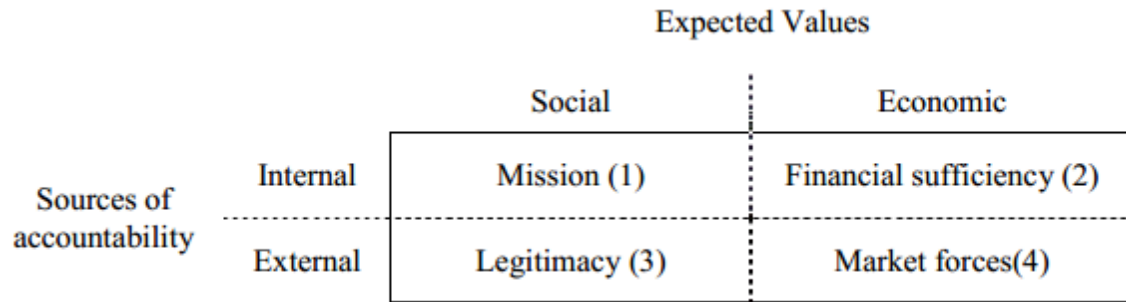


Figure 2. Matrix of accountability in social enterprises (Wang, 2005)

The framework distinguishes between internal and external ‘sources of accountability’, and between social and economic ‘expected values’. Following Wang (2005, p. 9-10): “internal stakeholders of social enterprises include the executive, board members, staff and volunteers who are involved in the process of decision making, and goods and services producing activities in social enterprises. External stakeholders of social enterprises include the government, donors, clients, potential investors, customers and the public who own the authority or resources that may have an influence on social enterprises’ operation. In terms of the expected values that actors are held accountable for, social and economic values are equally concerned and expected by various stakeholders in social enterprises. Internal and external stakeholders expect social enterprises to not only create social impact but also maintain their financial sustainability”. Kulturhusorganizations are responsible (or: accountable) for four ‘perspectives’ on accountability. First, kulturhusen should have a clear mission (or: vision). The vision gives a practical overview of the future of the kulturhusorganization. In the vision, often a ‘multiannual plan’ drawn up by the board of a kulturhus, the question on how the kulturhusorganization sees itself in the world of tomorrow should be answered. Second, kulturhusen are expected to be financial self-sufficient “by generating adequate income to cover their operating and social programs costs without continued reliance on donor funding” (Wang, 2005, p. 12). As stated before, with (local) governments obliged to cut back on expenditures, subsidies are no longer self-evident nowadays. Kulturhusen become increasingly dependent on revenues from (commercial) activities and services. More and more will be demanded from the entrepreneurial abilities of the kulturhus(-managers). Accountability for legitimacy refers to the core ‘motive’ behind the kulturhusconcept: “creating added value out of joint facilities, programming and management, wherethrough the preservation of civil, social and cultural capital in a residential area is guaranteed for a long term” (Stimuland, 2013). This perspective on accountability relates to whether and how the kulturhusorganization is able to generate this added value, or in other words: whether the kulturhusorganization conforms to the premises behind the kulturhusconcept, described later on in the chapter. Finally, accountability to market forces concerns the commercial activities and partnerships the kulturhus undertakes and undergoes. According to Wang (2005, p. 13), “social enterprises must provide quality services with competitive price to successfully attract customers, or they would be eliminated through market competition”. Further, commercial tenants (or: participants) will (in fact, should) have an influence on the decision-making processes of the kulturhusorganization, or at least they are influenced by the decisions made. Therefore, they will held the board and manager(s) of the kulturhusorganization accountable for these decisions.

All these perspectives on the accountability of the kulturhusen entail that the kulturhusorganizations need to excel in a broad variety of fields (or: characteristics). The maturity model kulturhusorganization therefore measures to what extent the kulturhusorganizations conform to the premises behind the kulturhusconcept, along with a number of fundamental organizational characteristics. The next section elaborates more on the motives behind the realization of kulturhusen.

2.1.2 Motives

Stimuland acknowledges a number of motives for the realization of kulturhusen. The impoverishment of the facilities level in both rural, as well as urban neighborhoods, is the most found incentive for the emergence of these community houses. Economic decline and governmental cutbacks force commercial and societal facilities to close or diminish offices. Meeting places, shops, schools, welfare- and healthcare facilities disappear and as a result, livability comes under pressure (Stimuland, 2013). According to the Dutch Ministry of Housing, Spatial Planning and the Environment, livability is “the degree in which the environment in the neighborhood connects to the conditions and needs of the inhabitants. Safety, social cohesion, facilities, integration and other such subjects are of importance for the livability in neighborhoods”. Increased mobility, individualization and an increase in prosperity, all enhance the process of diminishing livability. Finally, by shrinkage combined with declining birth and aging population, the population on the countryside decreases rapidly (Spectrum, 2012). Kulturhusen are seen as the answer to these problems. Van Lenteren (2005, p. 30): “community houses, based on the kulturhusconcept, enable the conservation of facilities within the local community, vitalized through the process of thinking together, executing together and eventually managing together”. Stimuland sees the kulturhusconcept as a ‘springboard’ for livability in the local community. As stated before, kulturhusen are intended to “create added value out of joint facilities, programming and management, wherethrough the preservation of civil, social and cultural capital in a residential area is guaranteed for a long term” (Stimuland, 2013). But kulturhusen should not only preserve facilities in rural areas, they also may act ‘revitalizing’. According to Stimuland (2013), local municipalities nowadays often “reason from an investment perspective rather than from cost-saving motives. Investing in the level of facilities works revitalizing and can have a great attraction to new developments”. Further: “a kulturhus works stimulating for opportunities in the local community and enables therewith a proactive development that benefits the vitality of rural areas and neighborhoods”. Kulturhusen should also counter the eroding social cohesion. Increased mobility, information technology, individualization and the in- and outflow of residents have a negative effect on social cohesion (Hofman, 2007). Social cohesion is “the bonding effect of that web of social relationships through which individuals are attached to each other in a society, and through which they help each other, knowingly or inadvertently, to achieve their full potential” (Stanley, 1997, p. 1). As aforementioned, Minister Gerda Verburg (2008) said the words “where people come together, things start to happen”, building on the concept of social cohesion. Stimuland (2013) states: “bringing facilities and services under one roof has the advantage that different groupings will find their way to the same accommodation”. The bonding effect is one of the key factors in the concept of social cohesion. People come together, and the bonding effect ‘starts to happen’. The interaction between (different) people and groups sometimes needs to be stimulated. Collaboration and participation, as

the premises behind the kulturhusconcept, “attract different groups to work together and therewith contribute to the social cohesion in a local community” (Stimuland, 2013). Collaboration should have another advantage. As already stated in the previous section, “substantive and managerial collaboration between different parties and organizations can result in better coordinated policy towards socio-cultural activities in a community or neighborhood” (Stimuland, 2013). As mentioned before, joint housing facilitates collaboration. The last, but not least important incentive, is the availability of subsidies for the realization of kulturhusen. Where projects formerly had been considered unfeasible, new subsidy programs on both provincial, as well as on the European level, make the realization of kulturhusen viable nowadays. In the next section, the premises behind the kulturhusconcept are extensively clarified.

2.1.3 Premises

In the previous sections, a number of premises that underlie the kulturhusconcept has already been mentioned. Collaboration, joint- management and programming, participation, and the accommodation itself, ‘make or break’ a kulturhusinitiative. Here, these concepts are clarified.

Collaboration in a kulturhus ideally takes place during the entire process, from design, until the actual utilization, and throughout the whole organization. Already in the design phase, participants will have to make agreements concerning the physical collaboration and sharing of, for example, utilities and equipment. Further in the process, agreements must be made on e.g. “managerial facets, substantive programming, and the development of a marketing plan and a service provision concept” (Stimuland, 2013). In the usage phase, profound collaboration between participants should enable the development of fully fledged joint- management and programming. Collaboration should lead to new initiatives, which in turn may lead to new activities and new facilities. But collaboration between parties and organizations could also improve and enhance the quality of life, welfare and development opportunities. As Stimuland (2013) states: “substantive and managerial collaboration between different parties and organizations can result in better coordinated policy towards socio-cultural activities in a community or neighborhood”. Collaboration between participants is crucial for the fiery desired joint- management and programming of the kulturhus. Joint- management and programming in turn is a fundamental requirement for the success of the kulturhusconcept. In practice, all (or at least most) participants will remain autonomous, but certain managerial aspects and responsibilities will be shared among the actors in the kulturhus. The province of Gelderland (2004) states: “the daily management is in the hands of a kulturhusmanager. He is responsible for achieving the objectives set in advance, often in the ‘mission’ of the kulturhus. Dependent on the size of the kulturhus, there should be a separate professional substantive and practically responsible for the work of the organization. The (joint-) management concerns the full exploitation of the building (depreciation, maintenance, security, cleaning, rental, etc.)”. All participants in a kulturhus must have a shared vision towards the interpretation of this joint management. The objectives set in the mission have to be translated in a series of concrete targets. In the annual program, “the activities of the various participants in the kulturhus are gathered. In this process of joint programming, it is important that the participants carefully consider everyone's abilities, individual goals and target groups, and how they can reinforce each other. Existing activities have to be well aligned, so that the use of volunteers (and employees) is

efficient. It is essential to harness everyone's talents, and to use their energy in the right place. Good coordination and short communication lines help to maintain clarity" (Stimuland, 2013). The goal of joint programming is achieving "the highest possible social output by organizing activities with social relevance and to reach as many people as possible in the local community" (Stimuland, 2013). Participation and involvement of residents in the local community is crucial for the public support of the kulturhus. On the one hand, "a kulturhus plays a prominent role in a community and is intended to provide content to the livability for local residents. Therefore, they need to have a permanent place in the organization of the kulturhus. The way in which these structural contribution is realized depends on the size of the kulturhus, the participating actors and the scope and content of the present management" (province of Gelderland, 2004). On the other hand, the concept of participation aims to 'activate' residents in the local community: "there are different forms of social activities that foster their own capabilities, talents and opportunity to work on, and be co-responsible for their own welfare and that of others" (kulturhus 't Iemenschoer, 2013). Residents may be involved in voluntary work, managerial activities, or support the kulturhus with time, money and energy, but they can also just be a 'customer' of the kulturhus. Participation is aimed to create a feeling of "this is ours together" (Van Lenteren, 2005). It has a strong positive influence on the social cohesion in a local community (Stimuland, 2013), over which more is explained in the next section on motives. Note that the concepts 'participation' and 'participants' are used simultaneously. Participation explicitly concerns the involvement of (local) residents in activities, programming, or other (decision-making) processes. With participants, the (possible) actors involved in the kulturhusconcept are meant. Participants are 'stakeholders' of a kulturhus. This mainly concerns parties and organizations. Here is spoken of collaboration. In the section on participants, a series of possible participants is presented. The kulturhusconcept preaches the design of a user-friendly, sustainable accommodation. Many of the existing, older community houses fail to meet these requirements. According to the province of Gelderland (2004): "at the time, they were built with minimal resources and that can be seen by their appearance. Many have outlived itself and no longer meet rules of e.g. hygiene, occupational health and fire safety. Also, and not less important, they no longer meet the tastes of visitors, young and old, who miss the atmosphere in which they feel at home". Therefore, 'accommodation prescriptions' became an important criteria of the kulturhusconcept. A user-friendly accommodation is "physically very accessible for people with disabilities and tailored to the needs of expected users" (province of Gelderland, 2004). In addition, a kulturhus has to meet today's sustainability standards. That means it has to be energy-efficient and environmentally-friendly, but also has to account for any future usage of the accommodation (flexibility). Each kulturhusinitiative has to carry out a 'feasibility study', where wishes and demands from local residents and organizations are explored. A large support base is essential for the realization of a kulturhus. A feasibility study contains a financial part (i.e. investment- and operational costs), a physical part (e.g. location and construction) and a substantive part (e.g. management, collaboration and participation). Kulturhusinitiatives originate from different perspectives (or: motives). In the next section, possible participants within and linked to kulturhusen are presented.

2.1.4 Participants

As aforementioned, participants are in one way or another involved in the organization of a kulturhus. In an ideal situation, a variety of participants is extensively working together inside a kulturhus. The participants are the stakeholders of a kulturhus. Stimuland (2013) distinguishes three types of stakeholders: “participants are the core partners in a kulturhus. They are the driving force behind the organization, and (co-)determine the policy. Then there are the 'tenants'. These are parties or organizations that occasionally (or regularly) rent a place, but not have a role in the (joint-) management of the kulturhus. However, they can have a role in the substantive collaboration. The visitors of kulturhus are called 'users'”. A wide variety of participants may be involved. As Gelderland’s provincial commissioner Hans Esmeijer stated: “we can speak of a kulturhus when different societal and cultural participants in one or more buildings achieve an integrated management and joint programming of features in the field of health care, welfare, education, culture and business services (or at least three of these areas) (2007, p. 12)”. In the table on the next page, a series of possible participants in each field is presented. As stated before, collaboration between these participants is crucial for the fiery desired joint- management and programming of the kulturhus. Joint- management and programming in turn are fundamental requirements for the success of the kulturhusconcept.

Health care	Welfare	Education	Culture	(Business) Services
General practitioner	Elderly foundation	Elementary school	Library	Housing corporation
Dentist	Community work	Playgroup	Music school	Bank
Physiotherapist	Civil affairs	Language center	Theatre associations	Police
Dispensary	Youth care		Choirs	Social security union
Dietitian	Child care		Cinema	Tourist information

Table 1. Possible participants in a kulturhus (Stimuland, 2013)

Chapter 3. The methodology

3.1 Research design

This section contains an extensive explanation of the research design and used methodology. Most examination took place as a combination between ‘desk research’ and ‘field research’. The theoretical framework in chapter 2 was constructed through extensive desk research, where a variety of extant literature will be presented, predominantly to clarify the kulturhusconcept. Desk research is also known as ‘secondary research’ and, according to Association of Qualitative Research (2013) means “research using published sources, and/or the client's own internal sources, carried out prior to a research project. This analysis may be integrated into the overall findings of the study, and/or used to help design the main project (for example, regarding sample structure)”. Stimuland was the main source of knowledge, being the leading knowledge institute in this area. The INK management model is a tool for organizations to (self-)assess the ‘maturity’ of their organization, and to identify possible areas for improvement. The unique characteristics of kulturhusen have the consequence that the model needed to be adjusted, complemented, but also simplified to ensure the often lean organizations being able to work with it. Based on the premises behind the kulturhusconcept, and a series of fundamental organizational conditions, a new ‘maturity model kulturhusorganization’ was constructed. These concepts (or: focus areas) are: finances, exploitation, (joint-)management, collaboration, participation, communication and public relations, (joint-)programming, human resources, community and accommodation. Again, through comprehensive desk research, all ten focus areas are elaborated into detail in chapter 4. The maturity model kulturhusorganization consists of an extensive questionnaire, containing 40 propositions, equally divided over the ten focus areas. All focus areas have the same weight, and all focus areas are interrelated, i.e. in one way or another they (may) correlate with each other. For example, without proper communication and public relations (management), participation of local residents is likely to be absent, or activities will be less frequently visited. Another example: when management does a bad job, the financial position of the organization may suffer. However, it is impossible to define these relationships in terms of causality. Numerous other aspects (may) influence the focus areas. The model therefore must be seen and used as a purely descriptive model. It is not trying to prescribe, nor to define (causal) relationships. All propositions are ‘closed-ended’, with the following answer possibilities, on an ordinal measurement level: fully applicable, largely applicable, partially applicable and not applicable. These answer possibilities are formulated according to the Likert-scale, a method to treat and interrogate data that is generally difficult to quantify. According to Babbie (2004, p. 245), closed-ended questions are “survey questions in which the respondent is asked to select an answer from among a list provided by the researcher. Closed-ended questions are popular in survey research because they provide greater uniformity of responses and are easily processed“. Closed-ended questions are also easier to interpret for both the respondent and the researcher. The use of this type of questions ensures that the interviewees understand the questions (and possible answers) correctly. All propositions were constructed and formulated in such a way that counts: ‘the more applicable, the

more mature the organization'. Fully applicable is awarded with four points, largely applicable with three points, partially applicable is graded two points, and not applicable with one point. The more points an organization gathers, the more mature the organization. The questionnaire explicitly had to be fulfilled by the kulturhusmanager, as he/she has a helicopter view on the organization. This happened on a face-to-face basis, where the various propositions could be illustrated and clarified extensively, to ensure the questionnaire was understood correctly by the interviewees. In addition, a series of opportunities and pitfalls is sought to discover from the interviews. This way of conducting research is called field- or primary research and, according to Association of Qualitative Research (2013) means "the stage of a research project in which data is collected, whether this be in the form of interviews, group discussions, observations, or materials for semiotic or cultural analysis". As stated before, the interviews were held by means of a standardized questionnaire. More specifically, this is typified as 'survey research'. The Association of Qualitative Research (2013), defines survey research as "a quantitative research project in which a relatively large number of people are interviewed, each being asked a standard set of questions, posed in the same way each time. For many of the questions there will be a range of standard answers, from which the respondent must choose. The findings are collected as numerical data, are generally subjected to computer analysis and are interpreted at least in part through the application of statistical concepts". In the province of Overijssel, 31 kulturhusen who actively carry out (and propagate) the kulturhusconcept were operational in September 2013. Due to factors as unwillingness, incapacity and time constraints, it is impossible to include the whole population of kulturhusen in the research. Babbie (2004) claims that a response-rate of approximately 50% is adequate for analysis and reporting. The response rate of this research project was 45%. In order to make valid statements about the portion of the kulturhuspopulation under review, it is utmost important to evaluate whether the sample is representative for this group of kulturhusen. Kulturhusen may differ in size, age, geographical distribution and societal environment. In the section on 'limitations' in chapter 4, the aspects of size and age are elaborated into detail. With regard to the geographical distribution of the kulturhusen, in the figure on the next page, the spread of the kulturhusen in the sample is presented. The sample has an almost 'perfect' horizontal spreading throughout the province of Overijssel. Although the northern part and the upper south part of the province are not represented, there is no reason to assume that kulturhusen in these regions significantly differ from the kulturhusen in the sample, or in other words, there is no evidence of (significant) demographic differences between northern- and southern Overijssel. Finally, one may argue that the societal environment has a strong influence on the stature of the kulturhusen. The distribution of the kulturhusorganizations in the sample however, reflects a good balance between kulturhusen in rural areas and kulturhusen in urban neighborhoods. As a result, the sample used in this research project may be considered as a proper representation of the kulturhuspopulation under review. The next section elaborates more on the validity and reliability of the research project. All 31 kulturhusen were approached by e-mail, a reminder e-mail, and (in case of non-response) by telephone, whether they were willing to participate in the research project. In total, 14 kulturhusorganizations were assessed. Based on the results from the sample, a series of statements will be made concerning the state of the kulturhusorganizations in the province of Overijssel. These statements will be supported by means of a number of graphical presentations. The assessment with the maturity model kulturhusorganization is executed with the use of Microsoft Excel, which has a series of tools to

automate the analysis, and draw graphs and charts. Concluding, the research may be characterized as a ‘quantitative survey research’, but with in-depth features normally found in a case study. The units of analysis are the kulturhusorganizations in the sample, whereas the kulturhusmanagers will serve as the units of observation.

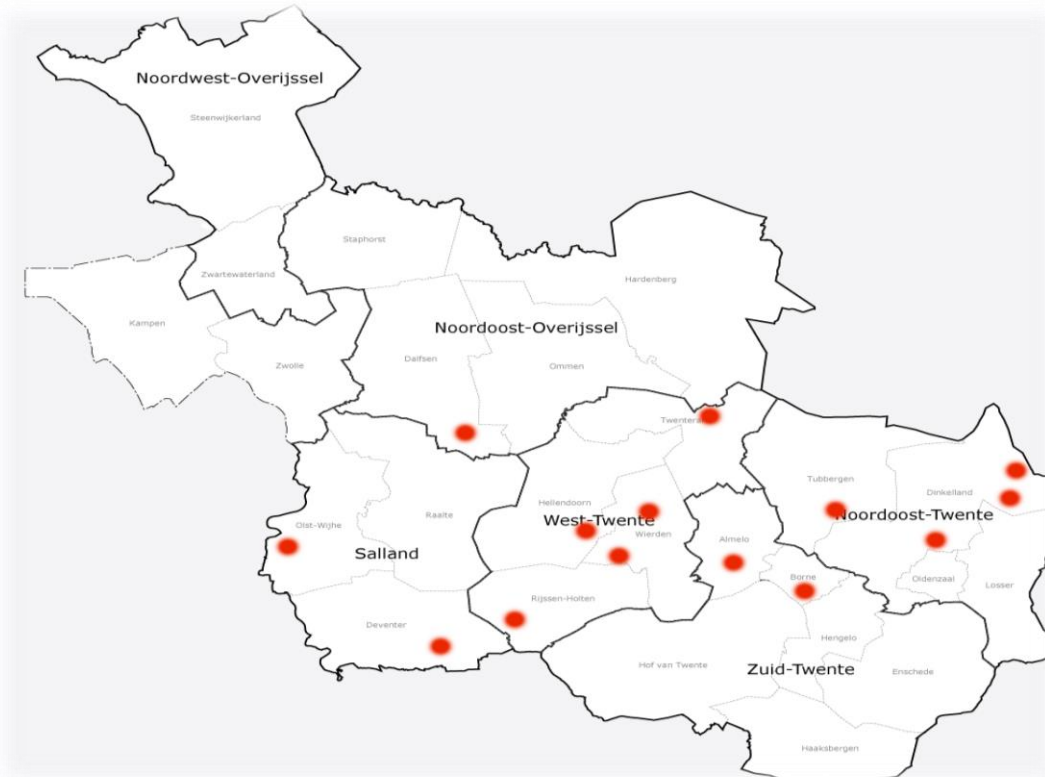


Figure 3. Distribution of the kulturhusen in the sample

3.2 Threats to validity and reliability

Survey research (unfortunately) poses threats to the validity and reliability of the research project. According to Babbie (2004, p. 143), validity “refers to the extent to which an empirical measure adequately reflect the real meaning of the concept under consideration”, while reliability “is a matter of whether a particular technique, applied repeatedly to the same object, yields the same result each time” (ibid, p. 141). This section discusses a number of these threats proposed by Van Thiel (2010) and Babbie (2004). Van Thiel (2010) states that the operationalization of the variables and related formulation of the items (the propositions) is utmost important for the internal validity. The use of closed-ended propositions, with predefined answer possibilities enhances the accessibility of the questionnaire. In addition, it creates a large homogeneity among the respondents, and facilitates statistical analysis. The propositions need to be singular and unambiguous, and need to follow a logical

and clear sequence, or 'routing'. In addition, the propositions may not be suggestive, or in other words, the respondent may not be sent in a certain direction by the formulation of the proposition. The questionnaire used in the maturity model kulturhusorganization is designed to comply with all the criteria above. In addition, an accompanying introductory letter was sent along with the invitation. Finally, a pilot interview was conducted to (critically) assess the questionnaire, and adjust where necessary. Van Thiel (2010) further distinguishes two more sources of interference for the validity and reliability of research through questionnaires: non-response, and response tendencies. Non-response refers to the failure to obtain a measurement on one or more respondents, due to factors as e.g. unwillingness, incapacity and time constraints. This may negatively influence the external validity (and reliability) of the research project. As aforementioned, all 31 kulturhusen were approached by e-mail, a reminder e-mail, and (in case of non-response) by telephone, whether they were willing to participate in the research project. In total, 14 kulturhusorganizations participated, which corresponds to a response rate of 45%. Research through interviews (and questionnaires) often sees low response rates, and this should not critically influence the validity and/or reliability of the research project. However, it is important to understand the reasons behind non-response, and to investigate whether they influence the various findings. One of the main reasons behind the unwillingness to participate in the research project, may be the desire to withhold poor performances of the kulturhusen in question. The disadvantage of a single observer as only source of data (since this is the kulturhusmanager), may lead to refusal by them who expect to get their 'fingers burned', or in other words: when a kulturhusmanager suspects him- or herself, or the kulturhusorganization itself, would suffer from revealing certain information, he/she might be unwilling to participate. Poor performing kulturhusen may therefore be absent in the sample, and as a result, any findings might be too optimistic with regard to the entire kulturhuspopulation under review. In chapter 5, more is explained on the non-response in this research project. This threat also arises when actually conducting the interviews with kulturhusmanagers willing to participate. As kulturhusmanagers may be unwilling to participate at all for the above reason, the participants may have response tendencies: the tendency to adjust the answer to what is socially- or personally desirable (Babbie, 2004). This 'subjectivity' of the respondent may impair the validity of the answers. However, the use of a single observer is justifiable for two reasons. First, he/she has a helicopter view on the organization. The wide variety of the propositions in the questionnaire demands knowledge of some specific, in-depth organizational information. In the operationalization of the focus areas in chapter 4, more is elaborated on the lack of information even kulturhusmanagers sometimes have to deal with, let alone other staff or volunteers. The second reason for the justification of the single observer as only source of data is the availability of these sources. As can be found in the section on 'non-response' in chapter 5, due to unwillingness, incapacity and time constraints, it is often impossible to obtain multiple sources of data for one kulturhusorganization. Clear instructions and explanatory notes to the propositions should prevent response tendencies, but it is acknowledged that the reliability and, as a result, the external validity of the research project suffers from the foregoing. The alternative for survey research through face-to-face interviews, is the use of self-administered questionnaires (Babbie, 2004). Self-administered questionnaires may be carried out by digital means. Self-administered surveys have a number of (great) disadvantages in comparison with face-to-face interviews, including bias ("unless you achieve a high response rate, respondents will mainly be people who feel very strongly about your topic, either

negative or positive” (Wallace Foundation, 2011, p. 3), respondent error (“there is more potential for respondents to misunderstand questions, and there is no opportunity to get clarification. Respondents may answer questions without really understanding them, and the researcher will never know it”, (ibid)), incomplete surveys (“there is a higher incidence of skipped questions and incorrectly filled-out surveys” (ibid)), and low response rates (“in general, response rates for self-administered surveys are lower than they are for interviews, although this can vary depending on how invested potential respondents are in the topic and whether incentives are being offered” (ibid)). In addition, the absence of a researcher face-to-face with the interviewee contributes to the tendency to give socially desirable answers: after all it is easier to 'manipulate' a computer than the researcher itself.

Chapter 4. Towards a tailor made ‘maturity model kulturhusorganization’

The INK management model is a tool to evaluate organizational maturity, and identify strengths and weaknesses in an organization. As clarified before, due to the unique characteristics of kulturhusen as hybrid-like organizations, the INK management model needs to be adjusted in order to fit, and assess the organizational maturity of kulturhusen. In this chapter, a tailor made model for kulturhusen is created out of the very basis of the INK management model. In the first paragraph, the background and the usage of the original model will be elaborated. Hereafter, the INK management model will be step-by-step ‘transformed’ into a new ‘maturity model kulturhusorganization’. The application of the new model will be discussed extensively. In the second paragraph, all concepts (‘focus-areas’) are presented, along with their accompanying propositions. These concepts are supported by a wide variety of scientific literature in their corresponding fields. Note that when is spoken about ‘a’ or ‘the’ organization, always is referred to the kulturhusorganization as a whole, not individual (autonomous) organizations housed in, or associated with, the kulturhusen. The (sub-)question central in this chapter is the following:

Subquestion 1:

“How can the INK management model be adjusted and simplified to assess the (hybrid-like) kulturhusorganizations in the province of Overijssel?”

4.1 The model

The original INK management model was designed in 1992 by the Institute Dutch Quality, a subsidiary of the Ministry of Economic Affairs. It has been adapted a number of times, but the latest redesign was made in 2008. The INK management model is a tool for organizations to (self-)assess the ‘maturity’ of their organization, and to identify possible areas for improvement. According to (Bersin, 2013), organizational maturity is “the level of an organization’s readiness and experience in relation to people, processes, technologies and consistent measurement practices”. The INK management model is widely applied nowadays in both public and private sector organizations. The INK management model can be used for three different purposes. In the basis, it can be used to ‘profile’ organizations: “the terminology of the INK management model provides an unambiguous, common language to speak about the organization and organizational development” (Schop, 2013). One step further in the model, it can be used to ‘diagnose’ organizations. Here, organizations perform a (self-)assessment to determine the maturity of their organization. Based on a series of focus areas, organizations examine to what extent their organization meets the standards on the INK management model. On this basis, they identify possible areas for improvement. A further step in the model implies “setting up all processes within the organization (primary-, supporting- and management processes) as much as possible in accordance with the fundamental characteristics of the INK management model” (Schop,

2013). For the cross-section of kulturhusorganizations in the province of Overijssel in the next chapter, the model will be used from the diagnostic perspective. On the basis of this perspective, the INK management model will be transformed into a ‘maturity model kulturhusorganization’.

The INK management model consists of ten focus areas: five fundamental organizational characteristics (or: enablers) and five areas based on organizational output (or: results). “The enablers cover the process, the structure and the means of an organization. The results criteria cover the aspects of performance in a broad way. The INK management model is based on the premise that the enablers direct and drive the results” (Nabitz et al., 2000, p. 192). Here, the first problems arise when attempting to apply the model to kulturhusorganizations. First, the societal outcomes are very difficult to measure, or even to define. Although the motives behind the establishment of kulturhusen, discussed in the previous section, can be translated into organizational output (e.g. amounts of visitors), how does one measure societal outcomes as the preservation of facilities in rural areas (what is an adequate level of facilities?), or presumed contribution to the social cohesion for example? Or, to measure the (societal) effects of the activities and services held- and performed by kulturhusen, one encounters questions that can only be answered using large-scale (customer satisfaction) research. For different reasons, these data are often unavailable. The kulturhusconcept therefore speaks in terms of societal outcomes, or (organizational) ‘effects’. The unique characteristics of kulturhusen as hybrid-like organizations, and the premises behind the kulturhusconcept, could lead to internal organizational problems, and cause more difficulties in the application of the original INK management model. Kulturhusen often have “a volunteer governing board, many of whose members serve for limited terms” (Zietlow, 1998, p. 43), “a limited number of staff personnel, sometimes too few to provide the appropriate segregation of duties” (ibid, p. 44), and finally “a mixture of volunteers and employees cooperating in operations. Depending on the size and other features of the organization, day-to-day operations sometimes are conducted by volunteers instead of employees. The ways in which responsibility and authority is delegated vary among organizations” (ibid). Limited staff numbers, personnel turnover, and probably less skilled volunteers may lead to a lack of information. The INK management model needs to be simplified to ensure the lean kulturhusorganizations have the correct information and are able to work with it. In addition, the kulturhusconcept propagates a number of premises that are fundamental requirements for its success. These premises are collaboration, (joint-) management and programming, participation, and the accommodation itself, and have to be included in the new maturity model kulturhusorganization.

The first modification made towards the maturity model kulturhusorganization, is the simplification of the focus areas. The distinction between characteristics and output, or enablers and results, has been omitted. The reason for this, is already mentioned above: rather than speaking of the organizational output, e.g. the amount of visitors and/or volunteers, the kulturhusconcept, as it is intended to provide content to the livability for local residents, speaks of societal outcomes, or (organizational) effects. These societal outcomes are very difficult to measure, or even to define. In addition, a lack of information in the kulturhusorganization makes one important assumption of the INK management model unsure, viz. “the enablers direct and drive the results” (Nabitz et al., 2000, p. 192). After all, one cannot say that this statement applies in a kulturhusorganization, without having correct information that it actually does. In this light, another statement has to be made. In the INK management model, the focus areas (the enablers) are interrelated, i.e. in one way or another they (may) correlate with

each other. This remains the same in the new maturity model kulturhusorganization. It is likely that all focus areas have an either positive or negative relation with each other. For example: without proper communication and public relations (management), participation of local residents is likely to be less present, or activities will be less frequently visited. Another example: when management does a bad job, the financial position of the organization may suffer. However, it is impossible to define these relationships in terms of causality. Numerous other aspects influence the focus areas. The model therefore must be seen and used as a purely descriptive model. It is not trying to prescribe, nor to define (causal) relationships. The original INK management model contains a learning cycle, where results are fed back with the enablers. As stated before, the removal of the distinction between enablers and results, causes the absence of this learning cycle in the maturity model kulturhusorganization. The new model consists of ten, equally weighted focus areas, tailor made for kulturhusen. Five of these focus areas explicitly concern the premises behind the kulturhusconcept (see the section on 'premises' in chapter 2): (joint-) management, collaboration, participation, (joint-) programming and accommodation. The other half of the focus areas cover (organizational) 'conditions', equivalent (but not similar) to the fundamental organizational characteristics of the INK management model: finances, exploitation, communication and public relations, human resources and community. Note that (organizational) maturity is thus clearly not a synonym (or: indicator) for (organizational) 'quality'. As aforementioned, organizational maturity is "the level of an organization's readiness and experience in relation to people, processes, technologies and consistent measurement practices" (Bersin, 2013). In the context of kulturhusen, this means that the maturity of kulturhusorganizations ("the level of the organization's readiness and experience in relation to people, processes, technologies and consistent measurement practices"), is determined based on to what extent they conform to the five premises behind the kulturhusconcept, and the five fundamental organizational characteristics. The maturity of the kulturhusorganizations in turn determines the success of the kulturhusconcept. The next paragraph contains an extensive elaboration of each focus area. The next section explains more on the application of the maturity model kulturhusorganization.

4.1.1 Model application

Each focus area will be assessed by means of four 'propositions'. The entire questionnaire will therefore consist of 40 propositions. All propositions are 'closed-ended', with the following answer possibilities, on an ordinal measurement level: fully applicable, largely applicable, partially applicable and not applicable. These answer possibilities are formulated according to the Likert-scale, a method to treat and interrogate data that is generally difficult to quantify. All propositions were constructed and formulated in such a way that counts: 'the more applicable, the more mature the organization'. Fully applicable is awarded with four points, largely applicable with three points, partially applicable is graded two points, and not applicable with one point. Kulturhusorganizations are therefore able to attain a total score of 160 points. The more points an organization gathers, the more mature the organization. The questionnaire explicitly has to be fulfilled by the kulturhusmanager, as he/she has a helicopter view on the organization. This happened on a face-to-face basis, where the various propositions can be illustrated and clarified extensively, to ensure the questionnaire was understood correctly by the interviewees. The use of closed-ended propositions enhances the accessibility of the

maturity model kulturhusorganization. In addition, it creates a large homogeneity among the respondents, and (further) facilitates the creation of a cross-section of the kulturhuspopulation in the province of Overijssel. The answers of the respondents are entered in a specially designed Microsoft Excel spreadsheet, and dataset in SPSS. This spreadsheet automatically calculates the scores for each focus area. From these scores, graphical presentations of both the maturity level, and an organizational profile sketch are generated. For the cross-section in chapter 5, the individual scores are accumulated and presented in various diagrams. With SPSS, a statistical test will be executed, to identify and (where necessary) rule out the influence of the age of the kulturhusen. More on this influence is elaborated in the section on ‘limitations’ in this chapter. Below, the maturity model kulturhusorganization is shown. The premises behind the kulturhusconcept are ‘written’ in *italic*, whilst the (fundamental) organizational conditions (or: characteristics) are displayed in a normal way. In addition to the cross-section executed in this research project, the maturity model kulturhusorganization is designed to perform self-assessments by the kulturhusorganizations. With the Excel spreadsheet, kulturhusmanagers are able to periodically self-assess their organizations. When the maturity model kulturhusorganization is used for internal purposes only, the answers of the kulturhusmanagers are likely to be more reliable and valid, since kulturhusmanagers may have response tendencies (the tendency to adjust the answer to what is socially or personally desirable (Babbie, 2004)) when the model is applied on an interview-basis. In addition, using more than one observer further ‘facilitates’ the quality of the answers. In the section on ‘self-assessment’ in this chapter, more is elaborated on this matter, and the graphical presentations resulting from the self-assessment are proposed and clarified. Hereafter, a short statement is made on the justification of the model, and a brief discussion on a number of limitations of the model is presented. This is followed by an extensive elaboration of all focus areas, with a definition of each concept, and the propositions related to it.

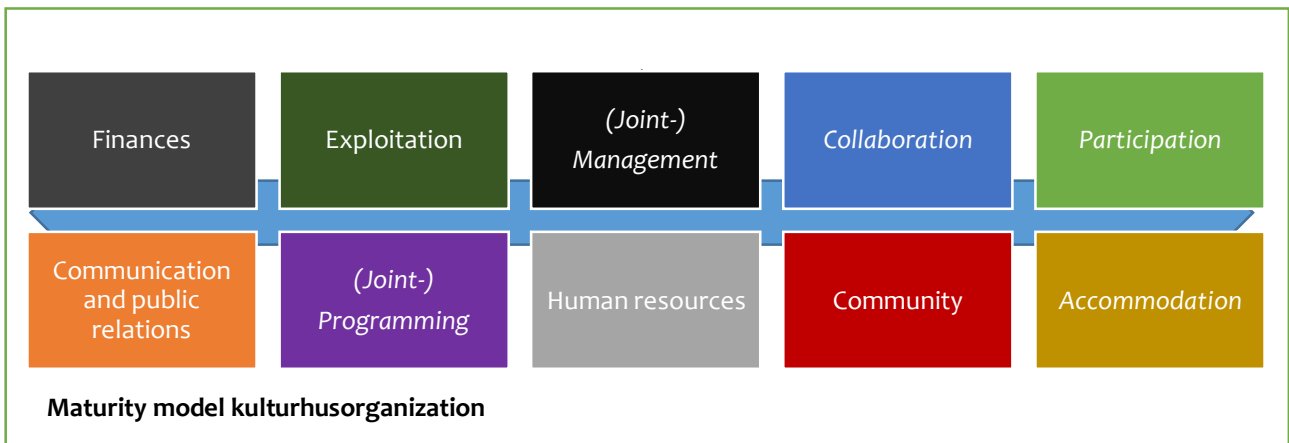


Figure 4. The maturity model kulturhusorganization

4.1.2 Model consideration

In modern day scientific literature and practice, hundreds of management theories, methods and models are available. In the discipline of performance management, three models are widely used in both the public-, as the private sector domain: the INK management model, the Total Quality Management model, and the Balanced Score Card. In this section, a short justification for the use of the INK management model as basis for the maturity model kulturhusorganization is presented. First, all three models have shortcomings: an encompassing, seamless management model still does not exist. The unique characteristics of kulturhusorganizations as hybrid-like organizations, demand a versatile, tailor-made model. One of the shortcomings of the Total Quality Management model is its focus and emphasis on improvements to internal (business) processes (Salem et al., 2012). In addition, it “does not consider employees in its search for continuous improvement” (ibid., p. 3). The Balanced Score Card takes a holistic perspective on performance management, but mainly focuses on financial matters. As a result, it demands specific and sometimes delicate knowledge about the financial household of the (kulturhus-)organization. In some cases, kulturhusmanagers have to deal with a lack of (financial) information, or they simply refuse to share certain financial affairs, which hinders the use of the Balanced Score Card. The INK management model applies the same holistic view, but with the use of relatively generic, static-based measures (Salem et al., 2012). In addition, whereas the Balanced Score Card focuses on four perspectives (finances, customers, learning & growth and internal business processes), the INK management model assesses the organization by means of ten perspectives (or: focus areas). Since the objective of this research project is to evaluate the kulturhusorganizations with an organization-wide perspective, the INK management model is most suitable.

4.1.3 Model limitations

The use of management models has limitations. This is no different for the maturity model kulturhusorganization. In the chapter on ‘methodology’, already a number of threats to the validity and reliability of this type of research design has been discussed. In this section, more is elaborated on the limitations of the maturity model kulturhusorganization itself. The model has two important, recognized constraints: the aspect of time, and the aspect of size. The focus areas and propositions are designed and formulated in such a way that should reduce the impact of these aspects. However, when talking about maturity of an organization, in particular the aspect of time does have a major influence. Organizations mature in a process that may last several years. It is unfair to ‘treat’ kulturhusorganizations that are still in their infancy phase the same as kulturhusorganizations that are, say, eight years old. Experience has shown that the kulturhusorganizations are clear examples of adaptive, learning organizations, not in the least through their unique characteristics as hybrid-like organizations and changing, dynamic environment. According to Smith (2007, p. 642), organizational learning is “the process by which an organization gains new knowledge about its environment, goals and processes”. In order to address, or at least to take into account the influence of the time-factor, the kulturhusorganizations are categorized by their ‘age’. The first kulturhus in Overijssel was opened in 2000. In September 2013, the province of Overijssel housed 31 kulturhusen who actively carry out (and propagate) the kulturhusconcept. In the research project, kulturhusorganizations of all ages are assessed, divided into two categories: kulturhusen opened in the years 2000 – 2008, and kulturhusen

opened hereafter (> 2009). By means of SPSS, a statistical test will be executed to identify and (where necessary) rule out the influence of the age of the kulturhusen. With the two groups of cases described above, and the in the chapter on 'methodology' described representativeness of the sample (and independency of the groups of cases (or: categories)), an 'Independent samples t-test' is suitable to calculate and identify any differences in the means of the two categories (Field, 2000). For this purpose, the scores on each proposition will be accumulated, and the test will be executed based on the total scores of each kulturhusorganization in the sample. As a result, valid and 'fair' statements can be made about the kulturhuspopulation, 'tested' against the age of the various kulturhusorganizations. For the aspect of size is assumed: the larger the kulturhusorganization, the more resources and competences available. On the contrary, larger organizations may have more overhead, and are often less flexible than smaller organizations (Veltman, 2007). However, the premises behind the kulturhusconcept, and even the fundamental organizational characteristics remain the same, regardless the size of the kulturhusorganization. In addition, the focus areas and propositions are designed and formulated in such a way that should reduce the impact of the size-aspect. Although it is recognized that the size of the kulturhusen (may) have an impact on the organization in many ways, it is thought not to influence any findings in this research project, not in the least due to the fact that kulturhusen (must) have a certain magnitude in order to carry out the kulturhusconcept itself. Small(er) community houses are most of the time referred to as multifunctional accommodations.

4.2 Focus areas

4.2.1 Finances

The financial focus area is probably the most vital and crucial aspect of the organization. Without proper 'financial management', an organization is unable to survive in the long term. According to Vraag In Beeld, 20% of the kulturhusen and multifunctional accommodations is negative about the financial position of their organization. Financial management in these unique, hybrid-like organizations is difficult. Zietlow's (1998) arguments, introduced in the first paragraph, are certainly apparent in the financial control function of the kulturhusorganization. Kulturhusen often have "a volunteer governing board, many of whose members serve for limited terms" (Zietlow, 1998, p. 43), "a limited number of staff personnel, sometimes too few to provide the appropriate segregation of duties" (ibid, p. 44), and finally "a mixture of volunteers and employees cooperating in operations. Depending on the size and other features of the organization, day-to-day operations sometimes are conducted by volunteers instead of employees. The ways in which responsibility and authority is delegated vary among organizations" (ibid). Limited staff numbers, personnel turnover, and probably less skilled volunteers may lead to a lack of (financial) information, which hinders financial control in the organization. The focus area 'finances' measures to what extent the kulturhusen are able to counter these difficulties, and whether they are able to wield a sound financial management function. Note that this focus area explicitly (only) concerns this financial management function. The focus area 'exploitation' hereafter, addresses the revenues (or losses) generated (or suffered) by organizational activities. The first two propositions of the focus area 'finances' cover the financial position of the kulturhusorganization in respectively short, and (middle-)long term: "how positive are the

organizations about their financial position in both short, as well as in the (middle-)long term?”. The first proposition addresses the current financial household of the organization and provides a snapshot of the financial health of the kulturhuspopulation. Kulturhusmanagers should derive the financial position of their organization out of the annual financial report. The second proposition measures the expectations of the kulturhusmanagers about the financial position in the (middle-)long term (> 3 years). As stated before, with (local) governments obliged to cut back on expenditures, subsidies are no longer self-evident nowadays. More and more will be demanded from the entrepreneurial abilities of the kulturhusmanagers. Kulturhusorganizations sometimes have to adapt their financial household, to anticipate on future (financial) adversity. This proposition should provide important insight in the possible ‘anxiety’ that exists among kulturhusmanagers about the financial future of their organization. The third proposition questions whether the kulturhusorganization has a (comprehensive) system to monitor revenues and expenditures. As aforementioned, a lack of financial information in the organization hinders financial control. This proposition measures to what extent the kulturhusorganization does has this information available. Finally, the fourth proposition addresses whether the balance sheet has a healthy relationship between equity capital (public or private) and borrowed capital. The ratio between equity- and borrowed capital is an important indicator of the financial position of the organization in the long term. In table 2 below, the propositions related to the focus area ‘finances’ are presented.

Propositions:

1.	The financial position is, and policies are such that the kulturhusorganization can meet its short-term objectives.
2.	The kulturhusorganization is positive about the financial position in the (middle-)long term (> 3 years).
3.	The kulturhusorganization has a comprehensive system to monitor revenues and expenditures.
4.	The balance sheet has a healthy relationship between equity capital and borrowed capital.

Table 2. Propositions in the focus area 'finances'

4.2.2 Exploitation

In previous sections, the unique characteristics of kulturhusen as hybrid-like organizations have already been elaborated. As Simon (1999) stated, hybrid organizations carry out government policy (where they are directed and controlled by the public administration), but are also exposed to the financial temptation, the challenge, the gain and the risks of the private sector, the commercial market in particular. The financial temptation of, and even dependency on, the commercial market does not come by itself. With (local) governments obliged to cut back on expenditures in the forthcoming years, subsidies are no longer self-evident nowadays (and in the future). Therefore, more and more will be demanded from the abilities of the kulturhus(-managers). According to Haigh et al. (2013), “hybrid organizations generate income in ways that are more consistent with a for-profit model, but abide by substantial social and ecological missions, which have historically been associated with non-profit models”. Kulturhusen become increasingly dependent on revenues from (commercial) activities and

services. Kulturhusen nowadays provide numerous activities and services, where a financial contribution is demanded. The focus area ‘exploitation’ measures whether the kulturhusorganization is able to generate sufficient revenues out of these activities (and services). The (multifunctional) venues are one of the most important sources of income for the kulturhusorganization. These venues can be rented by permanent (commercial) tenants (participants), but also temporarily for certain (non-commercial) activities. The first proposition questions whether the kulturhusorganization is able to generate that amount of revenues from the rental of the (multifunctional) venues that meets the ambition. The second proposition addresses the activities conducted by the kulturhusorganization. The organization of activities puts financial pressure on the kulturhusorganization. The activities need be financially compensated by the users. The question central here is to what extent the kulturhus is able to generate substantial revenues from the programmed activities. The third proposition relates to a recognized problem amongst the kulturhusen: kulturhusorganizations often are unable to generate the aspired level of revenues out of the catering facilities in the accommodation. Stimuland (2013) acknowledges three main reasons for this: stringent (municipal) regulations on e.g. opening hours, an underdeveloped catering concept, or just a case of the ‘wrong’ person responsible for the catering. The fourth and last proposition concerns the subsidy programs on all levels of government. The question central here is whether the kulturhusorganization has sufficient knowledge of these opportunities, and to what extent they are able to exert these. In table 3 below, the propositions related to the focus area ‘exploitation’ are presented.

Propositions:

1.	The revenues from the rental of the (multifunctional) venues in the kulturhusaccommodation meet the ambition.
2.	The kulturhusorganization generates substantial revenues out of the programmed activities.
3.	The revenues from the catering facilities in the kulturhusaccommodation are on the aspired level.
4.	The kulturhusorganization has sufficient knowledge of, and is able to exert the subsidy opportunities at all levels of government.

Table 3. Propositions in the focus area 'exploitation'

4.2.3 (Joint-) Management

This focus area covers the (joint-) management of the kulturhusorganization in both personification, and (resulting) policies. A kulturhus often is a ‘foundation’, and a board is responsible for the organization. Day to day management is in the hands of a kulturhusmanager, whether or not accompanied by managers (or: coordinators) on e.g. programming, facility and volunteers (Stimuland, 2013). The composition of the management of the kulturhusorganization is dependent on its size. In some cases, all management tasks are executed by volunteers, while in other cases a (large) amount of paid staff is available. Joint management is one of the premises behind the kulturhusconcept, and a fundamental requirement for its success. According to the concept of joint management, all (or at least most) participants in the kulturhusorganization will remain autonomous, but certain managerial aspects and responsibilities will be shared among the actors in the kulturhus. The province of

Gelderland (2004) states: “the daily management is in the hands of a kulturhusmanager. He is responsible for achieving the objectives set in advance, often in the ‘mission’ of the kulturhus. Dependent on the size of the kulturhus, there should be a separate professional substantive and practically responsible for the work of the organization. The (joint-) management concerns the full exploitation of the building (depreciation, maintenance, security, cleaning, rental, etc.)”. All participants in a kulturhus must have a shared vision towards the interpretation of this joint management. The focus area ‘(joint-) management’ focuses on the above. The first proposition questions whether the kulturhusorganization has sufficient resources and competences to perform all (desired) management tasks. The resources refer to both finances and, related, time: kulturhusorganizations sometimes lack financial means to ‘hire’ enough paid staff and, as a result, the time available for the various management tasks is scarce. The competences refer to a possible lack of skills in the management of the kulturhusorganization. The second proposition addresses the vision (or: mission) of the kulturhusorganization. The vision gives a practical overview of the future of the kulturhusorganization. In the vision, often a ‘multiannual plan’ drawn up by the board of a kulturhus, the question on how the kulturhusorganization sees itself in the world of tomorrow should be answered. Kulturhusmanagers face legislation and regulations (restrictions) on all aspects of the kulturhusorganization, for example authorizations on catering facilities, allowances on the performances of music and movies, but also tax liabilities and various insurances. The third proposition addresses to what extent the management of the kulturhusorganization has sufficient knowledge of local, regional and national legislation and regulations. Ideally, the management of a kulturhusorganization is shared among the various participants. As stated above, all participants in a kulturhus must have a shared vision towards the interpretation of this joint management. Extensive collaboration between the participants facilitates this process. The fourth and last proposition questions to what extent the management policies are the result of extensive collaboration between the participants, and whether it is endorsed by all participants in the kulturhusorganization. In table 4 below, the propositions related to the focus area ‘(joint-) management’ are presented.

Propositions:

1.	The management of the kulturhusorganization has sufficient resources and competences to perform all (desired) tasks.
2.	The board of the kulturhusorganization has a clear vision on the question where the organization should stand in a few years.
3.	The management of the kulturhusorganization has sufficient knowledge of local/regional/national legislation and regulations.
4.	The management policies are the result of extensive collaboration between, and are endorsed by all participants.

Table 4. Propositions in the focus area ‘(joint-) management’

4.2.4 Collaboration

One of the important premises behind the kulturhusconcept, is the concept of collaboration. In the first place, without collaboration between participants in a kulturhus, the fiercely desired joint-management and programming will not get off the ground. But collaboration is not only an internal matter. The kulturhus is considered to play a pivotal role in the local and/or regional network of socio-cultural activities. As Stimuland (2013) states: “substantive and managerial collaboration between different parties and organizations can result in better coordinated policy towards socio-cultural activities in a community or neighborhood”. Participants in a kulturhus have a bridging function towards the surrounding socio-cultural parties and organizations in the local and/or regional network. “The kulturhus is not just the building, but means also collaboration between relevant actors in the local and regional community” (multifunctional accommodation Trefkoele, 2013). Collaboration inside a kulturhus is not self-evident. Participants have an own identity and their own interests. Successful collaboration in a kulturhus depends on proper alignment of these interests, and whether participants see and ‘feel’ the added value of collaboration. Finally, the kulturhusorganization should have a healthy relationship with both local and regional government. Kulturhusen are often dependent on their financial support in terms of subsidy programs. The province of Overijssel has extensive subsidy possibilities, already available in the design phase of a kulturhusinitiative. In addition, the province provides subsidies for joint- management and programming. Local municipalities often support kulturhusen with exploitation subsidies. Note that subsidy programs also exist on the European level, but these are merely confined to the (initial) design- and construction phase. Investing in the relationship with local and provincial councilors and servants, allows kulturhusmanagers to exert influence on the local and regional policy toward socio-cultural affairs. Finally, constructive collaboration between local governments and the kulturhusorganization should lead to the exchange of ideas, developments and knowledge (Stimuland, 2013). The focus area ‘collaboration’ addresses all the above. The first proposition addresses to what extent the participants in the kulturhusorganization have a shared vision, and whether they endorse the premises behind the kulturhusconcept. The kulturhusconcept preaches joint- management and programming. This proposition questions to what extent the participants are involved in these affairs. The second proposition concerns the presence (or absence) of a central person in the kulturhusorganization as first contact for the participants. As stated before, collaboration in a kulturhus is not self-evident, because participants have an own identity and their own interests. A central person in the kulturhusorganization should be charged with the promotion and facilitation of collaboration between the participants. Collaboration needs to be well organized, and concrete goals should be set (Stimuland, 2013). The third proposition covers the relationship between the kulturhusorganization and the local/regional governments. As stated above, a healthy relationship and constructive collaboration may have large benefits for the kulturhusorganization. Finally, the fourth and last proposition addresses the collaboration outside the kulturhusorganization. As aforementioned, “substantive and managerial collaboration between different parties and organizations can result in better coordinated policy towards socio-cultural activities in a community or neighborhood” (Stimuland, 2013). Kulturhusen are expected to play a pioneering role here. This proposition questions whether the kulturhusorganization acts as a ‘pivot’ in the local/regional network of (autonomous) socio-cultural organizations. In table 5 on the next page, the propositions related to the focus area ‘collaboration’ are presented.

Propositions:

1. The participants in the kulturhusorganization have a shared vision, and endorse all principles.
2. In the kulturhusorganization is a central person the contact for all participants, aimed at promoting collaboration.
3. The kulturhusorganization aspires constructive collaboration, and has a good relationship with local/regional governments.
4. The kulturhusorganization is a 'pivot' in the local/regional network of (autonomous) socio-cultural organizations.

Table 5. Propositions in the focus area 'collaboration'

4.2.5 Participation

The kulturhusconcept deeply encourages the participation of (local) residents. In scientific literature, scholars disagree on a common definition of this 'community participation'. Rifkin & Kangere (2002, p. 41) argue that community participation is best seen on a continuum. They distinguish three different approaches ranging from a more passive way of participation, to a more active way of participation: "voluntary contribution to public programmes (and decisions) but people do not play a role in shaping the programmes" (1), "involvement in shaping, implementing and evaluating programmes (and decisions) and sharing the benefits" (2), and "an active process where intended beneficiaries influence programme outcomes and gain personal growth" (3). The actual 'participation rate' is located somewhere on this continuum. The participation of residents in the local community is crucial for the public support of the kulturhus. On the one hand, "a kulturhus plays a prominent role in a community and is intended to provide content to the livability for local residents. Therefore, they need to have a permanent place in the organization of the kulturhus. The way in which these structural contribution is realized depends on the size of the kulturhus, the participating actors and the scope and content of the present management" (province of Gelderland, 2004). On the other hand, the concept of participation aims to 'activate' residents in the local community: "there are different forms of social activities that foster their own capabilities, talents and opportunity to work on, and be co-responsible for their own welfare and that of others" (kulturhus 't Iemenschoer, 2013). Residents may be involved in voluntary work, managerial activities, or support the kulturhus with time, money and energy, but they can also just be a 'customer' of the kulturhus. Participation is aimed to create a feeling of "this is ours together" (Van Lenteren, 2005). Note that the concepts 'participation' and 'participants' are used simultaneously. The focus area 'participation' explicitly concerns the involvement of residents in the decision-making processes, programming and activities, and policies aimed to foster this process of participation. The first two propositions cover the participation of residents in either a passive, or a more active way, based on the continuum of community participation by Rifkin & Kangere. The first proposition addresses the more passive way of participation, and questions whether the involvement of residents in the activities of the kulturhusorganizations meets the aspired level. Residents can be involved in for example ticketing, scenography and the making of costumes and props. The second proposition addresses the more active way of participation, and questions whether residents are (actively) involved in the creation of the programming and, where appropriate, other (decision-making) processes. To facilitate and foster community participation, kulturhusorganizations should

appoint a central person responsible this process. The third proposition concerns the presence (or absence) of a central person in the kulturhusorganization as first contact for the residents, focused on promoting participation. The fourth and last proposition questions whether the kulturhusorganization has a (written) policy towards the promotion of participation of all (including disadvantaged) target groups. The question central here is to what extent the kulturhusorganization encourages the inclusion of e.g. disabled or underprivileged people in everyday activities. In table 6 below, the propositions related to the focus area ‘participation’ are presented.

Propositions:

1.	The involvement of local residents in the <i>activities</i> and <i>services</i> of the kulturhusorganization is on the aspired level.
2.	Local residents are actively involved in the creation of <i>programming</i> (and other (decision-making) processes).
3.	In the kulturhusorganization is a central person the contact for local residents, aimed at promoting participation.
4.	The kulturhusorganization has a (written) policy towards the promotion of participation of all (including disadvantaged) target groups.

Table 6. Propositions in the focus area 'participation'

4.2.6 Communication and public relations

Communication and public relations (or: marketing) are key determinants for the success of the kulturhusorganization. Proper communication and public relations of the activities and services held- and performed by kulturhusen should attract local residents and (potential) users, which is crucial for the viability of the kulturhus. Following Stimuland (2013), “a kulturhus should put out a communication strategy that compels clarity. This starts with the preparation of a communication plan and related communication budget. From this planning process, the other communication activities and public relations expression should be a logical consequence”. According to Cutlup et al. (2006, p. 5), “public relations is the management function that establishes and maintains mutually beneficial relationships between an organization and the publics on whom its success or failure depends”. The focus area ‘communication and public relations’ focuses on both internal and external communication, and the public relations activities of the kulturhusorganization. The first proposition questions whether the kulturhusorganization has sufficient attention and has sufficient resources for communication and public relations. Vraag In Beeld showed that a substantial part of the kulturhusen in the province of Overijssel has difficulties with (the execution of) their communication strategy, mainly due to budget restrictions. The second proposition concerns the marketing of the kulturhusorganization. As aforementioned, proper communication and public relations of the activities and services held- and performed by kulturhusen should attract local residents and (potential) users, which is crucial for the viability of the kulturhus. The kulturhusorganization should be ‘visible’ and actively apparent in the local community. This not only refers to explicit public relations activities, but also to the accessibility of the kulturhus (contact possibilities, signposting etc.). The third proposition further elaborates on the external communication (and public relations) of the kulturhusorganization, but refers to the use of social media and other online communication. Social networks as Twitter and Facebook, and also

the website of the kulturhusorganization, become increasingly important in the communication with and towards local residents and (potential) users. The question central here is whether the kulturhusorganization is visible and active on all social media and other methods of online communication. The fourth and last proposition addresses the internal communication in the kulturhusorganization. Effective and efficient internal communication is crucial for the success of the kulturhusconcept. Proper communication between participants is fundamental for the fiercely desired collaboration, and resulting joint- management and programming in the kulturhusorganization. In table 7 below, the propositions related to the focus area ‘communication and public relations’ are presented.

Propositions:

1.	In the kulturhusorganization is sufficient attention, and are sufficient resources for communication and public relations (or: marketing).
2.	The kulturhusorganization is in a considerable degree visible, and actively present in the local community.
3.	The kulturhus organization is visible and active on all social media and other online communication methods.
4.	The internal communication between management and participants, and among participants themselves is progressing well.

Table 7. Propositions in the focus area 'communication and public relations'

4.2.7 (Joint-) Programming

According to Stimuland (2013), a kulturhus accommodates “structural and occasional cultural, educational, social and/or community activities, focused on, and responding to the needs of local residents”. These activities are part of the ‘programming’. The kulturhusconcept explicitly advocates ‘joint programming’: the programming as a result of extensive collaboration and alignment between participants. The goal of joint programming is achieving “the highest possible social output by organizing activities with social relevance and to reach as many people as possible in the local community” (Stimuland, 2013). Vraag In Beeld showed that 33% of the kulturhusen and multifunctional accommodations in the province of Overijssel has difficulties with the practice of joint programming. The focus area ‘programming’ addresses the above. The first proposition questions whether the kulturhusorganization provides a sufficiently diverse programming, i.e. does the kulturhus organize a wide variety of activities, where she reaches as many people as possible, from different backgrounds, in the local community? In this light, it is important that the kulturhusorganization has insight in the needs of local residents. Kulturhusen in rural communities often need to provide other services and activities than kulturhusen in urban neighborhoods. For example, due to the impoverishment of the facilities level on the countryside, kulturhusen in rural areas should offer certain services, whilst these are still available by other means for residents in urban neighborhoods. It is therefore important that the kulturhusorganization has some degree of insight in the needs of residents in the local community, whether this is in rural- or urban areas. The second proposition addresses to what extent the kulturhusorganization has this insight, generally by means of a ‘needs assessment’. As already stated above, the kulturhusconcept explicitly advocates joint programming. Though, the programming

should not only be the result of extensive collaboration and alignment between participants, the participants should also be responsible for the programming. All participants are responsible for the availability and feasibility of a programming which, again, generates the highest possible social output with social relevance, and reaches as many people as possible in the local community. The third proposition questions whether this applies in the kulturhusorganization. The desired programming however, is not always feasible. This is sometimes a financial matter (activities or services are simply not affordable), but a lack of competences by (paid) staff or volunteers may also withhold kulturhusen realizing the desired programming. The fourth and last proposition questions whether the kulturhusorganization is able to provide the desired programming in the light of the above. In table 8 below, the propositions related to the focus area '(joint-) programming' are presented.

Propositions:

1.	The kulturhusorganization provides a satisfactory diverse programming.
2.	The kulturhusorganization has sufficient insight into the needs of local citizens regarding the programming (e.g. through a needs assessment).
3.	The programming is the result of extensive collaboration between, and the responsibility of all participants.
4.	The kulturhusorganization has sufficient resources and competences to actually realize the desired programming.

Table 8. Propositions in the focus area '(joint-) programming'

4.2.8 Human resources

The employees are the core of the kulturhusorganization. These employees can be paid staff, but also volunteers. Dependent on the size of the kulturhus, a lot of work is done by employees on a voluntary basis. In small kulturhusen, often only the kulturhusmanager belongs to the paid staff, and even smaller kulturhusen may entirely drive on volunteers. According to Doarpswurk (2013), "the choice of one or another depends implicitly on the situation. A community house with a small turnover and operating without exploitation subsidies, cannot afford paid management and is therefore reliant on volunteers. Conversely, there are large multifunctional or socio-cultural centers (kulturhusen) where operations demand that much organization and knowledge that necessarily is chosen for management with paid staff only, also enabled by a high turnover or adequate subsidies". In this light, sound human resource management is crucial for the organization. In most kulturhusorganizations, human resource management is most of the time merely a matter of 'volunteer management', simply because most work is done by employees on a voluntary basis. According to Michael (2008), volunteer management is "the application of human resource management practices with individuals wanting to participate in a cause by donating their time and skills". Vraag In Beeld showed that 34% of the kulturhusen and multifunctional accommodations is dissatisfied about the management of volunteers in their organization. Zietlow (1998) highlighted a number of possible organizational problems, or at least difficulties in working with volunteers. These difficulties are presented in the first paragraph and in the section on finances. This focus area measures to what extent the kulturhusen are trying to counter these difficulties, and whether they wield a proper human resources function. For this end, it is not

important whether the kulturhusorganization works with paid staff or volunteers. All four propositions are formulated in such a way that they are applicable in both situations. After all, the maturity model kulturhusorganization is designed to be suitable for all kulturhusorganizations, regardless of their size or (organizational) structure. With Zietlow's concerns in mind, it is utmost important that the kulturhus has a 'central person' in charge of the human resources policy and/or volunteer policy. The first proposition questions whether the kulturhusorganization works with such a human resources manager. Again, it is irrelevant if it involves paid staff or volunteers: the principle, and the practices remain the same (to a large extent). The second proposition addresses a growing problem for many organizations in the non-profit sector nowadays: the recruitment of volunteers. According to Devilee (2005), causes for the shortage of volunteers are the impact of secularization, a (growing) lack of time due to various secondary (and competing) social activities, the postponement of participation in voluntary work to a later moment in life when people think to have more time, and a fundamental shift between generations (through socialization differences). This proposition questions whether the kulturhus is, against the trend, able to commit volunteers to their organization. The third proposition elaborates further on the second. Here, the question is not only to what extent the kulturhusorganization is able to recruit volunteers, but also whether they have the competences to perform complex tasks in the organization. Sometimes, especially in medium to large kulturhusen, these tasks are performed by paid staff. Examples of these tasks are certain management practices and (financial) control functions. Again, it is irrelevant whether these tasks are performed by paid staff or volunteers, they simply 'need to be done'. The fourth and last proposition addresses the education and development of the (paid) staff and volunteers. According to Doarpswurk (2013), education and development of employees is required for three reasons. First, users of the accommodation may impose demands on the quality. All employees must be able to deliver that. Second, for some activities there is a legal obligation to train employees. The Alcohol Act (Horecawet) for example, requires that the provision of alcoholic beverages only may be done by qualified persons. Finally, employees themselves may also feel the need to gain more expertise in carrying out their duties. The fourth proposition questions whether the kulturhusorganization invests in de education and development of their paid staff and employees. In table 9 below, the propositions related to the focus area 'human resources' are presented.

Propositions:

1.	In the kulturhusorganization is a central person in charge of the human resources policy and/or volunteer policy.
2.	The kulturhusorganization is able to bind volunteers in a satisfactory degree.
3.	The kulturhusorganization has sufficient (paid) staff and/or volunteers with skills for the (more) complex tasks.
4.	The kulturhusorganization invests in the training and development of its (paid) staff and/or volunteers.

Table 9. Propositions in the focus area 'human resources'

4.2.9 Community

Kulturhusen have a central place in the local community. After all, the main motive behind the establishment of kulturhusen in the first place was the impoverishment of the facilities level in both rural, as well as urban communities. Economic decline and governmental cutbacks force commercial and societal facilities to close or diminish offices. Meeting places, shops, schools, welfare- and healthcare facilities disappear and as a result, livability comes under pressure (Stimuland, 2013). Kulturhusen are seen as the answer to the diminishing livability in local communities. Van Lenteren (2005, p. 30): “community houses, based on the kulturhusconcept, enable the conservation of facilities within the local community, vitalized through the process of thinking together, executing together and eventually managing together”. Stimuland sees the kulturhusconcept as a ‘springboard’ for livability in the local community. The focus area ‘community’ addresses the role of the kulturhusorganization in the local community, and measures to what extent the kulturhusorganization has policies (or: systems) in this context. The first proposition questions whether the kulturhusorganization has a (written) policy towards corporate social responsibility. A universal definition of corporate social responsibility is still not agreed upon, but it “generally refers to transparent business practices that are based on ethical values, compliance with legal requirements, and respect for people, communities, and the environment. Thus, beyond making profits, companies are responsible for the totality of their impact on people and the planet” (Chandler, 2001). Corporate social responsibility and the concept of sustainability refer to the same phenomenon, but one difference can be stated. Corporate social responsibility relates to the vision or mission of the organization (responsibilities), while sustainability refers to the operations or activities of the organizations, especially focused on the natural resources it consumes: the energy-efficiency (“using less energy to provide the same service”, (Lawrence Berkeley National Laboratory, 2013)), the environmentally-friendliness (“goods and services, laws, guidelines and policies claimed to inflict reduced, minimal, or no harm at all, upon the environment”, (Webster’s New Millennium Dictionary of English, 2013)), and the flexibility of the accommodation for future usage. The concept of sustainability will be covered in the focus area ‘accommodation’ hereafter. As stated before, kulturhusen are intended to “enable the conservation of facilities within the local community” (Van Lenteren, 2005, p. 30). The second proposition questions whether the kulturhus provides a considerable (positive) contribution to level of facilities in the local community, while the third proposition addresses the actual usage of these facilities (and services). Sometimes, residents are unaware of the presence of certain facilities and services in the kulturhus, or in other cases certain facilities and services may be redundant in the local community. The fourth and last proposition covers the question whether the kulturhusorganization has a comprehensive system to measure the contentment of the users, for example by means of customer satisfaction research. In table 10 on the next page, the propositions related to the focus area ‘community’ are presented.

Propositions:

1.	The kulturhusorganization has drafted a (written) policy for corporate social responsibility.
2.	The kulturhusorganization provides a considerable (positive) contribution to the level of facilities in the local community.
3.	The facilities (and services) of the kulturhusorganization are used by the local residents in considerable degree.
4.	The kulturhusorganization has a comprehensive system to monitor the contentment of its users.

Table 10. Propositions in the focus area 'community'

4.2.10 Accommodation

The kulturhusconcept preaches the design of a user-friendly, sustainable accommodation. Many of the existing, older community houses fail to meet these requirements. According to the province of Gelderland (2004): “at the time, they were built with minimal resources and that can be seen by their appearance. Many have outlived themselves and no longer meet rules of e.g. hygiene, occupational health and fire safety. Also, and not less important, they no longer meet the tastes of visitors, young and old, who miss the atmosphere in which they feel at home”. Therefore, ‘accommodation prescriptions’ became an important criteria of the kulturhusconcept. A user-friendly accommodation is “physically very accessible for people with disabilities and tailored to the needs of expected users” (province of Gelderland, 2004). In addition, a kulturhus has to meet today’s sustainability standards. That means it has to be energy-efficient and environmentally-friendly, but also has to account for any future usage of the accommodation (flexibility). The focus area ‘accommodation’ measures to what extent the kulturhusaccommodation complies with the above. The first proposition addresses the ‘occupancy rate’ of the accommodation. As aforementioned, the multifunctional venues are one of the most important sources of income for the kulturhusorganization. These venues can be rented by permanent (commercial) tenants (participants), but also temporarily for certain (non-commercial) activities. The question central in this first proposition is whether the occupancy rate of these rooms meets the ambition (or: expectation) of the kulturhusorganization. Other than in the focus area on revenues, here these ambitions are not financially based: in times of scarcity or a low occupancy rate, kulturhusorganizations may have to rent out the venues under the desired price. As stated above, a kulturhus has to meet today’s sustainability standards. The second proposition questions to what extent the kulturhusaccommodation conforms to all of these sustainability standards. The concept of sustainability is threefold operationalized here: the energy-efficiency (“using less energy to provide the same service” (Lawrence Berkeley National Laboratory, 2013)), the environmentally-friendliness (“goods and services, laws, guidelines and policies claimed to inflict reduced, minimal, or no harm at all, upon the environment” (Webster’s New Millennium Dictionary of English, 2013)), and the flexibility of the accommodation for future usage. The third proposition in the focus area ‘accommodation’ concerns whether the kulturhusaccommodation has no physical and/or spatial limitations, and is tailored to the needs of expected users. Sometimes, the occupancy rate is such high that spatial limitations arise. In addition, according to, inter alia, Medy van der Laan, former state secretary of the Dutch Ministry of Education, Culture and Science (2005), “a good kulturhus is transparent. It is open,

literally and figuratively, and people feel that they are welcome. There are no unnecessary walls or closed venues. Thresholds do not belong in a kulturhus. Actually, they should have been omitted”. This proposition questions whether the kulturhusaccommodation conforms to these principles. A user-friendly accommodation is physically very accessible for people with disabilities. In particular older community houses, often struggle to meet this demand (province of Gelderland, 2004). The fourth and last proposition addresses the accessibility of the kulturhusaccommodation. In table 11 below, the propositions related to the focus area ‘accommodation’ are presented.

Propositions:

1.	The occupancy rate of the (multifunctional) venues in the kulturhusaccommodation meets the ambition.
2.	The kulturhusaccommodation and -organization meet all modern day sustainability standards.
3.	The kulturhusaccommodation has no physical and/or spatial limitations, and conforms to the principles of the kulturhusconcept.
4.	The accessibility of the kulturhusaccommodation for people with disabilities is adequate.

Table 11. Propositions in the focus area 'accommodation'

4.3 Self-assessment

In addition to the cross-section executed in this research project, the maturity model kulturhusorganization is designed to perform self-assessments by the kulturhusorganizations. With the Excel spreadsheet, kulturhusmanagers are able to periodically self-assess their organizations. When the maturity model kulturhusorganization is used for internal purposes only, the answers of the kulturhusmanagers are likely to be more reliable and valid, since kulturhusmanagers may have response tendencies (the tendency to adjust the answer to what is socially or personally desirable (Babbie, 2004)) when the model is applied on an interview-basis. In addition, using more than one observer further ‘facilitates’ the quality of the answers. The self-assessment by the kulturhusorganizations results in two graphical presentations on both the maturity level of the kulturhusorganization, and a profile sketch. Periodical self-assessment enables the kulturhusen to compare the maturity levels, and evaluate whether their organization ‘improved’ in the period between the self-assessments. The scores on each proposition are expressed as a percentage of the attainable total of sixteen points in each focus area. To remind, fully applicable is awarded with four points, largely applicable with three points, partially applicable is graded two points, and not applicable with one point. The more points an organization gathers, the more mature the organization. In the graphical presentation on the next page, a (fictional) figure of the (individual) maturity level of the kulturhusorganization is shown.

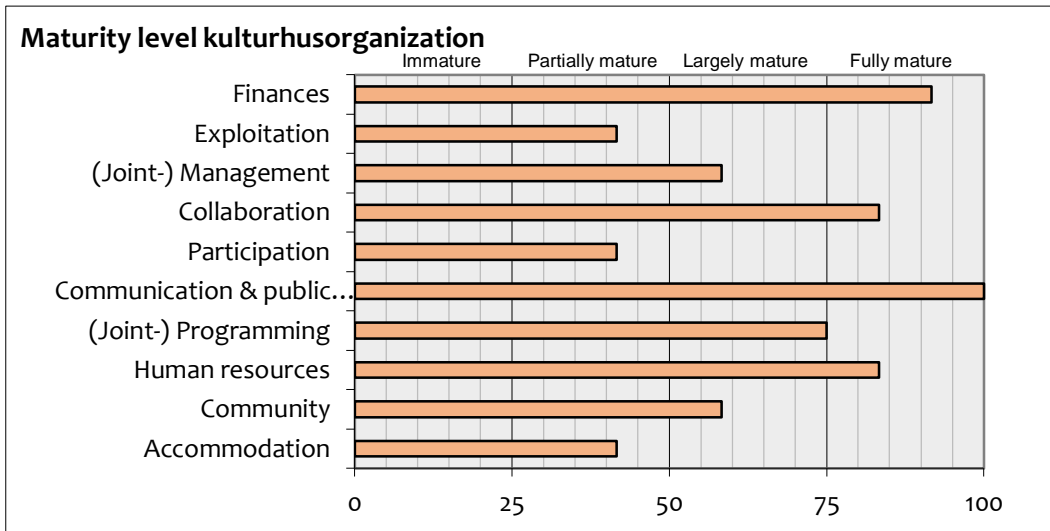


Figure 5. Output of a self-assessment (1): the maturity level kulturhusorganization

In addition, the self-assessment by the kulturhusen results in a profile sketch of the kulturhusorganization. The basis for this graphical presentation is the same as described above, but this way of presenting the results of the self-assessment should make them more ‘visually’ and accessible. In the graphical presentation below, a (fictional) figure of the profile sketch of the kulturhusorganization is shown.

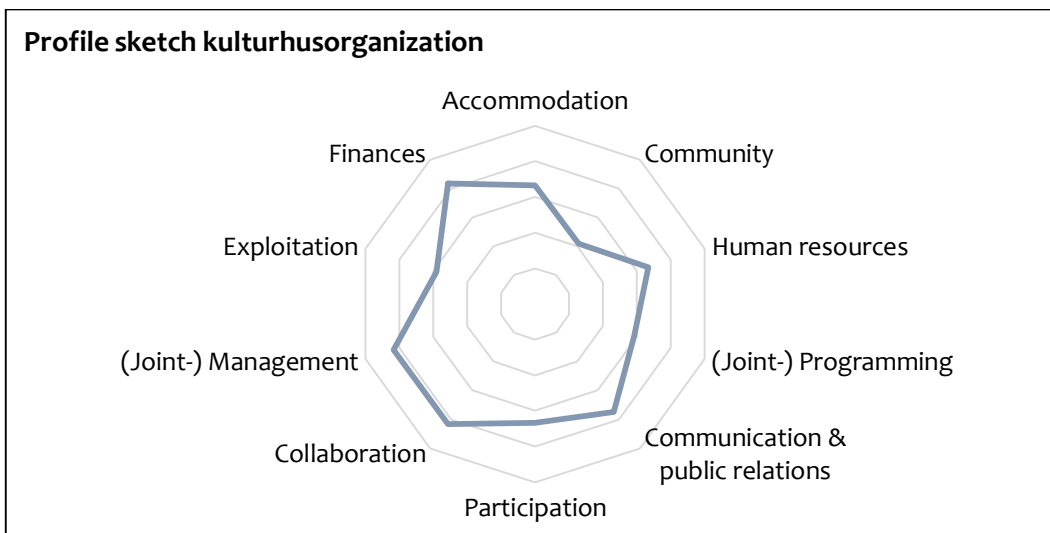


Figure 6. Output of a self-assessment (2): the profile sketch kulturhusorganization

Chapter 5. The cross-section of the kulturhuspopulation in Overijssel

In September 2013, the kulturhuspopulation in Overijssel consisted of 31 kulturhusen who actively carry out (and propagate) the kulturhusconcept. The maturity model kulturhusorganization, described in the previous chapter, has been applied to a series of these kulturhusorganizations throughout the province of Overijssel. Fourteen kulturhusen responded, implying a response-rate of 45%, and with the kulturhusen properly (representatively) distributed both geographical, and in relation to the societal environment (see the section on ‘methodology’), the sample qualifies as ‘representative’, and valid statements can (and will) be made regarding the organizational maturity of the kulturhuspopulation in the province of Overijssel. The maturity of kulturhusorganizations (“the level of an organization’s readiness and experience in relation to people, processes, technologies and consistent measurement practices”, Bersin (2013)), is determined based on to what extent they conform to the five premises behind the kulturhusconcept, and the five fundamental organizational characteristics, tested by means of the maturity model kulturhusorganization. This chapter presents the findings derived from the application of the model. All 31 kulturhusen were approached by e-mail, a reminder e-mail, and (in case of non-response) by telephone, whether they were willing to participate in the research project. The first paragraph discusses possible motivations behind the cases of non-response. In the second section, the empirical findings of the research project will be extensively elaborated, widely supported by various graphical presentations. The (sub-)question central in this chapter is the following:

Subquestion 2:

“What is the current maturity level of the kulturhusorganizations in the province of Overijssel?”

5.1 Non response

As stated before, all 31 kulturhusen were approached by e-mail, a reminder e-mail, and (in case of non-response) by telephone, whether they were willing to participate in the research project. In the end, fourteen kulturhusorganizations in the province of Overijssel were willing to cooperate. A simple calculation shows that in total 17 kulturhusen (31 – 14) are thus excluded in the research. This paragraph elaborates more on the possible motives behind this non-response. Babbie (2004, p. 261)) states that when a small population is examined, low response rates become dangerous, because “the non-respondents are likely to differ from the respondents in ways other than just their willingness to participate in the survey”. As aforementioned in the chapter on ‘methodology’, Babbie (2004) claims that a response rate of approximately 50% is adequate for analysis and reporting. The survey in this research project saw a response-rate of 45%. Most of the kulturhusen that did not participate were unreachable both by e-mail and telephone, despite various attempts by telephone. A number of

kulturhusen were unable to participate due to time-constraints. They pointed to the limited number of (paid) staff and volunteers available and thereby lack of time to participate in the research project. Other kulturhusen were unwilling to contribute, not seeing the usefulness of the research, or being tired from surveys in general. Two kulturhusen had to deal with prolonged absent kulturhusmanagers, for reasons left out here. Finally, one kulturhus was undergoing an organizational transition, and was therefore excluded from the survey. Most of the kulturhusorganizations that were unreachable, were rather small(er)-sized kulturhusen, often in small(er) communities. Their unreachability may be explained by limited opening hours or their dependency on volunteers, but also matters of underdeveloped organizational structures and/or processes may underlie these cases of non-response. Further research into these kulturhusen must rule one another out. With regard to these kulturhusorganizations, the premises behind the kulturhusconcept, and even the fundamental organizational characteristics remain the same, regardless the size of the kulturhusorganization. In addition, the focus areas and propositions are designed and formulated in such a way that should reduce the impact of the size-aspect. Although it is recognized that the size of the kulturhusen (may) have an impact on the organization in many ways, it is thought not to influence any findings in this research project, not in the least due to the fact that kulturhusen (must) have a certain magnitude in order to carry out the kulturhusconcept itself. Small(er) community houses are most of the time referred to as multifunctional accommodations. Concluding, there is no certain and specific pattern visible in the non-respondents.

5.2 Findings

The fourteen kulturhusorganizations are categorized by their ‘age’: kulturhusen opened in the years 2000 – 2008, and kulturhusen opened hereafter (> 2009). Both categories consist of seven kulturhusen. To identify and (where necessary) rule out the influence of the age of the kulturhusen, a statistical test is executed by means of SPSS. With the two groups of cases described above, and the in the chapter on ‘methodology’ described representativeness of the sample (and independency of the groups of cases (or: categories)), an ‘Independent samples t-test’ is suitable to calculate and identify any differences in the means of the two categories (Field, 2000). For this purpose, the scores on each proposition are accumulated, and the test is executed based on the total scores of each kulturhusorganization in the sample. In the tables below and on the next page, the ‘Group statistics’ and ‘Independent samples t-test’ are presented.

Group statistics					
	Age	N	Mean	Std. deviation	Std. error mean
Total	KH > 2009	5	116,60	22,546	10,083
	KH 2000-2009	6	122,67	12,453	5,084

Table 12. Group statistics of the accumulated scores

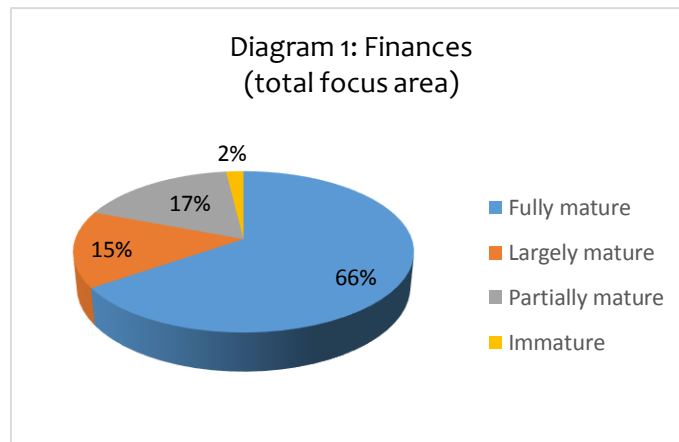
		Levene's test for equality of variances		t-test for equality of means					95% confidence interval of the difference	
		F	Sig.	t	Df	Sig. (2-tailed)	Mean difference	Std. error difference	Lower	Upper
Total	Equal variances assumed	.635	.446	-.567	9	.584	-6.067	10.697	-30.265	18.181
	Equal variances not assumed			-.537	5.983	.610	-6.067	11.292	-33.716	21.582

Table 13. Independent samples t-test on the accumulated scores

The first table shows the mean and standard deviation for both categories. Note that the number of cases is respectively five and six (N = 5; N = 6). The missing values here are due to the fact that for measurement and reliability purposes, some cases were excluded in the analysis of certain propositions. In the corresponding paragraphs hereafter, the underlying reasons are clarified. The mean differs for both categories, with 116.60 and 122.67 respectively. At first sight, this appears to indicate a difference in the accumulated scores in the ten focus areas. The Independent samples t-test rules out whether or not this difference is significant. The test is executed with a 95% confidence interval. The first step in the interpretation of this test, is to identify whether the variances are equal, by means of 'Levene's test for equality of variances'. If the 'Sig. value' is greater than 0.05 (following the confidence interval), the variances of the two categories is *not* significantly different. The table should therefore be read in the first row: 'equal variances assumed'. The 'Sig. (2-tailed)' value in the corresponding row is .584. This value, since it is greater than 0.05 (following the confidence interval), indicates that there is no significant relation between the age of the kulturhusorganizations and the accumulated scores on the propositions in the ten focus areas. The findings of the maturity model kulturhusorganization will therefore be interpreted irrespective of the time-factor.

5.2.1 Finances

The focus area 'finances' measures to what extent the kulturhusen are able to wield a sound financial management function. This focus area explicitly (only) concerns this financial management function; the focus area 'exploitation' hereafter, addresses the revenues (or losses) generated (or suffered) by organizational activities. According to Vraag In Beeld, 20% of the kulturhusen and multifunctional accommodations is negative about the financial position of their organization. The first diagram (diagram 1 on the next page) shows the maturity level of the kulturhusorganizations in the province of Overijssel, in terms of their financial position and policies. The data is derived from the sample. The diagram displays the total score on the four propositions in the focus area 'finances'. Following the maturity model kulturhusorganization, 19% of the kulturhusen in the province of Overijssel is 'partially mature' or 'immature' in terms of their financial positions and policies. On the other hand, 81% of the kulturhusen in the province of Overijssel is 'largely mature' or 'fully mature' in this area. Note that this is (just) an accumulation of the scores on each proposition. As stated before, the kulturhusorganizations were able to attain sixteen points in each focus area. Diagram 1 on the next page displays the accumulated scores of the kulturhusen in the sample expressed as a percentage. In the remainder of this paragraph, all propositions in the focus area 'finances' are elaborated into detail.



The focus area ‘finances’ consists of four propositions. In the diagrams on the next page, the cross-section of the kulturhuspopulation in the province of Overijssel on each of the propositions in this focus area is presented. Notable findings are elaborated in the enumeration below.

The first proposition addresses the current financial household of the kulturhusorganizations and provides a snapshot of the financial health of the kulturhuspopulation. In the Vraag In Beeld survey, 20% of the kulturhusen and multifunctional accommodations were negative about the financial position of their organization. Following the maturity model kulturhusorganization, this perception is confirmed (diagram 1.1): 21% of the kulturhusorganizations indicated that the proposition concerning the short-term financial position and policies is only ‘partially applicable’. In most cases, these problems are due to a negative exploitation (see the focus area ‘exploitation’ hereafter) or high interest expenses.

The second proposition (diagram 1.2) provides important insight in the possible ‘anxiety’ that exists among kulturhusmanagers about the financial future of their organization. With (local) governments obliged to cut back on expenditures, subsidies are no longer self-evident nowadays. The findings indicate that 29% of the kulturhusorganizations is somewhat pessimistic about the financial position in the (middle-)long term. Almost three-quarter of the kulturhusmanagers (72%) expressed the fear of (possible) future financial adversity. However, most kulturhusmanagers were confident that their organizations had enough financial strength to overcome financial cutbacks, or (already) saw opportunities to generate revenues by other means.

The third proposition (diagram 1.3) shows that 86% of the kulturhusorganizations in the province of Overijssel has a comprehensive system to monitor revenues and expenditures. The kulturhusen that indicated this proposition to be only ‘partially applicable’, claimed to have sufficient information and knowledge to anticipate on financial decisions. The larger kulturhusen have specialized (paid) staff at their disposal, while the smaller kulturhusorganizations indicated to have (a) volunteer(s) with a financial background in the board.

The last diagram (1.4) displays the relationship between equity capital and borrowed capital on the balance sheet. A small fraction of the kulturhusen (14%), described this relationship as ‘unhealthy’.

They suffer from wrong (financial) decisions in the past or have (had) a negative exploitation. The creditor of the borrowed capital (or: debts) was in these cases always the local municipality, and the kulturhusorganizations claimed to have made arrangements for an indulgent amortization of this borrowed capital. As aforementioned however, these (moderately high) interest expenses do have a negative influence on the organization's capabilities to meet its short-term objectives.

Diagram 1.1: The financial position is, and policies are such that the kulturhusorganization can meet its short-term objectives.

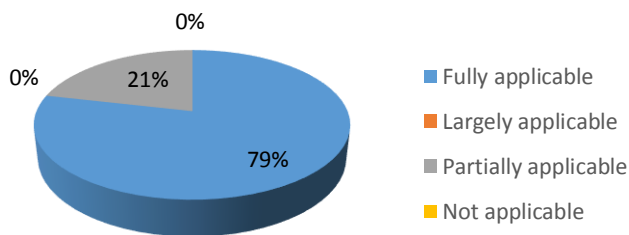


Diagram 1.2: The kulturhusorganization is positive about the financial position in the (middle-)long term (> 3 years).

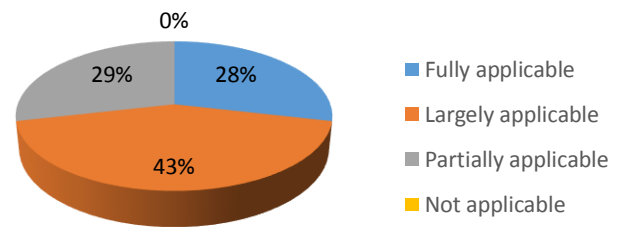


Diagram 1.3: The kulturhusorganization has a comprehensive system to monitor revenues and expenditures.

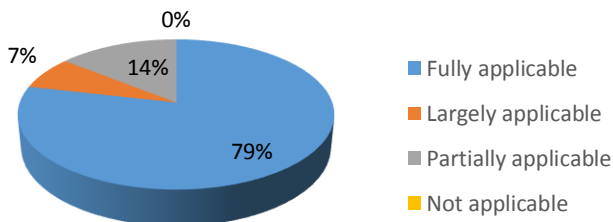
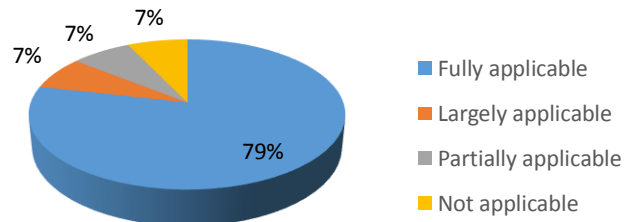


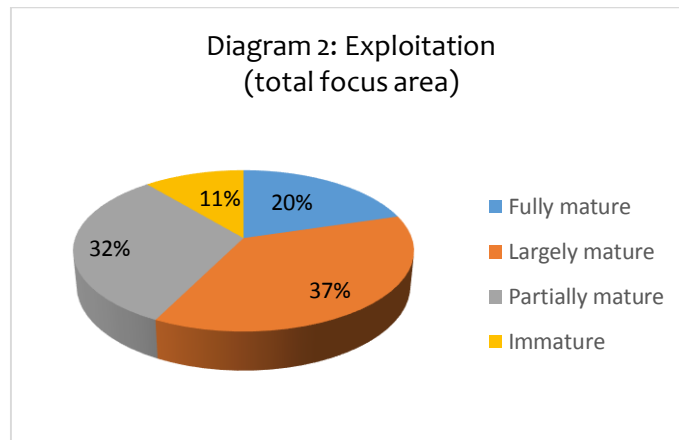
Diagram 1.4: The balance sheet has a healthy relationship between equity capital and borrowed capital.



5.2.2 Exploitation

As aforementioned, kulturhusen become increasingly dependent on revenues from (commercial) activities and services. Kulturhusen nowadays provide numerous activities and services, where a financial contribution is demanded. The focus area 'exploitation' measures whether the kulturhusorganization is able to generate sufficient revenues out of these (social) activities and services. The first diagram (diagram 2 on the next page) shows the maturity level of the kulturhusorganizations in the province of Overijssel, in terms of their (financial) exploitation. The data is derived from the sample. The diagram displays the total score on the four propositions in the focus area 'exploitation'. Following the maturity model kulturhusorganization, no less than 43% of the kulturhusen in the province of Overijssel is 'partially mature' or 'immature' in terms of their (financial) exploitation. In other words, almost half of the kulturhusen is unable to carry out a successful (positive)

exploitation of their organization. On the other hand, 57% of the kulturhusen in the province of Overijssel is ‘largely mature’ or ‘fully mature’ in this area. Note that this is (just) an accumulation of the ‘scores’ on each proposition. In the remainder of this paragraph, all propositions in the focus area ‘exploitation’ are elaborated into detail.



The focus area ‘exploitation’ consists of four propositions. In the diagrams on the next page, the cross-section of the kulturhuspopulation in the province of Overijssel on each of the propositions in this focus area is presented. Notable findings are elaborated in the enumeration below. Note that in diagram 2.2 en diagram 2.3 one case is a ‘missing value’. In this case, the kulturhusorganization has outsourced its programming (activities) and catering, and is therefore excluded from the analysis.

The first diagram (diagram 2.1) shows that almost one-third (29%) of the kulturhusen in the province of Overijssel indicate that the revenues from the rental of the (multifunctional) venues does not meet the ambition of the kulturhusorganization. These venues can be rented by permanent (commercial) tenants (participants), but also temporarily for certain (non-commercial) activities. The kulturhusen are dealing with commercial and societal facilities closing or diminishing offices forced by economic decline and governmental cutbacks. Childcare facilities and libraries for example, increasingly disappear out of the kulturhusen. Since these organizations often were ‘large consumers’ (or: users), kulturhusorganizations are faced with declining revenues from the rental of the (multifunctional) venues.

Kulturhusen are intended to “organize activities with social relevance and to reach as many people as possible in the local community” (Stimuland, 2013). Diagram 2.2 shows that 61% of the kulturhusorganizations (‘partially applicable’ and ‘not applicable’) are unable to generate substantial revenues out the programmed activities (and services). They argue that the organization of activities (and services) constitutes major expenses. These findings are at odds with the notion that by the organization of (more) activities (and services), expected future financial cutbacks will be overcome. However, as the kulturhusorganizations rightly indicate, in order to ‘reach and attract as many people as possible in the local community’, ticket fares and service charges have to be kept low.

The third proposition relates to a recognized problem amongst the kulturhusen: kulturhusorganizations often are unable to generate the aspired level of revenues out of the catering facilities in the accommodation. Following the maturity model kulturhusorganization, this perception is confirmed (diagram 2.3): 46% of the kulturhusorganizations indicated that the proposition concerning the revenues from the catering facilities are not on the aspired level. Stimuland (2013) acknowledges three main reasons for this: stringent (municipal) regulations on e.g. opening hours, an underdeveloped catering concept, or just a case of the ‘wrong’ person responsible for the catering. None of the kulturhusorganizations indicated to be hampered by stringent (municipal) regulations, nor the catering concept to be underdeveloped. Almost all kulturhusen pointed to the financial crisis as the main reason for declining catering revenues.

The fourth proposition concerns the subsidy programs on all levels of government. The question central here is whether the kulturhusorganization has sufficient knowledge of these opportunities, and to what extent they are able to exert these. More than one-third of the kulturhusen stated this proposition to be only ‘partially applicable’ (21%), or even ‘not applicable’ (14%), indicating these kulturhusorganizations have insufficient knowledge of subsidy opportunities, and thereby forego interesting opportunities for alternative sources of income. In the next chapter on ‘opportunities and pitfalls for and within the kulturhusconcept’, more is elaborated on this phenomenon.

Diagram 2.1: The revenues from the rental of the (multifunctional) venues in the kulturhusaccommodation meet the ambition.

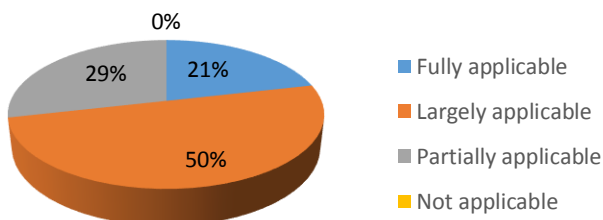


Diagram 2.2: The kulturhusorganization generates substantial revenues out of the programmed activities (and services). (n=13)

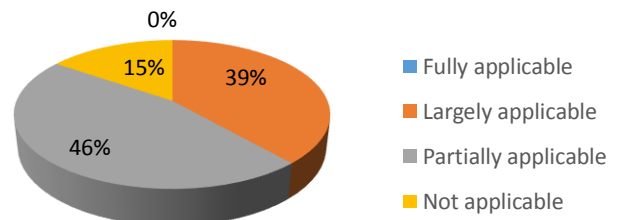


Diagram 2.3: The revenues from the catering facilities in the kulturhusaccommodation are on the aspired level. (n=13)

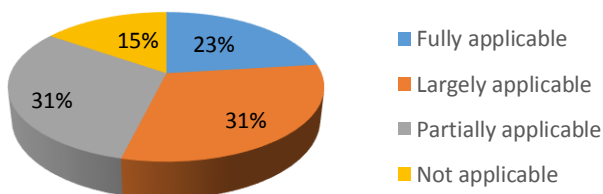
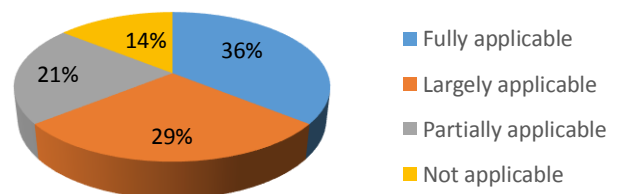
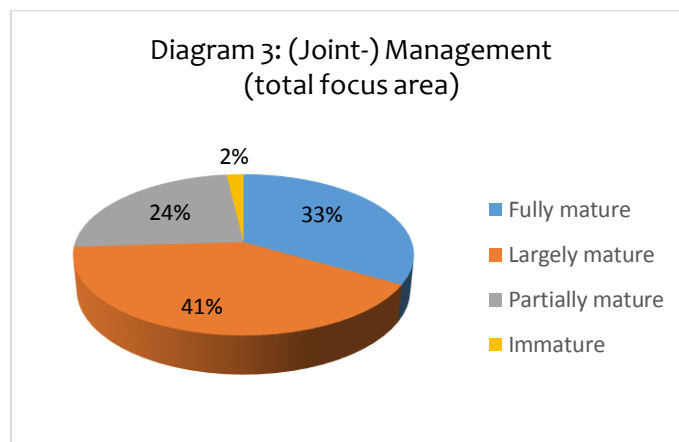


Diagram 2.4: The kulturhusorganization has sufficient knowledge of, and is able to exert the subsidy opportunities at all levels of government.



5.2.3 (Joint-) Management

This focus area covers the (joint-) management of the kulturhusorganization in both personification, and (resulting) policies. The concept of joint management, as one of the main premises behind the kulturhusconcept, implies that, although all (or at least most) participants will remain autonomous, certain managerial aspects and responsibilities are shared among the actors in the kulturhus. The first diagram (diagram 3 below) shows the maturity level of the kulturhusorganizations in the province of Overijssel, in terms of the personification of the management, and (resulting) management policies. The data is derived from the sample. The diagram displays the total score on the four propositions in the focus area ‘(joint-) management’. Following the maturity model kulturhusorganization, 74% of the kulturhusen in the province of Overijssel claims their managerial structure, composition and processes to be ‘largely mature’, or even ‘fully mature’. On the contrary, more than one-quarter of the kulturhuspopulation (26%) falls behind in this focus area. In the remainder of this paragraph, all propositions in the focus area ‘(joint-) management’ are elaborated into detail.



The focus area ‘(joint-) management’ consists of four propositions. In the diagrams on the next page, the cross-section of the kulturhuspopulation in the province of Overijssel on each of the proposition in this focus area is presented. Notable findings are elaborated in the enumeration below. Note that in diagram 3.4 two cases are ‘missing values’. In this case, the kulturhusorganizations had no or little (relevant) participants, and are therefore excluded from the analysis.

The first diagram (diagram 3.1) shows that more than one-third of the kulturhusen (36%) indicate to have insufficient resources and/or competences to perform all (desired) management tasks. Small(er) kulturhusen in particular, claimed to lack time available for the various management tasks. In most cases, the kulturhusmanager works on a part-time, or even entirely voluntary basis. The actual workload however, is often well above the amount they are paid for, or requires an excessive large amount of spare time. Two kulturhusen had to deal with prolonged absent kulturhusmanagers (for reasons left out here), even increasing the workload for other (paid) staff and/or volunteers.

The second proposition questions whether the board of the kulturhusorganization has a clear vision on the question where the kulturhusorganization should stand in a few years. In the vision, often a ‘multiannual plan’ drawn up by the board of a kulturhus, the question on how the kulturhusorganization sees itself in the world of tomorrow should be answered. Diagram 3.2 shows that 71% of the kulturhusen in the province of Overijssel assured to have such a vision, generally in the form of a written policy (or: mission) for the upcoming years. The remainder of the kulturhusen in the sample claimed to have a vision (to a certain extent), but had not documented this by means of a written policy plan.

Kulturhusmanagers face legislation and regulations (restrictions) on all aspects of the kulturhusorganization. Diagram 3.3 displays to what extent the kulturhusorganizations have sufficient knowledge of local, regional and national legislation and regulations. All kulturhusorganizations indicated this proposition to be ‘largely applicable’, or even ‘fully applicable’. In most cases, the kulturhusorganization can draw upon volunteers (in the board) with specific knowledge in this area. Guidance by, and collaboration with Stimuland, other kulturhusen and local municipalities contributes to the acquaintance with the legislation and regulations on all levels of government.

The fourth proposition concerns the management policies of the kulturhusorganization. Ideally, the management of a kulturhusorganization is shared among the various participants. As stated before, all participants in a kulturhus must have a shared vision towards the interpretation of this joint management. Diagram 3.3 shows that 41% of the kulturhusen in the province of Overijssel refute that the management of their kulturhusorganization meets the above. They point to the different interests and autonomy of the participants in the kulturhusorganization. In particular ‘larger’ participants, like child- and healthcare facilities, but also other commercial participants, often are part of a regional cooperation (or: umbrella organization). Their management policies are often shared with their affiliated organizations. As a result, the kulturhusorganizations in question face a lack of motivation and interest by these participants with regard to the sharing of management (tasks) in the kulturhus. In other words: they see little added value in pursuing joint management.

Diagram 3.1: The management of the kulturhusorganization has sufficient resources and competences to perform all (desired) tasks.

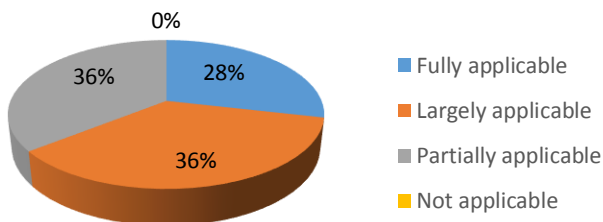


Diagram 3.2: The board of the kulturhusorganization has a clear vision on the question where the organization should stand in a few years.

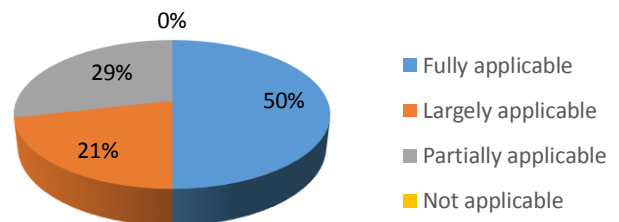


Diagram 3.3: The management of the kulturhusorganization has sufficient knowledge of local/regional/national legislation and regulations.

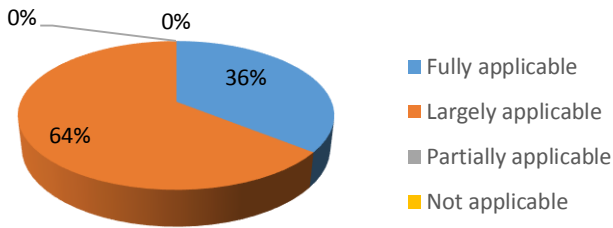
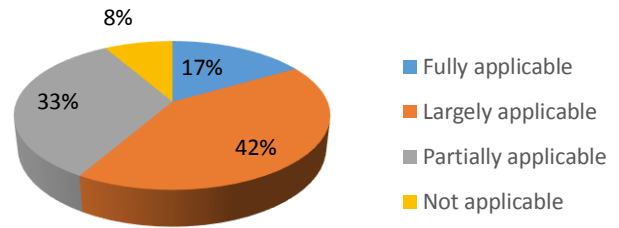


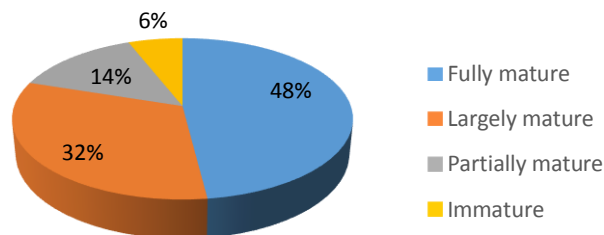
Diagram 3.4: The management policies are the result of extensive collaboration between, and are endorsed by all participants. (n = 12)



5.2.4 Collaboration

One of the important premises behind the kulturhusconcept, is the concept of collaboration. Without collaboration between participants in a kulturhus, the fiercely desired joint- management and programming will not get off the ground. But collaboration is not only an internal matter. This focus area measures to what extent collaboration takes place both in- and outside the kulturhusorganization. The first diagram (diagram 4 below) shows the maturity level of the kulturhusorganizations in the province of Overijssel, with regard to the concept of collaboration. The data is derived from the sample. The diagram displays the total score on the four propositions in the focus area ‘collaboration’. Following the maturity model kulturhusorganization, 80% of the kulturhusen in the province of Overijssel is ‘large mature’ or ‘fully mature’ in this respect. Note that this is (just) an accumulation of the ‘scores’ on each proposition. In the remainder of this paragraph, all propositions in the focus area ‘collaboration’ are elaborated into detail.

Diagram 4: Collaboration (total focus area)



The focus area ‘collaboration’ consists of four propositions. In the diagrams on the next page, the cross-section of the kulturhuspopulation in the province of Overijssel on each of the proposition in this focus area is presented. Notable findings are elaborated in the enumeration below. Note that in diagram 4.1 two cases are ‘missing values’. In this case, the kulturhusorganizations had no or little (relevant) participants, and are therefore excluded from the analysis.

Diagram 4.1 shows to what extent the participants in the kulturhusorganization have a shared vision, and whether they endorse all principles of the kulturhus(-concept). Following this diagram, the half of the kulturhusorganizations in the province of Overijssel (50%) state that this proposition is only ‘partially applicable’, or even ‘not applicable’. The frequently mentioned reason here is the same as with regard to the sharing of management tasks (see the previous paragraph): kulturhusorganizations face a lack of motivation and interest by these participants. In particular commercial participants mainly adopt an ‘economic’ vision rather than (willing to adopt) a (shared) ‘societal’ vision.

The second proposition concerns the presence (or absence) of a central person in the kulturhusorganization as first contact for the participants, and whether he/she is aimed at promoting collaboration. Following diagram 4.2, the kulturhusorganizations in the sample all indicated the kulturhusmanager to be charged with the promotion and facilitation of collaboration between the participants, only the extent to which differs slightly.

A healthy relationship and constructive collaboration with and between the local/regional governments may have large benefits for the kulturhusorganization. First, kulturhusen are often dependent on their financial support in terms of subsidy programs. Second, investing in the relationship with local and provincial councilors and servants, allows kulturhusmanagers to exert influence on the local and regional policy toward socio-cultural affairs. Finally, constructive collaboration between local governments and the kulturhusorganization should lead to the exchange of ideas, developments and knowledge (Stimuland, 2013). Although the kulturhusorganizations indicate the latter two to be only to a limited extent realistic and feasible, all kulturhusorganizations appreciate the relationship and collaboration with and between in particular the local government (diagram 4.3). In chapter 6, the importance of this (healthy) relationship between local/regional governments and the kulturhusorganization is highlighted in the section on ‘key opportunities for the kulturhusconcept’.

The fourth proposition addresses the collaboration outside the kulturhusorganization. Stimuland (2013): “substantive and managerial collaboration between different parties and organizations can result in better coordinated policy towards socio-cultural activities in a community or neighborhood”. Kulturhusen are expected to play a pioneering role here. This proposition questions whether the kulturhusorganization acts as a ‘pivot’ in the local/regional network of (autonomous) socio-cultural organizations. Diagram 4.4 shows that 71% of the kulturhusen in the province of Overijssel ascribe themselves such a role, mainly by stating their kulturhusaccommodation to house a variety of socio-cultural organizations, each with its own ‘roots’ and affinities in the local/regional community.

Diagram 4.1: The participants in the kulturhusorganization have a shared vision, and endorse all principles. (n = 12)

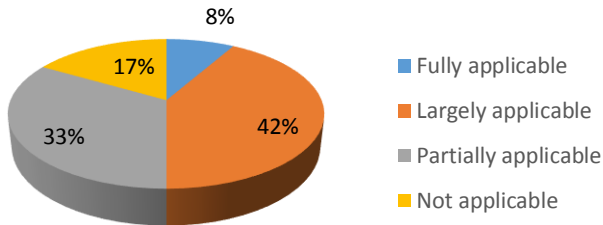


Diagram 4.2: In the kulturhusorganization is a central person the contact for all participants, aimed at promoting collaboration.

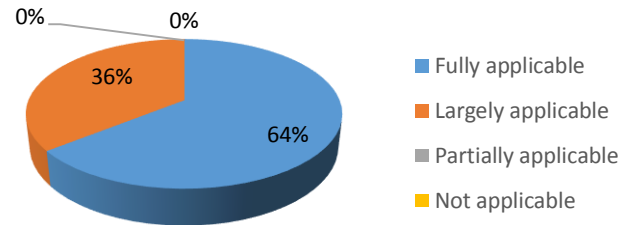


Diagram 4.3: The kulturhusorganization aspires constructive collaboration, and has a good relationship with local/regional governments.

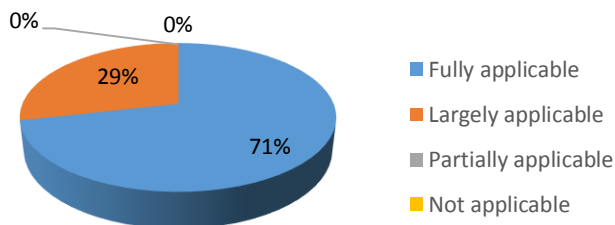
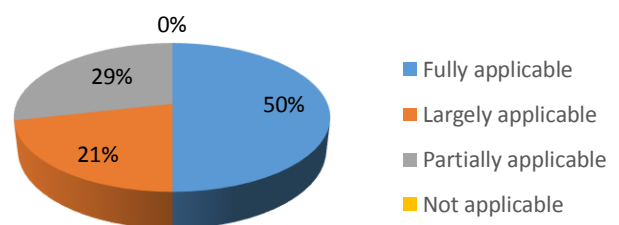
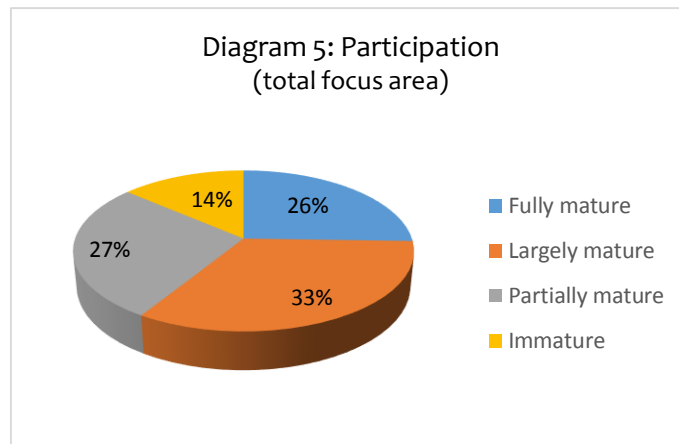


Diagram 4.4: The kulturhusorganization is a 'pivot' in the local/regional network of (autonomous) socio-cultural organizations.



5.2.5 Participation

The focus area 'participation' is related to the involvement of residents in the decision-making process, programming and activities, and policies aimed to foster this process of 'community participation'. The participation of residents in the local community is crucial for the public support of the kulturhus. Participation is aimed to 'activate' residents in the local community. Residents may be involved in voluntary work, managerial activities, or support the kulturhus with time, money and energy, but they can also just be a 'customer' of the kulturhus. Participation is aimed to create a feeling of "this is ours together" (Van Lenteren, 2005). The first diagram (diagram 5 on the next page) shows the maturity level of the kulturhusorganizations in the province of Overijssel, in terms of community participation. The data is derived from the sample. The diagram displays the total score on the four propositions in the focus area 'participation'. Following the maturity model kulturhusorganization, 41% of the kulturhusen in the province of Overijssel indicate that the level of participation of residents in the local community is unsatisfactory. Note that this is (just) an accumulation of the 'scores' on each proposition. In the remainder of this paragraph, all propositions in the focus area 'participation' are elaborated into detail.



The focus area ‘participation’ consists of four propositions. In the diagrams on the next page, the cross-section of the kulturhuspopulation in the province of Overijssel on each of the proposition in this focus area is presented. Notable findings are elaborated in the enumeration below. Note that in diagram 5.3 one case is a ‘missing value’. In this case, the kulturhusorganizations has outsourced its programming (activities), and is therefore excluded from the analysis.

Participation of residents can take place in either a passive, or a more active way, based on the continuum of community participation by Rifkin & Kangere (2002). The first proposition addresses the more passive way of participation, and questions whether the involvement of residents in the activities of the kulturhusorganizations meets the aspired level. Residents can be involved in for example ticketing, scenography and the making of costumes and props. Following diagram 5.1, one third of the kulturhusorganizations in the province of Overijssel indicates that the level of passive participation falls short of the aspired level. Reasons behind this may lie in a programming which is not well aligned with the needs and interests of local residents, insufficient and/or inadequate communication and public relations, or even a lack of public support for the kulturhus (in the first place).

Elaborating on the above, the second proposition relates to a more active way of community participation. Diagram 5.2 displays the involvement of local residents in the creation of programming (and other decision-making processes). Unsurprisingly, an even larger part of the kulturhusorganizations (46%) indicates that local residents are not actively involved in this matter. On the contrary, most of the other half of the kulturhusorganizations in the province of Overijssel point to the existence of an activities committee, where local residents are seated. In addition, small(er) kulturhusorganizations in particular are rooted in the local community in such a way that ideas and initiatives will ‘reach’ the kulturhusorganization by word-of-mouth. Local residents are in this way more passively, and indirect involved in the creation of the programming.

To facilitate and foster community participation, kulturhusorganizations should appoint a central person responsible this process. The third proposition concerns the presence (or absence) of a central person in the kulturhusorganization as first contact for the residents, focused on promoting

participation. Following diagram 5.3, 80% of the kulturhusorganizations in the sample pointed to the kulturhusmanager as this central person and contact for local residents, only the extent to which he/she actively promoting participation differs slightly.

Diagram 5.4 displays whether the kulturhusorganization has a (written) policy towards the promotion of participation of all (including disadvantaged) target groups. The question central here is to what extent the kulturhusorganization encourages the inclusion of e.g. disabled or underprivileged people in everyday activities. Although half of the kulturhusorganizations (50%) indicate to stimulate the inclusion of all target groups, only 14% has a written policy in this regard.

Diagram 5.1: The involvement of local residents in the activities and services of the kulturhusorganization is on the aspired level.

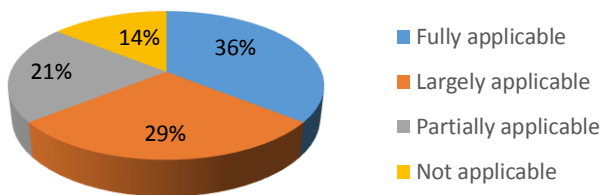


Diagram 5.3: Local residents are actively involved in the creation of programming (and other decision-making processes). (n = 13)

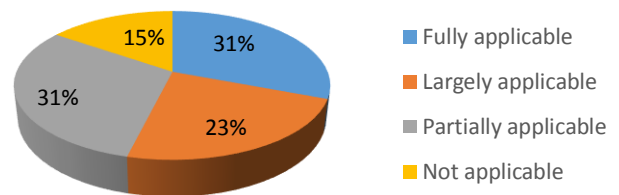


Diagram 5.3: In the kulturhusorganization is a central person the contact for local residents, aimed at promoting participation.

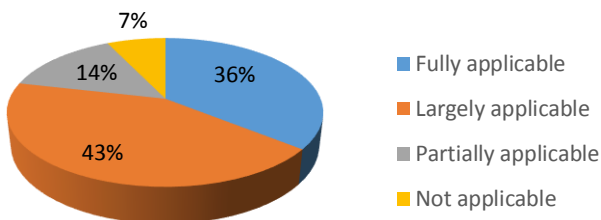
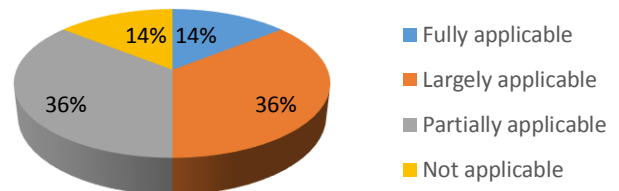
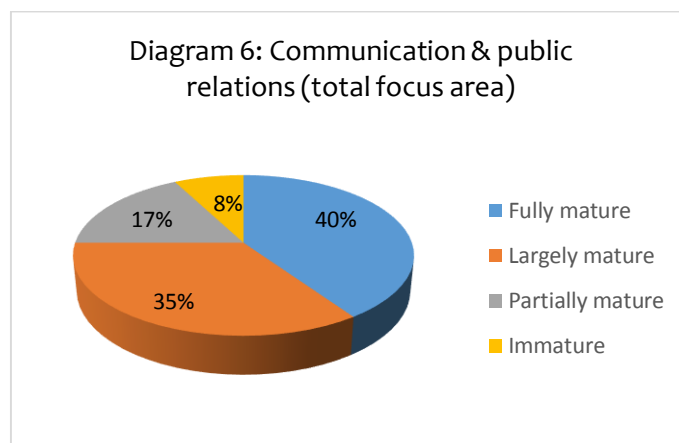


Diagram 5.4: The kulturhusorganization has a (written) policy towards the promotion of participation of all (including disadvantaged) target groups.



5.2.6 Communication & public relations

Communication and public relations (or: marketing) are key determinants for the success of the kulturhusorganization. Proper communication and public relations of the activities and services held and performed by kulturhusen should attract local residents and (potential) users, which is crucial for the viability of the kulturhus. The focus area ‘communication & public relations’ measures to what extent the kulturhusorganization wields a solid communication and public relations strategy. The first diagram (diagram 6 below) shows the maturity level of the kulturhusorganizations in the province of Overijssel, in terms of their communication and public relations. The data is derived from the sample. The diagram displays the total score on the four propositions in the focus area ‘communication & public relations’. Following the maturity model kulturhusorganization, 75% of the kulturhusen in the province of Overijssel indicate that their communication and public relations strategy is adequate. On the other hand, one-quarter of the kulturhusorganizations falls short in this respect. Note that this is (just) an accumulation of the ‘scores’ on each proposition. In the remainder of this paragraph, all propositions in the focus area ‘participation’ are elaborated into detail.



The focus area ‘communication and public relations’ consists of four propositions. In the diagrams on the next pages, the cross-section of the kulturhuspopulation in the province of Overijssel on each of the proposition in this focus area is presented. Notable findings are elaborated in the enumeration below.

Diagram 6.1 shows whether the kulturhusorganization has sufficient attention and resources for communication and public relations. Following this diagram, 50% of the kulturhusen complains about a lack of know-how in their kulturhusorganization on this matter. In these cases, it always concerns small(er) kulturhusorganizations. These kulturhusen often rely on a relatively small group of volunteers, and have little budget available for these affairs. As a result, communication and public relations have to be executed by people without the required skills in this respect. In chapter 6, the importance of proper communication and public relations for the kulturhusorganization is highlighted in the section on ‘major pitfalls within the kulturhusconcept’.

The second proposition concerns the marketing of the kulturhusorganization. The kulturhusorganization should be ‘visible’ and actively apparent in the local community. This not only refers to explicit public relations activities (or: marketing), but also to the accessibility of the kulturhus (contact possibilities, signposting etc.). Diagram 6.2 shows that 79% of the kulturhusen in the province of Overijssel considers itself to a considerable degree visible, and actively present in the local community.

The third proposition questions whether the kulturhusorganization is visible and active on all social media and other methods of online communication. Social networks as Twitter and Facebook, and also the website of the kulturhusorganization, become increasingly important in the communication with and towards local residents and (potential) users. Following diagram 6.3, 79% of the kulturhusen in the province of Overijssel claims this proposition ‘largely applicable’, or even ‘fully applicable’. However, the actual usage of these social networks is often rather sparsely. Being visible on social media (and other methods of online communication) alone is not enough, the challenge lies in the *active* communication with and towards local residents and (potential users).

Diagram 6.4 shows to what extent the internal communication between management and participants, and among participants themselves is progressing well. Effective and efficient internal communication is crucial for the success of the kulturhusconcept. Proper communication between participants is fundamental for the fiercely desired collaboration, and resulting joint- management and programming in the kulturhusorganization. All kulturhusen in the province of Overijssel indicate that the internal communication is progressing well. In most kulturhusorganizations, participants periodically meet to consult and discuss on a wide variety of affairs.

Diagram 6.1: In the kulturhusorganization is sufficient attention, and are sufficient resources for communication and public relations (or: marketing).

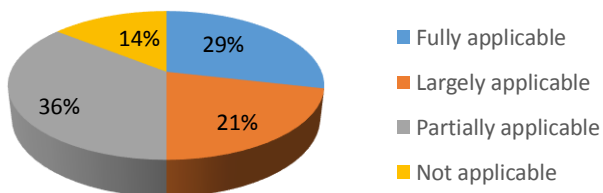


Diagram 6.2: The kulturhusorganization is in a considerable degree visible, and actively present in the local community.

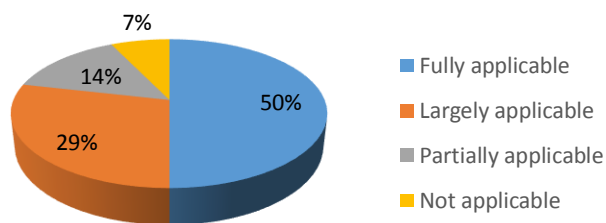


Diagram 6.3: The kulturhus organization is visible and active on all social media and other online communication methods.

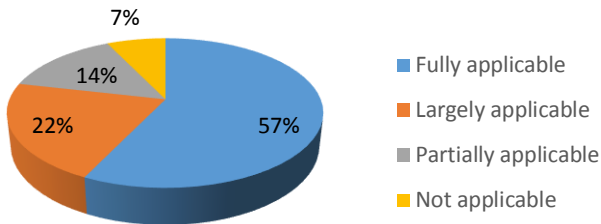
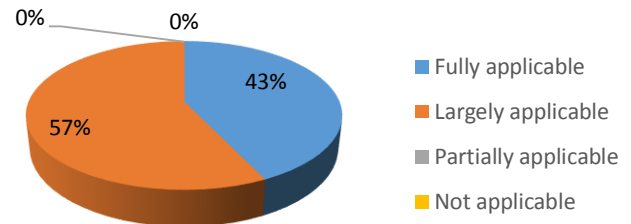


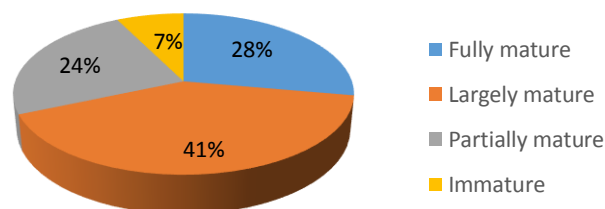
Diagram 6.4: The internal communication between management and participants, and among participants themselves is progressing well.



5.2.7 (Joint-) Programming

According to Stimuland (2013), a kulturhus accommodates “structural and occasional cultural, educational, social and/or community activities, focused on, and responding to the needs of local residents”. These activities are part of the ‘programming’. The kulturhusconcept explicitly advocates ‘joint programming’: the programming as a result of extensive collaboration and alignment between participants. The goal of joint programming is achieving “the highest possible social output by organizing activities with social relevance and to reach as many people as possible in the local community” (Stimuland, 2013). The focus area ‘(joint-) programming’ measures to what extent the kulturhusorganization is able to provide a diverse and the desired programming, and whether this is the result of extensive collaboration and alignment between participants. The first diagram (diagram 7 below) shows the maturity level of the kulturhusorganizations in the province of Overijssel, in terms of the (joint-) programming. The data is derived from the sample. The diagram displays the total score on the four propositions in the focus area ‘(joint-) programming’. Following the maturity model kulturhusorganization, 69% of the kulturhusen in the province of Overijssel is ‘largely mature’, or even ‘fully mature’ in this respect. Note that this is (just) an accumulation of the ‘scores’ on each proposition. In the remainder of this paragraph, all propositions in the focus area ‘(joint-) programming’ are elaborated into detail.

Diagram 7: (Joint-) Programming (total focus area)



The focus area ‘(joint-) programming’ consists of four propositions. In the diagrams on the next page, the cross-section of the kulturhuspopulation in the province of Overijssel on each of the proposition in this focus area is presented. Notable findings are elaborated in the enumeration below.

The first proposition questions whether the kulturhusorganization provides a sufficiently diverse programming, i.e. does the kulturhus organize a wide variety of activities, where she reaches as many people as possible, from different backgrounds, in the local community? Following diagram 7.1, 72% of the kulturhusen in the province of Overijssel indicate to provide a satisfactory diverse programming. In most cases, the kulturhusorganizations claimed to have based the programming on the needs of local citizens. The second proposition further elaborates in this. On the contrary, 28% of the kulturhusorganizations complains about their inability to provide such a programming. Reasons behind this may lie in insufficient insight in the needs of local citizens, or insufficient resources and/or competences to actually realize the desired programming.

As stated above, most kulturhusorganizations claimed the programming to be based on the needs of local citizens. However, more than one-quarter of the kulturhusen in the province of Overijssel is unable to provide a satisfactory diverse programming. Kulturhusen in rural communities often need to provide other services and activities than kulturhusen in urban neighborhoods. It is therefore important that the kulturhusorganization has some degree of insight in the needs and interests of residents in the local community, generally conceived by means of a ‘needs assessment’. Diagram 7.2 shows that 86% of the kulturhusen claims to ‘possess’ this insight. In most cases, the kulturhusorganizations are rooted in the local community in such a way that ideas and initiatives will ‘reach’ the kulturhusorganization by word-of-mouth. Need-assessments are very rarely conducted: often only in the in the design phase of a kulturhusinitiative. In chapter 6, the importance of gaining sufficient insight in the needs and interests of local residents is highlighted in the section on ‘major pitfalls within the kulturhusconcept’.

Diagram 7.3 displays whether the programming is the result of extensive collaboration between, and the responsibility of all participants. This proposition directly relates to the concept of joint programming, one of the fiercely desired premises behind the kulturhusconcept. According to this diagram, 41% of the kulturhusen in the province of Overijssel indicates this proposition to be only ‘partially applicable’, or even ‘not applicable’. These kulturhusmanagers claim that joint programming is not realistic in their kulturhusorganization. As aforementioned with regard to joint management, the different interests and autonomy of the participants in the kulturhusorganization causes a lack of motivation and interest by these participants with regard to joint programming in the kulturhus. For example child- and healthcare facilities, but also other commercial participants, see little (or: no) added value in organizing activities at all, let alone contributing to joint programming. The composition and background of the participants in a kulturhus has a major impact on the feasibility and viability of joint programming. In chapter 6, more is elaborated on this phenomenon in the section on ‘remainder bottlenecks of the kulturhusconcept’.

The fourth proposition questions whether the kulturhusorganization has sufficient resources and competences to actually realize the desired programming. Diagram 7.4 shows that 43% of the kulturhusen in the province of Overijssel indicates to encounter restrictions when trying to (actually) realize the desired programming. These restrictions are mainly financially based. Kulturhusen argue that the organization of activities (and services) constitutes major expenses (see the section on ‘exploitation’ above). Kulturhusorganizations often have insufficient financial resources to realize the desired activities (and services), with a more austere programming as the result.

Diagram 7.1: The kulturhusorganization provides a satisfactory diverse programming.

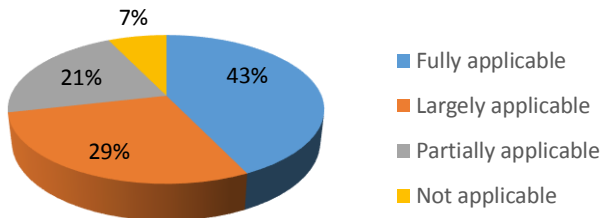


Diagram 7.2: The kulturhusorganization has sufficient insight into the needs of local citizens regarding the programming (e.g. through a needs assessment).

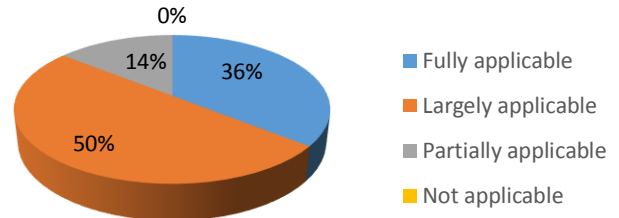


Diagram 7.3: The programming is the result of extensive collaboration between, and the responsibility of all participants.

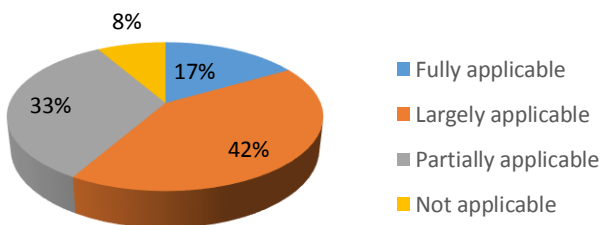
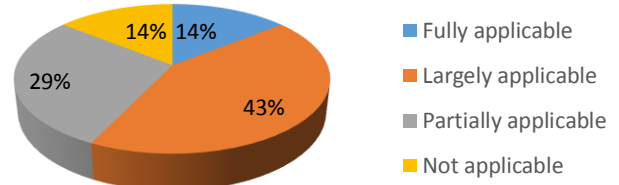
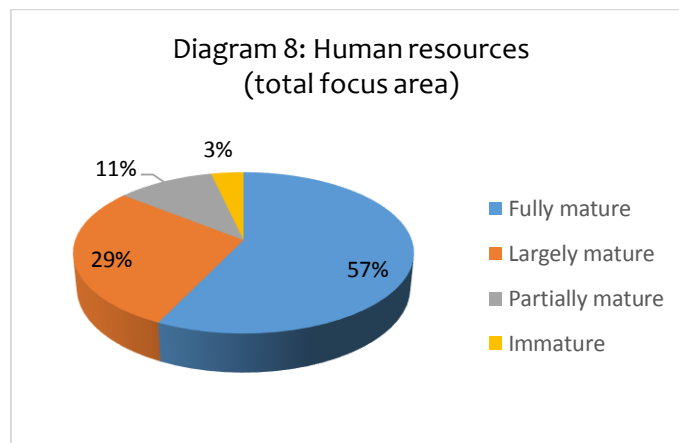


Diagram 7.4: The kulturhusorganization has sufficient resources and competences to actually realize the desired programming.



5.2.8 Human resources

The employees are the core of the kulturhusorganization. These employees can be paid staff, but also volunteers. Dependent on the size of the kulturhus, a lot of work is done by employees on a voluntary basis. In small kulturhusen, often only the kulturhusmanager belongs to the paid staff, and even smaller kulturhusen may entirely drive on volunteers. Conversely, there are large multifunctional or socio-cultural centers (kulturhusen) where operations demand that much organization and knowledge that necessarily is chosen for management with paid staff only, also enabled by a high turnover or adequate subsidies". In this light, sound human resource management is crucial for the organization. The focus area 'human resources' measures whether the management of human resources in the kulturhusorganization is at an adequate level. As aforementioned, it is irrelevant if it involves paid staff or volunteers, since the propositions are set up to comply with both situations. The first diagram (diagram 8 below) shows the maturity level of the kulturhusorganizations in the province of Overijssel, in terms of human resources. The data is derived from the sample. The diagram displays the total score on the four propositions in the focus area 'human resources'. Following the maturity model kulturhusorganization, 86% of the kulturhusen in the province of Overijssel is 'largely mature', or even 'fully mature' on this matter. Note that this is (just) an accumulation of the 'scores' on each proposition. In the remainder of this paragraph, all propositions in the focus area 'human resources' are elaborated into detail.



The focus area 'human resources' consists of four propositions. In the diagrams on the next pages, the cross-section of the kulturhuspopulation in the province of Overijssel on each of the proposition in this focus area is presented. Notable findings are elaborated in the enumeration below.

Diagram 8.1 shows whether there is a central person in the kulturhusorganization in charge of the human resources policy and/or volunteer policy. Without any exception, the kulturhusen pointed to the kulturhusmanager as this central person in charge of the human resources policy and/or volunteer policy.

The second proposition addresses a growing problem for many organizations in the non-profit sector nowadays: the recruitment of volunteers. Diagram 8.2 shows whether the kulturhusorganization is, against the trend, able to bind volunteers in a satisfactory degree. Following this diagram, 93% of the kulturhusen in the province of Overijssel indicates not to encounter this problem. However, half of the kulturhusorganizations express the ‘fear’ of tiredness in their volunteer base. They indicate repeatedly having to fall back and rely on the same (often small) group of volunteers. In chapter 6, more is elaborated on this lack of ‘circulation’ (or: renewal) in the volunteer base of the kulturhusorganization in the section on ‘remainder bottlenecks of the kulturhusconcept’.

Diagram 8.3 relates to the proposition on whether the kulturhusorganization has sufficient (paid) staff and/or volunteers with skills for the (more) complex tasks. Examples of these tasks are certain management practices and (financial) control functions. Again, it is irrelevant whether these tasks are performed by paid staff or volunteers, they simply ‘need to be done’. Following this diagram, 83% of the kulturhusen in the province of Overijssel indicates this proposition to be ‘largely applicable’, or even ‘fully applicable’. The vast majority of the kulturhusen can rely on volunteers, often in the board of the kulturhusorganization, with specific knowledge in areas such as finances and jurisdiction. In larger kulturhusen, these (more) complex tasks are executed by paid staff with relevant know-how on these affairs.

The fourth proposition questions whether the kulturhusorganization invests in the training and development of its (paid) staff and/or volunteers. Following diagram 8.4, only 57% of the kulturhusen in the province of Overijssel indicates to invest in its employees on these matters. In these cases, it always concerns large(r) kulturhusorganizations, with sufficient financial leeway for training and development, and paid staff (normally) working in the organization for a long period. Small(er) kulturhusorganizations point to a lack of financial means for training and development, and the (relatively) large number of volunteers alternately performing the various tasks in the kulturhusorganization, often for a short period. Investing in training and development of volunteers would therefore become a more or less continuous process.

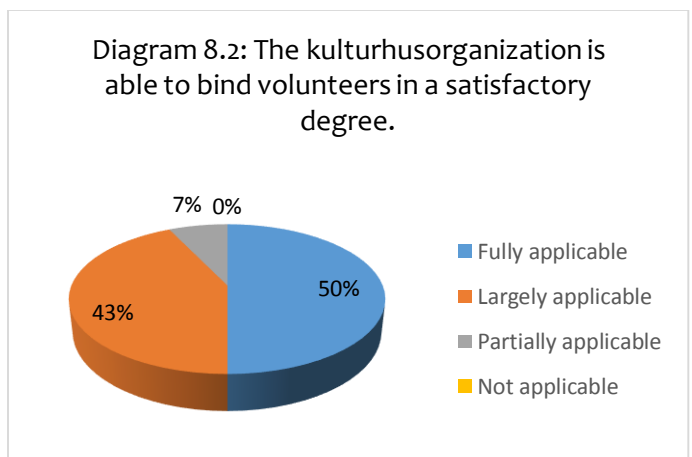
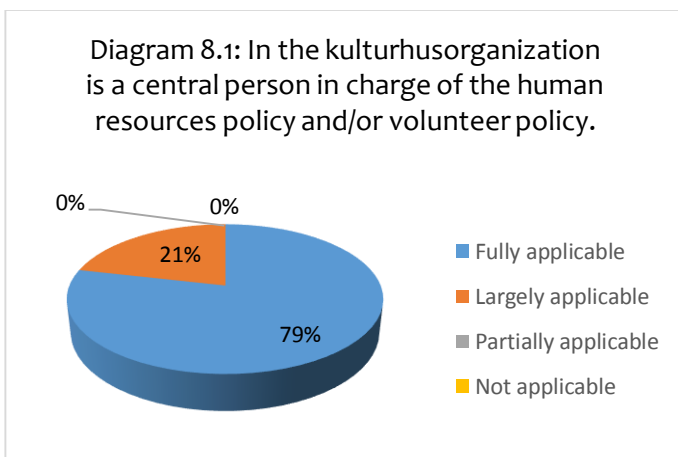


Diagram 8.3: The kulturhusorganization has sufficient (paid) staff and/or volunteers with skills for the (more) complex tasks.

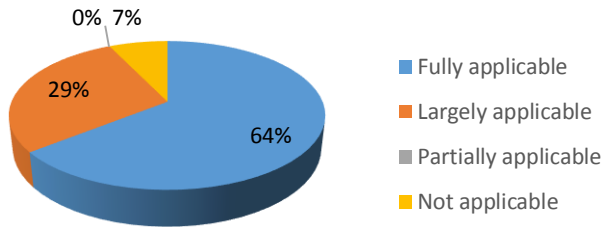
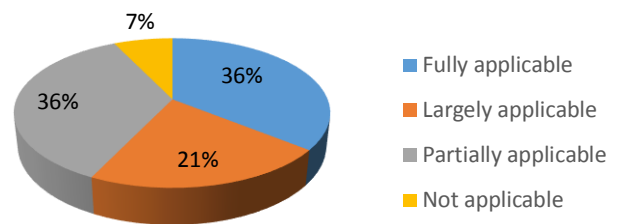


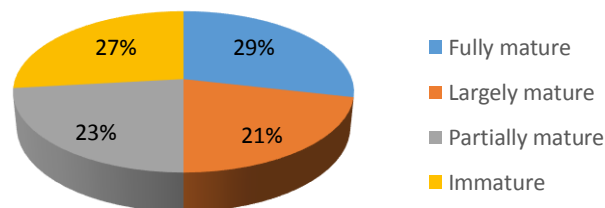
Diagram 8.4: The kulturhusorganization invests in the training and development of its (paid) staff and/or volunteers.



5.2.9 Community

Kulturhusen have a central place in the local community. After all, the main motive behind the establishment of kulturhusen in the first place was the impoverishment of the facilities level in both rural, as well as urban communities. The focus area ‘community’ addresses the role of the kulturhusorganization in the local community, and measures to what extent the kulturhusorganization has policies (or: systems) in this context. The first diagram (diagram 9 below) shows the maturity level of the kulturhusorganizations in the province of Overijssel, in terms of their role and place in the local community. The data is derived from the sample. The diagram displays the total score on the four propositions in the focus area ‘community’. Following the maturity model kulturhusorganization, not less than 50% of the kulturhusen in the province of Overijssel is ‘partially mature’, or even ‘immature’ on this matter. Note that this is (just) an accumulation of the ‘scores’ on each proposition. In the remainder of this paragraph, all propositions in the focus area ‘community’ are elaborated into detail, and will be proved that this diagram is biased through one/two proposition(s).

Diagram 9: Community (total focus area)



The focus area ‘community’ consists of four propositions. In the diagrams on the next pages, the cross-section of the kulturhuspopulation in the province of Overijssel on each of the proposition in this focus area is presented. Notable findings are elaborated in the enumeration below.

Diagram 9.1 shows whether the kulturhusorganization has drafted a (written) policy for corporate social responsibility. The general response amongst the kulturhusen in the sample was, literally, that they wondered how the kulturhusen, given their role (or: function), may be considered as not socially responsible. In this respect, 78% of the kulturhusen in the province of Overijssel indicate this proposition to be only ‘partially applicable’, or even ‘not applicable’. Corporate social responsibility relates to the responsibilities of the kulturhusen towards people and the planet, often formalized in the vision or mission of the organization. Although it is reasonable to assume that all kulturhusorganizations are ‘pursuing’ corporate social responsibility, only few have formally defined its contents in a written policy. This proposition therefore causes a certain bias in the diagram for the total focus area ‘community’ above.

Kulturhusen are intended to “enable the conservation of facilities within the local community” (Van Lenteren, 2005, p. 30). The second proposition measures whether the kulturhusorganization provides a considerable (positive) contribution to the level of facilities in the local community. Following diagram 9.2, 78% of the kulturhusen in the province of Overijssel point to the numerous (and wide variety of) services present in their kulturhus. The kulturhusen in the province of Overijssel feature a broad spectrum of services in the field of health care, welfare, education, culture and business services. The presence of these services is often dependent on their presence or absence in the immediate vicinity of the kulturhusen. However, it would be a desirable development when existing facilities in the vicinity take up residence in the kulturhusen in the future. Again, a healthy relationship with local and regional governments allows a kulturhus(-manager) to exert influence on the local and regional policy toward these socio-cultural affairs.

The third proposition addresses the actual usage of these facilities (or: services). Sometimes, residents are unaware of the presence of specific facilities and services in the kulturhus, or in other cases certain facilities and services may be redundant in the local community. Diagram 9.3 shows that 79% of the kulturhusen in the province of Overijssel indicates that their facilities (and services) are used by the local residents in considerable degree. The other, almost one-quarter of the kulturhusorganizations, point to the unawareness of local residents about the presence of specific facilities and services in their kulturhus. In most cases, it concerns relatively new kulturhusen.

The fourth proposition questions whether the kulturhusorganization has a comprehensive system to monitor the contentment of its users. Diagram 9.4 shows that 79% of the kulturhusen in the province of Overijssel lacks such a system. A number of (small(er)) kulturhusorganizations are rooted in the local community in such a way that complaint or discontentment will ‘reach’ the kulturhusorganization by word-of-mouth. Other kulturhusen have a ‘system’ to file complaints. None of the kulturhusen however, monitors the contentment of its users by itself.

Diagram 9.1: The kulturhusorganization has drafted a (written) policy for corporate social responsibility.

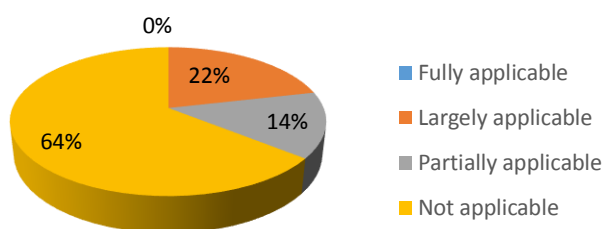


Diagram 9.2: The kulturhusorganization provides a considerable (positive) contribution to the level of facilities in the local community.

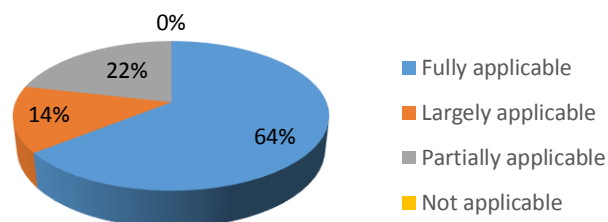


Diagram 9.3: The facilities (and services) of the kulturhusorganization are used by the local residents in considerable degree.

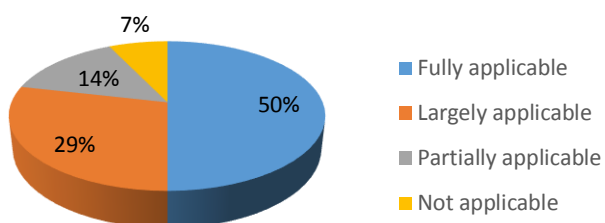
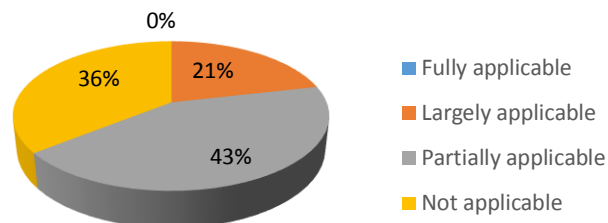
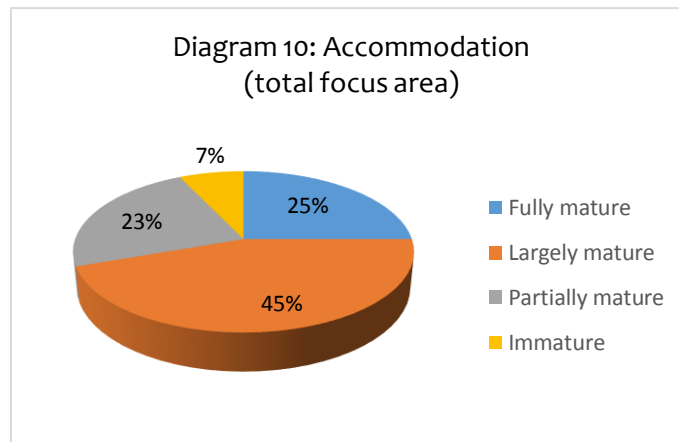


Diagram 9.4: The kulturhusorganization has a comprehensive system to monitor the contentment of its users.



5.2.10 Accommodation

The kulturhusconcept preaches the design of a user-friendly, sustainable accommodation. The focus area ‘accommodation’ measures to what extent the kulturhusaccommodation complies with the ‘accommodation prescriptions’ of the kulturhusconcept, and whether it meets today’s sustainability standards. The first diagram (diagram 10 on the next page) shows the maturity level of the kulturhusorganizations in the province of Overijssel, in terms of the accommodation itself. The data is derived from the sample. The diagram displays the total score on the four propositions in the focus area ‘accommodation’. Following the maturity model kulturhusorganization, 70% of the kulturhusaccommodations in the province of Overijssel is ‘largely mature’, or even ‘fully mature’ in this respect. Note that this is (just) an accumulation of the ‘scores’ on each proposition. In the remainder of this paragraph, all propositions in the focus area ‘accommodation’ are elaborated into detail.



The focus area ‘accommodation’ consists of four propositions. In the diagrams on the next pages, the cross-section of the kulturhuspopulation in the province of Overijssel on each of the proposition in this focus area is presented. Notable findings are elaborated in the enumeration below.

Diagram 10.1 shows whether the occupancy rate of the (multifunctional) venues in the kulturhusaccommodation meets the ambition. Other than in the focus area on revenues, here these ambitions are not financially based: in times of scarcity or a low occupancy rate, kulturhusorganizations may have to rent out the venues under the desired price. A large number of kulturhusen (43%) indeed indicates that they often (have to) rent out the venues in their accommodation for a friendly price, in most cases to local associations. In addition, rental fees are often kept low, under the motto: ‘better little rental revenues, then empty venues’.

The second proposition question to what extent the kulturhusaccommodation and -organization meet all modern day sustainability standards. Although diagram 10.2 shows that 72% of the kulturhusorganizations in the province of Overijssel claims to comply with these standards, Vraag In Beeld showed that 39% experiences the high costs of energy as an important bottleneck for the financial exploitation. There are numerous possibilities for the kulturhusorganization to reduce these costs by investing to make the accommodation more ‘sustainable’. A number of kulturhusorganizations has already made great strides herein and obtained overwhelming (financial) positive results. In chapter 6, more is elaborated on the sustainability of the kulturhusaccommodation in the section on ‘key opportunities for the kulturhusconcept’.

Diagram 10.3 displays whether the kulturhusaccommodation has any physical and/or spatial limitations, and to what extent it conforms to the principles of the kulturhusconcept. Following this diagram, 57% of the kulturhusen in the province of Overijssel indicates to have no or little physical and/or spatial limitations, and their accommodation meets the principles of the kulturhusconcept. On the other hand, 43% of the kulturhusorganizations point to spatial limitations as in too many large venues, or rather too many small(er) venues. Other kulturhusen point to a lack of transparency in the accommodation, or catering facilities in a wrong (illogical) place.

The fourth proposition addresses accessibility of the kulturhusaccommodation for people with disabilities. Diagram 10.4 shows that 93% of the kulturhusorganizations in the province of Overijssel argues the accessibility of their accommodation is, at least, adequate.

Diagram 10.1: The occupancy rate of the (multifunctional) venues in the kulturhusaccommodation meets the ambition.

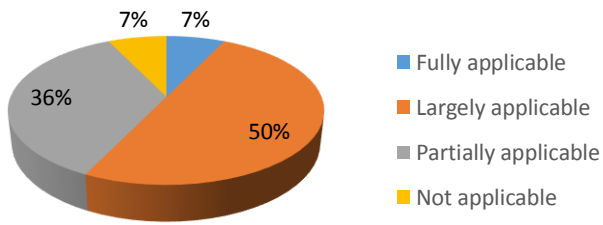


Diagram 10.2: The kulturhusaccommodation and -organization meet all modern day sustainability standards.

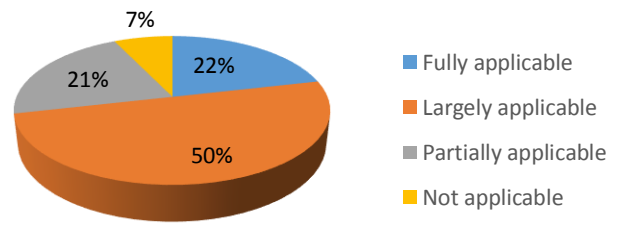


Diagram 10.3: The kulturhusaccommodation has no physical and/or spatial limitations, and conforms to the principles of the kulturhusconcept.

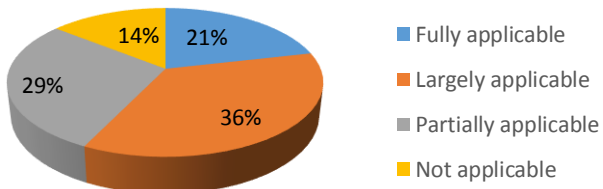
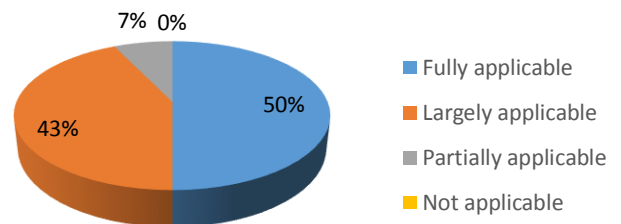


Diagram 10.4: The accessibility of the kulturhusaccommodation for people with disabilities is adequate.



5.2.11 Maturity level kulturhusorganizations

The above sections examined the maturity level of the kulturhusen (under review(!)) in the province of Overijssel in each of the ten focus areas. To remind, it only concerns the kulturhusen who actively carry out (and propagate) the kulturhusconcept, who represent a total of 31 kulturhusen. Figure 7 on the next page aggregates these findings. The diagram contains the *average accumulated scores* on the four propositions in each of the focus areas. The kulturhusorganizations were therefore able to attain sixteen points in each focus area. Figure 8 shows the *average accumulated maturity level* on all propositions, in all ten focus areas. Finally, figures 7 and figure 8 provide a (graphical) answer on the following (sub-)question:

“What is the current maturity level of the kulturhusorganizations in the province of Overijssel?”

For the interpretation of figure 7, the average maturity level is determined as follows: an average accumulated score between 4 and 6,99 indicates the kulturhusen to be ‘immature’ in the corresponding focus area(s), an average accumulated score between 7 and 9,99 corresponds with ‘partially mature’ kulturhusen, an average accumulated score between 10 and 12,99 indicates the kulturhusen to be ‘largely mature’, and average accumulated scores between 13 and 16 represent ‘fully mature’ kulturhusen. The kulturhusen in the province of Overijssel proved to be ‘largely mature’ with respect to all ten focus areas. The kulturhusen achieved the best (average) score in the focus areas finances, collaboration and human resources, where they proved to be ‘fully mature’. As already indicated in the cross-section in the previous chapter, in particular the high maturity level of the kulturhusen in the focus area finances is noteworthy, as the Vraag In Beeld survey showed that 20% of the kulturhusen and multifunctional accommodations was negative about the financial position of their organization. However, these findings should be interpreted carefully, due to the limitations of this research. In chapter 8 on limitations, more is explained (and summarized) in this regard. The kulturhusen in the province of Overijssel ‘achieved’ the lowest (average) score in the focus areas exploitation and community. The findings concerning the exploitation of the kulturhusen are in line with the assumption that, as subsidies are no longer self-evident nowadays (and in the future) due to governmental cutbacks, the exploitation of the kulturhusen will be put under pressure. The effects of these cutbacks are already visible in this research. The findings with respect to the focus area community are biased through one proposition: “the kulturhusorganization has drafted a (written) policy for corporate social responsibility”. The inclusion of this proposition turned out ‘unfortunate’, as all (or at least most) kulturhusen wondered how they could be considered as not (corporate) social responsible, given the nature and activities (and services) of their organization. Partly for this reason, the kulturhusen lack a written policy in this respect. In chapter 9 on the reflection, more is elaborated on this. The maturity model kulturhusorganization must be seen and used as a purely descriptive model. It is not trying to prescribe, nor to define (causal) relationships. In the ‘conclusion’ of this research project however, the significance and meaning of these findings are placed in a broader context. Figure 8 on the next page shows the average accumulated maturity level on all propositions, in all ten focus areas. This figure shows the average scores (maturity level) of the kulturhuspopulation, on all 40 propositions.

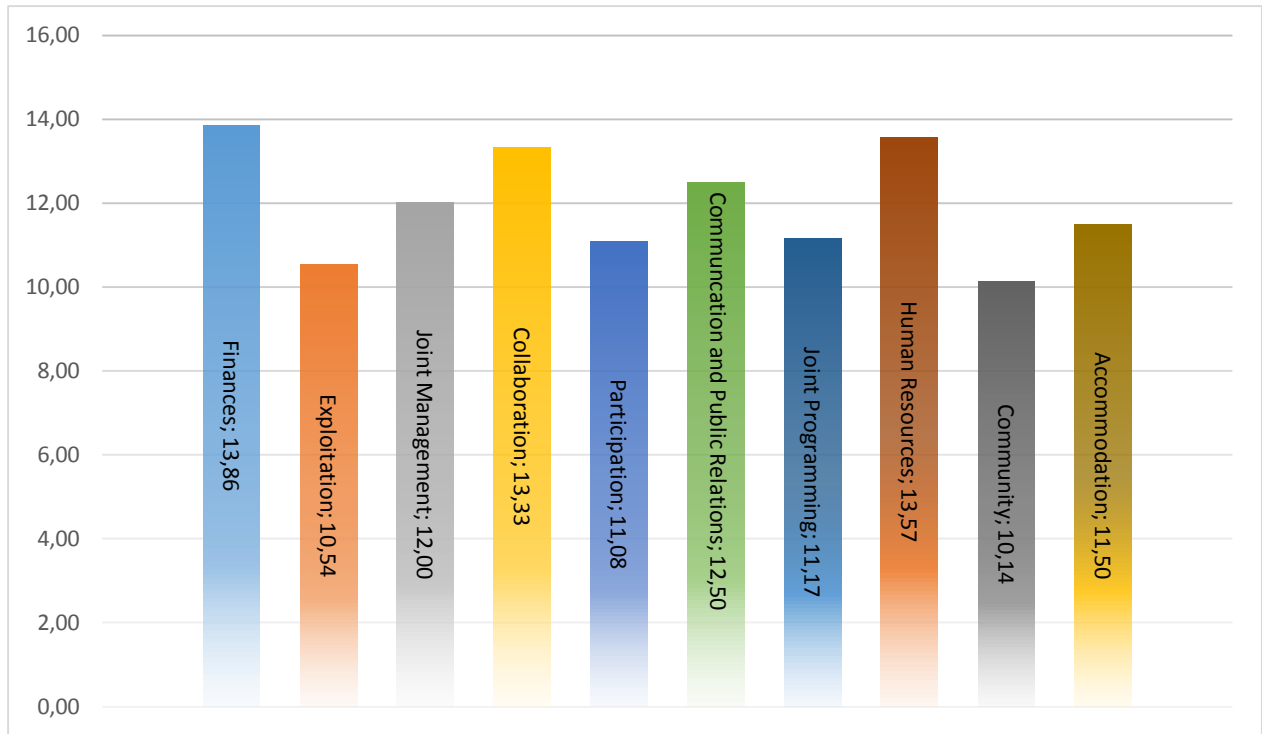


Figure 7. Average accumulated (on the four propositions) scores in each focus area

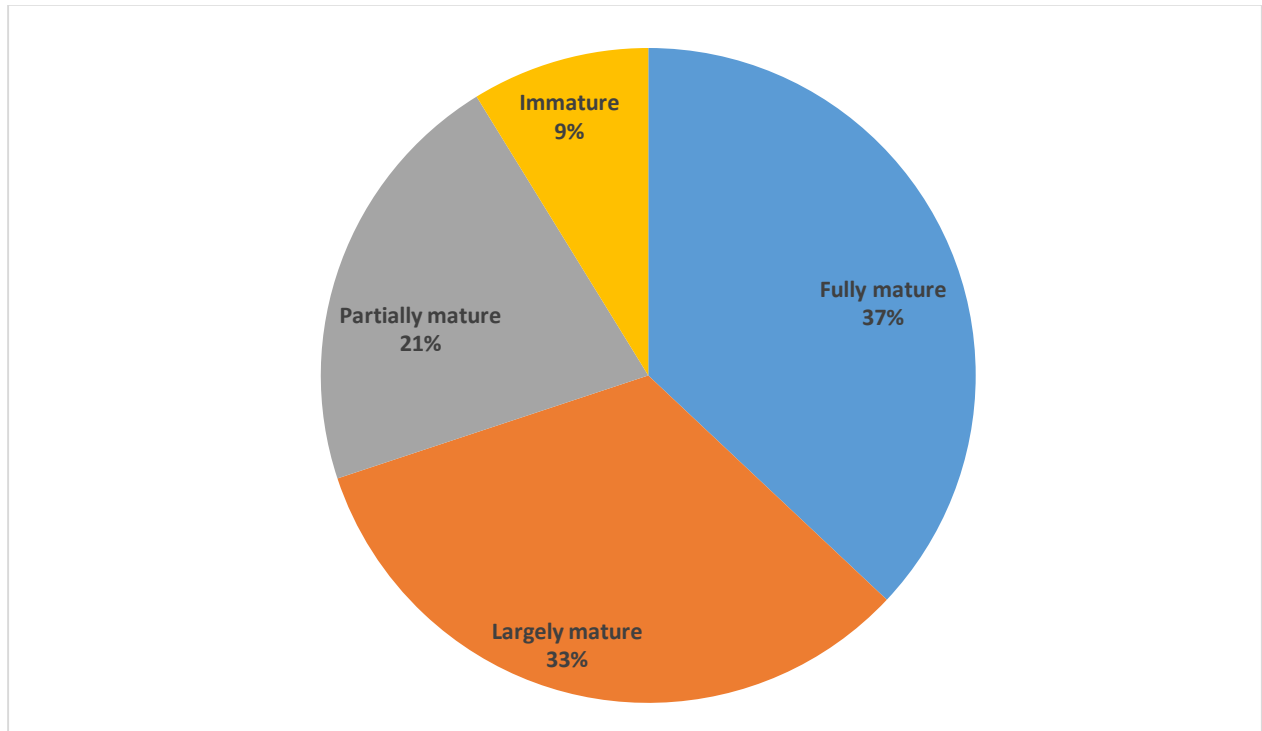


Figure 8. Average accumulated maturity level on all propositions, in all ten focus areas.

Chapter 6. The opportunities and pitfalls for and within the kulturhusconcept

The second part of the interviews with the kulturhusmanagers involved a search for factors that may foster and/or impede the success of the kulturhusconcept. In this chapter, a number of these opportunities and pitfalls are presented. The key opportunities must be interpreted as merely ‘suggestions’ for the kulturhusen, while the major pitfalls and (remainder) bottlenecks must be read as ‘explanatory’ factors (or: clarifications). The (sub-)question central is the following:

Subquestion 3:

“Which opportunities and pitfalls for and within the kulturhusconcept can be derived from the analysis?”

6.1 Key opportunities – suggestions

Invest in a healthy relationship with local and regional governments

In the (initial) design- and construction phase, the local and regional governments play an extensive role at a kulturhusinitiative. In the first place, kulturhusinitiatives are often dependent on their financial support. The province of Overijssel has extensive subsidy possibilities, already available in the design phase of a kulturhusinitiative. Local governments are often willing to contribute substantially in this phase, since kulturhusen are seen as the answer to the impoverishment of the facilities level, and therewith diminishing livability in local communities. In the usage phase, the province provides subsidies for the desired joint- management and programming. Local municipalities often support kulturhusen with exploitation subsidies. A healthy relationship between the kulturhusorganization and the local government in particular, should enable kulturhusmanagers to better exert these subsidy possibilities. Note that Stimuland carries out the ‘support function tasks’ for the province of Overijssel, through the accompaniment of kulturhusen and multifunctional accommodations. In addition, constructive collaboration between local governments and the kulturhusorganization should lead to the exchange of ideas, developments and knowledge. Finally, investing in the relationship with local and provincial councilors and servants, allows kulturhusmanagers to exert influence on the local and regional policy toward socio-cultural affairs. The alignment of the local policy regarding these affairs in particular, proves to be extremely important. A clear example is derived from the sample: a local government decides to ‘redesign’ an empty school building for several tens of thousands of euros, and (temporarily) rent it to local associations, without considering the fact that the kulturhus in the area has a large number of unoccupied multifunctional venues, and is struggling with a negative exploitation.

Take sustainability measures

According to Vraag In Beeld, 39% of the kulturhusen and multifunctional accommodations point to the high costs of energy as an important bottleneck for the financial exploitation of their accommodation. This picture is confirmed in the cross-section in the previous chapter. Energy-efficiency (“using less energy to provide the same service” (Lawrence Berkeley National Laboratory, 2013)) should lead to a substantial cost reduction on this matter. There are numerous possibilities for the kulturhusorganization to reduce energy costs by investing to make the accommodation more ‘sustainable’. A number of kulturhusorganizations has already made great strides herein and obtained overwhelming (financial) positive results. Investing in the sustainability of the accommodation is facilitated by the availability of extensive subsidy programs on all levels of government. The most popular measure is the installation of solar panels, which requires a large investment, but has a payback period of around five years, leaving an energy-neutral accommodation behind. Other possibilities that lead to a more sustainable accommodation are for example roof- and wall insulation, led lighting, heat distribution networks, and water conservation methods.

The implementation of the social support act (WMO)

The social support act (WMO) “ensures that people can live in their own homes for as long as possible and receive the assistance they need” (www.government.nl/issues/health-issues/care-for-the-elderly-chronically-ill-and-disabled, 2013). From 2015, municipalities will be responsible for less intensive care needs, ‘covered’ by the social support act. Examples of assistance covered by the WMO are home help, home adjustments, regional transport, wheelchair, meal delivery and temporary shelter (www.government.nl/issues/health-issues/care-for-the-elderly-chronically-ill-and-disabled, 2013). Municipalities are free to decide how they will implement the WMO. The kulturhus may form a natural basis for the implementation of the WMO, particularly since they already play a major role in the preservation of (i.a. welfare- and healthcare) facilities. Kulturhusen are considered to play a pivotal role in the local and/or regional network of socio-cultural activities. In most municipalities, the practical (or: substantial) interpretation of the social support act is still on the agenda. As aforementioned, a healthy relationship with local (and regional) governments, allows kulturhusmanagers to exert influence on the local and regional policy toward these affairs. Organizations responsible for carrying out the activities covered by the WMO often are already housed inside a kulturhus. These activities lend themselves perfectly to be coordinated from within the kulturhus. Finally, the WMO could attract (‘new’) organizations to the (local) community, preferably housing in the kulturhusaccommodation.

Offer ‘hot desking’

An increasing part of the working population is self-employed (ZZP), whether or not ‘compelled’ by earlier dismissal. Particularly in the initial phase, these self-employed often lack an office, and are working from home. Hot desking is “a term for the practice of temporarily occupying a shared office work space” (wiseGEEK, 2013). Hot desking has a number of advantages for self-employed, that include: a better work-life balance, networking possibilities, a central location, and higher productivity (wiseGEEK, 2013). Kulturhusen are usually centrally located, and are able to offer a wide variety of amenities, e.g. both office spaces and (larger) meeting rooms, ample parking, and catering facilities. In

addition, they are able to offer attractive rates, without having to demand long-term commitments, since kulturhusen have less commercial interests. Offering hot desking in the kulturhusaccommodation is a practical clear example of an alternative source of income ‘deployable’ by the kulturhusen.

6.2 Major pitfalls – clarifications

Financial adversity

The financial crisis has impacted the entire society in many ways. Both citizens and governments are forced to cut back on expenditures. Subsidies are therefore no longer self-evident nowadays. In combination with declining revenues out of activities, services and catering facilities, kulturhusen become increasingly dependent on the revenues out of the multifunctional venues in the kulturhusaccommodation. And that is precisely where the effects of the financial crisis are perhaps most visible. Kulturhusen are dealing with commercial and societal facilities closing or diminishing offices forced by the economic decline and governmental cutbacks (since these facilities are often (co-)dependent on subsidies). Childcare facilities and libraries for example, increasingly disappear out of the kulturhusen. Since these organizations often were ‘large consumers’ (or: users), kulturhusorganizations are faced with sharp declining revenues from the rental of the (multifunctional) venues.

Insufficient insight in the needs and interests of local residents

It is utmost important that the kulturhusorganization has some degree of insight in the needs and interests of residents in the local community. A programming which is not well aligned with the needs and interests of local residents will result in empty theater halls and unvisited activities and services. Generally, a needs assessment is often only conducted in the design phase of a kulturhusinitiative. Small(er) kulturhusorganizations are rooted in the local community in such a way that ideas and initiatives will ‘reach’ the kulturhusorganization by word-of-mouth. In larger communities, with large(r) kulturhusen that quite often lack these roots, the kulturhusorganizations should adopt a ‘system’ that enables these ideas and initiatives to reach the kulturhusen by other means. ‘Copying’ the programming from other kulturhusen is useless, due to the diverse communities in which the kulturhusen reside, with widely distributed, and changing(!), needs and interests of local residents. Periodically carrying out needs assessments ensures that the programming remains tailored to the needs and interests of local residents. Another way to this end is setting up a ‘committee on activities’, where local residents have a permanent place.

Unknown is unloved

The cross-section in chapter 5 showed that 50% of the kulturhusen complains about a lack of know-how in their kulturhusorganization regarding communication and public relations. In these cases, it always concerns small(er) kulturhusorganizations. These kulturhusen often rely on a relatively small group of volunteers, and have little budget available for these affairs. As a result, communication and public

relations have to be executed by people without the required skills in this respect. Without adequate communication and public relations, participation of local residents is likely to be less present, and/or activities and services will be less frequently visited or used. Participation (and involvement) of residents in the local community is crucial for the public support of the kulturhus. Local residents (or: people) form the heart of the kulturhusen; “where people come together, things start to happen” (Verburg, 2008). Next to that, kulturhusen become increasingly dependent on revenues from (commercial) activities and services. Kulturhusen nowadays provide numerous activities and services, where a financial contribution is demanded. Proper communication and public relations of the activities and services held- and performed by kulturhusen should attract local residents and (potential) users, which is crucial for the financial exploitation, and therewith viability of the kulturhus.

6.3 Remainder bottlenecks – clarifications

Joint programming is not realistic

It appears to be difficult to realize a joint programming in practice. As shown in the cross-section in the previous chapter, kulturhusmanagers claim that joint programming is not realistic in their kulturhusorganization. The different interests and autonomy of the participants in the kulturhusorganization causes a lack of motivation and interest by these participants with regard to joint programming in the kulturhus. For example child- and healthcare facilities, but also other commercial participants, see little (or: no) added value in organizing activities at all, let alone contributing to joint programming. The composition and background of the participants in a kulturhus has a major impact on the feasibility and viability of joint programming. According to Eurus (2010), this is due to the many meetings and gatherings participants already have, and therewith scarcity of time. Next to that, the organizations are often afraid to lose their sovereignty, reflected in hesitation towards collaboration.

‘Worn out’ group of volunteers

Half of the kulturhusorganizations express the ‘fear’ of tiredness in their volunteer base. They indicate repeatedly having to fall back and rely on the same (often small) group of volunteers. In other words, kulturhusen face lack of ‘circulation’ (or: renewal) in the volunteer base of their organization. According to Devilee (2005), causes for the shortage of volunteers are the impact of secularization, a (growing) lack of time due to various secondary (and competing) social activities, the postponement of participation in voluntary work to a later moment in life when people think to have more time, and a fundamental shift between generations (through socialization differences). The (exact) reasons behind the lack of circulation in the volunteer base of kulturhusorganizations are, however, unknown. Though, it is known that small(er) kulturhusorganizations experience this phenomenon less, mainly because they are rooted in the local community in such a way that the bond (or: public support) of local residents with the kulturhus is (significantly) greater than in large(r) communities (Stimuland, 2013).

Accommodation is not transparent and logic

According to, inter alia, Medy van der Laan, former state secretary of the Dutch Ministry of Education, Culture and Science (2005), “a good kulturhus is transparent. There are no unnecessary walls or closed venues. Thresholds do not belong in a kulturhus. Actually, they should have been omitted”. In the cross-section in the previous chapter, kulturhusmanagers complained about a lack of transparency and ‘logic’ in the accommodation. Their main comments in this respect related to: an illogical ‘routing’ in the accommodation, catering facilities situated in a wrong (decentralized) place, an unbalanced distribution of the (multifunctional) venues, and too many walls and (closed) doors in the kulturhusaccommodation. In other words, the kulturhusaccommodation is not ‘equipped’ to yield the highest possible returns. In fact, a number of kulturhusen was already forced to carry out expensive renovations shortly after their opening.

Insufficient knowledge of subsidy opportunities

More than one-third of the kulturhusen in the cross-section proved to have insufficient knowledge of subsidy opportunities, and thereby forego interesting opportunities for alternative sources of income. Although governments on all levels are obliged to cut back on expenditures, and subsidy programs disappear, or at least become more austere, there are still ample opportunities for kulturhusen to exert public funds. The lack of knowledge (or: awareness) in the kulturhusorganizations in this regard is partly the result of little accompaniment by in particular local municipalities. The ‘jumble’ of subsidy programs makes it difficult for kulturhusorganizations to determine where and when they may appeal to which subsidy.

In this chapter, a number of opportunities and pitfalls that may foster and/or impede the success of the kulturhusconcept were presented. These factors are derived from the interviews with the kulturhusmanagers. The key opportunities for the kulturhusconcept are: establishing a healthy relationship with local and regional governments, sustainability measures, the social support act, and hot desking. The major pitfalls within the kulturhusconcept are: financial adversity (or: crisis), insufficient insight in the needs and interests of local residents, and inadequate communication and public relations. In addition, a number of remainder bottlenecks was uncovered. These bottlenecks include an unrealistic joint programming, a ‘worn out’ group of volunteers, an accommodation that is not transparent and illogical, and insufficient knowledge of subsidy opportunities.

Chapter 7. The conclusion

With (local) governments obliged to cut back on expenditures in the forthcoming years, subsidies are no longer self-evident nowadays (and in the future). More and more will be demanded from the entrepreneurial abilities of the kulturhus(-managers). Their organizations need to excel, and adapt to the changing environment. In addition, since kulturhusen are (and still remain) largely funded by (public) subsidies, the board of the kulturhusorganization, and even kulturhusmanagers individually, should be held accountable for the performance of their kulturhus. For these reasons, this research intended to measure the organizational maturity of the kulturhusen in Overijssel, and to identify factors that may foster and/or impede the success of the kulturhusconcept. The kulturhusen in the province of Overijssel proved to be 'largely mature' with respect to all ten focus areas. The kulturhusen achieved the best (average) score in the focus areas finances, collaboration and human resources, where they proved to be 'fully mature'. In particular the high maturity level of the kulturhusen in the focus area finances is noteworthy, as the Vraag In Beeld survey showed that 20% of the kulturhusen and multifunctional accommodations was negative about the financial position of their organization. However, these findings should be interpreted carefully, due to the limitations of this research. In chapter 8 on limitations, more is explained (and summarized) in this regard. The kulturhusen in the province of Overijssel 'achieved' the lowest (average) score in the focus areas exploitation and community. The findings concerning the exploitation of the kulturhusen are in line with the assumption that, as subsidies are no longer self-evident nowadays (and in the future) due to governmental cutbacks, the exploitation of the kulturhusen will be put under pressure. The effects of these cutbacks are already visible in this research. The maturity model kulturhusorganization must be seen and used as a purely descriptive model. It is not trying to prescribe, nor to define (causal) relationships. However, these results show that the kulturhusen in the province of Overijssel are (still) in need of guidance by local and regional governments. Since Stimuland carries out the so called 'support function tasks' for the province, there is an important role to play for Stimuland herein. However, the image outlined in the cross-section in this research project has a number a limitations, discussed in the next section on 'limitations'. Next to the cross-section on the maturity of the kulturhusorganizations, the research intended to identify factors that may foster and/or impede the success of the kulturhusconcept. The key opportunities for the kulturhusconcept proved: establishing a healthy relationship with local and regional governments, sustainability measures, the social support act, and hot desking. The major pitfalls within the kulturhusconcept were found: financial adversity (or: crisis), insufficient insight in the needs and interests of local residents, and inadequate communication and public relations. Finally, a number of remainder bottlenecks was uncovered. These bottlenecks include an unrealistic joint programming, a 'worn out' group of volunteers, an accommodation that is not transparent and illogical, and insufficient knowledge of subsidy opportunities. Kulturhusen that are able to exploit these key opportunities and 'protect' themselves against the major pitfalls and remainder bottlenecks, move towards a bright, sustainable future.

Chapter 8. The limitations

The research project has a number of limitations. The interpretation of the findings should therefore always be done with these limitations into consideration.

The first limitation refers to the kulturhuspopulation under review. Up till September 2013, more than 90 community houses appealed to subsidies from the so called ‘kulturhus arrangement’ (province of Overijssel, 2013). In practice, a large number of these (smaller) community houses (later) became referred to as multifunctional accommodations. In September 2013, and for the purpose of this research project, 31 kulturhusen who actively carry out (and propagate) the kulturhusconcept are distinguished. All statements, findings and so forth made in this research project only apply to this portion of the entire population of community houses in the province of Overijssel.

The second limitation refers to the use of a single observer, and the ‘social desirability’ that it may entail. The disadvantage of a single observer as only source of data (since this is the kulturhusmanager), may lead to refusal by them who expect to get their ‘fingers burned’, or in other words: when a kulturhusmanager suspects him- or herself, or the kulturhusorganization itself, would suffer from revealing certain information, he/she might be unwilling to participate. Poor performing kulturhusen may therefore be absent in the sample, and as a result, any findings might be too optimistic with regard to the entire kulturhuspopulation under review. This threat also arises when actually conducting the interviews with kulturhusmanagers willing to participate. As kulturhusmanagers may be unwilling to participate at all for the above reason, the participants may have response tendencies: the tendency to adjust the answer to what is socially or personally desirable (Babbie, 2004). This ‘subjectivity’ of the respondent may impair the validity of the answers.

The third limitation refers to the fact that the cross-section provides only a ‘snapshot-picture’. Experience has shown that the kulturhusorganizations are clear examples of adaptive, learning organizations, not in the least through their unique characteristics as hybrid-like organizations and changing, dynamic environment. This implies that (most) kulturhusen already learned a great deal from past mistakes (i.a. by benchmarking), undergo (or have undergone) extensive renovations, or are implementing (or have implemented) a different organizational structure, or composition of the board or management. In other words, the findings of today’s cross-section, may be quite different tomorrow.

Chapter 9. The reflection and suggestions for further research

This chapter reflects on the methodology, and findings of the research project. The maturity model kulturhusorganization proved a useful tool for the evaluation of the organizational maturity, but in need of minor adjustments. The relevance of the findings for both theory and practice will be briefly discussed. In addition, a number of suggestions for further research in the field of kulturhusen will be proposed.

The maturity model kulturhusorganization contains (at least) one proposition whose inclusion turned out 'unfortunate'. The findings with respect to the focus area community are biased (and skewed) through one proposition: "the kulturhusorganization has drafted a (written) policy for corporate social responsibility", as all (or at least most) kulturhusen wondered how they could be considered as not (corporate) social responsible, given the nature and activities (and services) of their organization. Partly for this reason, the kulturhusen lack a written policy in this respect. This proposition may be replaced by a different proposition; the model lends itself for minor adjustments. However, adjustments to the model impair the findings of this research project.

The maturity model kulturhusorganization must be seen and used as a purely descriptive model. It is not trying to prescribe, nor to define (causal) relationships. However, it can be used in practice by kulturhusmanagers to periodically self-assess their kulturhusorganization. Periodical self-assessment enables the kulturhusen to compare the maturity levels, and evaluate whether their organization 'improved' in the period between the self-assessments. The findings of this research project provide a snapshot-picture of the current state (or: success rate) of the kulturhusconcept. In theory, this means that it gives insight in areas of improvement, and a series of key opportunities, pitfalls and bottlenecks for kulturhusorganizations. Further, the scientific literature in the field of kulturhusen is extremely limited and unilateral. Searches for the term 'kulturhus' in databases as Scopus and ScienceDirect delivers no results at all. (General) English literature is hardly available. In this light, the chapter on the kulturhusconcept alone, may prove useful for those interested.

Further research in the field of kulturhusen is desirable, all the more given the limitations of this research project. First, follow-up research should be conducted (periodically). The chapter on limitations already discussed that kulturhusorganizations are clear examples of adaptive, learning organizations, not in the least through their unique characteristics as hybrid-like organizations and changing, dynamic environment. The findings of today's cross-section, may therefore be quite different tomorrow. Second, ideally all kulturhusen in the province of Overijssel should be assessed. Poor performing kulturhusen may be absent in the sample, and as a result, the findings might be too optimistic with regard to the entire kulturhuspopulation under review (see the chapter on 'limitations'). Finally, kulturhusen, as hybrid-like organizations, are exposed by a number of tensions (see the section on 'hybridity'). In this research project, these are 'ignored', since all kulturhusen face the same tensions. Further research could examine the actual influence of these tensions on the management of the kulturhusen.

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Appendix a. Respondents

Cultuurhuus Braakhekke, Bathmen
Contact: Hanny Willighagen-Biemolt
Interview date: Monday August 26
Opening: 2008 (category I)



Kulturhus De Bijenkorf, Borne
Contact: Frank Droste
Interview date: Tuesday August 27
Opening: 2004 (category I)



Kulturhus De Klaampe, Westerhaar
Contact: Sjoerd van Baars
Interview date: Thursday August 29
Opening: 2007 (category I)



Kulturhus Bornerbroek, Bornerbroek
Contact: Petra Tangena
Interview date: Tuesday August 27
Opening: 2012 (category II)



Kulturhus Hoge Hexel, Hoge Hexel
Contact: Jolanda Lohuis
Interview date: Wednesday September 18
Opening: 2009 (category II)



Kulturhus Olst-Wijhe
Contact: Angelieke Huisman
Interview date: Monday September 2
Opening: 2005 (category I)



Kulturhus De Mozaïek, Lemelerveld
Contact: Dorien Grootenhuis
Interview date: Thursday September 12
Opening: 2004 (category I)



Kulturhus Holten, Holten
Contact: Jeroen de Kok
Interview date: Tuesday October 1
Opening: 2009 (category II)



Kulturhus Irene, Notter-Zuna
Contact: Henriëtte Wardenaar
Interview date: Friday September 6
Opening: 2004 (category I)



Kulturhus Rabo De CoCer, Rossum
Contact: Jan Bouwhuis
Interview date: Tuesday September 10
Opening: 2006 (category I)



Kulturhus De Spil, Fleringen
Contact: Gerard Kuipers
Interview date: Wednesday September 4
Opening: 2010 (category II)



Kulturhus Kruidenwijk, Nijverdal
Contact: Arthur van der Woude
Interview date: Tuesday September 10
Opening: 2010 (category II)



Kulturhus Denekamp, Denekamp
Contact: Kirsti Nolten
Interview date: Thursday September 12
Opening: 2011 (category II)



Kulturhus De Mare, Noord-Deurningen
Contact: Tom Tijdhof
Interview date: Friday September 20
Opening: 2009 (category II)



Appendix b. Approach letter

Cultuurhuus Braakhekke
Schoolstraat 6a
7437 AE Bathmen

Datum: 20-08-2013

Betreft: onderzoek 'volwassenheid' organisaties

Ter attentie van: de kulturhusmanager

Geachte heer/mevrouw,

in het kader van mijn afstudeeropdracht doe ik onderzoek naar de 'volwassenheid' van kulturhusorganisaties in de provincie Overijssel. Dit onderzoek voer ik uit in opdracht van diezelfde provincie, en onder supervisie van Stimuland. Het doel van het project is het krijgen van (meer) inzicht in de organisatorische staat van de kulturhusen. Middels deze brief wil ik vragen of U bereid bent mee te werken aan het onderzoek. Het betreft één (kort) interview waarin we gezamenlijk uw organisatie toetsen aan de hand van een speciaal ontworpen model. Dit model is gebaseerd op het INK management model, en behandelt tien 'aandachtsgebieden' die betrekking hebben op de kulturhusorganisatie. Het betreft hier financiën, inkomsten, management, samenwerking, participatie, communicatie en marketing, programmering, medewerkers, maatschappij en accommodatie. Elk aandachtsgebied wordt getoetst op basis van een viertal stellingen. Normaliter zou het interview dan ook niet meer dan een half uur van uw tijd vragen. Het streven is om zoveel mogelijk kulturhusen in het onderzoek mee te nemen. De interviews zouden idealiter plaatsvinden in de maanden augustus en september. Ik zou het bijzonder op prijs stellen als U bereid bent mee te werken aan het onderzoek en een voorstel voor een afspraak te doen. Dit kan wat mij betreft op ieder tijdstip van de week en dag. Indien U vragen heeft, kunt U mij bereiken via onderstaand telefoonnummer en/of e-mailadres. Ik hoop van U te horen, alvast hartelijk dank!

Met vriendelijke groet,
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