The art organisation's societal engagement – do the artist's values matter?

Annukka Jyrämä
Estonian Academy of Music and Theatre, Estonia
Annukka.jyrämä@eamt.ee

Kaari Kiitsak-Prikk
Estonian Academy of Music and Theatre, Estonia
kaari.kiitsak-prikk@eamt.ee

Anne Äyväri
Laurea University of Applied Sciences, Finland
Anne.ayvari@laurea.fi

ABSTRACT

The paper focuses on understanding the values of the artist and how they affect the art organisation, its understanding of social responsibility and related actions, especially social engagement. The values of the artist and the art organisation's organisational identity are key drivers building social engagement with the local community. Through the lenses of institutional theory, the value concept is analysed and reflected with organisational identity and social responsibility conceptualisations. The phenomenon is examined by adopting a qualitative approach to the single case of the Arvo Pärt Centre in Estonia based on interviews, desk research and observations. The results point out that the art organisations may adopt the artist's values as the basis of its own organisational values manifested from physical details to the worldviews of its staff. The paper provides new avenues for understanding how the artist's participation in an organisation's daily life adds complex managerial privileges and potential challenges.

Keywords:

Cultural networks

strategic management

institutional theory

social responsibility;

values

ACKNOWLEDGEMENTS

Introduction

The role of values as the basis of institutionalised norms and practices is well established (e.g. Scott, 1987; DiMaggio and Powell, 2000). The intertwined nature between the institutional context and the organisation has been examined from various perspectives, such as in respect to organisational names (Glynn and Abzug, 2002) or differences in professional identities creating joint organisational identities (Johansson and Jyrämä, 2016; Glynn, 2000). Moreover, how values affect our organisational (institutional) practices has been well elaborated (e.g. Kiitsak-Prikk, 2017). However, the role personal values play in building organisational values and identity merits more study.

In this study, we will look at the connectedness between the values and identity of the organisation and the personal values of the artist. We shall look at these values also from the perspective of social responsibility. The importance of Corporate Social Responsibility (CSR) in the profit sector is well established (McWilliams and Siegel, 2001; Bielak et al., 2007). However, CSR might have different meanings in different organisations, especially in non-profit contexts (Matten and Moon, 2008; Andreini et al., 2014). Therefore, we argue that the concept of CSR needs to be applied taking into account the special characteristics of art organisations (see e.g. Leidler-Kylander et al., 2007 for discussions on differences). In this study, we will focus on the connection of values in the context of social responsibility, namely in terms of engagement with the local community (Jyrämä and Kajalo, 2013).

This paper is part of a larger study that aims to identify the values of the artist, art organisations and local communities and to understand how values are reflected in the interactive practices of societal engagement, and finally the interpretations of social responsibility. Here, we will focus on the understanding of the artist's values and their effect on the art organisation. The research questions are: How are an artist's personal values reflected in an art organisation's values and identity? How might they influence the understanding of social responsibility?

The theoretical discussion of the study is based on the conceptualisation of values with emphasis on the institutional approach (e.g. Scott, 1987; DiMaggio and Powell, 2000, Äyväri and Jyrämä, 2017) and connecting the understanding of values to organisational identity via social responsibility as one way of expressing organisational values. We examine these phenomena in the context of the Arvo Pärt Centre in Estonia. We adopt a single case method with qualitative approach and the analysis of two value levels: the artist and composer, Arvo Pärt, and the art organisation, Arvo Pärt Centre. The Arvo Pärt Centre provides us with an ideal case where an art organisation has been created for a living artist whose works can be perceived as value laden.

The study will provide new insights into discussions of organisational identity and its connectedness with the institutional setting and values. The elaboration on the role of personal values provides new avenues for understanding organisational identity and practices that manifest underlying values and identities. The managerial contribution emerges from the novel understanding of how values guide and affect organisational practices.

Next, we shall introduce the theoretical discussions followed by the research design and results and conclude by pointing out the key findings and reflections.

Theoretical discussion

Values – from artist to art organisation

In institutional and network theories, value is seen as a social construct guiding the activities of the actors, and as a basis of social norms. The understanding of value can be simplified to statements such as *art is important, money is important or social impact is important.* Socio-cultural values are found to be created and re-created in social interaction and differ in different contexts, such as fields, networks and cultures. The socio-cultural values guide our decision-making and may be different at individual, group or organisational levels (Jyrämä and Äyväri, 2010); hence, they also guide how social responsibility is understood and implemented in organisations. For example, Glynn and Abzug (2002) emphasise that organisational identity is rooted in the institutional field it belongs to. Yet, it is important to note that organisational identity seeks distinctiveness, being internally defined, but simultaneously under isomorphic pressures (Gioia et al., 2013).

Organizational identity can be seen as unfolding from symbolic and utilitarian values inherent in the institutional setting as well as professional identity. The understanding of the identity is (re)negotiated based on the recognised values of the respective professions, such as artistic quality or economic sustainability, or a network of identities (Glynn, 2000; Johansson and

Jyrämä, 2016).

The role of the institutional setting as constructing the organisational identity is well elaborated in current literature (see e.g. DiMaggio and Powell, 2000). For example, Haslam, Cornelissen and Werner (2017) present an excellent discussion of the three dominant approaches to organisational identity proposing a new framework to look at the phenomenon from different levels and perspectives. The interconnectedness of the institutional setting or social structure is inherent in all of the selected approaches and within the new model proposed. In addition, the role of value as the building block of institutionalisation is well established (see e.g. Scott, 1987.) as is the role of value(s) guiding the art organisation in multiple ways (e.g. Holden, 2006; Kiitsak-Prikk, 2017, and Jyrämä, 2002). However, the role of personal values and value in the context of organisational identity merit a closer inspection.

There are multiple ways to conceptualise value (see e.g. Äyväri and Jyrämä, 2017); in this paper we look at value as representations of social principles that are the basis of our judgements, and guide our practices at the individual and organisational level (see e.g. DiMaggio and Powell, 2000; Kiitsak-Prikk, 2017). In addition, we look at values as creating organisational identities. Organisational identity is seen as reflecting the core value of the organisation, yet the interpretation of this value changes over time and thus organisational identity is dynamic rather than static by nature (Gioia, Schultz and Corley, 2000). However, the core values identified have often been from the companies, asserting such ideas as "service or quality are at the core of our operation". It appears that the values of an individual – personal values – as the basis of organisational identity has not been dealt with as a topic. It can be assumed that personal values may change over time, as may the ways they are interpreted in an organisational setting.

We argue that an artist's personal values reflected over time in his/her discourse and artistic work create a rather distinct identity and a path that can be observed and followed in organisational sense making and identity building. When looking at personal values on an individual level, we argue in this study that an individual is constrained by the social context in his/her choice of values, not even acknowledging or evaluating the potential adoption of values that are not inherent within his/her social context, his/her institutional setting. The individual shares the rules, values and beliefs of the institutional field(s). Yet, these constraints are not conclusive, and there is room left for individual choice in response to established rules and

constraints (Jyrämä, 1999) or the adoption of different values. Therefore, an individual is not completely limited in his/her choices by rules and norms. We assume that individuals can break the rules, and act against shared values. Consequently, an individual is never completely determined by his/her social context (Crozier and Friedberg, 1980). Moreover, we acknowledge that an individual can simultaneously participate in multiple institutional fields and is, hence, faced with several value sets, sometimes even conflicting (Jyrämä, 2002; Johansson and Jyrämä, 2016; Glynn, 2000).

Next, we shall discuss organisational identity and values through the perspective of social responsibility. The conceptualisation of social responsibility can be seen as one way of looking at the value sets within an organisation.

Values and social responsibility – art organisations

Social responsibility within the non-profit context has been analysed through two levels. First, the organisation's ability to fulfil its mission, identifying the societal aims for its activities, such as *art for citizens or curing cancer.* Second, social responsibility viewed through the concept of CRS; the organisation's ability to respond to other societal issues, such as the environment or equality (Andreini et al., 2014; Cornelius et al., 2008), while also focusing on the special characteristics of arts organisations (Leidler-Kylander et al., 2007). Social responsibility has been studied from various perspectives and contexts; for example, through the analysis of social exchange and identity (e.g. Arnett, Germand and Shelby, 2003).

There are multiple conceptualisations of CSR incorporating a number of issues (e.g. Marin and Ruiz, 2006; He and Li, 2010; Kajalo and Jyrämä, 2015). The definition by Marin and Ruiz (2006) encompasses most of the main views inherent in social responsibility, namely 1) environmental sustainability, 2) philanthropy, 3) gender equality, and 4) disabled and minority issues. All of these are relevant to practically all arts or non-profit organisations. However, art and non-profit organisations seem to find it difficult to identify and report their social responsibility. As an example, for non-profit organisations, philanthropy takes place in the form of arranging or taking part in societal activities, whereas for companies, the form is more often sponsorship or donations (see Kajalo and Jyrämä, 2015). To better encompass such activities as part of social responsibility, Kajalo and Jyrämä (2015) propose

contributing to the local community as an additional dimension.

Theoretical framework of the study

In art organisations, as already noted above, there can be institutionally set values that are inherent to the art field, and simultaneously different professional values, for example, adopted from the professional managerial field as pointed out by Glynn (2000). In addition, we wish to acknowledge that there can be personal values derived from the artist or the artistic work guiding the organisational values and identity. However, it is important to note that there can also exist artist and/or artistic work-related values that do not affect the art organisation's value set and identity – the role of personal creative values and their effect on the art organisation are context dependent. Hence, we adopt the view that organisational value and identity is socially constructed, affected by institutional forces both from the organisational field as well as from the professional values of the organisation's members (managers, employees, stakeholders).

Social responsibility is here analysed as one way of looking at the value sets within an organisation. All the dimensions of social responsibility discovered in previous studies (e.g. Marin and Ruiz, 2006; He and Li,

2010; Kajalo and Jyrämä, 2015) are seen as relevant to arts organisations in this study. However, here we focus on one dimension in social responsibility: contributing to the local community, with insights from discussions on the social engagement (e.g. Froggett et al., 2011) and civic role (e.g. Doeser & Vona, 2016) of arts organisations. We construct our framework on the premise that organisational discourse (Glynn and Abzug, 2002) and practices (Haslan et al., 2017) are manifestations of organisational identity and values (see Figure 1).

Research method

Context of the study: Arvo Pärt Centre and the composer Arvo Pärt

The mission of the Arvo Pärt Centre (APC) is to maintain and promote the legacy of Arvo Pärt. The APC was founded by the family members of the composer in 2010. The Centre is situated 35 kilometres from Tallinn, in a pine forest near the sea. The APC is housed in the new prize-winning building with its magnificent architecture that opened in October 2018. The building contains a library with the composer's personal archive, an information centre, a small concert hall, and a cafe (see more on the APC website 2019 https://www. arvopart.ee/en/).
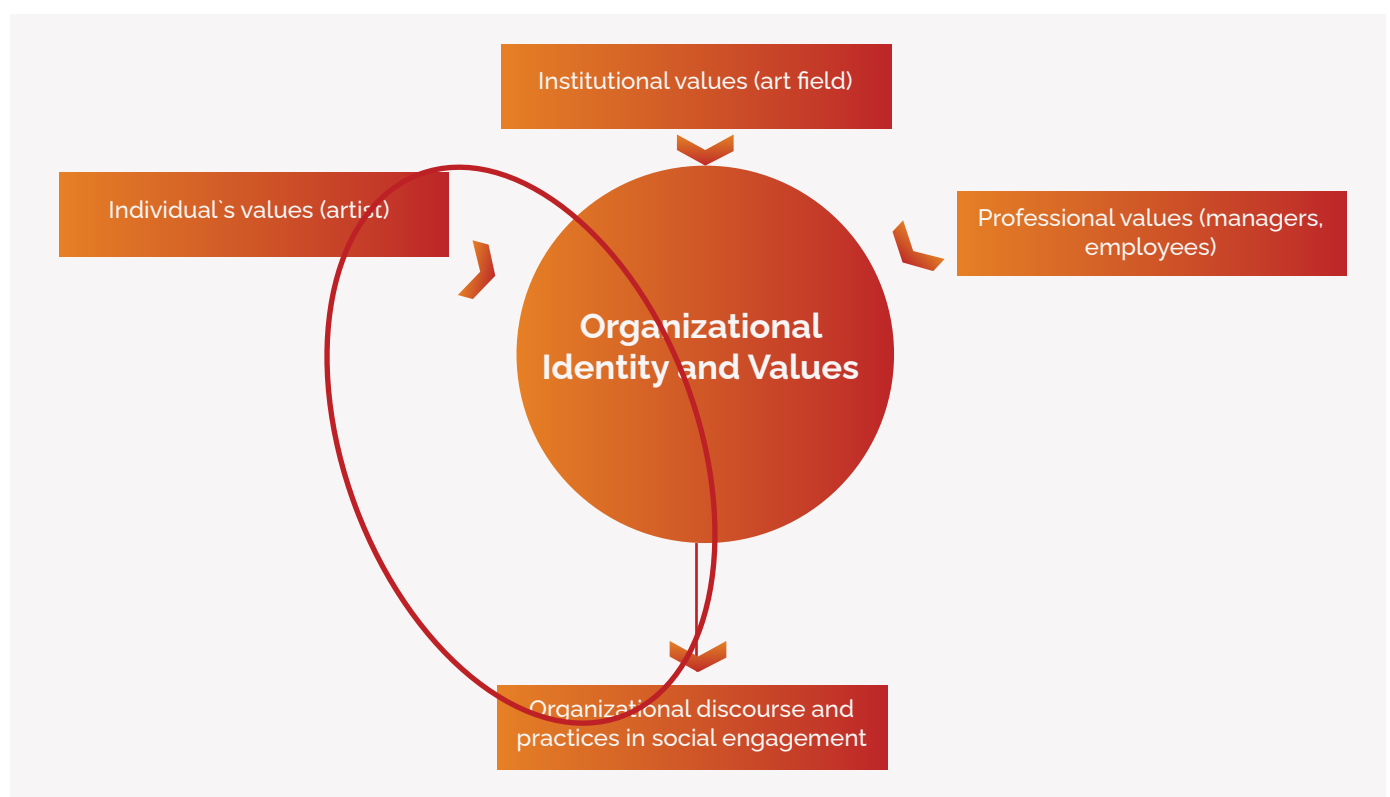

FIGURE 1. THE FRAMEWORK OF THE STUDY

The composer Arvo Pärt has for eight years in a row been given the title of the "the world's most performed living composer" by the classical music event database, Backtrack (Tambur, 2019). He is considered the boldest innovator of 1960s Estonian music by bringing modernist techniques to his early compositions. His music is recognised by the meditative tintinnabuli style. As a person, he is known for his unique life philosophy and its expression in the compositions, and his personal approach to sound, silence and word (APC website, 2019).

The Arvo Pärt Centre has 15 employees. It is funded (approx. 50%) by the Ministry of Culture, as well as the composer's family and private sponsors. In addition, it has self-earned revenue. The APC is a non-governmental organisation – a private foundation with a representative of the Ministry of Culture on the organisation's board. The investment of nine million euros for the new building was covered by the state. The APC hosts exhibitions, music events, and the space can be hired for selected events. The permanent content includes a film about Arvo Pärt, an exhibition of photographs of his life and the library services. The APC also has rooms for visiting researchers.

Data collection and analysis

We adopted a single case study approach because of the complexity of the phenomenon under study (e.g. Stake, 2000). The APC is an ideal case for studying the way an artist's personal values interact with the art centre, as the APC was built around the living artist; hence, phenomena can be discovered in a unique setting. We used several data collection methods, including document analysis, in-depth interviews, writings and studies on the artist, and reviews from mainstream media to facilitate an understanding of the phenomena under study (Yin, 2009). These different data collection methods were used (Yin, 2009; Flyvberg, 2006) to gain a deeper understanding of the case (Patton, 2002), and the interrelationships between the identified three levels of analysis (Stake, 2000). The rich case data provide us with multiple discursive practices to bring forth the values and their manifestations.

The data consists of in-depth face-to-face interviews with the key managers of the APC, organisational documents (e.g. development plan, homepage), other documents, such as speeches given by Arvo Pärt and his interviews, as well as interviews with conductors playing Pärt's music (approximately 35,000 words in total). The face-to-face interviews lasted from 45 to 60 minutes and were recorded and transcribed.

The method of analysis applied in the study is qualitative content analysis. The data analysis proceeded from the identification and categorisation of various statements of values. Values were also discovered from practical examples and statements in the documents. Analysis of the qualitative research material focused in particular on how the organisational members describe the relationships between the Centre and the artist and his family, and the ways the artist makes sense of his relationship with society and his own and scholar's interpretations of the underlying values. Each new piece of information was compared to the current state of understanding of a particular aspect, and sometimes previous conceptions were revised due to the new data: hence previous readings of data informed later analysis, while subsequent assessment permitted the researchers to identify patterns in the data not identified in the initial analysis (see e.g., Miles & Huberman, 1994).

Reliability and validity in qualitative research are connected to the credibility of data collection and analysis but also generalizability to theories instead of populations (e.g. Yin, 2009). Reliability and validity are enhanced by linking the analysis to previous studies and by showing the analysis path throughout the study (Wallendorf and Belk, 1989). The theoretical basis, when setting the key research questions, improves the internal validity (the content validity), which is also strengthened using triangulation via the multiple sources of data collected (Patton, 2002). External validity was improved using comparisons with existing studies and theoretical conceptions.

Findings

In this chapter, we shall first look at the personal values of the composer Arvo Pärt viewed from his writings, speeches, and analyses of his works. Then we will reflect on these based on the interpretations made by the APC managers and manifested in the APC's practices, followed by an analysis of the values from a social responsibility perspective. The results are elaborated upon with respect to personal values, the institutional setting and professional perspectives. The analysis is divided into two distinct timelines – construction of the APC and operational phases.

The composer Arvo Pärt and his music

Arvo Pärt's music and his personal values or worldviews have been extensively studied (e.g. Siitan, 2017; Merisalu, 2014), yet few thorough studies of his works and life have been published. Pärt writes notes and philosophical reflections on his work in diary format but has not published these. The keywords connected to Pärt's music are, among others, sacred, silence, solidness, simplicity and humility. He is openly Christian in the Orthodox faith and has a strong emphasis on values connected to respect for life and nature. These values can be detected from his public speeches and writings.

His music is strongly rooted in sacral, intimate, personal faith, yet it speaks to a very wide audience. Siitan (2017) writes: "Throughout his compositions, Arvo Pärt has sought the congruity of music with universal laws of harmony and a Pythagorean notion of the cosmos' numerical structure". In addition, he (Siitan, 2017) points out that "Already in the 1960s, the composer experimented with various means of structuring that pass from work to work and later shaped his compositions in the tintinnabuli style".

The CEO and long-time programme manager of the APC clarified that important values are based on Christianity and charity (in the sense of love for one another). "His music, his tintinnabulate style, is based on Christianity. If we think about his personal values, it is Christianity" (CEO). Pärt's life philosophy is that people should love one another and there are no rules that he would place on others, but he is extremely modest. As highlighted by the CEO: "The Hospitality that he has in him...If someone knocked on the door even if we were not open, the door would be opened. At that moment, we would have to put the coffee and cakes on the table...to maintain this feeling of coming home" (CEO).

Hence, to summarize, Arvo Pärt's personal values are characterised by Christianity, respect for life and nature as well as modesty. Next, we shall look at how his personal values are reflected in the APC's identity and values.

Arvo Pärt's personal values in the identity and values of the APC – construction phase

The APC formulated a list of the Centre's values when it was established prior to the building of the Centre's new building (see Appendix 1). The list of values was developed with the staff, Pärt's wife, and to some extent with Arvo Pärt himself. For example,

the vision/aim of the APC states: "Christian values are expressed in a discrete, non-intrusive manner, yet with courage". The CEO of the APC ponders that the values of the organisation could be seen as controversial or paradoxical but sees a close connection to Arvo Pärt's personal values.

These values guide the practices of the APC. For example, they were included in the architectural competition documents, and they guided the choices during the construction process. Reflections on Pärt's personal values can be detected from the location of the APC; for example, in a forest to represent his respect for nature as remembered by the CEO: "(guidelines from the composer) the Centre should provide the possibility to take time, to think, to go deeper into some topics and this kind of thing is nice in the middle of nature (CEO)". In addition, the perseverance of nature and the harmony between the building and the surrounding environment was seen as important. There are plenty of small examples of managerial decisions concerning the building which reflect the worldview and values of the composer: In selecting an elevator to take visitors up the tower, a slow one was deliberately chosen to stress the necessity to take time and focus as the composer focuses within his music. Or, choosing to create a walkway through the forest to the Centre from a distant carpark (rather than building a carpark right next to it).

The appreciation of nature is an aspect the APC has always had in its essence. For example, the Centre avoided taking trees down as much as possible during the construction of the building. The management made a clear decision to plant more trees for each one taken down. Nature and the forest are integrated deeply into the building and the outdoors is seamlessly incorporated with the interior. The visitors are gently reminded to "let the blueberries grow" and not to step off the walkway. The blueberries growing next to the building were all replanted. Ecological responsibility is rather an unwritten mindset, not set in the strategic plans and not measured, but part of the organisational identity. In addition, the value of the Christian religion can be seen as the APC contains a small chapel.

Arvo Pärt's personal values in the identity and values of the APC – operational phase

Arvo Pärt's specific approach to life and tasks is transferred to the Centre. The staff meets the composer regularly and they have joint discussion sessions where the composer explains the background and contexts

of his works to the staff. "We, Arvo Pärt, his wife and our staff have had those sessions for 5–6 years, and intuitively we follow the ideas behind his music. But if there are too many people and staff turnover, of course, it (the transfer of values) can be challenging" (CEO). The CEO sees this transfer of values as a privilege; the values are grasped through what the composer expresses.

These values are also seen to be carried through the employed people: "It is not only the room that influences the people; it is still those who welcome them here" (Programme manager). There have been conscious choices concerning recruiting new employees to ensure the recruitment choices are in-line with the main values of the organisation. When hiring key people, the closest family members of the composer were involved in the selection. In addition, a decision was made to not increase the team too much "because then we can't have this core of the people who are carrying the values" (CEO). For example, the respect of religiousness is part of the inherent values of the organisation. As described, "but not every person on the team is going to church. In addition, not everyone goes to the same church... Many of them go, but they go to different churches and that is not obligatory. But on the other hand, if you are against any religion, then you can't work here" (CEO).

The organisational values and identity have other less publicised elements from the personal values of Arvo Pärt, such as a readiness to detach. This derives from the composer's long-term connection to a Greek Orthodox monastery in Essex, Great Britain. All the team members have had the opportunity to go there and live there for one week, but this is not mandatory. The sense of humour and playfulness inherent in Arvo Pärt's music (Merisalu, 2014) is considered to be important: "the objective of the APC is to be creative and playful rather than be a deeply serious sanctuary" (see Appendix 1).

In addition, the search for a perfect solution is a guiding value for the APC. Pärt has said in one of his few interviews: "If there were no continual effort to start from the beginning there would be no art. I cannot help but start from scratch. I am tempted only when I experience something unknown, something new and meaningful for me. It seems, however, that this unknown territory is sooner reached by way of reduction than by growing complexity." (Smith, 1999). As reflected by the CEO: "Arvo starts from zero practically every day. You have to have the courage to set the things aside and say let us start again. If we feel that this is not perfect, we are not giving it out. This is why we still don't have a permanent exhibition... but it will come!"

To summarise, the APC has adopted several of Arvo Pärt's personal values as their organisational values and identity. The values are transferred through personal contact and discourse and by isomorphic forces. These values guide the everyday practices as well as strategic vision of the Centre. The composer is seen as a role model and his views and those of his family are respected guidelines for the APC. Next, we shall look at values from the perspective of social responsibility.

Arvo Pärt's personal values in the identity and values of the APC – social responsibility perspective

Arvo Pärt has explained his understanding of social responsibly in one of his few interviews (Huizenga, 2014.): "The social responsibility of a person consists in being responsible before God and before your own soul. If both of these were in order, then responsibility before society would function automatically. But if you begin with the social aspect, then you can never know where it may all lead and how the good intentions may end. If there is no divine dimension in social activity and it all stays merely at the human level, then we have to accept the world as it is now."

The interviews with the staff representatives reflected the importance of responsibility starting from the human, essentially personal level, pointing out social responsibility proceeding from and for the people who work there, but also towards the people who visit and work with the APC. Social responsibility was expressed as caring about the employees. This is reflected in everyday practices such as sharing lunches together after the joint discussion sessions; paying attention to work-life balance; being polite and avoiding internal fights and intrigues. Social responsibility is also interpreted as accessibility irrespective of financial pressures. Due to the APC's use of public funding, there is accountability to the state/government and the activities have to be open to the public.

The role of contributing to the local community was only expressed when probed. The CEO explains that the relationship between the APC and the locals in the village is developing gradually, starting from the composer having his home in the village, and using an existing small private house for the archive. The neighbouring households were engaged and informed from the early stages of the planning for the new building and their concerns were taken into account. The neighbours are provided free access to the concerts

and the APC, and local schools and kindergartens can use their facilities rent-free. Local people are prioritised as volunteers or subcontractors. Pärt's values have influenced some of the social engagement activities; for example, bird boxes were made together with local school children, on the initiative of the APC, and they were jointly installed on the trees surrounding the Centre out of respect for nature. The CEO claims that locals "actually feel that we are here, and they are coming here as well".

To summarise, social responsibility is seen as a mainly internal responsibility and the role of the organisational values is not reflected through the perspective of social responsibility even though, for example, the societal engagement with locals reflects these values.

Discussion and conclusions

Our results point out that in the case of the APC, the artist's personal values strongly affect the Centre's value base and identity. The art organisation has adopted the artist's values as a basis for their own organisational value setting; this is even more emphasised due to the active participation of the artist in the organisation's daily life. However, these results cannot be generalised across art organisations, as the APC presents a unique case. Nevertheless, this study shows interesting avenues for further research to explore the role of individual, personal values in organisational value creation. In particular, the results are relevant in the field of arts, where the roles of individuals are often emphasised (e.g. Jyrämä, 2002).

The theoretical contribution of this study builds from a novel understanding of the role that personal values may play in organisational values and identity building. The connectedness of personal values and organisational values merits more study to see how this is manifested in other organisations. Moreover, we can note that the identified personal values are connected to the institutional setting and historical context of the person's life. For example, Pärt's values reflect the values of the art field in terms of the importance of art in society and at the same time, as he has stated, he has lived a significant portion of his life within the Soviet regime, and he would not have become who he is now without that (Merisalu, 2014).

In addition, we discovered some balancing between the art field and managerial values within the Arvo Pärt Centre. This finding supports findings from previous studies on the role of professional values

(Glynn, 2000). The management struggles to balance core values and economic success. Moreover, the employees would like to keep the inherent values of slowness. Success in terms of increasing visitor numbers might detract from maintaining a close connection with Arvo Pärt and his personal values. To ensure continuity in the values base and organisational identity, the Centre has decided to limit the number of excursions/group tours. This also refers to an interesting phenomenon, where the values of the institutional field of the arts dominates the values of the managerial field.

Managerial implications

The results of our study provide interesting insights for managers. The findings point out the vulnerability of an art organisation creating its identity and value base through close dialogue with an artist to ensure the transfer of personal values. If this connection is broken, the organisational identity and value base might become lost as they are based on personal interaction. This personal connection could be replaced with a more analytical relationship with regard to the artist's personal values. In addition, this strong personal relationship with the living artist might hinder the growth of the team and organisational development. Yet, on the other hand, the advantages of a strong connection with personal values embodies a true mission-driven organisation with a strong value base and identity: an organisation that carries its message not only via programmes and content, but also via small details and through each staff member.

In terms of looking at social responsibility and its connection to organisational values and identity, if the value base is strong yet narrow, this might discourage the organisation from even considering potential ways of building social responsibility, for example, through societal engagement.

REFERENCES

ANDREINI, D.; PEDELIENTO, G.; SIGNORI, S. (2014) CSR and service quality in nonprofit organizations: the case of a performing arts association. *International Journal of Nonprofit and Voluntary Sector Marketing*, 9 (2), 127142.

ARNETT, D. B.; GERMAN, S. D.; HUNT, S. D. (2003) The Identity Salience Model of Relationship

Marketing Success: The Case of Nonprofit Marketing. *Journal of Marketing*, 67 (2), 89105.

BIELAK, D.; BONINI, S.M.; OPPENHEIM, J.M. (2007) CEOs on strategy and social issues. *McKinsey Quarterly*, 4, 812.

CORNELIUS, N.; TODRES, M.; JANJUHA-JIVRAJ, S.; WOODS, A.; WALLACE, J. (2008) Corporate social responsibility and the social enterprise. *Journal of Business Ethics*, 81 (2), 355–370.

CROZIER, M.; FRIEDBERG, E. (1980) Actors and Systems. *The Politics of Collective Action.* Chicago: University of Chicago Press.

DIMAGGIO, P.J.; POWELL, W.W. (2000) The iron cage revisited institutional isomorphism and collective rationality in organizational fields. In J.A.C. Baum; F.D. Dobbin (eds.), *Economics meets sociology in strategic management* (pp. 143166). Bingley, UK: Emerald Group Publishing Limited.

DOESER, J.; VONA, V. (2016) *The civic role of arts organisations: A literature review for the Calouste Culbenkian Foundation.* London, UK: King's College.

GIOAI, D.A; PATVARDHAN, S.D; HAMILTON, A.; CORLEY, K. (2013) Organizational Identity and Change. *The Academy of Management Annals*, 7 (1), 123–192. http://dx.doi.org/10.1080/19416520.2013.762225

GLYNN, M.A. (2000) When Cymbals become Symbols: Conflict over Organizational Identity within a Symphony Orchestra. *Organization Science*, 11 (3), 285298.

GLYNN, M.A.; ABZUG, R. (2002) Institutionalizing identity: symbolic isomorphism and organizational names. *Academy of Management Journal*, 45 (4), 267–280.

FLYVBERG, B. (2006) Five Misunderstandings about Case-Study Research. *Qualitative Inquiry*, 12 (2), 219245.

FROGGETT, L.; LITTLE, R.; ROY, A.; WHITAKER, L. (2011) *New Model Visual Arts Organisations & Social Engagement.* Preston, UK: University of Central Lancashire.

HASLAM, A. P.; CORNELISSEN, J. P.; WERNER, M. D. (2017) Metatheories and Metaphors of Organizational Identity: Integrating Social Constructionist, Social Identity, and Social Actor Perspectives within a Social Interactionist Model. International Journal of Management Reviews, 19, 318–336. https://doi.org/10.1111/ijmr.12150

HUIZENGA, T. (2014 June 2) The Silence and Awe of Arvo Pärt. Interview with Arvo Pärt. NPR Classical. Retrieved 5 May 2019 from https://www.npr.org/sections/deceptivecadence/2014/06/02/316322238/the-silence-and-awe-of-arvo-p-rt

HOLDEN, J. (2006) Cultural value and the crisis of legitimacy. London: Demos.

JOHANSSON, T. & JYRÄMÄ, A. (2016). The Network of Organizational Identities in the Formation of a Cultural Joint Venture: A Case Study of the Helsinki Music Centre. International Journal of Arts Management, 18(3), 6778.

JYRÄMÄ, A. (2002) Contemporary Art Markets – Structure and Actors: *A Study of Art Galleries in Finland, Sweden, France and Great Britain.* International Journal of Arts Management, 4 (2), 5065.

JYRÄMÄ, A. (1999) Contemporary Art Markets: Structure and practises – *A study on art galleries in Finland, Sweden, France, and Great Britain.* Doctoral dissertation. A-160. Helsinki, Finland: Helsinki School of Economics.

JYRÄMÄ, A.; ÄYVÄRI, A. (2010) Marketing contemporary visual art. *Marketing Intelligence and Planning*, 28 (6), 723735.

JYRÄMÄ, A.; KAJALO, S. (2013) Building a Strong Brand for an Arts Organization: the Role of Contribution to Local Communities and Social Responsibility. 39th Annual Social Theory, Politics and the Arts Conference, Seattle, USA October 2426, 2013.

KAJALO, S.; JYRÄMÄ, A. (2015) Exploring the Dynamics of Corporate Social Responsibility and Brand Loyalty. American Marketing Association (AMA) 2015 Winter Marketing Educators' Conference, February 1315, 2015, San Antonio, USA.

KIITSAK-PRIKK, K. (2017) Legitimacy and Social Impact in the Context of Changing Public Cultural Organizations. *The Journal of Arts Management, Law, and Society*, 47 (2), 105117. https://doi.org/10.1080/10632921.2016.1255288

LAIDLERKYLANDER, N.; QUELCH, J.A.; SIMONIN, B.L. (2007) Building and valuing global brands in the nonprofit sector. *Nonprofit Management and Leadership*, 17 (3), 253277.

MARIN, L.; RUIZ, S. (2007) I need you too!" Corporate identity attractiveness for consumers and the role of social responsibility. *Journal of Business Ethics*, 71 (3), 245260.

MATTEN, D.; MOON, J. (2008) Implicit and Explicit CRS: a conceptual framework for a comparative understanding of corporate social responsibility. *Academy of Management Review*, 33 (2), 404424.

MCWILLIAMS, A.; SIEGEL, D. (2001) Corporate social responsibility: A theory of the firm perspective. *Academy of Management Review*, 26 (1), 117127.

MERISALU, M. (2014, July) Arvo Pärdi muusika aitab kuulajatel iseennast leida. *Tarto Ulikooli Ajakiri*, 7 (2429), 1215. https://www.ajakiri.ut.ee/artikkel/589

PATTON, M. Q. (2002) *Qualitative Research and Evaluation Methods.* Thousand Oaks: Sage Publications.

SIITAN, T. (2017) Sounding structure, structured sound – Sounding the Sacred. Conference of the Sacred Arts Initiative, the Arvo Pärt Project at St. Vladimir's Seminary, May 14, 2017. The Orthodox Christian Studies Center of Fordham University, Fordham's Lincoln Center campus, New York, USA. Retrieved 4 April 2019 from https://www.sacredartsinitiative.com/soundingvideos/2018/6/17/tintinnabuli-in-musical-and-geopolitical-context.

SMITH, G. (1999, autumn) An interview with Arvo Pärt: Sources of Invention. The Musical Times, 140 (1868), 1922, 2425. DOI: 10.2307/1004490

SCOTT, W.R. (1987) The adolescence of institutional theory. *Administrative Science Quarterly*, 32 (4), 493511.

STAKE, R. E. (2000) Case Studies. In N. K. Denzin, & Y. S. Lincoln (eds.), *Handbook of Qualitative Research* (2nd ed., pp. 435–454). USA: Sage Publications.

YIN, R. (2009) *Case Study research: Design and Methods*. 4th ed. Thousand Oaks: Sage Publications.

APPENDIX 1

Excerpts from the "Visions for the Arvo Pärt Centre" (Provided by the CEO, prepared for the public procurement of APC building).

1.   The Arvo Pärt Centre is like a small "private university".

- The Centre encourages teaching, learning, research, creation and creativity.
- The Centre is a vibrant environment, not a museum.

/.../
- The Centre is unconventional.
- Christian values are expressed in a discrete, non-intrusive manner, yet with courage.

2.   The archive is the heart of the APC.

- All activities of the APC emanate from the archive, which is like a source or a seed for the Centre.
- The archive is unique, as the composer himself participates in compiling it.

/../

3.   The objectives of the APC are to be a
/.../
- Carrier of an intellectual message; to elaborate/explain/reflect upon the message of Arvo Pärt and his music
- An environment that in every detail corresponds to the character of the music of Arvo Pärt
- Meeting place that brings people interested in the heritage of Arvo Pärt together
- Creative and playful, rather than a serious sanctuary

/.../

7.   The Centre is characterised by the following:

- COURAGE to create a totally unique (alternative) centre
- Purity
- Authenticity

- Simplicity
- Radicality
- Asceticism
- Ethereality
- Tenderness
- Concentration
- A pearl, not a mammoth
- Grand and intimate
- Simultaneously warm, cosy, rigorous and powerful.