

Rejuvenate without sacrificing identity: The legacy and succession plan of the creative enterprise Snøhetta.

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Abstract (150 words)

Faced with the scarcity of empirical studies that analyse the transition of governance models and legacies in creative organizations, an exploratory unique-case analysis of the multinational architecture and design studio Snøhetta is proposed. The case explores the succession process of an organization in the hands of a charismatic entrepreneurial leader, focused on ensuring both the cultural legacy and the operational continuity of the company. The case of Snøhetta illustrates how the leader himself plants and prepares the change, in connivance with partners and collaborators, in different phases of the succession (before, during and after) and the actions taken to preserve the legacy in values, knowledge, skills, governance system and reputation. Despite the relevance of maintaining the uniqueness of the product and the creative process as a legacy, the article confirms the similarity in how succession and continuity is managed between cultural organizations and family businesses.

Keywords (5): succession; continuity; entrepreneurship; arts organisations; legacy

Introduction

Successful cultural and creative companies are distinguished by their powerful and recognisable identities. Furthermore, these organisations are usually linked to a founding member or group of creators who stand out for their zeal, commitment, and perseverance in pursuing success with their work at whatever costs (Lindkvist and Hjorth, 2015, Strøm et al., 2020). However, many artistic endeavours and initiatives fail to become successful long-term ventures. One recurrent explanation for these results is the failure to effectively address the conflict between economic sustainability and creative enthusiasm (DeFillippi et al., 2007). The skill and knowledge to preserve equilibrium are critical in times of survival or success, especially when faced with the need to grow and scale operations or when industry-wide reorganisation is necessary during cyclical economic downturns (Thornton et al., 2005). Developing synergistic relationships with key stakeholders is a prerequisite for managing difficult situations and creating a strategic plan to address them. Achieving sustainability also requires being able to innovate, adjust to changing market conditions, and keep a group of experts that are driven to move forward and have the same goal (Bonet and Rykkja, 2023). Leading a cultural organisation is an inspirational role whose purpose is to provide space and freedom for creative work to blossom. Constructing and nurturing the venture's legacy, on the other hand, has more to do with managing changes in corporate structure and governance model. But resolving the issue of preserving legacy and continuity remains: what happens when the entrepreneurial leaders of a successful cultural organisation retire? This is the initial research question that inspired this article. A possible strategic solution is to seek to primarily preserve the legacy while accepting that this may imply a shift towards a leadership model less based on charismatic personalities (Nisbett and Walmsley, 2016). However, if successful, something idiosyncratic relative to managerial models emerges, which is necessarily people-, process-, and project-based.

However, many of these discussions are not overly present in the literature on arts management/cultural leadership whose primary focus is on roles, trust, conflict, plural models, and divergent logics related to mission, bureaucracy, artistic concerns, and economic demands (Byrnes and Brkić, 2019, Reid and Fjellvær, 2022). In addition, we would argue that there are few empirical case studies on how to manage the transition of models of governance and legacy in creative organisations, with notable exceptions in the literature on arts and cultural management (Landry, 2018, Landry, 2011, Paris and Leroy, 2014). However, numerous studies in the field of entrepreneurship, particularly in family-owned firms, examine succession and legacy (Ip and Jacobs, 2006).

Therefore, our article proposal delves into the challenges of transferring legacy and identity to a new generation within a creative organization: the international architecture studio Snøhetta. Throughout the studio's 30-year history, the governance model has enabled transitions through difficult phases, as entering design competitions for large projects requires a significant initial investment with no guarantee of success. Evidently, aside from the obvious fact that success facilitates the recruitment and retention of talent, the case illustrates how a multinational creative organisation, with more than 200 employees scattered throughout the world working under different legal and labour regimes, attempts to manage the process by adhering to a conceptual philosophy and set of shared values. The case study thus introduces an investigation into a complex model of governance with dual outcomes. On one hand, the model aims to keep an organization afloat through turbulent times of recession and industry restructuring. On the other hand, it provides a template for defining a future organizational trajectory in which the mantle of leadership passes from the founders to successive generations of managers and creative employees.

Literature review

Little attention has been paid to questions of an arts-based venture's or organization's sustainability over time. The question is closely related to the preservation of legacy, defined as knowledge transmitted from previous managers that influences both the future performance of an organisation and its perception among stakeholders (Kan, 2019). In other words, research concerned with describing and explaining organizational efforts to preserve knowledge continuity between successive groups of managers and employees (Beazley et al., 2003). Here, the operational dimension is continuity, which is concerned with how to carry out the actual process of transferring knowledge between those employees and leaders who leave and those who replace them (Biron and Hanuka, 2015). Succession planning and succession management refer to strategies that describe how to formulate and implement continuity measures to ensure an organization's survival (Durst and Wilhelm, 2012, Kan, 2019, Rothwell, 2005). The study will use the concepts of succession and continuity to help analyse the empirical data. A rationale for adopting this epistemological approach is the scarcity of studies concerned with succession and continuity, even in the orthodox management literature (Biron and Hanuka, 2015). Thus, the theoretical approach in itself constitutes a significant contribution given the approach's scarcity in the cultural and arts management literature.

Landry (2011) observes that many of the factors that explain successful transition between leaders identified in the literature on succession in family businesses also "...seem to be reflected in artistic and creative companies, where strong personalization serves to increase the influence of the founder." Table 1 exhibit some of the antecedents of related to management of succession and preservation of legacy relative to family businesses.

Table 1: An Overview of Selected Antecedents of Succession Management in Family Businesses

Key Factor	Description	Example sources
Planning	To motivate the organisation to examine the elements connected with the succession process, such as preparation, training of successor(s), business planning, involvement of outgoing owners and CEOs, and ongoing monitoring and evaluation.	Ge and Campopiano (2022); Ip and Jacobs (2006)
Relation between predecessor and successor	To build relationships between incoming and outgoing leaders premised on "efficient knowledge transfer" that are characterised by mutual respect, understanding, support, and acknowledgment. The process should be conducive in establishing a "virtuous circle of trust and feedback" between the parties.	Le Breton-Miller et al. (2004)
Acquisition and retention of knowledge and skills	To nurture and retain tacit knowledge, reputation, and relationships	Le Breton and Miller (2015)

Balance the achievements of the past with future directions and possibilities	To reconcile a (possible) inappropriate relationship between an organization's past, its present, and possible future direction(s).	Miller et al. (2003)
Long-term orientation and commitment	To pass on the business to the next generation or other successors in line with the family's aspirations and intentions regarding future performance	Le Breton and Miller, (2015); Matho (2014)

Source: Landry, 2011 and own elaboration

The reason we focus on the succession and continuity strategies of family business is therefore due to the similarities of the conditions that affect the transition and succession between two individual leaders or models of governance within the arts organisations and family business are related (Landry, 2011; Landry, 2018). Many of the identified factors in Table 1 relates back to the challenge of replacing a visionary, strong, and charismatic individual that has left an imprint on the organisation and its trajectory (Price, 2017, Nisbett and Walmsley, 2016).

What happen when a board of trustees looks for the successor of a retiring of a charismatic artistic director or visionary creative entrepreneur? Are there differences between the succession of an artistic director and a administrative director? Landry (2011) propose a conceptual framework with four concentric circles that is used to identify the configuration and practical consideration of planning the succession of dual leadership cultural organisation taking into consideration differences in perception, practices, and narratives. In a posterior study some of these ideas are used to analyse succession in 8 cultural organisations, resulting with a matrix that encompasses different models of transition based on the existence or not of a planning process, internal or external recruitment of successor, and the level of complexity of implanting changes required through the process of succession (Landry 2018).

Another interesting case is what happens when a tragic disappearance leads to an organisation loss of a charismatic and visionary creative entrepreneur. How does an organization carry on without the person who embodied it? Paris and Leroy (2014) used the example of the charismatic 3-Michelin-starred French chef Bernard Loiseau to explain the paradox of an omnipresent leader who delegated many of the tasks. So, for the teams, there was both a sense of loss and doubts about the organization's ability to survive without its leader, but also a strong conviction that they could run the company without his guidance. The case exemplified that behind the question of succession lie the respective roles played by the individual—manager or creator—and the organization. Here, Paris and Leroy (2014) evidenced through the case analysis that what took root in the organisation was the legacy of the style: the processes, the know-how, the configuration of teamwork, and the approaches to create new dishes and menus. Thus, the Bernard Loiseau case (Paris and Leroy, 2014) showed that succession management (Durst and Wilhelm, 2012) depends on ensuring continuity (Biron and Hanuka, 2015) of the legacy. To achieve this, the managerial and leadership implications were that the organisation had to tacitly acknowledge and assimilate the idea that leadership is intimately related to style, which again is a personal matter, that others will not necessarily be able to capitalize upon. Ensuring continuity thus involved striking a balance between the intuition of a particular individual and the necessary processes to continue the operations (Paris and Leroy, 2014).

Rational for case selection

We select Snøhetta, an international architecture and design studio, as the case for four reasons: first, it is a creative entrepreneurial venture facing the process of planning succession without losing its values and legacy; second, it is an unusual firm in a highly competitive world of professional architecture with a distinct philosophical grounding based on combining people, projects, and processes; third, it has charismatic leadership in a company where individual authorship is cooperative; and fourth, it has a participatory and horizontal model of governance not aligned with the distribution of the company shares.

A group of young professionals, primarily landscape architects, who had previously collaborated in a shared office environment, founded the studio in 1989, after meeting as students some years before. Their mutual bond was a strong vision and belief in the power of responsible architecture. Over the past 35 years, they have constructed unique structures such as the Alexandrina Library, the Oslo Opera, the September 11 memorial museum in NY, and the Shanghai Opera House. It currently works out of nine permanent offices worldwide (Oslo, New York, Paris, San Francisco, Innsbruck, Hong Kong, Shenzhen, Adelaide, and Melbourne). Nevertheless, its life cycle has had to adapt to the upheavals typical of the world of architecture, with strong ups and downs in demand, which has led to sacrifices and the departure of some of the founding members. This has led to the realignment of the company's shares and its current concentration in the hands of Kjetil Thorsen, its Norwegian founder. Snøhetta structures its philosophical concepts around the three P's. The first aspect focuses on people, emphasising the interplay between human interactions, spatial design, and their utilisation and appropriation. The second is process, indicating a way of working that juxtaposes traditional handicraft with cutting-edge technology. Projects, which offer tangible solutions and outcomes that open up possibilities for futures premised on rethinking, redesigning, and redoing, ultimately express and execute attention to people and processes. People, projects, and processes give Snøhetta an organisational distinctiveness that enables the balancing of aesthetic sensibility with commercial imperatives. As Bonet and Rykkja (2023) observe, the approach combines the artisanal and collaborative character of the creative processes with an ability to attract new talent to the organisation based on the recognition and artistic uniqueness of their work, as well as the processual interaction with the client and the local community where the projects are localised.

Transparent and participatory values essentially form the foundation of the leadership constellations and organisational structures. Fortnightly, there are internal meetings where employees can learn about the status of ongoing projects and get information on the company's position and financial situation. Additionally, employees have representation at the board level; everyone knows the architect's salary table (designers' pay scale is governed to a greater degree by market prices).

Table 2: Overview of the Informants

Name	Function	Office
Informant 1	Chief Executive Officer	Main Office
Informant 2	Creative Manager of country office	Country Office
Informant 3	Country Executive Officer	Country Office
Informant 4	Senior Architect – Project Leader	Main Office
Informant 5	Senior Architect	Country Office
Informant 6	Architect – Board Member	Main Office

Informant 7	Junior Architect	Main Office
Informant 8	Intern	Country Office
Kjetil	Founding Architect	Main Office
Informant 9	Partner	Main Office

Source: Own Elaboration

Research Design and Methods

The research process has been designed and executed as an exploratory single-case study incorporating embedded units of analysis (Yin, 2018). By this, we mean that the case is Snøhetta (the organisation where the succession process is taking place), and the embedded subunits are the informants' professional roles (e.g., the entrepreneurial founder, partners, managers, architects, and designers). In terms of exploratory, we refer to the study's theory-building outcome (Eisenhardt, 1989).

We conducted the data collection process using participant observation and semi-structured interviews with ten employees across the organisation. The informants encompass the entire spectrum of personnel, ranging from interns via junior and senior architects with and without project management duties to the CFOs of both the main organisation and the country offices, a partner, and the main organisation's founder.

We designed the study as a stepwise longitudinal process with five phases to ensure transparency and possibilities for replication. These were 1) negotiating access, 2) collecting data, 3) analysis and interpretation, 4) contrasting results and findings with theory, and 5) writing the case report (Pan and Tan, 2011, Yin, 2018).

We collected data in the period just prior to the COVID period (2019) and triangulated it with a follow-up interview (2024) to analyse the evolution of the succession planning process and validate the interpretation. We gathered the data through interviews and participant observations during two field trips to the offices of Snøhetta. We transcribed the 60-120 minute in-person interviews for analysis and interpretation. Table 1 contains an overview of the informants' including details of professional role and place of work.

We compared the identified data categories and concepts to literature and theories of family enterprise succession and cultural management, following this largely inductive approach to data collection and analysis. The rationale was to ensure alignment between theory and data, as well as analytical (theoretical) validity and generalizability relative to our interpretations (Pan and Tan, 2011).

This process led to the decision to focus the case reporting on the evolution of four attributes, meaning aspects, factors, and characteristics of the transition process. The formulation of them and their identification are informed by and hence mirror some of the key factors identified via the literature review (cf. previous section). These are *company values* (planning), *internal and external reputation* (balance achievements), *maintenance of know-how and skills* (retention of knowledge and skills), and *the governance model* (long-term orientation and commitment). We present and analyse the findings in the following sections.

Findings

The Transition of the Company Values

Snøhetta's work and growth would not have been possible without people sharing the same set of values and expectations. Thus, the emphasis on people as the pivotal P, connected to the other two P's: projects and processes. Thus, having a well-defined set of core values,

procedures, and processes premised on people may be the critical success factor when preparing the organisation for a future in which the founders are replaced by successors. Part of this task involves transitioning the values of Snøhetta to ensure continuity in terms of maintaining the competitive advantage of attracting creative talent that are drawn towards the organisation's unusual community-based ethos. A danger is thus to obsess over maintaining these values to the extreme, or to the detriment of other elements in need of being brought forward.

However, this is not Kjetil's vision. For him, values must be able to evolve: *“What kind of values do we have? We don't have to explain them. You don't have 10 points and you have to stick to those. But that there is a transition of these values slowly, slowly into the next generation because it won't go from one day to the next. There will always be transition songs. So, just to maintain enough people in transition songs to carry the traditions further or onwards is the idea.”*

In many ways, informants give the impression that the organisation is conscient that the moment to work on succession and transition is rapidly approaching and needs planning. Making the vision of Kjetil live on into the future is important for employees. Most of them are attracted by the possibilities the creative slack and freedom inherent in Kjetil's vision. As informant 6 conveys to us: *“People are not working in Snøhetta because of the salary – they are there for the process, environment, and people.”*

One way the process may happen is that people who previously were architects gradually takes on roles of maintain and preserving a working environment that facilitates the maintenance and preservation of the value base. Informant 2 exemplifies how this could take place: *“...I don't draw anymore... as we grew, I understood then my role is to mostly actually I create an environment. That's what I do. I try to organize the boundary conditions so that the people who are here like to work together.”*

These findings indicate that a successful transition process will require, on the one hand, the capacity to preserve and maintain the aesthetic approach, ethics, social values, and practical methods in balance with the organization's development and growth. In brief, much in the same way that Kjetil describes the process of transition from one generation to the next: *“...slowly, slowly into the next generation because it won't go from one day to the next. There will always be transition... just to maintain enough people in transition...to carry the traditions further or onwards is the idea.”*

The Maintenance of the Knowhow and Skills

The gradual transition from a small start-up to the complex international operation of today is the result of three main factors: Primarily, the resilient capacity of being able to overcome periodic difficult economic moments, with many high and low conjectures determined in parts by the wider economy at large and demand from the construction sector. Secondly, an aptitude for maintaining an artisanal approach to work processes, compatible with developing a distinct brand value, based on a work model and interactions with clients at a very personal level. Thirdly, international expansion and a multi-disciplinary approach compatible with strong, value-based local grounding. Those three elements are why Snøhetta has survived and existed for more than thirty years. The challenge facing the future is in the maintenance of knowhow and skills.

The solution, at the moment very much work in progress to some extent, is as informant 9 explains to open a living archive and museum of Snøhetta's past projects as a way to *“...structure the competence”*. Another has been, again according to informant 9, to buy back the shares the Norwegian Fritt Ord (freedom of speech) foundation acquired in the company (cf. Figure 1) to be able to allocate them to key members of staff.

However, Snøhetta's organic and project acquisition-based growth complicates achieving balance and adequate knowledge transfer. This is because of a combination of uncertain market conditions and the need to adopt a highly responsive strategic approach to organisational work. Since the activities are dependent on project acquisition, the company operates as a perpetual, ongoing start-up venture.

Retention of knowledge and skills may thus be an issue, as it means people come and go. For informant 2, getting the staffing balance right is one issue: "... *If you have a really big project then you need to staff up and when it stops you need to staff down or you need to find things to supplement which is the most difficult.*" As informant 9, who is currently working on a living archive to preserve Snøhetta's accumulated work and knowledge, to what extent preservation of knowledge is a priority is directly linked to economic performance: "...*For the last four years (2019 – 2023) we have done for the first time in the company's history, financially well... if we had to let people go or...and we're building a gallery and I'm working on archival stuff that I'm actually needed for new business, then people would obviously react...*" For the architects an important part of the skills and know-how is the mixed demographics and transdisciplinary composition of the workforce. Informant 7, for example, is enthused by the organisation of physical space "... *my desk position changes every two years... working, I have a designer behind me, an engineer on my left, a project manager next to me, a landscape architect near.*" For informant 7, this leads to "...*many interesting conversations*".

Reputation and Brand Concerns

Part of the reason as to why ensuring continuity of the brand is that the work of Snøhetta is not signed off by a "star architect". Kjetil's brand vision is quite concise, free of slogans and with a focus on being "...from a market point of view, you need to be unique to be considered special. "To achieve uniqueness, the emphasis is on "...*managing this tension by not seeing high-end, high quality, game-changing projects and social engagement as contradictory.*" These attitudes has permeated from Kjetil and down to the employees, who express confidence that the succession will not affect the creative work and deliverables. As informant 7 states: "...*We would get a loss, in terms of sort of quality thinking. But the structure can exist by itself.*" Further "...*it wouldn't be something that makes the office disappear. Whereas if David Chipperfield or...you saw now with Zaha, people trying to take over her heritage, but a lot of people, they want Zaha, because they want a Hadid.*" What informant 7 is referring to is the resilient capacity of preserving the reputation and brand exactly because of the combination of a democratic (i.e., horizontal, shared leadership) and community-focused (i.e., no "star" architects in the system) philosophy.

The Governance Model

The governance model of Snøhetta is, in essence, transparent and participatory. Fortnightly, there are internal meetings where employees can learn about status for ongoing projects and get information on the company's position and financial situation. Additionally, employees have representation at board level; everyone knows the salary table of the architects (designers' pay scale is governed to a larger degree by market prices). The internal organisation of work at the company combines horizontal relationships (everybody's opinion and voice are taken into account, as it corresponds to a creative company) with projects concurrently running according to the specific hierarchical demands of the task (project managers, head of projects).

Part of this is informed by the humbler beginnings of the organisation. In the very beginning (cf. Figure 1 below), Snøhetta was a small ANS (similar to a partnership with equal liability), a

model akin to how many law firms operate. However, the inherent high risk and uncertainties prevalent in the sector, and individual choices and preferences of some of the founders led to some of the colleagues progressively leaving the firm and selling their part.

Today, when the studio is at a crossroads – between founding partners gradually winding down their engagement and leaving the future of the business in the hands of the next generations. Informant 1 identifies governance model as a key issue. Governance and structure of the organisation is important relative to ensuring continuity. “You know... They (current leaders) are not going to be here for the next 30 years so how can we make this work going forward. So that's all we're currently working on.” In any case, this was Kjetil's initial game plan: “I had a 30-year plan which was expressed to everyone. 10 years, establish. 10 years, consolidate. 10 years, preparing for next 30”.

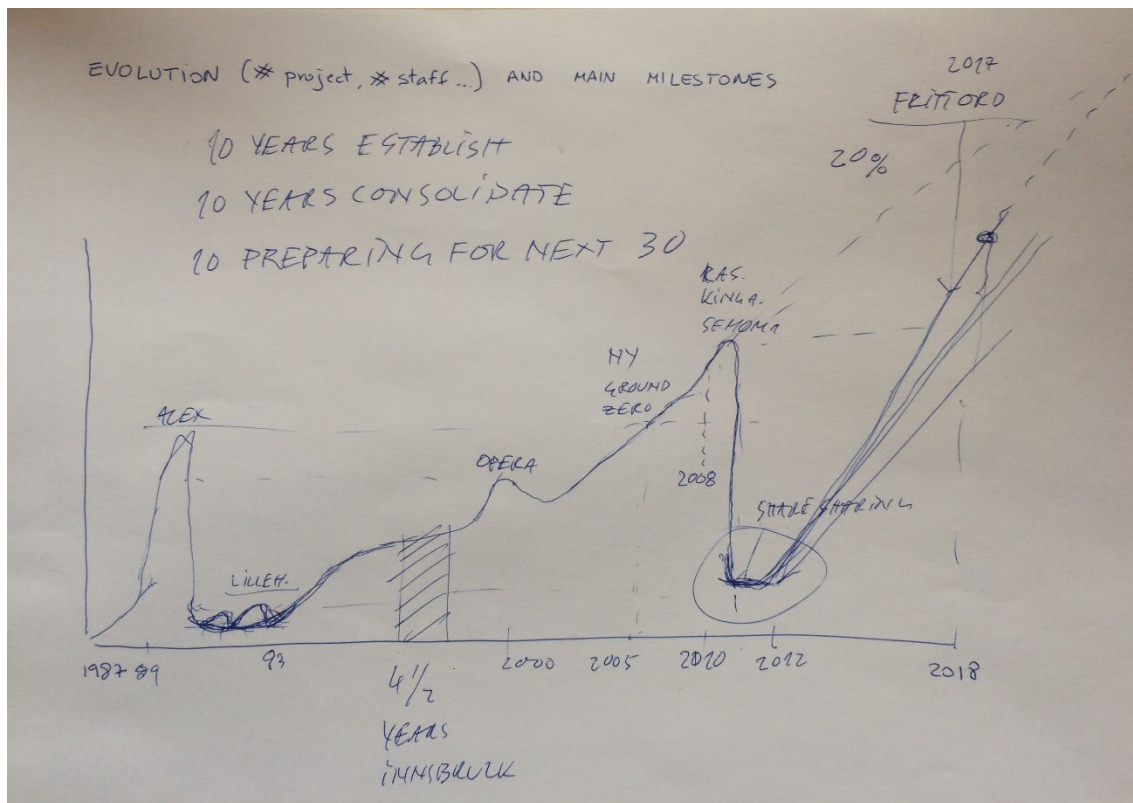


Figure 1: Snøhetta’s Organisational Trajectory and Strategy 1987 – 2018

Source: Drawing made by Kjetil Thorsen to illustrate the evolution of the company during the interview with the authors.

Informant 3 expressed that doing concerted efforts to streamline the governance model as part of the work with the succession was a good thing: “...structuring things are really good for Snøhetta. Because in the past we were only this creative people running around ... No. Maybe the company grew quite fast over the past years, so there needs to be some structure that probably lacked.” Much in the same way informant 7 also argued that going forward in the uncertain and competitive economic external environment architecture studios are embedded in, a solid company structure is important: “... I do not think losing clients affects us, they seem to be happy with our work. More to do with market trends. If we set up a solid structure for the company, we’ll be better able to withstand these kinds of flows.” Part of it will also depend on recruitment. Informant 1 identifies that one of the elements that need to be worked on is recruitment: “...I need to start getting other people on board in the administration to help me make that change...”

The cooperative spirit of the studio is expressed, among other aspects, in the fact that the creatives who make it up do not sign the works, since they all bear only the seal of the company, both in the buildings or designs themselves, like when specialized magazines talk about it. This fact makes the founders - Kjetil and Craig Dykers - virtually the only ones who attract media attention in a star-focused world when reviews are published, or exhibitions are organized. That is why coming up with an orderly process to share the legacy is a crucial challenge at the time of transition.

Discussion and conclusion

The article has presented a single, exploratory case study of the architecture and design studio Snøhetta. Snøhetta as a company has thus far relied on strong leadership but potentially lacked some management tools. Some of the issues correlate with questions related to continuity of the company (future legacy, brand value, and ownership, corporate structure and governance) and present operations (current projects, international expansion, multidisciplinary approach, and recruitment policy). Snøhetta hired a CEO precisely at the moment when succession is being considered to fulfil some of these challenges. Someone able to put in place structures and oversee the transition of the company into the future, once the current directors and majority shareholders of the holding company (and the US Company) retires. In Parallel, growth, and expansion have been organic and highly project dependent. The market conditions and a responsive strategic approach has turned the company into a perennial, ongoing start-up venture. The organisation grows and expands incrementally pending completion of successive projects, with one of the main current challenges being making sure that the legacy and the structure will be there in a future where neither of the founders will be present to lead the way forward.

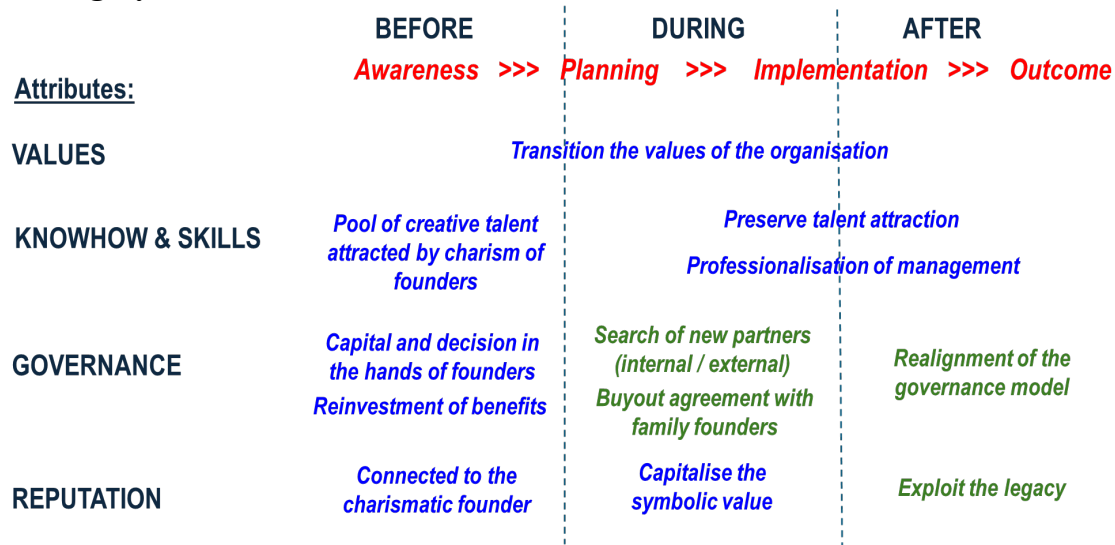
Based on the analysis of the case of Snøhetta, the article has sought to answer the following research question: What happens when the entrepreneurial leaders of a successful cultural organisation retire?

Succession can be unplanned (Landry, 2011) or happen suddenly due to unforeseen circumstances (Paris and Leroy, 2014). Nonetheless, the period of transition in a planned succession, which is what Snøhetta has opted for, is a medium to long-term process, which we try to illustrate visually in Figure 2 below. The case of Snøhetta illustrates that the leadership will plan and prepare the shift over distinct phases (before, during and after), with the first being a phase of sensitising and acknowledgement, which gives way to a second and third phase where a set of planned actions seeking to preserve values, knowledge, system of governance and reputation will be actioned and implemented. Because of the long transition period, we only have partial answers, as the elements coloured in green below have yet to be addressed. Thus, what happens is that the organisation seeks to preserve the attraction of skilled workers, professionalise, or update the model of governance, and draw upon the symbolic capital created by the predecessor or founder leaving the organisation, so that the successor can capitalise on these achievements in the present and the future.

Here, Snøhetta is helped in relation to reputation that it is built in parts around a way of working (one of the P's, processes) and that the buildings are not tied by name to the leader of director of the studio, but collectively attributed by using the name of the organisation. Continuing with the philosophy of the studio and the desire to influence the public appropriation of its architecture, the legacy they want to leave is not limited only to the maintenance of the company or the preservation of recognition through actions of public visibility as a marketing tool, but that the publications, exhibitions, or other actions that are carried out are developed in cooperation with third parties. In other words, creating

collectively and socially sharing the created value. This is the win-win model to be inherited, where the company comes out stronger and so does society.

Figure 2: Attributes and Challenges Connected to the Planning Process of Succession and Legacy



Source: Own Elaboration

To conclude, what distinguishes Snøhetta from other organisations in the cultural and creative economy is the strong participatory culture that extends beyond the ownership structure, a need to balance the demands of expansion, with sustainability of a multinational venture with 100s of employees. This is also the potential weakness and limitation of our case, as Snøhetta is a true mid-sized companies in a sector of the economy characterised by a “missing middle” of comparable organisations (Leadbeater and Oakley, 1999). Therefore, the scarcity of comparable cases is what makes devising rules and guidelines for securing knowledge transfer and continuity more difficult. However, what the case study does provide is an insight into the management of succession and continuity in a cultural organisation with many similarities to a family business (Le Breton–Miller and Miller, 2015). Thus, longevity is in the words of Kjetil related to adopting a communal and holistic approach to succession: “... In the words of Kjetil “...with stability in the workforce, with people that have stayed for a very long time, like my own or others, nobody ever quits. In essence, you could imagine that the transfer is like a continuous family cycle in a way.” This is the essence of succession as a form of rejuvenating without sacrificing identity.

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