
The creative sector: perfect partner for beneficial marriage

**A research on the explicit value of the
Dutch creative sector and its possible
contributions to business and society**

**Erasmus University Rotterdam
Erasmus School of History, Culture and
Communication**

Master Thesis

Cultural economics & Cultural entrepreneurship

Student

Linda Nienhuis

Supervisor

Frans Brouwer

Second reader

Diane Ragsdale

Date

06-08-2012



Erasmus School of History, Culture and Communication

Master thesis	Cultural economics & Cultural entrepreneurship
Student	Linda Nienhuis
Student number	317824
E-mail	linda_nienhuis@hotmail.com
Supervisor	Frans Brouwer
Second reader	Diane Ragsdale
Date	06-08-2012

Preface

This master thesis is constructed in the context of the completion of my master Cultural Economics & Cultural Entrepreneurship at the Erasmus University Rotterdam. It concerns a research on the explicit value of the creative sector and its possible contributions to business and society. The accomplishment of this thesis has been a tough and intensive task, but overall I can conclude that the process provided an enormous amount of insights on professional and personal field. I started the pre-master and master with the desire to develop myself, to learn and to discover new fields of interest. At this moment, while finishing my master thesis, I can definitely say that I have achieved those aims. Now it is time for a new challenge: it is time for me to cross borders.

I would like to take this opportunity to thank the people for their contribution to my research. Without them the realization of this research would not have been possible. Thanks to the interviewees: Dominique Binkhorst, Brigitte Bloksma, Koen Bril, Marijn Brummelhuis, Jacqueline Grandjean, Bart van de Laak, Richard Leloux, Heidi Linck, Jan Raes, André Schaminée, Sandra Boer & Robert Todoir, Emily de Valk & Emilie Vermeer, Leentje Volker and Johan Wagenaar.

Furthermore, I would like to thank my parents, my sister and my friends for their faith in me, their support, and their effort to at times stimulate me to look for distraction and join leisure activities. Moreover, I would like to thank Diane Ragsdale for her contributions to my research as second reader. Finally, without doubt I would like to thank my supervisor Frans Brouwer for his open mindedness, support and above all intensive accompaniment.

July, 2012

Linda Nienhuis

Abstract

The role of creativity is perceived as extremely important in the economy nowadays. Also in the Netherlands intensification of the level of creativity and innovation is required in the context of changing international economic relations and the raising needs for smart solutions for increasing complex social issues. This thesis is constructed to study the opportunities for the creative sector of the Netherlands to match this creative demand. The research concentrates on discovering ways how the creative sector can add value to the economy and society focusing on the possible contributions to (social) matters of business and government.

The present complex and changing environment requires a new form of thinking to solve rising problems. In this dynamic situation the arts and artists can contribute to the broader society and the future of the knowledge economy by offering new ways beyond the boundaries of science and analytical reasoning. Artists, as creative workers with courage, are supposed to be the right persons to confront with other sectors and to transfer knowledge between industries. This reveals one concrete mode in which the creative sector can contribute to society within this creative knowledge economy, which we define as creative collaboration. The focus regarding the relationship between arts, business and society needs to shift away from traditional subsidy and sponsorship agreements towards up-to-date partnerships, which will result in a broad range of benefits.

Considering the concrete artistic supply it can be argued that the overall skill of creatives is the ability to think and perceive in different ways than is usual in the business field. Theoretical and empirical research demonstrate the transfer of this skill into the ability to inspire and the capacity to transform, which can be identified as artistic added values. Next to change, also innovation, renewal and human aspects can be defined as levels at which artistic supply clearly matches to the demand of business and society. These connections are frequently applied to social matters as spatial planning (ruimtelijke ordening), ageing and population decline (krimpen).

To create successful creative collaborations between artists, cultural organizations, business and government, certain management is required. The most important notion in this context is the search for the right balance between room for creativity and innovation at one side, and managerial processes at the other side. A right connection between artistic motivation, external incentives and the level of creativity is required. This is the field in which the role of the intermediary becomes important. The intermediary can act like the creative broker to support both the creative actor and the client by directing and matching ideas, individuals and organizational tasks, and by operating as the interpreter to assemble two different worlds.

The act of creative collaboration as described in this section can be identified as a new

and immature field including lots of opportunities. To enable expansion of the new structures a whole shift of the (cultural) system is required. Both creative actors, and business and government have to become more aware of the possibilities of creative collaboration. They need to step out of their comfort zone and have to be open to cross borders. The Dutch creative sector as a whole has to become more entrepreneurial and demand orientated to connect to the (creative) demand of economy and society. The artist in particular has to become a creative worker. The latter has resulted in the formulation of a new research field covering the connection between creative collaboration, artistic motivation and the level of supplied creativity.

List of figures, tables and boxes

Figure 1.1	Conceptual framework
Figure 2.1	Arts, business and creativity
Table 2.1	Arts Value Matrix
Table 2.2	Benefits of arts to business
Table 3.1	Main respondents
Table 3.2	Other research units
Table 5.1	Empirical matching of demand and supply
Box 5.1	Reaction artists
Box 5.2	Reaction clients
Box 5.3	Needs business
Box 5.4	No Academy
Box 5.5	OCI
Box 5.6	Geen Kunst
Example 5.1	N 340
Example 5.2	UMCU
Example 5.3	Valkenburg
Example 5.4	Schiphol Group
Example 5.5	Van Doorne lawyers
Example 5.6	KPMG
Example 5.7	Natuur en Milieu Overijssel
Example 5.8	Evaluation government program

Index

Preface	3
Abstract	4
List of figures, tables and boxes	6
Index	7
1. Introduction	10
1.1 Motivation and relevance.....	10
1.2 Research question and objectives	12
1.3 Thesis construction.....	14
2. Theoretical framework	16
2.1 The changing economy	16
2.1.1 New economy, arts and the creative industries.....	20
2.1.1.1 Arts, business and creativity	22
2.1.1.2 Human capital theory	23
2.1.2 Effects of the changing economy	27
2.1.2.1 Creative worker	28
2.1.3 Results so far	29
2.2 Arts for business	29
2.2.1 Arts to inspire organizational science	30
2.2.2 Arts as management tool.....	31
2.2.3 Arts-based learning.....	33
2.2.4 Results so far	34
2.3 Structuring (creative) collaboration	35
2.3.1 Collaboration.....	38
2.3.2 Work structures	39
2.3.3 Results so far	41
2.4 Concluding remarks.....	41
3. Methodology and data	43
3.1 Methodology and data collection.....	43
3.2 Research population	44
3.2.1 Interview topics	45
3.3 Data analysis	47

4. Context: situation of the creative sector in the Netherlands	49
4.1 Situation Dutch creative sector.....	49
4.1.1 Problems of the Dutch creative sector.....	50
4.1.2 Solution	51
4.1.3 Example Province Gelderland.....	52
4.2 Results so far.....	53
5. Results	54
5.1 Current position towards creative collaborating	54
5.1.1 Position creative sector.....	56
5.1.2 Position clients	59
5.1.3 Two worlds.....	61
5.2 Supply and demand.....	62
5.2.1 Supply	62
5.2.2 Demand.....	64
5.2.3 Matching demand and supply	66
5.3 Contribution to (social) matters of business and society	66
5.3.1 Working with art.....	66
5.3.2 Working with artists	67
5.4 Arrangement of creative collaborating.....	69
5.4.1 Conditions	69
5.4.2 Structure of collaboration.....	72
5.5 Union of demand and supply.....	74
5.5.1 Bringing together demand and supply.....	74
5.5.2 Role intermediaries.....	76
5.5.3 Role government	78
5.5.3.1 Education	79
6. Conclusion.....	80
6.1 Conclusion.....	80
6.2 Strengths, weaknesses and recommendations for future research	83
References	86
Appendices Appendix I: Arts Value Matrix	90
Appendix II: Introduction interviewees External intermediaries	91
Appendix III: Basic questionnaire (Dutch)	95

Appendix IV: Coding table.....97
Appendix V: Matching demand and supply 1

1. Introduction

In the Netherlands is a great ambition to reach the world top for creative industries in 2020 (Topteam Creatieve Industrie¹, 2011). The Dutch creative sector is perceived as very successful and so experts in the field argue that this realm contains lots of opportunities (Van Heuven, 2011). More specific, the desire exists to become the most creative economy of Europe by the year of 2020 (Topteam Creatieve Industrie, 2011). This awareness concerning the significance of the creative economy is also present on international scale. On a higher international level the United Nations (2008) mention the possibility of connecting creativity, culture, economics and technology to create cultural, social and economic values.

“In this context, the interface among creativity, culture, economics and technology, as expressed in the ability to create and circulate intellectual capital, has the potential to generate income, jobs and export earnings while at the same time promoting social inclusion, cultural diversity and human development. This is what the emerging creative economy has already begun to do as a leading component of economic growth, employment, trade, innovation and social cohesion in most advanced economies” (United Nations, 2008, p. iii).

To achieve their ambitions Topteam Creatieve Industrie (2011) reveals great opportunities for the creative sector to create value across the borders of its own sector. They underline the demand for cross-sectorial cooperation and interdisciplinary collaboration between the creative industry and other top sectors to strengthen each other. The aim is to create strong, flexible and interdisciplinary partnerships that are able to tackle significant social issues and that will be perceived as opportunities for economic and social added value.

Interesting is that these objectives are formulated in a situation in which also the cultural sector is looking for justification of arts and culture to society. It seems that ‘the knife cuts on both sides’. The position of the cultural sector including the opportunities regarding the need for creativity is elaborated in the following section.

1.1 Motivation and relevance

In the situation of radical decreasing cultural government support the cultural sector needs to separate itself from the government and has to focus more on entrepreneurship (Twaalfhoven, 2011). Moreover, ways of commissioning and collaboration are increasing in significance (Van de Laak, 2011). Twaalfhoven (2011) argues that in whatever way the Dutch cultural sector will change enormously in the coming period. While one might claim that the decrease in subsidies results in diminishing talent and expertise, and impoverishment of cultural supply, optimists in

¹ Topteam Creatieve Industrie exists of a team of entrepreneurs, scientists and actors of the government that advises the Dutch Ministry of Economy, Agriculture and Innovation on the opportunities of the Dutch creative industry (Topteam Creatieve Industrie, 2011).

this context see the so called crisis as an opportunity for the cultural sector to think out of the box and to restructure (Idema, 2011; Van de Laak, 2011).

Two of those optimists are Johan Idema and Simon van den Berg, founders of the initiative Koers Kunst that can be described as an incubator of innovative ideas for the cultural sector, who focus on the opportunities of the current situation (Idema, 2011). Based on all the opportunities and possibilities described in the project Koers Kunst some great challenges are defined. At first, culture needs to become something more of the public. Moreover, the sector has to take care that producers of culture can play a more significant role in social issues of the society. The last challenge is to embed arts and culture on a broader national scale as the creative engine. In this context Twaalfhoven (2011) argues that the task for the cultural sector is to find the right balance. At one hand cultural organizations are obliged to stick to their own identity and principles, and at the same time they need to find a way to adapt to the new situation and to allocate the required expertise, skills and techniques (Twaalfhoven, 2011).

Van de Laak (2011) supports the opportunities as described above and states that within a knowledge economy as the one of the Netherlands there is an increasing demand for creativity, intelligence and knowledge. Creativity is identified as an important factor that transcends industry sectors (see also Throsby, 2010). Moreover, creativity is often labeled as a significant feature that results in competitive advantages for the organization (Fillis, 2004). Hence, this is a place for the cultural sector, being part of the creative sector², that contains lots of opportunities. There will always be demand for people who think out-of-the-box, who create chaos, who destroy structures and who therefore create new situations and thoughts (Van de Laak, 2011).

Also Towse (2006) sees opportunities for possible exploitation of artists' creativity and underlines the importance of the focus on the relationship between creativity and the artist. However, she argues that the relationship between talent, creativity and artists is little discussed in the field of cultural economics. Moreover, there is a lack of understanding on the way how creativity can be encouraged. Additionally, considering the role of human capital in the artists' labor market, studies seem to focus mainly on the supply side of the art. "So far there have been no systematic studies of demand for artists or attempts to analyse skill-bias in the arts" (Towse, 2006, p. 890). A significant topic for research on artists' labor markets according to her contains among others the focus on increasing demands for artists' skills and competencies.

Brigitte Bloksma (2011), founder of Marres Projects that focuses on collaboration between the cultural sector, business and government, identifies chances for the cultural sector as a whole in the notion of what she calls 'cultural commissioning'. According to Bloksma cultural

² The use of definitions covering the creative sector will be elaborated in the next paragraph.

commissioning will create a situation in which cultural organizations can have a visible and clear added value to social issues. While she stresses that this way of partnering is not the only solution to the current dynamic situation of the Dutch cultural sector, it seems that commissioning will create monetary potential for artists and cultural organizations. In the present situation of the Netherlands partnerships can result in more security for existence in the future (Kennisland, 2011).

The previous section revealed that opportunities arise for the creative sector in the realm of the exploitation of creativity, and connection and creative collaboration with other sectors. In this context Sennet (2008) particularly states that cooperation and collaboration foster problem solving. The latter seems to increase in importance because “the corporate system that once organized careers is now a maze of fragmented jobs” (Sennett, 2008, p. 34). This trend of flexibility is also present in the argument that firms do not want to make long-term investments in the skills of their employees anymore. Instead they hire someone who already has the skill (Sennett, 2008). Looking at these notions Latham (2004) argues that it raises opportunities for the (freelance) artists who are working in project based collectives. In general project based teams cooperating to solve problems might become more important than large bureaucratic institutions.

1.2 Research question and objectives

The introduction raises questions concerning the opportunities for the creative sector in the current situation as described above. The main question is how the creative sector effectively can benefit from the need for creativity in the current economy in order to become more independent and settle solidly in society. Moreover, there is a need for clarification on how the creative sector can justify their existence by adding value to business and society. This requires explanation of the needs for creativity, the specific supply of individual artists and cultural organizations and the actual arrangement of creative collaboration. In the context of this research creative collaboration covers the collaboration between different partners in which at least one partner equals one of the disciplines out of the definition of the creative sector, and one partner does not fit this definition. The aim and structure of the collaboration can be of various natures. The previous notions have resulted in the following main research question.

How can the creative sector of the Netherlands contribute to (social) matters of Dutch business and government?

In the context of this thesis the creative sector will be used in a broad sense to match the exploratory nature of the research. The actual definition is constructed in a Dutch context by Rutten et al. (2004) and covers the *arts* containing performing arts, music, literature, visual arts,

museums and cultural heritage, *media and entertainment* referring to publishing, gaming, film, television and radio, mobile and photography, and *creative business services* including architecture, advertisement and PR, industrial design, design, fashion and events³.

Nevertheless, the research will demonstrate the use of different definitions by scholars and interviewees. They refer for example to the cultural sector, the cultural industry, creative industries, and to art, artists and creatives. Because the purpose of the research is clearly exploratory, these definitions are used next to each other. Still, all the definitions of sectors and actors contain (one of) the aspects of the definition as described above and the need for crossing borders and collaboration is applicable to every description of the sector.

Important to add is that the research explicitly focuses on the role of the creative sector as mature partner of society containing the contribution to a productive system of demand and supply considering (social) matters of business and government. This excludes the added value of the creative sector to specific areas or cities like argued within the theories of for example Florida (2002). Moreover, it eliminates the contributions of experiencing creativity as expected to enrich the life of people in general and in communities.

Sub questions

To be able to answer the main research question the following sub questions are constructed, which will be answered by the use of theoretical and empirical research.

1. What is the creative economy?
2. What is the relationship between creativity, arts, artists, business and government in the realm of the creative economy?
3. What is the current situation of the creative sector in the Netherlands?
4. What is the current position of the creative sector, business and government in the Netherlands regarding the notion of creative collaboration?
5. What can the creative sector offer?
6. What do business and government need?
7. What can creative collaboration contribute to (social) matters of business and the society?
8. How can creative collaboration be arranged by which the creative sector can add value to (social) matters of business and the society?
9. How can demand and supply be brought together?

The general purpose of the research is to reveal possible ways of how the Dutch creative sector can settle solidly in the society. Instead of relying on the support of government by subsidies and

³ The exact motivation of this broad definition can be found in the theoretical framework in chapter 2.

business by sponsorship this thesis focuses on the way how the creative sector can be a mature partner to government and business. By the implementation of the research question and sub-questions the research exposes ways of how individual artists and cultural organizations can contribute to social and strategic issues of government and business. Additionally, the aim of the research is to reveal opportunities on how creative collaboration can be implemented and stimulated.

The research topic will be studied within the environment of the arise and evolvement of the new economy which, as the theoretical framework will reveal, is assumed to increase the importance of creativity in the current stage of economy. Businesses and society are looking for a kind of distinctiveness. This research explores whether and in which ways this distinctiveness can be offered by the creative sector.

The focus of this thesis is on the elements that the arts and creatives contain which are suitable to the needs of businesses and government. The research demonstrates in depth how these contributions can add value to (social) matters of business and society. Thereafter, the practical side of the implementation is revealed including conditions and the structure of creative collaboration, and the union of demand and supply. The construction will be elaborated in the next section.

1.3 Thesis construction

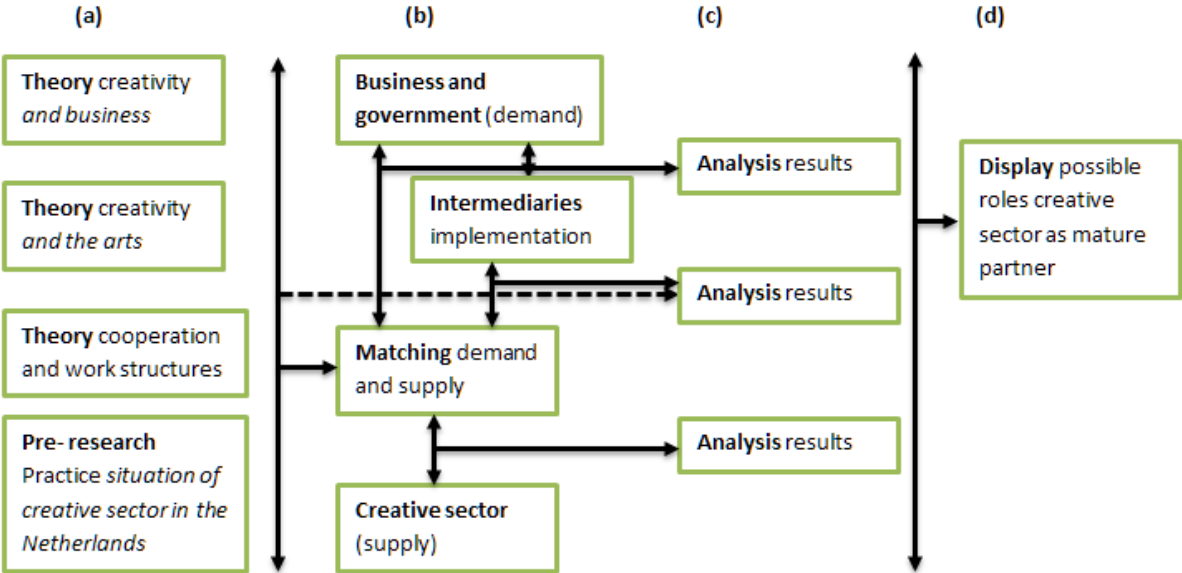


Figure 1.1 Conceptual framework

The first part of the research (a) contains the theoretical framework (see figure 1.1). The central concepts are studied thoroughly by a literature review of the main theory related to the topics.

The first quadrant reveals the relationship between business and creativity and the role of creativity in business in the context of the creative economy. The second quadrant covers the relationship between arts and creativity, the role of the arts in the creative economy and the elements arts can offer. The third quadrant comprises theory on the preferred work structures of collaboration. The final quadrant of pre-research stresses the current situation of the creative sector in the Netherlands.

The second and third step of the research (b, c) comprise the empirical study of the thesis and contains the analysis in which the results of both the theoretical and the empirical research are confronted. The businesses, the creative sector including individual artists and cultural organizations, and intermediaries are the objects of research. They are studied by a qualitative research design including fourteen in-depth interviews. The exploration of businesses and the creative sector reveals the demand and supply formulated in key elements on particular levels, and the structure of how they actually can be matched. Moreover, this part covers the practical implementation of creative collaboration including the role of intermediaries.

The fourth and last part (d) of the thesis demonstrates the conclusion of the research and reveals the response on the main research question based on all gathered and analyzed information and results. Additionally, strengths and weaknesses of the thesis, and recommendations for further research are revealed in this section.

2. Theoretical framework

In this chapter the theoretical framework of the research is constructed to answer the first two sub questions of the thesis. Within this section the creative economy is described, followed by the elaboration of the relationship between creativity, arts and the economy including possible contributions of arts to business. The latter part reveals the process of structuring the relationship between the creative sector and other sectors focusing on creative collaboration.

2.1 The changing economy

It is argued that within the last two decades the economy has transferred from an industrial economy to a post-industrial economy to an information economy to a digital economy to a knowledge and creative economy (Peters et al., 2009). Peters (2009) mentions in the book *Creativity and the global knowledge economy* that the creative economy is an adjunct policy term that stresses the centrality of theoretical knowledge and the importance of innovation.

The changing nature of the economy also changes the nature of the production factors (Collaborative Economics, 2001). Consequently, most definitions of the knowledge or creative economy emphasize the growing significance of knowledge in comparison to the traditional factors of producing, like natural resources, physical capital and low-skill labor, required in wealth creation (Healy, 2002; Howkins, 2001; Peters et al., 2009; Powell & Snellman, 2004). Powell and Snellman (2004) for example state the transition from an economy based on natural resources and physical inputs to an economy based on intellectual assets including patent data that demonstrate market growth in the stocks of knowledge. This expansion is according to them tied to the development of new industries like the information and computer technology. Creativity has become the most promising short- and long-term investment to keep up in the global economy (Kao, 1996).

In the most basic form the concept of the creative economy is based on arguments that there is a structural transformation going on in which the industrial economy is becoming less important due to the rising creative economy based on the growing power of ideas and virtual value: “the turn from steel and hamburgers to software and intellectual property (IP)” (Peters et al., 2009, p. 13). People who own knowledge have become more powerful than people who own machines (Howkins, 2001). Interesting is that Howkins (2001) argues that this shift caused a whole new range in business opportunities. Within the creative economy the main currency are the ideas and intellectual property which are highly mobile and intangible.

Healy (2002) defines the changing economy as the new economy and he emphasizes the importance of communications technology that creates global competition. He describes a world in which innovation is more important than mass production. Furthermore, in this world rapid

change is seen as a constant. This new era contains new opportunities and possibilities but also brings along problems and threats.

Three factors can be distinguished that are closely related to the changing economy: the information technology, globalization and the required skills of workers (Healy, 2002). At first the advances in information technology are stressed as a core factor that might cause revolutionary change in the new economy. Important is that these technologies can both foster and hamper creativity. New software supplied by new technology for example may empower architects but might as well encourage standardization. Secondly, the globalization of the economy is an important factor regarding the new economy because it is changing the rules of economic competitiveness. The economy is transferring into a set of markets that perform without considering national boundaries. At last, it is claimed that the new economy demands new skills from the workers. Within the change of the economy the focus becomes more on creativity and the capacity for innovation. Individual skills become more important and the intellectual capital becomes a valuable source of the firm.

Some scholars prefer the term changing economy over the term new economy because the latter is assumed to be discredited by economists (Tepper, 2002). Tepper (2002) even states that not much is new in the new economy by arguing that the new economy actually reflects a change in emphasis. According to Tepper (2002): “knowledge has always been an important asset to firms and industries, but there is evidence that knowledge is now more highly valued than in the past. The “old economy” has not been replaced, but rather new forms of economic life (changes in firm structure, labor markets, product distribution channels) are superimposed on existing economic patterns” (Tepper, 2002, p. 167).

As we have seen academics are looking for different definitions that all capture the main content of the concept, namely the importance of intellectual capital, knowledge and creativity at the expense of other production factors. In the following section the relationship between creativity, creative industries and the economy is established. In order to understand the use of creativity in innovation and the contemporary economy, it is important to first define creativity and creative industries, and see where creativity is located (Jeffcutt & Pratt, 2009).

Creativity

One of the significant characteristics of creativity is the ability to bring qualitative changes to the existing discipline, and to transform an old one into a new one or to create a new one (Csikszentmihalyi, 1996). Creativity is about creating something new and it represents the production of ideas and inventions that are original, personal and meaningful (Howkins, 2001).

Creativity is about novelty, originality and uniqueness at one side, and appropriateness and responsiveness to the context at the other (Csikszentmihalyi, 1996; Towse, 2006). Bryant and Throsby (2006) state the general definition of creativity covering the role of the individual: “creativity is seen as a capacity of individuals to go beyond traditional ways of thinking, doing, knowing and making” (Bryant & Throsby, 2006, p. 510). They mention the difficulty of defining creativity concerning the fact that it is unclear whether creativity is produced by random processes of inspirations or that creativity is a result from the process of determined and purposeful thinking.

Moreover, considering the concept of creativity there is uncertainty regarding the issue whether creativity is embodied in an individual or influenced by the environment and specific circumstances (Bryant & Throsby, 2006). This refers to the distinction of creativity being a ‘trait’ of individual, and creativity defined as a ‘process’ by which new ideas are produced or problems are explained. The first category contains three main characteristics of the individual that might influence its creativity namely the family background (see also Throsby, 2006), particular personality traits (like flexibility and willingness to take risks) and the acquisition of cognitive skills (like the capacity for divergent thinking). The second category includes the perception of creativity as a stochastic (random) process that is to a certain degree predictable, but not at all deterministic.

Particularly focusing on creativity in the arts it is often argued that there are more factors that explain the existence and level of creativity for example the nature of genius, and social and political context within which artists work (Bryant & Throsby, 2006). The latter implies that external influences will play a role in initiating or mediating the creative process.

Several academics explicitly reason in favor of the ‘process argument’ discussing that creativity is not just an act of an individual including personality dimensions that correlate to creative behavior (Andriopoulos, 2003; Csikszentmihalyi, 1996). Csikszentmihalyi (1996) particularly focuses on the model of creativity including the person with a new idea that is recognized as novel, the domain including symbolic rules and procedures and institutions, and the field containing experts, gatekeepers and intermediaries. All these aspects affect (the level of) creativity. Thus, where individuals can be distinguished as the primary source of creativity and invention in the broader context, creativity and innovation should also be treated as a process (Csikszentmihalyi, 1996; Jeffcutt & Pratt, 2009). It is argued that creativity needs a context and organization (Jeffcutt & Pratt, 2002). The latter requires knowledge, technologies and networks, and allows the generation and transformation of new ideas into innovative goods and services.

Madden and Bloom (2001) make a distinction between hard and soft creativity whereby

hard creativity refers to creation as invention where something 'brand new' is created, and soft creativity contains the act of creation as production. The latter represents reproduction whereby something is just brought into being. There is argued that arts involve all forms of creativity (Howkins, 2001; Madden & Bloom, 2001) and therefore for the purpose of this thesis both forms of creativity will be included.

Creative industries

The link between creativity and the creative industries emerges looking at the central aspect of the creative industry namely the ability to create value out of new ideas, concepts and knowledge (Topteam Creative Industrie, 2011). The creative sector distinguishes itself at three fields. At first, the nature of the produced products and services can be typified by renewal and the value of creation. In the context of renewal Caves (2000) adds the characteristic of 'nobody knows' referring to the existing demand uncertainty because the unknown or misunderstood reaction of the consumers on the creative goods and services produced. Moreover, the way of innovation within the creative industries is particularly characterized by labor intensity, design, human focus, explorative and iterative ways (Topteam Creative Industrie, 2011). At last, the creative industry is known by its high level of adaptability mainly caused by the small scale businesses, flexibility and the diversity of the sector.

Cultural economist David Throsby places the creative arts at the core of the broader creative economy by the design of the concentric-circles model (Oakley & Sperry, 2008; Throsby, 2001). Throsby (2001) describes the cultural industries as a concentric-circles model containing the creative arts as source and generator of ideas and defined as the inner circle including music, dance, theatre, literature, the visual arts and crafts, but also video art, performance art, computer and multimedia art. These core ideas are picked up by the next circle of cultural industries such as book and magazine publishing, television and radio, newspapers and film. The latter circle contains related industries such as advertising, architecture and design whose products are argued to include a degree of cultural content. This model shows the significance of the core creative ideas that are extended into a wider production context.

However, the actual definition of the creative industries is a great struggle (Healy, 2002; Jeffcutt & Pratt, 2009). A history of definitions demonstrated by Healy (2002) reveals the trend of broadening the definition by including the market, and over the years also the economy raises in importance. This leads to the embracement of commercial cultural goods and the role of the arts and culture in innovation and hence the economy. A broadly used definition of the creative industries in the research field of cultural economics is the one constructed by Caves (2000). He argues that: "Creative" industries supply goods and services that we broadly associate with

cultural, artistic, or simply entertainment value. They include book and magazine publishing, the visual arts (painting and sculpture), the performing arts (theatre, opera, concerts, dance), sound recordings, cinema and TV films, even fashion and toys and games (Caves, 2000, p. 1).

The UK Department of Culture, Media and Sport (DCMS) broaden the definition referring to the industries that have their origin in individual creativity, skill and talent and have a potential for creating wealth and jobs by the generation of exploitation of intellectual property (DCMS, 2001). They include advertising, architecture, arts and antiques, crafts, design, designer fashion, film, leisure software, music, performing arts, publishing, software, and television and radio. This definition is mainly significant because of the broad use by other scholars and by policy makers. However, Jeffcutt and Pratt (2009) criticize this definition because of a lack of focus on the production of culture. They prefer the definition developed by UNESCO⁴ and UNCTAD that clearly demonstrates the production chain (United Nations, 2008). Therefore, the definition which will be used in the context of this thesis embraces the creation, production and exploitation phase, particularly created within the Netherlands. This definition includes the *arts* containing performing arts, music, literature, visual arts, museums and cultural heritage, *media and entertainment* referring to publishing, gaming, film, television and radio, mobile and photography, and *creative business services* including architecture, advertisement and PR, industrial design, design, fashion and events (Rutten et al., 2004).

2.1.1 New economy, arts and the creative industries

The current literature clearly has the focus on the role of the creative and expressive arts, performance, aesthetics in general and the important role of design as a significant infrastructure of the creative economy (Peters et al., 2009). Moreover, the creative industries have become an essential element in the modern economy because of “the creation of the future through the coordination of experimentation and the adaption and retention of novelty” (Potts, 2009, p. 14). According to Howkins (2001) the greatest impact of the creative economy covers the way how the skills and business models of the creative industries are being used to create value for other industries and parts of life. Creative industries are even of greater significance in an evolving economy than in a stable or equilibrium economy concerning the role of creative industries in the economy described as producing a service, namely generating and facilitating change⁵ (Potts, 2009). They are perceived as being part of the mechanism of economic evolution looking at the importance of social mechanisms within this process which the creative industries are assumed to

⁴ UNESCO stresses the processes of creation, production and commercialization of cultural and intangible contents and uses the definitions cultural and creative industries interchangeably (Towse, 2010).

⁵ One might argue here that the shifting economy of the last decades (transferring from industrial to creative) is a great foundation for a significant role of the creative industries.

supply.

The importance of the creative industries to the economy in general can be viewed from two perspectives: (1) the creative sector as a rapidly growing part of the economy, and (2) creativity of essential importance to the economy and also outside the creative sector with the emphasis on the creative worker (Healy, 2002; Potts, 2009). In this thesis the focus will be on the latter perspective. Throsby (2010) mentions the increasing importance of the cultural industries in the current economy which is characterized by globalization. “New communication technologies, digital convergence and the growth of global markets for cultural products have transformed the cultural industries from minor players in an economic system with priorities that lay elsewhere, to a central element in the new economy driven by creativity, innovation and access to knowledge” (Throsby, 2010, p. 103). In this economy inter-industry relationships arise in which actors in the creative industries transfer knowledge between the cultural and non-cultural sectors. Transferring knowledge is for example been done through innovation looking at the creative industries as a source of innovation-intensive information services, through technical discussions or joint ventures between businesses. A particular form of knowledge transfer between cultural and non-cultural sectors is through the movement of creative workers⁶ between firms. The movement of creative workers working in non-cultural industries has gained increasing attention.

This way of thinking on the role of the creative industries is by Potts (2009) placed in the context of economic evolution and growth, and again the significance of knowledge transfer is mentioned. He describes the importance of economic evolution and the process of introducing a new idea in a social system. The creative industries influence economic growth and development by the creation and generation of new possibilities (Potts, 2009). New ideas, is argued, are the thriving forces of economic evolution and the role of the creative industries is significant connecting these notions: creative industries are involved in the process of new ideas by the origination, adoption and retention of novelty in the social context⁷.

⁶ Creative workers are defined here as “artists and other creators of original content in sound, text and image who are trained and who may gain experience in the core industries of the cultural sector” (Throsby, 2010, p. 96).

⁷ The role of the creative industries seems clear in the first phase concerning the provision of new ideas and the producing services to generate and develop new ideas through the opportunities like socio-technical space it provides for experimentation with new ideas (like in publishing, TV and radio). The phase of adoption stresses the innovation process of creative destruction where a new rule-population emerges. The role of the creative industries is to create and process social information by for example film, TV and radio and hereby influence choice by sending messages and rules for choice. In this realm the creative industries also perform as a selection mechanism of knowledge. The last phase is about the process of normalization and inserting novel generic rules and the creative industries fulfill this role by the representation of something new which than becomes normal (by books, design or architecture) (Potts, 2009).

2.1.1.1 Arts, business and creativity

The factor that clearly seems to connect arts, creative industries and business is the concept of creativity (see figure 2.1). It is even argued that the center where arts and business overlap is filled by creativity (Nissley, 2010). Both partners depend on creativity for survival and development.

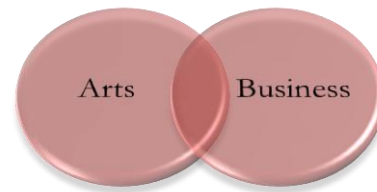


Figure 2.1 Arts, business and creativity

It is clear that creativity is perceived to be of great value to the business enterprise. Creativity in this realm is treated as derived from the visual and creative arts including individual acts of imaginative practices with the aim to express new and original ideas (Gahan et al., 2007). The role of creativity is acknowledged to stimulate innovation and foster competitive advantages (Chen et al., 2011). In the research on creativity and business the focus is often on the view of creativity as a profit booster, a valuable business resource, and as the origin of sustainable business growth and the ability of an organization to adapt (Madden & Bloom, 2001). Creativity is perceived as a tool to empower growth by improving the aesthetic dimension of products. The importance of knowledge creation as a source of competitive advantage is acknowledged to all different industries and sectors of the economy and especially in higher education, the Research and Development sector, and knowledge-intensive industries like media and entertainment industries (Peters et al., 2009).

Competitive advantages, as referred to in this context, can be maintained in two ways (Jeffcutt & Pratt, 2009). At first the focus is on reducing costs by the substitution of labor by technology or by transferring the work to places with cheaper labor. This focus on price is also called 'old competition'. Secondly, competitiveness can be maintained by innovation in products and services whereby the quality of products and services is emphasized in 'new competition'. Creativity can be mostly found in the process of new competition in which creativity leads to innovation by the creation of new products or services. In this role, creativity and innovation are seen as the stimulator of competitiveness and therefore there is less focus on the additional costs which they entail.

However, Healy (2002) argues that the relation between creativity and competitiveness and thus the high valuation of the skills of people working in the creative sector has not been empirically established (yet). Another difficulty with the arguments as stated above is the ignorance of firms outside the industries to actually tap into the skills of creative workers and the way how these skills can be transferred.

Innovation

As has been demonstrated creativity is repeatedly linked to the concept of innovation within the debate on the knowledge economy (Jeffcutt & Pratt, 2009). Creativity is not only of importance for technological and business innovation, but also plays a significant role in artistic and cultural innovation, and civic and social innovation (Collaborative Economics, 2001). Social innovation refers to management, organizing and labor aspects and emphasizes the generation, integration and implementation of new knowledge (Volberda et al., 2007). Interesting is that social innovation seems to become extremely significant in business as Volberda et al. (2007) show in 'Erasmus Concurrentie & Innovatie Monitor 2005': technological innovation declares 25% of business success while social innovation is good for 75%.

Important in this context is to clarify the concepts and the way how to deal with them. The concepts of creativity and innovation are often used interchangeably, but there is a clear difference between the two. Creativity is perceived as the ideas part of innovation focusing on finding and producing novelty, whereas innovation covers the practice of implementing the ideas including the judgment and diffusion of novelty (Jeffcutt & Pratt, 2009). Regarding the relationship between the two concept Howkins (2001) argues that creativity can indeed lead to innovation. However, innovation does not lead directly to creativity.

2.1.1.2 Human capital theory

Because of the high valuation of creativity as described so far and the aims to encourage creativity as goal of cultural policy, Towse (2006) stresses the importance of studying artists' labor markets and the factors that affect creative supply. Bryant and Throsby (2006) also argue that creativity and the behavior of artists deserves to be studied by economists among others because of its elusiveness, and its potential for significant and unpredictable impacts on modes of production. Looking at the supply-side of creativity it is interesting to focus briefly on the human capital theory as has been done by several cultural economists (Bryant & Throsby, 2006; Throsby, 2001; Towse, 2006). However, those scholars do argue that the artists' labor market differs considerably from 'ordinary' labor markets⁸, which makes the theory less applicable to artists. Nevertheless, the theory contains several aspects that are useful and connected to the realm of this research.

Looking at first at the definition of human capital, Klamer (2002) reveals the characteristic of knowledge indicated as a stock of value that is able to generate flows of value. Throsby (2001) more in detail defines the stock of knowledge as the embodiment of skills and experience in people, and underlines the importance of human capital in producing output in the

⁸ Factors that can be identified in which artists differ from ordinary workers are for example the role of innate ability and talent, the importance of experience and on-the-job training, artists' concern with utility and reputation and the dependence on copyright laws (Towse, 2006).

economy. This is consistent with the perspective of Towse (2006) who mentions that human capital contains the stock of productive knowledge and skills of people, and identifies two distinctive features: the embodiment of human capital in people⁹ and the aspect that human capital might increase by investment or depreciate by a lack of investment (Towse, 2006). Investment can happen by means of education, training and experience that people can use to increase their productivity and make them able to earn higher incomes (Towse, 2010). This contains the fact that the person has to incur a cost at present that is expected to produce a higher future income. Considering these (economic) investments people are argued to be willing to invest upon the level at which they expect it is beneficial in terms of future earnings, also called the private rate of return to investment in human capital. Based on this human capital theory it is argued that choice of occupation is made on basis of expected lifetime income (Towse, 2006). In this context the theory does recognize the unequal distribution of advantages. Some people might for example have less need for investment in schooling because of innate abilities or talent.

The question is whether the human capital theory applies to artists: is the choice of an artist for a particular occupation based on his private rate of return in investment of human capital? Towse (2006) reveals that cultural economists found only weak effects of the influence of human capital on artists' earnings. Abbing (in Towse, 2006) for example reveals the behavioral assumption that artists are not rational wealth maximisers. Moreover, Throsby (2001) claims that in contrast to the neoclassical view on labor of income maximization, artists think of income as a constraint that requires labor time which the artist actually wants to spend on art containing cultural value. In addition, studies have shown that median earnings in the arts are lower than earnings of other equally qualified workers, even considering the fact that the average level of educational attainment of the artist population is higher (Towse, 2006). Artists are argued to accept lower earnings than available in other occupations as a "price worth paying for the chance to work in the arts" (Towse, 2006, p. 882). The latter happens under the condition that they earn enough to live on from other arts-related or non-arts related jobs. These aspects are heavily related to the concepts of intrinsic motivation and multiple job holding, which are discussed further on.

Additionally, focusing on the second feature of human capital theory an important question is whether artists' human capital can even be increased by investment in schooling and training: can training contribute in the case of less talented artists? In this realm talent is frequently associated with creativity, generating a connection that makes the human capital theory more suitable for the artists' labor market. Bryant and Throsby (2006) for example perceive

⁹ However, Towse (2006) further on in her article argues that the combination of copyright and reproducibility of artists' goods and services amongst others changes the inalienability of human capital from labour.

creativity as an element that organizes human capital next to the usual variables of education, training and experience. However, they argue that traditional education, covering arts training, may not be the most effective human capital investment for revealing creativity. This argument is connected to examples of major artists who did poorly at school or who were not educated at all.

Given the content of education and training it is essential to make a distinction between the 'art' and the 'craft' element (Towse, 2006). It is argued that even very talented and creative art students have to learn how to present their work, how to study repertoire, and how to form working partnerships and networks. Not only the talent of an artist determines its career development and earnings, also socialization and professionalization are required developments for an artist's career which can be enhanced by the process of education and training. These lines of arguments seem to lead to the concept of social capital, which is argued to be clearly related to human capital and labor markets. Also this complicates the discussion about the relevance of human capital theory in artists' labor markets.

Artists' labor markets and intrinsic motivation

We have seen that an important aspect in the context of artists' behavior, which complicates the relevance of the human capital theory, is the one of motivation that is in the creative process defined as the incentive towards taking the first step (Bryant & Throsby, 2006). Considering artistic motivation theories Frey (1999) reveals the existence of intrinsic motivation of artists to be artistically innovative in a present institutional environment. This form of personal creativity¹⁰ connects to the person's set of tastes and preferences. "Intrinsically motivated persons pursue their artistic activities for their own sake (by contrast, extrinsically motivated artists do so in order to get acknowledgements and rewards, including income)" (Frey, 1999, p. 76). This corresponds with the concept of 'art for art's sake', which is described by Caves (2003) as one of the main structural properties of the organization of creative industries, and covers the utility artists gain from doing creative work. In this realm artists are assumed to be part of a group of people, next to academics, researchers and scientists, that is generally more motivated by the satisfaction or desire to work in their particular field than by financial rewards, which is contradictory to the standard economic model (Oakley & Sperry, 2008).

The arguments of intrinsic motivation of artists are mainly used by art historians, art experts and artists themselves, advocating that only intrinsically artistic motivation exists (Frey, 1999). Economists on the other hand believe that reality can be clarified by supposing that only extrinsic incentives matter. The economic model of human behaviour focuses primarily on

¹⁰ Next to personal creativity institutional creativity is distinguished covering creativity produced by institutional conditions like the price system, which is argued to be an incentive to innovate and reward those who are successful in this attempt (Frey, 1999).

extrinsic motivation as indicator for behaviour among others based on the argument that everything has a price, which explains the relevance of the human capital theory (Frey, 1997). A concept like motivation is not that easily understood in terms of economic rationality (Towse, 2006).

The notion of intrinsic and extrinsic motivation is also of significant importance considering the level of creativity produced by an artist. In the academic literature there are two lines of arguments given this connection. At one side scholars argue that: “people will be most creative when they feel motivated primarily by interest, enjoyment, satisfaction, and challenge of the work itself – not by external pressures” (Hennessey & Amabile, 1988, p. 11). Hennessey and Amabile (1988) are two of the many academics who reason that expected external awards will negatively influence the level of creativity, because for example attention is diverted from the task itself (Frey, 1999). This negative effect is founded in extrinsic constraints such as financial rewards, evaluation expectation, surveillance, competition, and restricted choice (Hennessey & Amabile, 1988). On the other hand research reveals positive influences of systematic external rewards on creative performance, for example the generation of support to sustain creative efforts in a slow and difficult process of creativity (Frey, 1999).

To specify the analysis of the relation between external interventions and intrinsic motivation Frey (1999) introduces the crowding theory, which analyses the model of human behaviour. Within this theory the crowding-in effect and the crowding-out effect can be identified. The ‘crowding-in effect’ contains the fact that intrinsic motivation is raised by introducing supportive external incentives. Frey (1999) for example identifies the construction of a measure of participation by the recipients of external interventions as a supportive activity for intrinsic motivation. This measure is argued to be met at a high degree meaning that artists have a lot of freedom in, for example, commissioned projects.

On the other hand the ‘crowding-out effect’ means that by the introduction of controlling external incentives intrinsic motivation becomes less important or less appreciated¹¹ (Frey, 1999). The latter is in contrast to the rational economic view covering the price effect which contains a positive relation between price and effort, namely a rise in price would result in a raise in effort. However, the crowding-out effect as described above argues the opposite.

Considering the crowding theory, private persons as supporters or art managers are argued to be better suited to provide supportive external (monetary) incentives than the government, which is expected to hamper the atmosphere needed for personal artistic creativity by controlling too much (Frey, 1999).

¹¹ One should note the distinction between supportive and controlling external incentives, which is very important in this line of arguments.

The previous section demonstrated the importance of considering the human capital theory, and recognizing the artists' labour market and their specific behaviour including the concepts of intrinsic motivation and multiple-job holding. While this research focuses on the potential and opportunities of the deployment of artists to create (creative) value outside the creative sector, the next step in research is the actual realization of bringing demand and supply together including the personal motivation of artists and clients. However, the latter requires a whole other type of motivation research that is not covered by this thesis. Nevertheless, the notion cannot be unacknowledged and therefore artists and cultural organizations are included in the group of interviewees to reveal conditions of collaboration concerning the concept of creativity as part of the human capital theory. The choice of methodology, data collection and analysis are elaborated in the next chapter.

2.1.2 Effects of the changing economy

The new economy as described in the previous paragraphs results among others in changing economic institutions and firm structures (Adler, 2006). "The broad trend is away from the classic model of bureaucratic hierarchy and toward a variety of alternatives, all of which can be thought of as more horizontal, flexible and 'networky' than their predecessors" (Healy, 2002, p. 7). This might be the case because creative capital is assumed to flourish in small and flexible structures (Howkins, 2001). Also Caves (2000) argues that the creation of new cultural products often occurs in flexible networks. He underlines the importance of temporary and project-based co-operations as optimal conditions for creation. Sennet (2008) in this context argues that the corporate system that used to organize careers now can be seen as a web of fragmented jobs. Howkins (2001) confirms by mentioning the shift from full-employment during the industrial revolution towards trends as freelance work and part-time jobs in the current economy which he defines as post-industrial work. Firms do not want to make long-term investments in the skills of their employees but are more keen on hiring someone who already has the skill (Sennet, 2008). Organizations have become a playground for creative professionals where they move in, run a project and leave again (Kao, 1996). "A vital organization is one that is forever jamming – inviting the invention of fresh perception" (Kao, 1996, p. 121).

Thus, significant effects of the changing economy can be found within the labor market. At first, more employees are engaged in the product design as well as organizational change (Healy, 2002). Additionally, there is argued that the way how organizations manage, hire and fire their workers is shifting. In the current economy, characterized by the reliance on individual knowledge and creative talent, the demand increases for workers whose availability is quick and flexible (Howkins, 2001). This results among others in uncertainty for employees. From the

organizations' perspective it decreases the level of loyalty to the employer. Moreover, especially in the creative sector there is argued that actual creative work is unequally distributed across the different occupations included: some are more creative than others. "Computer animators and web designers will fare differently on the market from piano teachers and ballet dancers" (Healy, 2002, p. 18).

This dynamism of the labor market is also argued to raise opportunities for (freelance) artists who are working in project-based collectives (Latham, 2004). A post-industrial society requires post-employment jobs which Howkins (2001) describes as the way of (freelance) independent work of thinkers and creative entrepreneurs in order to generate jobs, sustain business relations and create wealth. In general, project based teams cooperating to solve problems might become more important than large bureaucratic institutions (Latham, 2004).

2.1.2.1 Creative worker

Given the literature review so far it can be concluded that the new economy requires a new worker because of the focus on intellectual capital, the changing organizational structures and the dynamic business-environment. This assumption already started in the 60s and 70s where the new worker was defined as the knowledge worker (for example Bell, 1976). However, more recently this definition changed in the 'creative worker' containing intellectual capital, flexibility, knowledge and skills (Healy, 2002). This treatment of the creative worker is also used by Throsby (2010) in the context of knowledge transfer between cultural and non-cultural sectors through the movement of creative workers between firms. As we have seen creative workers are defined as "artists and other creators of original content in sound, text and image who are trained and who may gain experience in the core industries of the cultural sector" (Throsby, 2010, p. 96). Creative employees have a critical role in the stimulation of innovation and fostering competitive advantages by the use of creativity (Chen et al., 2011).

Also Ellmeier (2003) argues that the image of artists and creators is changing fundamentally. Especially new technology leads to new job profiles in the creative sector, and the definition of the creative worker. The whole process of production of art and culture is changing which results in a different separation as before. One cannot speak anymore of creators or artists at one side and non-creators or artists on the other side. The new creative workforce is expected to have new and different characteristics. A creative worker has to be young, multi skilled, flexible, psychologically resilient, independent, single and unattached to a particular location, as mentioned by Ellmeier (2003). The cultural worker is expected to be a cultural entrepreneur as well.

2.1.3 Results so far

As we have seen the role of creativity is perceived as extremely important in the economy nowadays. Creativity as stimulator for innovation and economic growth is significant in an economy in which knowledge is defined as one of the most important production factors. The creative worker is in this realm appointed as one way to transfer knowledge between industries. In this context artists as creatives with courage are perceived as the right persons to confront with other sectors (Van Heuven, 2011). However, the particular characteristics of the artists' labor market, like the presence of intrinsic motivation, might complicate the optimal exploitation of creativity and the deployment of artists. Nevertheless, the argument of artists being 'creative workers' acting like a spill between creative and non-creative sectors reveals one way in which the creative sector can contribute to society within this creative knowledge economy. However, at this moment more elaboration is required on the exact role the arts can play in the economy.

2.2 Arts for business

As demonstrated in the beginning of the literature review the complex and changing environment requires a new form of thinking to solve the rising problems. Adler (2006) even particularly argues that organizations need a new more spontaneous and innovative way of managing and (thus) a new way of leadership. The focus becomes on creative values and appropriate forms, and the right level of inspiration and passionate creativity. In this context Schiuma (2011) argues that the relationship between the arts and business needs to evolve. The creative industries are often seen as the 'strawberry on the cake' which refers to the final design or marketing of products (Topteam Creatieve Industrie, 2011). However, the creative industry has much more to offer. The focus needs to shift away from traditional sponsorship agreements towards up-to-date partnerships. According to Adler (2006) this is the right time to connect to the arts. Mainly because of the global interconnectedness which requires new ways of working, and wherein change is inevitable. Also the extremely high rates of ambiguity, unpredictability and turbulence are aspects that reveal the need for new leadership strategies. Old ways of managing and performing are not sufficient to survive in the new world.

Moreover, economic gain of the organization is argued to be insufficient. People today desire meaning and societal significance (Adler, 2006). Businesses are forced to restructure their purposes and include other forms of value-creation by utilizing individual creative capabilities to achieve organizational purposes that balance economic values with social and ecological responsibility (Nissley, 2010; Schiuma, 2011). In this context there is argued that artists' skills are needed now more than ever to become and remain competitive in the global economy. The capacity of the arts as learning tools can contribute to the broader society and the future of the

knowledge economy because they offer new ways beyond the boundaries of science and analytical reasoning. This economy needs soft skills of intuitive cognition, creativity and innovation. “At this unique moment of history, we are beginning to see a confluence of the best skills of business and those of the artistic community in service of the largest aims of humanity..... combining the global influence and the entrepreneurial skills of business with the inspirational creativity and improvisational skills of the artist community”(Adler, 2006, p. 205).

In the next section the role of the arts for business is elaborated. As we will see, arts can be useful in different fields and can be deployed for different purposes. At first the role of arts to inspire organizational science is discussed followed by the function of art as a management tool. The last section reveals an in-depth focus on the notion of arts-based learning.

2.2.1 Arts to inspire organizational science

The relationship between arts and business is more often viewed from an inspirational perspective (Kamoche and Pina e Cuncha, 2001; Kao, 1996). “Whichever field of the performing arts one turns to for inspiration, the main point is that there appear to be important lessons to be learned from the way improvisation in the arts redefines the concept of structure to permit creativity, innovation and continuous learning” (Kamoche & Pina e Cuncha, 2001, p. 756). Kamoche and Pina e Cuncha (2001) reveal the organizational and improvisational structure of jazz music and adapt this to the world of (product) innovation.

The structured and planned way of working based on clear articulated rules is not applicable in the fast-changing environments and not appropriate to the complex processes that are accurate in new product and service development (Kamoche & Pina e Cuncha, 2001). The old models are assumed to be inadequate under conditions of high market unpredictability due to new technologies and changing circumstances. However, also the total flexible methods of creating and generating ideas without taking care of any rules are not seen as the best solution for new product innovation. Contrary, the importance of a right balance between structure and flexibility stressed and it is argued that in this realm the field of business can learn extremely from the field of jazz music.

The best conditions of innovation are embraced by the improvisational model based on a minimal structure as present in the jazz music (Kamoche & Pina e Cuncha, 2001). These structures are greatly implicit and tacit. “The absence of explicit rules does not lead to chaos or confusion: if anything, it frees up the musicians’ creative capabilities and thus accords jazz improvisation the unique ability to manage the paradox of flexibility and structure” (Kamoche & Pina e Cuncha, 2001, p. 748). So, at one hand responsibilities, procedures and priorities are clearly defined and on the other hand there are so called ‘zones of manoeuvre’ in which creativity is

assumed to take place. Hence, if there is an agreement among the employees on the first basic structure they have the freedom to create. The minimal structure can be seen as a template at which the improvisation can happen.

The minimal structure is the exact demonstration of the essential paradoxes or tensions that are the main strengths of jazz and business: the traditional with the new, the need for structure with the drive to openness, norms and standards with the need to experiment, discipline with freedom and many more (Kao, 1996). One has to let go off the sheet music and shift towards future possibility, individual authenticity, expressiveness and the experimental. This is what identifies jazz, and in business what fosters innovation, great strategic conversation and corporate jamming. However, still there has to exist a structure to improvise on (Kamoche & Pina e Cunha, 2001; Kao, 1996). Thus, jazz like business thrive on a set of balancing acts. It has to be disciplined, but never driven. It has to be pushing outward, forward, upward and against satisfaction.

The changing economy including the high level of competitiveness requires the skills of improvisation and the inspiration of art (Kao, 1996). In this context jazz can be seen as inspiration because of its model of creative destruction which is required in this era in the process of product innovation. Also interesting is the characteristic of jazz concerning the absence of fatal mistakes. In jazz there are no mistakes, only unexpected turns or directions which contribute heavily to the dynamic process of creation. Nevertheless, also discipline is a high demanded capability. Creativity is based on and shaped by ambiguity, complexity and improvisation. Generating the spark of creativity requires air, room to breathe and freedom. However, abundance of those aspects lets the spark get away. This central paradox of improvising needs to be managed. Managing creativity is about managing the tension between art – free play of insight, inspiration and intuition – and discipline. “Places or spaces that facilitate creativity in their organizations are safe, casual, liberating. Not so small as to be limiting, not so big as to kill intimacy. Creature comfortable, stimulating, free of distractions and intrusions. Not too open, not too closed; sometimes time-bound, sometimes not” (Kao, 1996, p. 72). This line of arguments is elaborated in paragraph 2.3.

2.2.2 Arts as management tool

As discussed before organizations have to deal with ambiguities, dynamism, unpredictability, uncertainties and a high pace of change in the current economy. In this difficult business-landscape the role of the arts rises in importance because they can provide a field to inspire managers to create new perspectives on their organizations and to define new innovative management systems (Schiuma, 2011). Management should focus on technical efficiency of the

organizational process, dynamic adaptability and flexibility of organizations. The latter contains a clear shift towards the focus of the central role of people in organizations concerning organizational value creation. This focus on employees' commitment to organizational activities is not a new phenomenon, but becomes again extremely important in the current dynamic environment.

The emphasis is merely on emotive knowledge of people taking into account their emotions and energy (emotive capabilities) as a vital component of the organizational knowledge domains which are expected to affect the organizational performance¹² (Schiuma, 2011). Success is to a great extent based on the production of 'emotive and energetic organizations' in which employees do feel engaged, experience happiness and wealth, are aware of the situations around them and feel in control. Hence, organizations are required to search for the best way to catalyze and employ both the rational faculties and the emotive capabilities of their employees. In this context organizations are required to create a system that recognizes the relevance of human nature and utilizes people's emotions and energies as key factors which influence the capacity of organizational value creation. This is the realm where the arts can contribute.

In contrast to the view of arts as a metaphor for indicating creative activities, Schiuma (2011) focuses on the roots of the nature and properties of the arts. The underlying thought is that the value of arts is found in its aesthetics and its ability to create aesthetic frames and perceptions which influence the quality of the individual experimental process. He argues that the arts have the power to engage people in aesthetic experimental processes and to create aesthetic factors for the organizational infrastructure. In detail this means that any art form can enable people to actually undergo an aesthetic experience or to influence aesthetic properties of organizational infrastructural components to achieve evoking aesthetic experiences in people. "The fundamental idea is that by working with and through the arts an organization can gradually and unconsciously absorb and/or generate knowledge that involves the capacity to handle emotional and energetic dynamics" (Schiuma, 2011, p. 50). The arts can be used to make people feel more committed to the organization and make them able to express themselves.

Moreover, the arts can play a twofold role particularly in management. At one hand the arts can function as a learning platform presenting the arts as a mine of knowledge that can inspire managers to define new organizational and business models valuing aesthetic, emotive and energetic dynamics of organizational activities. The arts add to a transformation of the human and organizational capital. On the other hand artistic products and processes can be used

¹² The emotive status of a person influences his or hers mental clarity and the efficiency of human thinking capacities. Emotions affect people's behavior and abilities, their organizational behavior and knowledge-creating process. Moreover, they influence the commitment and engagement of people. Thus, they have to be recognized in the management process as a fundamental factor to organizational success (Schiuma, 2011).

as a tool to influence organizational aesthetic dimensions. This can be done by including artistic products into the organizational life, by including the aesthetic nature in organization’s products and/or by creating symbols for the organizations infrastructure like identity and image.

Arts-based initiatives

In this context Schiuma (2011) presents the concept of Arts-based Initiatives (ABIs) that make organizations capable to translate the arts into action. The ABIs can influence *people* by letting them experience aesthetic practices which are able to touch their levels of emotions and energy. This can engage employees to be more passionate in their work, or can be used to provide experiences that create intangible value for all the stakeholders of the organization. Moreover, arts-based initiatives can affect the *organizational infrastructure* or tangible (workplace and equipment) and intangible (cultures, values, identity) structural resources by embedding aesthetic properties. Arts-based initiatives can be based on artistic products, artistic processes or both.

Arts Value Matrix

The Arts Value Matrix (see table 2.1) reveals the benefits organizations can achieve by implementing an arts-based initiative including entertainment, galvanizing, inspiration, reputation, environment, investment, networking, transformation and learning and development. The explanation of the matrix and its benefits can be found in appendix I.

Organizational infrastructure development	High	Investment	Networking	Transformation
	Medium	Reputation	Environment	Learning and development
	Low	Entertainment	Galvanising	Inspiration
		Low	Medium	High
		Organizational people change/development		

Table 2.1 Arts Value Matrix (Schiuma, 2011, p. 100)

2.2.3 Arts-based learning

The way how the arts are actually linked to business or how arts can contribute to business is covered by several scholars (Darsø, 2004; Schiuma, 2011). According to Darsø (2004) arts is utilized like decoration as in visual art on the business wall and entertainment as inviting employees to a theatre performance. Moreover, art can be an instrument to management or leadership development concerning for example team building and the development of communication skills. At last, arts can generate and foster strategic transformation in the situation

in which arts is integrated in areas like vision, values, innovation and marketing¹³.

One particular contribution of the arts which can be found in different levels is the notion of arts-based learning. “Arts-based learning describes a wide range of approaches by which management educators and leadership/organization development practitioners are instrumentally using the arts as a pedagogical means to contribute to the learning and development of individual organization managers and leaders, as well as contributing to organizational learning and development” (Nissley, 2010, p. 13). In this context four processes can be distinguished that are particular to the way how arts-based methods can contribute to leadership and manager development. At first, the process of *skills transfer* containing the development of artistic skills which can be applied in the business realm. Moreover, *projective techniques* of the arts can contribute by revealing inner thoughts and feelings in order to foster reflection through projection. Thirdly, the arts can add to *the illustration of essence* of concepts and finding key ideas, and lastly the *creation* of arts can enable people to express themselves and enhance their creativity (Nissley, 2010; Schiuma, 2011; Throsby, 2010).

A clear example of how the arts can practically contribute to management and organizational effectiveness can be found in the illustration of an orchestra because it generates the useful skills of listening (to each other), observing (each other), and creative teamwork which are essential skills for business success (Nissley, 2010). However, the extent to which arts-based learning is successful depends on the contracts between arts and business. There is a difference between art-based practitioners improving the organization by the use of organizational values or by the use of artistic values. Moreover, important is that the success of using the concept depends on how the art is used.

2.2.4 Results so far

It can be concluded that the complex and changing environment requires a new form of thinking to solve the rising problems. In this dynamic situation the capacity of the arts can contribute to the broader society and the future of the knowledge economy because they offer new ways beyond the boundaries of science and analytical reasoning. The focus regarding the relationship between arts and business needs to shift away from traditional sponsorship agreements towards up-to-date partnerships.

More in depth the arts can add value to business at different levels and resulting in different benefits. At first arts contain the capacity to entertain, to decorate, and to galvanize. Moreover, benefits of connection to the arts can result in improvement of reputation and an

¹³ There has to be noted that inserting the arts in different ways and levels in an organizations results in a range of different outcomes.

increase of the business network. Important is the ability of arts concerning inspiration for example to inspire managers to create new perspectives on their organizations and to define new innovative management systems. In addition, arts can be used to generate and foster (strategic) transformation of the business. At last, arts-based methods can add to learning and development of among other leaders and managers. The latter includes the process of artistic skills transfer, projective techniques, illustration of essence and the creation of art. These benefits are summarized in table 2.2

Benefits of the arts
Entertainment, decoration
Galvanizing
Reputation, network
Inspiration
Transformation
Learning and development <i>artistic skills transfer, projective techniques, illustration of essence, the creation of art</i>

Table 2.2 Benefits of arts to business

2.3 Structuring (creative) collaboration

The arguments of Kao (1996) on the existence of a minimal structure as discussed earlier reveal the importance of the right management of creativity. Managing creativity is argued to be about managing the tension between art including its inspirational and free aspects, and discipline. As demonstrated in the beginning of the theoretical framework creativity and innovation can be treated as both an individual activity and a process. At first the connection between creativity and the individual artist is discussed focusing on the artistic production function and the artists' choice on the level of creative supply. Thereafter, the structuring of creativity as a process is elaborated.

Individual creativity

The essential input of creativity and the (mostly) non-financial incentive to innovate, as explained earlier by the concept of intrinsic motivation, creates a different production function for artists as small business enterprises compared to other firms in the economy (Throsby, 2006). Within the artistic production function labor is just the time the artists spend to produce the creative work. The capital input can be divided into material capital, including the equipment and supplies needed for production, and human capital including the specific variable that is termed creativity (or talent). Important to note is that creativity exists in varying degrees ranging from routine creativity to the level of a creative genius. The latter is defined as: "artists whose innovations might change the course of history in their art form" (Throsby, 2006, p. 3).

Looking at the production function of artists it can be concluded that artists are generally

not able to make sufficient return on their primary creative work, which makes them obliged to look for other income-earning opportunities (Throsby, 2006). Artists take on additional jobs with the only purpose of providing income to support the artistic practice of the artist, also known as 'multiple job-holding' (Throsby, 2001; Towse, 2010). Several studies of cultural economics show that artists often take on a second non-art job to finance their private needs and create time for their cultural work. This second job is described as one that only provides economic value, in contrast to the main art-job which provides mainly cultural values. Artists often prefer to connect their second job to arts-related activities, for example in the act of teaching within their art form (Throsby, 2006; Towse, 2010). However, the second job costs precious time they actually like to spend on their artistic work.

Mainly because of the combination of jobs the output of the artistic production process can be distinguished in creative artistic output and commercial artistic output or arts-related activities (Throsby, 2006). The first category contains the creative work including the activities that characterize the originality of the artist's work, for example the novels, the paintings, the act of music making, and live performances. The commercial artistic output is produced by the use of artistic skills in a more routine and commercially-orientated level, used in the so called second job. While Throsby mentions the theoretical weak distinction between the outputs, he still argues that the degree of creativity in the first category is probably higher than in the second category, which contains a more routine level of creativity.

The upper argument is related to the intrinsic motivation of creative artistic output. Namely, the intrinsically motivated artist is argued to seek for purely artistic awards, meaning mainly cultural values, which establishes a clear link between creativity and cultural value (Bryant & Throsby, 2006). However, the artist with an extrinsic motivation, or the commercially minded artist, is expected to allocate a smaller role to creativity because the activities to generate economic value include more routine skills and entrepreneurial flair. This argument on the level of creativity in different spheres is elaborated in a model of creativity generated by Bryant and Throsby (2006). The model demonstrates the situation of the artists in which they have to choose the right level of talent to apply in the production of a work of art. This choice is based on the artists' preferences for artistic and economic rewards, and the artists' assumption about the way the art world and the market will value their produced work. "Our model proposes that, whatever the level of creative talent an artist possesses, she faces a choice: whether to use it to produce innovative work requiring a high creative input or commercial work requiring a lower creative input" (Bryant & Throsby, 2006, p. 522). Interesting is that Throsby (2006) in a note

refers to the act of commissioning as an output falling between the two categories as mentioned above.

Creativity as process

Broadening the notion of creativity to the process already includes the importance of managing the process next to managing the creative person (Banks et al., 2002; Bilton and Leary, 2002). In this believe the level of creativity in organizations can be strategically developed like by training programs and structured techniques. However, Banks et al. (2002) argue that the actual process of managing creativity is a complex problem.

The complexity of managing creativity is emphasized by mentioning the tension between the spontaneity of creativity at one side and the required organization in the management process on the other (Bilton & Leary, 2002; Kao, 1996). This is supported on the level of work structures by the example of DiFillippi et al. (2007). Creativity at one hand requires diversely composed teams and the possibility to introduce new team members. Managerial practice on the other hand prefers teams that are homogenous and proven. DeFillippi et al. (2007) focus on more paradoxes like the tension between creative and commercial goals and the aesthetic and utilitarian logics which are the basis of managing creativity. However, they state that the boundaries between those two logics become blurring. Organizations and individuals are able to integrate or manage around these tensions which is defined as a “balancing act” (DeFillippi, 2007, p. 515).

If managing creativity is not only focused on managing the creative individual, Andriopoulos (2003) emphasizes the significance of managing the context in which creativity needs to flourish. She proposes the development of a flexible organization which is able to adapt to unstable conditions if new and unusual problems arise. This type of organic organization should contain open communication at all levels of the organizations and commitment to organizational aims. Important is that unnecessary control mechanisms should be minimized to encourage creativity.

To manage creativity Bilton and Leary (2002) propose the role of manager as the ‘creativity broker’ who has to connect creativity to other ideas, encourage other people to exchange talents and ideas and stimulate them to collaborate in their mutual development. “Successful managers of creativity are the brokers who add value to the creative process by directing the traffic of ideas and resources, and by “matching” ideas, individuals and organisational tasks” (Bilton & Leary, 2002, p. 62). Creative brokering already occurs at the very beginning where new ideas are being created by the interactions between raw concepts and talents. Interesting is that the creative broker does not have to own creative talent himself but he

has to know how to manage creative abilities into productive relationships while observing the market.

2.3.1 Collaboration

The arguments as discussed above are of great importance in the realm of structuring creative connections. To actually implement the added value of arts and creatives into the business field there has to be searched for the right structure of collaboration, which enables the right level of creativity.

There is an increasing general understanding that collaboration between different partners will facilitate and intensify the process of the creation and diffusion of knowledge (CBS, 2010). Especially in the process of innovation alliances, collaborations and the exchange of information and knowledge are significant factors. The way how partners cooperate is crucial for the end result. To actually utilize these externalities partners need to own knowledge and skills that are relevant for other partners, and their expertise needs to be available. The mutual benefits of a partnership are that existing knowledge produces new combinations, and knowledge can be generated collectively.

The type of knowledge that is exchanged influences the process of collaboration (CBS, 2010). Explicit knowledge, like particular forms of technology, is relative easy to exchange. However, the process becomes more difficult considering tacit knowledge. Tacit knowledge contains specific systems, skills or expertise that are often embedded in the structure and systems of the organization or the heads of people (CBS, 2010; Lith, 2010). The transfer of tacit knowledge requires interaction and spatial nearness which is offered by the construction of collaboration. Considering the fact that the creative sector is dominated by tacit knowledge, collaboration is essential for transferring knowledge.

In this context Kennisland (2011), a Dutch organization which creates and realizes interventions to strengthen and intensify the knowledge society, exemplifies in particular the importance of partnerships and mentions the general advantages like achievement of efficiency and cost reduction. In the realm of the cultural sector they state explicitly the importance of collaboration to strengthen and intensify the proposition of cultural organizations. A potential partner can add value which the organization itself lacks. One of the types of partners which are assumed to be interesting for cultural organizations are private organizations.

The partnership between cultural organizations and private organizations is in the cultural sector mostly present in the system of funding. However, (more) interesting are the collaborations that, as mentioned above, result in added values. This is happening among others in the current public-private partnership between the 'Nederlands Fotomuseum' (Dutch museum

of photographs) and the Dutch warehouse HEMA. The partners collaborate to print Dutch art photography on canvas, a service which is provided by the HEMA. The museum's aim of the partnership is to increase the awareness and the visibility of the collection to a broader public, and to increase their own revenues to guarantee future conserving of the collection. The HEMA on the other hand gets a new product line namely art with high standards photography. The skills of the HEMA concerning quality of photographs and variations in printing and the millions of negatives owned by the museum are directly matched.

Kennisland (2011) not only focuses on the economic values which can be created by partnering but also discuss the importance of collaboration to create social values. This is exemplified by the Dutch 50/50 store referring to a partnership between the Salvation Army (Leger des Heils), the Start Foundation, and fashion designers and art school students. The store exhibits and sells clothing¹⁴ from the depot of the Salvation Army recreated into 'fashion' by the designers. Clients of the Salvation Army get the opportunity to work in the store as 'sales employees' supervised by professionals to prepare them on the return to the labor market. This example clearly demonstrates the values that are added by both partners. At one hand the students get opportunities to exhibit and sell their work and on the other hand the clients receive the ability to work and to prepare on their reintegration.

In a broader sense Kennisland (2011) emphasizes the role of partnering regarding innovation. The commitment of strategic partnerships can be seen as an important source for innovation and social and economic welfare. In this context the particular role of the creative industries is stressed (Topteam Creatieve Industrie, 2011). They argue that the creative industries can play a major role in the approach to solve social, economic and environmental challenges because cross-sectorial collaboration in an interdisciplinary context strengthens the process (Bommert, 2010; Topteam Creative Industrie, 2011; Vermeer & De Valk, 2011).

2.3.2 Work structures

The section on the effects of the changing economy already revealed the emerge of flexible organizational structures and changing labor markets. It seems that the new economy not only requires a new type of worker but also needs development in new and flexible work structures. Creativity is about exchanging perspectives and ideas, and welcoming and elaborating upon difference. This seems to require different work structures.

Interesting in this context is the perspective offered by Collaborative Economics (2001) concerning the fact that business innovation is caused by a creative process that especially takes place within groups. There is argued that creativity can be unleashed by interaction of groups of

¹⁴ One of the activities of the Salvation Army is the gathering of clothing within the society.

people through a creative process. The higher the diversity of the people, views and ideas the more creativity occurs. Here is referred to the arts which also acknowledge a collaborative process.

Bilton and Leary (2002) argue that acknowledging creativity as an unpredictable, complex and multidimensional process requires diverse types of thinking. They distinguish two principal categories: “divergent” thinking (taking problems apart, lateral or “out of the box” thinking, spontaneous and intuitive thought) and “convergent” thinking (putting together evidence and testing solutions, “vertical” thinking within a clear set of boundaries, rational and logical thought)” (Bilton & Leary, 2002, p. 53). According to them it is the tension between these two ways of thinking that generates a new idea. The best creative teams are the ones who include both inventors and adapters.

However, Sethi et al. (2001) within their research on the possible relationship between product innovation and cross-functional product development teams, suggest that that the functional diversity of a team does not significantly influence the level of innovation. Where one might expect that including members of different functions with different backgrounds might increase the possibility to create new and unique ideas the research does not show any evidence. This is in contrast to other scholars (Milliken and Martins in Sethi et al., 2001) who recognize the ability of the variety of perspectives and ideas to increase the possibility of finding new linkages.

Projects

Concerning the work structures for knowledge and creativity DeFillippi et al. (2006) offer the perspective that knowledge work is often best accomplished through projects. Projects not only offer a flexible means to gather unique combinations of knowledge and experience to reach the requirements of the tasks, but also provide opportunities for the development of innovative organizational and managerial practices. Therefore, project-based organizing of knowledge work is used more often to arrange novel combinations of expertise in order to create new products, services or business processes. However, threatening for knowledge work and knowledge workers is the focus on direct task accomplishment of the sponsoring organization. Often the focus is less on knowledge creation and learning, and instead the project performance is emphasized including being on budget, time and target.

Managerial forms of arts-based initiatives

Schiama (2011) in this context focuses explicitly on work structures regarding the inclusion of arts within an organization. The impact of the use of arts on an organization is argued to depend on the managerial form of arts-based initiatives. The most used form is the *arts-based intervention*

which refers to a short period of cooperating with the arts like training courses and workshops facilitated by the arts in the way of singing, playing theatre and so on. The aim of those interventions is mainly to develop the skills and attitudes for team-building purposes, or to support individual or organizational learning. Also partnering with the arts in the form of a brainstorm session, the creation of a meeting place, private performances for employees and product launches are examples of interventions.

The second managerial form is the *arts-based project* which contains a couple of interventions that are planned and implemented over a time ranging from about one to six months. The focus of the project is wider, challenging organizational business problems are addressed, and the general goal is human or organizational development. The production of an art instillation or theatrical performances can be an outcome of such a project. However, also the creation of knowledge flows between creative processes performed in the organizational environment and organizational processes can be an objective of the partnership. The latter may enhance the abilities of the employees by understanding the traits characterizing creative activities.

The *arts-based program* is the third and last managerial form argued by Schiuma (2011) and is established by combining more arts-based projects and including several business objectives. By delivering different project outputs the aim of the programs is to add significantly to the organizational value-creation capacity. Arts-based programs are implemented for different strategic business issues, but mostly ones concerning change management.

2.3.3 Results so far

The literature review has shown the importance of acknowledging creativity as an individual trait and a process. Based on these arguments the focus has been on the structure of creative collaboration which enables the transfer of tacit knowledge. It can be concluded that the most important notion in this context is the search for the right balance between room for creativity and innovation at one side, and managerial processes at the other side. External incentives to foster creativity should be supportive, but not controlling. Additionally, several managerial forms of collaboration can be implemented in the realm of connecting arts to business wherein the form of project is argued to be the optimal usage to arrange novel combinations of expertise. Moreover, the focus on collaboration between arts and business is again argued to require shifting towards partnerships which result in added social and economic values.

2.4 Concluding remarks

So far, the theoretical framework has revealed the current complex environment in which intellectual capital, knowledge and creativity increase in importance at the expense of other

production factors. Creativity in this context is identified as an important factor that transcends industry sectors among others by creative workers who are able to transfer knowledge. Moreover, creativity is defined as a significant feature that results in competitive advantages for organizations. Considering the relation between creativity and arts it is clear that this is a realm including a range of opportunities for the creative sector to contribute to business and society. It becomes even more concrete concerning the fact that the complex and changing environment is argued to require a new form of thinking to solve the rising problems which might be offered by creatives. Though, the deviant characteristic of the artists' labor market needs to be taken into account considering the actual exploitation of creativity and the deployment of artists.

However, the questions remain which skills from the artistic world are really valuable to business and society and how these skills can be actually transferred to other sectors. The literature review already revealed a focus of the requirement of a more intense relationship between arts and business. Nevertheless, the actual optimal connection needs extra research. Therefore, the focus of the empirical research will be on the added value of the creative sector to other sectors and the way how these two sides can be matched to create a positive contribution of the creative sector to business and society.

3. Methodology and data

In the previous chapters the relevance of the research topic is revealed and a foundation of the research is constructed by a theoretical framework of the relevant literature. These results are the basis of the following empirical research. Actors from the creative sector (including individual artists and cultural organizations), business organizations, government, intermediaries and experts in the relevant fields are exposed to the issue of creative collaboration.

At first the methodology of the research including the methods of data collection are elaborated followed by an explanation of the research population and interview topics. The chapter concludes with a description of the methods of data analysis.

3.1 Methodology and data collection

The research question as discussed in chapter 1 already revealed a focus on a qualitative research strategy which has particular consequences for the research design, methods of data collection and analysis. The overall design of the thesis can be identified as a cross-sectional design including the collection of data of several cases at a single point in time (Bryman, 2008). The focus within the empirical design is on the collection of qualitative data in connection with several variables to discover patterns of association and relationships between the variables.

The empirical research is conducted by the use of fourteen in-depth semi-structured and mainly face-to-face¹⁵ interviews. The method of semi-structured interviewing is used to confront the outcomes of the theoretical framework, and to create the opportunity to add new possible elements that interviewees bring in. By this design the structure of the interviews is flexible, but as well entails clear goals. The average duration of the interviews was one hour: they have been conducted and transcribed in Dutch.

The interviews are supported by extra qualitative content analysis of business needs and experiences, and artists' experiences. This form of thematic analysis contains the representation of particular cases and specific variables in a matrix based method to order and synthesize data (Bryman, 2008). This data is included in the coding process, which is described in the next section. Data is gathered from the communication channels (articles, magazines, websites) of intermediaries Art Partner and Kunstenlab Deventer that exposed detailed descriptions of their experiences with creative collaborations, and full quotations of partners. The analysis of these data gives a first overview of the elements needed and the experiences of partners.

¹⁵ Due to rising travel costs and time limits one interview is conducted by written communication and one interview is conducted by telephone.

3.2 Research population

The units of research are gathered by purposive sampling which entails the direct selection of units, in this case individual artists, cultural organizations, businesses, government and intermediaries, with direct reference to the purpose of the research and the questions being asked (Bryman, 2008). This way of sampling is essentially strategic and eliminates any form of possible generalization of the results which is also the weakness of the choice of a qualitative approach. The construction of the group of final interviewees is established by pre-research and by the use of snowball sampling. The latter includes the recommendation of other respondents by the first interviewees.

The interviewees can be categorized into different groups of representatives namely external intermediaries, cultural organizations, artists, government, and experts in the field. The process of snowball sampling has resulted unconsciously in a focus on artists and cultural organizations with a visual art background. The broad range of interviewees has been selected to confront different perspectives regarding the main research question and to guarantee the best overview of the concepts as possible. The main information on the respondents is demonstrated below (see table 3.1). The elaboration on the interviewees and their organizations can be found in appendix II.

Organization	Name	Explanation
External intermediaries		
AimAtArt	Emilie Vermeer & Emily de Valk	Founders
Art Partner	Sandra Boer & Richard Todoir	Founder (Boer) and directors
Het Instituut	Johan Wagenaar	Artistic director of Het Instituut Visual artist
Twynstra Gudde (Geen Kunst)	André Schaminée	Consultant Founder of Geen Kunst
Cultural organizations		
Frankendael Foundation	Jacqueline Grandjean	Artistic director
Kunstenlab Deventer	Koen Bril	Project manager Ongezouten
Marres projects	Brigitte Bloksma	Program director
Artists		
	Heidi Linck	Visual artist
	Jan Raes	Business development manager ABN Amro Visual artist
Government		
Provincie Gelderland	Dominique Binkhorst	Policy advisor Provincie Gelderland
Experts in the field		
LA Group	Bart van de Laak	Senior consultant LA Group

		Board member of Danslab
Ontwikkelingsfonds Creatieve Industrie	Richard Leloux	Chairman of foundation
Taskforce Innovatie Utrecht	Marijn Brummelhuis	Project manager 'Creatieve Industrie'
	Leentje Volker	Researcher TU Delft Participant of Het Instituut

Table 3.1 Main respondents

The business field and partly the artistic field are studied by the analysis of secondary data as discussed above. This is covered by the following respondents (see table 3.2).

Organization	Name	Explanation	Author
Van Doorne advocaten	Cees Jan de Boer	Lawyer	Jon Marrée
	Hugo Reumkes	Managing partner	
	Lina Issa	Artist	Jon Marrée
Diverse organizations		Entrepreneurs	Kunstenlab
		Artists	Kunstenlab

Table 3.2 Other research units

3.2.1 Interview topics¹⁶

The theoretical framework has exposed among others the changing economy, the rising importance of creativity and the possible role of creative workers to generate required inter-industry relationships. Where we assume that the artist (in the broad sense of employee of the creative sector) can fulfill the role of the creative worker, the actual way of transferring skills stays undefined. Empirical research, by the method of qualitative interviews, is conducted to reveal the way how the connection needs to be constructed to realize the high valuation of creative skills. This, as can be seen in the thesis construction, contains also the elaboration of other concepts like the explanation of the actual creative supply and cliental demand. As mentioned above the interviews were semi-structured, which means that only a few interview concepts were created in advance. These concepts are mainly based on gaps or ambiguity in the literature and are demonstrated below. These topics were addressed during the interviews in a random order. The nature of the profession of the interviewee resulted automatically in an emphasis on particular concepts and specific contributions.

Added value

The theoretical framework demonstrated several values of arts to business (Bilton & Leary, 2002; Darsø, 2004; Kamoche & Pina e Cuncha, 2001; Kao, 1996; Nissley, 2010; Schiuma, 2011). One interview topic is related to these values to verify the theory, to clarify the values (make them more tangible) and to add possible other contributions of arts to business and society. Moreover,

¹⁶ An overview of the basic interview questions can be found in appendix III.

the argument of Healy (2002) concerning the difference of supplied skills given art disciplines is included in this topic.

Needs of business and society

Towse (2006) revealed opportunities for research concerning the focus on increasing demands for artists' skills and competencies. Creativity, innovation and change are only a few creative needs of organizations as demonstrated through the theoretical framework (Adler, 2006; Chen et al., 2011; Healy, 2002; Kao, 1996; Nissley, 2010; Topteam Creative Industrie, 2011; Schiuma, 2011). The interviews are used to verify the organizational needs as revealed by theory, to clarify the needs and to add possible other requirements of organizations and society.

Matching demand and supply

The results of the theoretical study showed a lack of theory on the actual matching of creative supply and cliental demand. Healy (2002) for example revealed the ignorance of organizations to tap into creative skills. Moreover, Topteam Creative Industrie (2011) underlined the mismatching of demand and supply. Therefore, the interview focuses partly on the union of demand and supply including the role of government and intermediaries, and the possible problems of the existence of arts and business as separate worlds as argued by Van Heuven (2011).

Structure

Several scholars emphasized the change in firm structures as a result of the new economy (Adler, 2006; Caves, 2000; Healy, 2002; Howkins, 2001; Kao, 1996; Latham, 2004; Sennet, 2008). The focus has become more on smaller and flexible structures in which professionals can enter and run projects, which entails the paradox of minimal structure (Bilton & Leary, 2002; DeFillippi, 2007; Kao, 1996). While the significance of the (changing) structure is clear, the actual arrangement of a project or collaboration in which creativity can flourish stays imprecise. Therefore, one of the interview topics is dedicated to the structure of collaboration including the theory of arts-based initiatives as argued by Schiuma (2011). Also the role of the creative broker as intermediary, as mentioned by Bilton and Leary (2002), is part of the foundation of this interview topic. Moreover, we have seen the importance of the particular artists' behavior and the influence of the concepts of intrinsic motivation and external incentives on the level of supplied creativity of the artists (Bryant & Throsby, 2006; Towse, 2006; Throsby, 2006). The interviews with the artists and cultural organizations are used to reveal conditions of collaboration concerning the concept of creativity.

(Future) opportunities

The resources that are used to construct the theoretical framework are relatively recent, which made it interesting to include one interview topic concerning the view of the interviewees on the opportunities and threats of creative collaboration now and their perspective on the future. This part also contains the attitude of the creative sector towards creative collaborating and their reaction given the concept. The latter addition is based on the perspectives of the master Cultural Economics & Cultural Entrepreneurship and the skeptic behavior of acquaintances towards the research topic.

Artistic motivation and artists' choice

We have seen the importance of structuring and managing creativity as revealed within the theoretical framework (Kao, 1996). The concept of creativity is divided in creativity as a trait and creativity as a process (Bryant & Throsby, 2006). While the importance of creativity as a trait including the creative supply decision of artists is extremely important (Throsby, 2006), the focus of this thesis is on creativity as a process. This also means a lack of emphasis on artists' behavior and motivation theories. Nevertheless, the latter cannot be totally separated from the perspective of creativity as a process and so relevant theories are involved in the results where beneficial.

3.3 Data analysis

The aim of this research is to derive theory from data, which is systematically gathered and analyzed through the entire process of research or in other words the method of grounded theory is used. The iterative approach of grounded theory indicates the development of theory out of data and the interplay between the collection and analysis of data within a qualitative research strategy (Bryman, 2008). The latter, for example, has occurred concerning the concepts of education and conditions of collaborating related to the research topic. The relevance of these concepts has appeared in the first interviews, which resulted in an extension of the composition of the interview questions including the topics of education and conditions of creative collaboration.

As mentioned above the main method of research within the thesis is qualitative interviewing. These interviews are audio-recorded and the interviewer took notes of verbal and non-verbal communication. Subsequently, the interviews are transcribed and reduced. This process is followed by the analysis of the collected data by the use of qualitative coding. In the process of coding the data are seen as indicators of specific concepts and the indicators are continuously compared to which concepts they match with best (Bryman, 2008). Three types of coding that are used can be distinguished, which occur at different levels and different points of time in the research process.

At first open coding is conducted on the qualitative data of the interview transcripts including the initial classification and labeling of concepts, and categorizing of data. This process started at an early stage of the research and covers the labeling of the white concepts as demonstrated in the coding table in appendix IV. These comprise for example ‘the situation of the creative sector in the Netherlands’, ‘the way how artists mirror situations’, ‘problems related to collaboration’ and the ‘behavior of clients’. Thereafter, axial coding is carried out focusing on the connection between categories and linking the codes to contexts, patterns of interaction, causes and to consequences. In this phase the important general concepts are identified, which are demonstrated as the grey concepts in the coding table (see appendix IV). Examples of these concepts are ‘cliental demand’, ‘creative supply’, ‘opportunities’, ‘how’ and ‘structure of collaboration’. In the last phase selective coding resulted in the selection of the core category. The central concept of ‘creative collaboration’ is identified, which organizes the other concepts.

4. Context: situation of the creative sector in the Netherlands

Before the results of the empirical research concerning the contribution of the creative sector to society can be presented and analyzed, first an overview of the situation of the creative sector in the Netherlands is required to create the right context in which the research question can be optimally answered. Therefore, this chapter contains a (content) analysis of the advice of Topteam Creatieve Industrie (2011) confronted with the empirical results of the interviewees.

4.1 Situation Dutch creative sector

As we have seen throughout the literature review, the creative sector is assumed to be able to play a significant role in innovation and economic growth. Next to the contribution of innovation to business purposes and economic growth, specifically in the Netherlands intensification of the level of innovation is required in the context of changing international economic relations and the raising needs for smart solutions for increasing complex social issues (Bommert, 2010; Topteam Creatieve Industrie, 2011). The ambition of the Netherlands to be in the top five of the best knowledge economies of the world proves to be a tough task, which requires a significant ability of innovativeness.

In this context Richard Leloux (2012) argues that the Netherlands is perceived as a very creative club, owning lots of knowledge and being a country with a high concentration of Internet. He sees the opportunities to connect several creative actors to become an important engine of the Dutch economy. However, this requires an open attitude to look across borders.

Topteam Creatieve Industrie (2011) as well reveals that at this moment it is very important to join forces: cross-overs are essential. Businesses in the Netherlands should cross borders towards other sectors, and look for strategic partnering with other economic and social partners, knowledge institutions and governments. This is needed among others because of the raising complexity of social issues like environment, sustainability, and ageing. These social challenges require the ability to innovate, and especially on an interdisciplinary level (Collaborative Economics, 2001; Topteam Creatieve Industrie, 2011).

Particularly the creative industry can and wants to contribute to the level of innovativeness of the Netherlands to broaden the competitiveness. The general numbers show the current importance of the sector in the economic environment of the Netherlands: growth rate of 6%, 43.000 companies, 172.000 people employed, and a share of more than 2% of the gross domestic product¹⁷ (Topteam Creatieve Industries, 2011).

¹⁷ The growth rate is based on the increase of creative companies between 2006-2009. The other numbers are based on small definition of the creative industry not including production and distribution organizations (Topteam Creatieve Industrie, 2011).

4.1.1 Problems of the Dutch creative sector

The challenge of the creative industry is to get deployed throughout the whole economy and society (Topteam Creatieve Industrie, 2011). To achieve this aim the sector has to be able to realize new concepts and solutions within cross-overs with other top sectors and within rising markets. However, the sector is argued to have a big problem, which is recognized as a problem of relationships (Topteam Creatieve Industrie, 2011). The cause of this problem is the dynamic and innovative character of creative industries which is difficult to capture in policy (Jacobs, in Van Heuven, 2011). The creative industry creates new ways of innovation that might not fit in the (conservative) existing systems. The latter is typified as the crux regarding the relation between the government, business sector, creative industry and the arts. The creative industry and the arts contain enormous amounts of creativity but government and business do not know how to cope with it and manage it (Van Heuven, 2011; Topteam Creatieve Industrie, 2011). It are different worlds that do not speak each other's language. Both the government and the business sector as the creative industry and the arts are to blame for this situation.

The strengths of the sector are often seen as the cause of this mismatching. Moreover, the lack of connection exists because other actors within the ecosystem¹⁸ do not have the right information and knowledge on the creative industry, or their existing structures (like rules, forms of partnering, special programs) cannot be applied to the creative industry.

There is a lack of connectivity within the ecosystem of the creative industry, which decreases the potential of creative industry to grow and develop itself to a significant player in the market (Topteam Creatieve Industrie, 2011). At the moment the sector is not yet established thoroughly in the economy and there is a lack of strategic cross-sectorial partnering. There is no link towards other actors in the ecosystem and their way of working.

Moreover, Leloux argues that the creative industry is experienced as unstructured and bad organized on national level. *"The creative industry is a big load of sand, and the disadvantage of sand is that it easily slips away"* (Leloux, 2012). In addition, also in the Netherlands there is no transparency regarding the composition of the creative industry. This obscurity becomes more important regarding the activities within the 'top sector policy'. According to Brigitte Bloksma (2012) the visual art sector for example is not included in the definition of the creative industry of the government while she does see significant opportunities for this sector.

Focusing on the cultural sector, it is argued that there is the lack of clarity on the whole cultural infrastructure. There are a few well-known large established institutions that dominate the creative world while there is happening a lot more on a lower level that is invisible (Bloksma,

¹⁸ The ecosystem contains the whole range of relevant actors, like knowledge institutions and the government, which are of importance for a flourishing sector and its relations to creative companies.

Bart van de Laak, 2012). More interviewees are critical on the cultural sector in general regarding their position given financial dependency towards the government. The inward attitude of artists and cultural organizations just caring about their own art in their own world is criticized.

Moreover, the lack of a connection between the cultural sector and the society is repeatedly mentioned as a weakness of the cultural sector (Van de Laak, André Schaminée, Emilie Vermeer, Johan Wagenaar, 2012). In this context the value of arts besides the cultural value seems to become more important. People need to justify their expenses on art and culture (Schaminée, Jacqueline Grandjean, 2012), and the cultural sector needs to clarify their value to a broader society (Jan Raes, 2012). *“We need to make the implicit value of the cultural sector more explicit”* (Bloksma, 2012).

Despite the negative perspectives, several interviewees mention that the cultural sector opens up as well. Cultural institutions recognize the need of new ways of operating and take action by approaching intermediaries like AimAtArt to broaden their range of supply. According to Dominique Binkhorst (2012) the cultural world is heavily changing. However, still lots of connections seem to happen only in the field of sponsoring (Bloksma, Schaminée).

4.1.2 Solution

Topteam Creatieve Industrie (2011) supposes an agenda based on the creation of impulses in order to intensify the relationships of the creative industry with other essential actors in the ecosystem. The objective is to make the creative industry able to create value across the borders of its own sector. One of the key issues of the special agenda concerns market development and commissioning.

As mentioned before there is demand for cross-sectorial cooperation and interdisciplinary collaboration between the creative industry and other top sectors to strengthen each other. ‘Topteam Creatieve Industrie’ (2011) supposes new forms of commissioning and strategic collaboration to approach these demands. This contains the facts that sectors need to be able to find each other, need to know how they use each other in an optimal way and how to manage their relationships. ‘Topteam Creatieve Industrie’ (2011) sees great opportunities and they define several goals to improve commissioning and to realize cross-overs. These goals focus on improving the understandability of the value of creation by business and government, facilitate the implementation of creative organizations by clients, and stimulate the experimentation with new ways of partnering focusing on the shift from commissioning towards a real partnership.

However, at the moment the difficulty is grounded in the relationship client-contractor. Two key issues can be defined, namely the lack of knowledge of the client and the weak trading position of the contractor. Thus, actions concerning the concept of commissioning are developed

at three fields: strengthen entrepreneurial skills, strengthen position by better access to economic capital, and create awareness by the client given the value created by the creative industry. Interesting is that there is emphasized that all actors out of the ecosystem are expected to contribute to the intensification of the relationships. Especially the government plays a big role in this situation by stimulating cross-sectorial collaboration and acting as a client itself.

Two practical phases are created to achieve the aims as defined above. At first, the ‘Stimuleringsprogramma Creatief Opdrachtgeverschap’ (a program which stimulates creative commissioning) that focuses on matching of demand and supply and exists out of four parts: reaching transparency of the market by a virtual matchmaking area; creating the facility Dutch Designing Demand for strategic implementation of the creative industry in interdisciplinary and cross-sectorial partnerships; promoting among others best practices and business cases; and making the government the ideal client. Secondly, the execution of the ‘Fonds voor de Creatieve Industrie’ which is by the state secretary of culture accompanied with a mission to increase the social and economic added value of the creative industry both on national and international level. The foundation will carry out thematic programs to intensify the cooperation between the creative industry and other social and economic sectors.

4.1.3 Example Province Gelderland

Next to the general program of Topteam Creatieve Industrie (2011) other initiatives are created on government scale. Dominique Binkhorst, employee of the department Economics of the province Gelderland, is in the middle of creating a project that aims to improve the structure regarding the relation between culture and the economy. She wants to design a good foundation, which will also be fruitful and function independently afterwards. Therefore, she enriched the policy for the Economic department by including the notion of connecting businesses to creativity and creatives. Practically, she starts at the basis looking at one of the objectives of the plan to improve the ‘ability to organize’. The project can be split up in several parts: assigning a program manager focusing on the articulation of needs of entrepreneurs or the demand side (1), stimulating cultural entrepreneurship (2), match making (3) and constructing the business network (4). In this context Binkhorst mentions the importance of communication and branding to guarantee the visibility of the initiative.

In this context province Gelderland will stimulate cultural entrepreneurial development by extra education and coaching whereby the focus is on specialization. *“At the end we will get a pool with specialized creatives”*, Binkhorst (2012) states. Moreover, the creative industry of Gelderland will be connected in one network in which big institutions and self-employed artists are involved to keep each other up to date and to help each other. The aim is to be easily localized and to discuss

new issues together.

Bringing together demand and supply in this project is mostly realized by the already existing Regional Centers for Technology (Regionale Centra voor Technologie) . *“In Gelderland there are seven RETs that every day constantly approach companies. Those RETs connect companies to other companies regarding technical questions, or entrepreneurial questions. They always pass the questions on, they never give solutions themselves”*. The process is bottom-up and they try to remove all the barriers to really connect to the needs of the entrepreneur. The challenge, according to Binkhorst, is to instruct those ‘agents’ in such a way that they articulate the right need of the entrepreneur, which also might be a need for creativity. If the entrepreneur needs creativity the next question is what exactly the entrepreneur is looking for. This requires other capacities and competences of the ‘agents’. *“The phase of articulation is an interesting process”* (Binkhorst, 2012).

4.2 Results so far

The overview of the current situation in the Netherlands regarding the position of the creative sector reveals a focus on the demand for cross-sectorial cooperation and interdisciplinary collaboration between the creative sector and other sectors. There is a search for new ways of collaboration and commissioning, which can result in economic and social added value. The form of creative collaboration in which the creative sector is commissioned by other sectors is studied intensively in the empirical research. The results are elaborated in the next chapter.

5. Results

The following section contains the analysis of the results of the empirical research referring to the in-depth interviews with cultural organizations, artists, intermediaries and experts in the field, and the confrontation of these results with the theoretical framework. At first, an overview is revealed on the current position of the parties involved towards creative collaboration covering the position of the creative sector, business and government and the personal opinion of the experts. This part is followed by an overview of the supply of the creative sector and the demand of business and government. Revealing these first results creates the opportunity to show the contribution of creative collaborating to (social) matters of business and the society. The subsequent results delve deeper into the arrangement of the collaboration including conditions and an overview of possible structures. Finally, the process of bringing together demand and supply is discussed, which includes the role of intermediaries and the government.

5.1 Current position towards creative collaborating

The Dutch government recognizes the opportunities of the creative industries, which has resulted into the nomination of the creative industries as top sector of the Dutch economy. Moreover, we have seen that the Province Gelderland for example enriched its economic policy by including a plan for connecting entrepreneurs to creatives (Dominique Binkhorst, 2012). Including the Florida movement of the growing importance of creative people for cities, Johan Wagenaar (2012) argues that the awareness of the importance of creativity in general is growing: *“the world is changing”* (Wagenaar, 2012). You see more and more initiatives that try to facilitate partnerships between creatives and other sectors. Wagenaar explains that his initiative the Instituut was founded in 1995, but only started to be successful around 2006/2007. *“The time is now”* (Wagenaar, 2012).

Connecting the creative world to other sectors in the way of creative collaborating is recognized by the majority of interviewees as a positive trend including lots of opportunities. Richard Leloux (2012) argues that in the current situation of economic crisis people are expected to recognize the added value of collaboration and partnerships. However, partners need to open up to achieve real results, and Wagenaar does not recognize this attitude yet. According to him the creative sector contains a lot of big mouths but few concrete, successful results for society. The attitude exists that working with artists directly results in something interesting. Wagenaar argues that this is not the case. *“Just like producing a painting, you have to do this well, otherwise it becomes an ugly work”* (Wagenaar, 2012).

The particular connection of the cultural world and business is by Emilie Vermeer (2012) defined as valuable. While AimAtArt at this moment mostly implements the added value of art in

business, Vermeer also identifies opportunities for collaborating with artists. Kunstenlab already does connect artists to several themes and social matters, reveals Koen Bril (2012). Artists can add quality to such projects by deploying their skills and competences in another context than their atelier (Bril, Jan Raes, 2012). More specifically, artists can for example play a significant role in spatial planning (ruimtelijke ordening) (Wagenaar, Bril, Binkhorst, Brigitte Bloksma, 2012). On a more abstract level Bart van de Laak (2012) mentions the opportunity to include certain (artistic) aspects within the borders of society and business to actually damage or destroy those borders. This way of creating chaos is often mentioned as a quality of creatives, and will be elaborated in the section 5.2.1 Supply.

Creative collaborating is partly identified as a new market for artists to work in, which among others decreases the financial dependence of artists on subsidies (Van de Laak, Wagenaar, Bloksma). Moreover, Wagenaar argues that by looking for such connections the relation between the arts and society will be strengthened, which he identifies as a good trend. The actual intensification of this relation depends of course on the nature of the collaboration: a brainstorm session concerning a project name has significantly less (or no) impact on society than for example the contribution of an artist to the construction of a high way.

Example 5.1: N 340

The Instituut organized a creative collaboration with choreographer Hans van Maanen to contribute to the project concerning the road N 340. The added value of a choreographer is clear in this situation looking at the aspects of rhythm and movement (Wagenaar, 2012).

Leentje Volker (2012) adds that it is good for the artist to realize what he can add to society, and to see how the artist can apply his unique way of thinking to achieve something that also benefits the ‘normal citizen’. This is supported by Raes who argues that there are opportunities for the artist to create more social value and to contribute to society, which is for example accomplished by including artists in multidisciplinary teams to tackle social issues.

Also the cultural sector recognizes the opportunities for a closer relation with the society. Artist Heidi Linck (2012) for example sees opportunities for collaboration regarding social matters like population decline (krimp) and regional identity. According to her those collaborations can result in beautiful things. Bloksma as well mentions social matters like food, ageing and population decline (krimp) as relevant issues wherein the artist, the designer, the architect but also the cultural organization can play a significant role. According to her the cultural sector needs to become a part of society and has to claim the role of intermediary between art and the society.

Example 5.2: UMCU

UMCU (Academic Medical Center Utrecht) has been, and still is, partner within a creative collaboration, initiated by the Instituut, considering the relation between doctor and patient. A team of artists, accompanied by other disciplines, started the project with a phase of embedding by experiencing the actual situation, which created commitment with the situation. The creative team has designed proposals that have been developed into concrete games related to the relation doctor and patient. At the moment, a connection with insurance companies is arranged to expand the results of the collaboration (Wagenaar,

Within the empirical results the potential of creative collaborating is described in several ways: the potential to work with image (Vermeer), to let artists think on certain matters (Van de Laak), for cross-overs (Marijn Brummelhuis, 2012), and for broadening the scope of creative collaborating to diverse themes and all parts of organizations (Jacqueline Grandjean, 2012). Furthermore, Grandjean underlines the ability to think and to design conceptually which is mentioned as a strength of the Dutch creatives. *“If you look at the MOMA you will see that 40% of the collection of design comes from the Netherlands. That is enormous”* (Grandjean, 2012). She mentions the opportunity to intensify this strength especially in comparison with China and Asia where the focus is less on creativity and more on cognitive thinking. There has to be noted that to deploy those strengths expansion of the awareness of the possibilities is required.

5.1.1 Position creative sector

Box 5.1 Reaction artists (Ongezouten: artistscoach)

“I want to bring out my creativity in more different ways”: visual artist, 2012

“I like to broaden my horizon. For me it is important to deploy being an artist in different ways”: visual artist, 2012

“In everything I do connecting different worlds is a returning theme. Mutual exchange and integration of spheres and life areas brings something extra”: visual artist, 2010

“I like to be functional different, but I do think it is important to have an added value”: visual artist, 2009

Source: Magazine Ongezouten, 2009/2010/2012 Kunstenlab

Creatives are in general positive about the notion of creative collaboration (see also box 5.1). Van de Laak in his role of board member of Danslab (a laboratory for dancers), states that creatives are aware that something needs to change and notices a lot of energy and entrepreneurial behavior. The art institutes Marres and Frankendael Foundation as well are optimistic and see opportunities to connect to (social) matters. *“We as an art institution like to make the connections and*

become a stimulus for innovation and for more creativity in business” (Grandjean, 2012). Moreover, Grandjean calls commissioning smart entrepreneurship of an artist. Marres is in particular recognized by an outward focus towards social matters and the role they can fulfill in that social context (Bloksma).

Example 5.3: Valkenburg

The city of Valkenburg, which is situated in the Netherlands, recognized the need for cultural and economic change. Marres Projects has directed this need into a project in which a team of designers, architects and artists were collaborating to create two or three proposals in order to change the impoverishing city. At the start the project was exposed to a team of ‘judges’ including the mayor of Valkenburg. Within the second phase of the project officials of Valkenburg and spatial development Maastricht/Valkenburg collaborated with the teams of creatives on their cases. In this situation there was a clear intervention of the creatives in the process of policy making. Finally, the creative collaboration has resulted in very concrete concepts for the restructuring of the area like a new realization of an old brewery, and a concept to connect the different elements of the city (Bloksma, 2012).

Linck definitely sees the positive side of artists making collaborations. According to her an artist is the one who can experiment with the risk of failure. Raes as well is optimistic and would encourage other artists to offer their creative services. However, during the interview he declares that it is actually the world upside down if an artist is supporting the world by offering services because of something different than intrinsic motivation, namely financial necessity. This is an interesting statement regarding the different views on the relationship between intrinsic motivation, external incentives and creativity as revealed in the theoretical framework (Bryant & Throsby, 2006; Throsby, 2006). While Raes mentions that this is not immediately a bad thing, it is remarkable that he is the only interviewee showing such a reaction. All the other interviewees mention the positive shift towards entrepreneurial behavior and just stress the balance between intrinsic and extrinsic motivation (as elaborated further on).

The general perception of intermediaries is that the artists whom they are working with definitely like the way of creative collaborating. However, at the same time almost all interviewees agree that it depends on the person whether he or she supports creative collaborating. Moreover, there is still a significant number of artists that do not like to work by commissioning. In this context the presence of the particular behavior of artists is of great significance. The existence of intrinsic motivation (Frey, 1999) for a great deal determines the decision process of the artist’s career development.

Volker in this context compares the ‘artist’ with the ‘architect’. According to her artists

might be more open for new challenges than architects because ‘artists’ might be more all-round and already more flexible in producing art because they never have been restricted to the construction sector or the consumer. However, she calls both occupations ‘traditional sectors’, which means that they, compared to for example industrial design and IT sector, care more about traditions and therefore adapt more slowly to societal changes. Other interviewees add that some artists are just not aware of the possibilities (Van de Laak), or are scared that they and their work gets influenced (Vermeer, Wagenaar, Bril, Grandjean). The latter will be elaborated in the following section.

Autonomous position of the artist

One issue that did come up multiple times during the interviews was the effect of commissioning and collaborating on the autonomous position of the artist. Intermediaries agree on the fact that the autonomy of the artists is the strength of being a creative and thus always need to be captured (Bril, Van de Laak, Leloux, André Schaminée, 2012). If the artist gets restricted too much, he will lose his strengths of autonomous thinking. It is essential that you find the right balance (Bril).

Artists are by some people expected to be reserved towards creative collaborating because they are afraid that their autonomy will be effected (Grandjean, Wagenaar). In this realm Linck is really aware of the fact that such collaborating activities may influence artistic work. According to Binkhorst the autonomous position of the artist gets insecure because of a communication problem resulting in deviating expectations. Therefore, it is essential being an artist to clearly communicate your strengths and the elements you can offer to the client. The problem is that identifying the exact offerings is an extremely difficult process.

Nevertheless, in general the perception of disregarding collaboration with business is slowly getting old school (Grandjean) and more interviewees agree by not seeing the danger of a negative influence of creative collaborating (Van de Laak, Boer). *“The artist does not depend on external validation because he is an artist. He will create something based on his own feelings and thoughts”* (Van de Laak, 2012). Brummelhuis distinguishes different levels of commissioning and states that especially if artists are asked to intervene in an organization by using their skills of autonomous thinking there is no effect on autonomy. In that case the artist is asked to think freely which might even deliver him new insights. The latter is supported by Raes.

According to Bloksma the problem concerning the notion of autonomy is that the cultural organizations are as well perceived as autonomous while they cannot be autonomous. *“A cultural organization cannot be autonomous. We always have a public that expects something, or in this case the business field. I cannot say that I deal with all those actors and still am autonomous. That is not possible”* (Bloksma, 2012).

Balance

As discussed earlier by Bril, working by commissioning is about finding the right balance (Van de Laak, Vermeer, Grandjean). Bringing the field of business and art together will always result in a ‘clash of forces’. The challenge is to find the optimal balance wherein the artist can add value by using his skill of autonomous thinking without getting too much restriction (Bril, Brummelhuis, Schaminée). This seems a real theoretical story, which is hard to conduct in practice. Throughout the results the role of the intermediary is demonstrated to protect this space for creativity.

Finding the right balance also applies to the way artists construct their profession. They can be part of creative collaborating and at the same time produce their own art (Volker, Bloksma). Like according to Bloksma, Marres can organize activities which do not result in receiving own revenues if on the other hand they organize activities that will do. This corresponds to the artistic choice as demonstrated in the theoretical framework to invest in work that will generate cultural values, economic values or both (Throsby, 2001). The construction of the artist’s profession also connects to the ‘multiple job-holding’ aspect of an artistic career (Throsby, 2001; Towse, 2010). The creative collaboration can be identified as the second job of the artists still closely related to their creative ability.

Linck as well makes a connection between two worlds. She describes herself as a cultural entrepreneur who lives from her art practice including selling visual work and projects inside and outside the cultural sector. Raes accomplishes the connection differently. At one hand he is an artist who started drawing since he was five years old and who produces and publishes his own books, but at the same time he is employee of ABN Amro, where he also can insert his creative opinions. According to him his primary needs including financial security need to be fulfilled before he can be creative. This is an interesting argument considering the general assumptions of intrinsic motivation and art for art’s sake (Caves, 2003; Frey, 1999). It is not said that Raes needs incentives to be creative, but he needs conditions to foster creativity.

5.1.2 Position clients

In general the experience of the clients regarding creative collaborating is perceived as positive (Grandjean, Vermeer, Boer, see also box 5.2). This can be argued looking at the reactions but is also reflected in the fact that clients are willing to contribute to the process by referencing and sharing their experiences (Bril, Schaminée). Moreover, Kunstenlab carried out a research concerning the evaluation of the connected project by clients and one of the results for example showed that the majority of the participants was enthusiastic and even would be willing to pay between 500 and 1500 euro for the project they were part of (Bril). Mentioning ‘majority’ indicates that there is also a (small) part of the participants that was not that positive. Creative

collaboration needs to be perceived as just another form of collaborating and cannot be seen as the optimal form.

Interesting is that the results reveal a distinction that is made between public and commercial clients. Volker and Schaminée argue that the way how clients face the connection with the creative world depends on how the money is labeled. A company with its own money is for example not required to justify everything as heavily as the public sector has to do to all its stakeholders. *“I maybe feel a bit more freedom in the private domain compared to the public domain”* (Schaminée, 2012).

Box 5.2 Reaction clients

“I never thought that so much could be released in such a short period”: managing partner Van Doorne lawyers Reumkes, 2012

“It changed him irreversible”: Marrée about a lawyer of Van Doorne advocaten, 2012

“It made me perceive my work and company differently”: dental technician Meinders, 2012

“By looking outside the organization, we could introduce real freshness”: director Wijffels Natuur en Milieu Overijssel, 2012

Source: Jon Marrée, 2012

Magazine Ongezouten 2012 Kunstenlab

Awareness

An important aspect brought up by the interviewees regarding the implementation of creative collaborating is the awareness of clients given the opportunities of collaboration with creatives. Looking at the current situation there is a clear distinction of perceptions. At one hand intermediaries mention that clients are aware of the opportunities and also approach intermediaries themselves (Blokma, Brummelhuis, Schaminée, Bril). In this context Wagenaar mentions that the number of clients who understand the collaboration is growing. However, in the case of Bril he mentions that this is mainly because the creatives earned their trust in an earlier project. So, still there might exist conditions for connecting.

However, on the other side interviewees reveal that the consciousness does not exist yet, and that businesses are not aware of the notion of cultural commissioning (Brummelhuis, Blokma, Boer, Vermeer). *“Cultural commissioning is a weak developed notion”* (Schaminée, 2012). Linck adds: *“organizations are not aware of the opportunities of hiring an artist and don't know where to start”* (Linck, 2012). Businesses really have to make a shift from the possibility of including artists in the product development process towards the opportunity of involving them in processes and create mature partnerships (Volker).

Next to the lack of awareness the results reveal a lack of expectation by clients. In general the client just does not know what to expect (Bril, Grandjean, Volker). This is the most frequently mentioned cause of the reserved attitude of clients towards creative collaborating. It is hard for a client to invest in a collaboration in which the result is unpredictable (Bril). The supply of the artist in this context is extremely intangible, which is consistent with the ‘nobody knows principle’ described by Caves (2000). According to Bloksma that is why the current relation between the creative world and the society stays at the level of sponsorship. In that way the partner does know what he will get in return on his investment.

The unpredictable aspect of working with arts and artists results in the fact that it becomes hard to justify the added value (Brummelhuis, Bloksma, Boer). Brummelhuis argues that it has always been difficult to express design or creativity in monetary values and especially in the case of social matters it is hard to justify the (economic) value. At the moment the client joins the collaboration with an artist, he is not sure what he is going to get (Boer, Bloksma). This also makes the acquisition process of intermediaries more difficult, because they sell ‘insecurity’ (Boer, Schaminée). Brummelhuis and Schaminée define this as one of the causes that makes it hard to expand the notion of creative collaborating.

5.1.3 Two worlds¹⁹

Considering creative collaboration between the creative sector and other sectors, the theoretical framework revealed that the creative sector and the business and government sectors are two different worlds which do not speak each other’s language. This is supported by several interviewees (Boer, Bril, Raes, Van de Laak). Also Binkhorst notices at the level of provincial government that the department of Culture and the department of Economics are definitely two different worlds, and she mentions that the difference is much bigger than she expected.

The world of arts is about connecting and associating, and like that artists can reach results in different ways (Grandjean). The world of business on the other hand focuses on numbers and cognitive aspects. According to Grandjean this results in insecurity and an attitude of fear. The artist is intimidated by the hard matters of the business world that includes questions they cannot answer. The business man on the other hand sees art as something uncontrollable, vague and soft, which they are not capable to grab. Also there is a lack of understanding: *“the artists do not have any understanding regarding business, but the business on their hand perceive the art world as an alternative group”* (Vermeer, 2012). This notion of understanding is essential looking at the

¹⁹ It has to be noted that the perception of it being two worlds depends on the cultural organization you are looking at. Bigger institutions also have hundreds of employees and function with the economic model (Vermeer, Raes).

statement of Van de Laak who underlines that “*unknown is unloved*” (Van de Laak, 2012).

Boer in this realm states that the differences between the two worlds are the strengths of the connection, which generates an interesting dynamic. This is supported by Grandjean who mentions that research has revealed that innovation exists at the interface of two fields. The combination of the two worlds results in good discussions and interesting results.

In contrast to the previous arguments, Van de Laak argues that the worlds actually might be quite similar looking at the fact that they both include hard working people. According to him it is just a different sector. He argues that artists are actually entrepreneurs by nature because they create out of their freedom and strongly protect this freedom. Entrepreneurship is about creating something in a place where there is nothing and that, according to Van de Laak, is similar to the profession of art.

5.2 Supply and demand

We have seen the opportunities of creative collaborating between creative and other sectors and the attitudes of the parties involved towards the option of collaboration. To become more concrete on how the creative sector can actually contribute to (social) matters of business and society requires the process of making the offerings of the creative sector and the needs of business and society more tangible. In the following section at first the supply of the creative sector is elaborated, followed by the demand of other sectors.

5.2.1 Supply

For several interviewees it was really hard to concretely pin down the added value of artists. This partly has to do with the aspect of unexpectedness that is present in the process of working with artists as discussed before (Vermeer, Grandjean, Bril). However, a skill of creatives that is often described as being of added value in the process of creative collaborating is the act of ‘thinking differently’ or like Bilton and Leary (2002) call it “*divergent thinking*” (Bilton & Leary, 2002: p. 53). Creative collaborating is about generating a different way of thinking and perceiving of artists that they normally use in their own work in a different context (Wagenaar, Binkhorst, Van de Laak, Grandjean). An artist is expected to think outside the box and to cross borders by nature (Volker, Bril), among others because experiment, surprise and astonishment are desired in the arts (Raes). Moreover, artists are expected to think about things on which no one thought before (Van de Laak), mainly because they are open minded towards innovation (Wagenaar).

Example 5.4: Schiphol Group

Schiphol Group wanted to restructure the boring and cool gates of the airport into experimental and innovative places. Commissioned by the organization Syntens, Brummelhuis generated a creative collaboration between the Schiphol Group and a team of creatives. A team existing out of a dancer, a landscape architect and a psychologist, was asked to think about the experience of gates. A dancer in this context has a more spatial position regarding the situation, and after two sessions the creative team designed a whole new gate (Brummelhuis, 2012).

One of the main qualities of the artist is his way of thinking autonomously. That is the core strength of the artist which is perceived as extremely valuable (Brummelhuis, Bril, Van de Laak). Linck argues for example that it is particularly the approach towards cases from the artistic affinity that the artist can offer in contrast to the people within the organization.

Looking more in depth, Volker states that she experienced that artists analyze the situation they are in carefully from different perspectives and make connections to for example history, politics or culture. According to Volker this is something that can add value to (social) matters because these inspirations result in new insights. The generation of new insights is supported by Bril: *“If you ask clients about the results they reveal for example that they realize that going from A to C can happen on different ways than just passing B”* (Bril, 2012).

Human aspect

Another clear strength of the artist mentioned by the interviewees is the human aspect. According to Wagenaar artists are tended to keep it close to human measures. He recognizes for example the clear connections between art and sustainability. It is both about a slow processing, including more space and more human aspects. Volker adds that artists in general are already socially involved which makes them good partners in the social context. Other interviewees mention that an artist is capable to intervene and to come really close to a group (Schaminée, Boer). An artist is less threatening and more open and vulnerable which affects the people he works with. They can touch the irrational and emotional side of working processes (Vermeer, Schaminée). In contrast to the previous examples this seems to be a realm in which especially the artist is of added value, because they are expected of being able to discuss more sensitive problems than for example a consultant can (Schaminée, Boer). The other elements also need to be perceived as strengths of the artist, but there have to be noted that the peculiarity is less clear.

Example 5.5: Van Doorne lawyers

The law office 'Van Doorne advocaten' struggled with the issue of cultural diversity amongst its employees and wanted to diminish the gap between lawyers of different cultural backgrounds and the law office. Art Partner created a creative collaboration between Van Doorne and the artist Lina Issa who tried to make the notion of cultural diversity recognizable in the firm. Fifteen lawyers joined the collaboration by revealing their view of 'the other'. Lina Issa reflected these views and literally connected the lawyers to the ones they perceived as 'someone different' by organizing meetings and dinners. This increased the lawyers' awareness of other cultures and has resulted in the change of their way of recruitment and selection of employees. According to Boer in particular an artist can achieve such results (in contrast to a consultant or a psychologist) because he can be vulnerable and is able to approach people very closely. Eventually, Van Doorne formulated ten action points to change the organization and asked Lina Issa to support them in this process (Boer, 2012).

Change and innovation

The results reveal that the innovative and renewal aspect of artists are regularly mentioned as an important skill in this context. Artists bring in the unexpected and change (Boer, Brummelhuis, Van de Laak). According to Wagenaar artists act like pre-adolescents by always disagreeing and bringing down statements and arguments. Moreover, working with artists is argued to result in renewal and innovation because the artist always wants to experiment, to create new things and almost never replicates (Raes, Brummelhuis, Wagenaar, Robert Todor, 2012). Raes mentions that the added value of the artist is captured by the search for 'what is the next thing'.

Next to the main skills as mentioned above, artists are expected to reflect (Boer), to observe (Bril), and to offer a different dynamic (Boer).

5.2.2 Demand

The needs from organizations as mentioned by the interviewees range from for example the development of a new product (Bril, Bloksma), to solutions for social matters of food and ageing (Bloksma, Volker, Wagenaar), to regional planning (Bril, Bloksma, Binkhorst), and to team member motivation (Grandjean). The range of different topics (see also box 5.3) is recognized by Bril and he argues that he cannot pin down a clear line in the needs of clients which he also relates to the fact that often there is a "question behind the question" (Bril, 2012). At first clients might ask for something but later it becomes clear that there is something different going on, on a level at which artists can work.

However, in general the results reveal one clear focus which is on the needs of renewal (Van de Laak, Brummelhuis, Binkhorst, Vermeer), innovation (Bril, Brummelhuis, Van de Laak, Vermeer, Grandjean, Schaminee, Linck) and change (Boer, Schaminée). Change in mentality,

attitude or culture as well as change in processes (Boer, Wagenaar, Schaminée). Additionally, the general perception is that organizations in this time realize that times are changing and that they have to respond and need to think of new ways (Bril, Brummelhuis, Van de Laak, Vermeer, Grandjean, Schaminée, Linck). The emergency of innovation is rising which requires deploying all talents.

Other

In addition, a few other aspects of demand are mentioned more frequently. One of those aspects is the need of shaping or reshaping the identity and values of an organization (Vermeer, Bloksma, Schaminée, see also box 5.3). In this context investment in human capital or human aspects of the organizations is revealed as a necessity of organizations as well (Linck, Vermeer). This is consistent with the arguments of Schiuma (2011) concerning the shift towards the focus of the central role of people in organizations.

Box 5.3 Needs business

"I started the collaboration open-minded, without expectations": entrepreneur, 2009

"I did not expect any answers but I wanted to give my company a moment of thought": entrepreneur, 2009

"It was time to look at the identity of our own organization": director, 2012

"For my own development it was time to look at myself and my company": entrepreneur, 2012

"It is good to look beyond": entrepreneur, 2009

"Patrick decided to see what needed to change": entrepreneur, 2010

"I approached Kunstenlab because we wanted to renew our ways of functioning. We were looking for new working structures": director, 2012

Source: Kunstenlab Ongezouten magazines 2009, 2010, 2012

Grandjean states that people in business organizations are often directed by the 'delusion of the day'. This is supported by Raes who argues that people in companies are 'captured in their job'. They are asked to perform a certain task and the management gets nervous if the employee deviates from that goal. *"People in business are restrained by money"* (Raes, 2012). According to Raes and Grandjean people need space and freedom and the absence of goals for development. Linck adds that they are looking for mental freedom.

Another frequently mentioned aspect is chaos. This is mentioned by a client (Van Doorne advocaten) who actually asked for it, as well as by non-clients (Van de Laak, Grandjean, Brummelhuis) who think the introduction of chaos in the systematic business structure would be fruitful. Next to chaos the interviewees recognize the need for 'something different'. This is argued in the way of different ideas that freak people out (Van de Laak), handle situations

differently (Binkhorst), look outside their own borders (Linck), and see things from another perspective (Vermeer). Bloksma and Boer even argue that people might want something different but do not know exactly what they want.

Also the direct need for creativity by organizations is mentioned (Schaminée, Binkhorst, Todor, Grandjean). However, Vermeer argues that by their experience creativity is more used as a tool to fulfill other needs than just as the goal of the collaboration. Wagenaar mentions the need for creativity more in general wherein he defines creativity as a method to survive, because if you are not creative, you are really vulnerable. This is consistent with the arguments of Nissley (2010) that both arts and business depend on creativity for survival and development. *“Just like a beast, if a beast does not think of a solution to its problem it will die. It is a necessity to embrace creativity”* (Wagenaar, 2012).

5.2.3 Matching demand and supply

The results of the empirical part of this research strongly connect to the theoretical framework (see table 5.1). The representation of the demand and supply and the actual matching can be found in appendix IV.

Business and society needs	Creative offerings
Need for new solutions	Divergent thinking
Need for creativity, innovation and change	Creativity, renewal, innovation and change
Need for soft skills	Soft skills
Need for emotive traits	Emotive traits
Need for flexibility	Flexibility
Need for focus on human capital	Focus on human capital
Need for communication skills	Enhancement of communication skills
Need for ‘no knowledge’	No knowledge on organization/ Artistic affinity
Need for evaluation of organization	Skills to observe and reflect

Table 5.1 Empirical matching of demand and supply

5.3 Contribution to (social) matters of business and society

The matches between demand and supply already revealed the possible contribution of the creative sector to other sectors. Considering the concrete added value of creative collaboration a distinction has to be made between working with art in general and working with artists. This distinction is created and elaborated in the following paragraphs.

5.3.1 Working with art

Working with art in general in this context means that the work of art is the basis of the connection with the client like for example if a work of art is the basis of a conversation (Grandjean). This is consistent with the theory of Schiuma (2011) concerning arts-based initiatives based on artistic products. The results of the interviewees reveal a clear focus on the

capacity to inspire, to connect, and to innovate (Vermeer, Grandjean). Art is able to get people out of their fixed structure and to make things discussable (Vermeer, Grandjean). In the latter example art is seen as a tool to communicate on a different level and to stimulate people's empathy. Moreover, the arts contain projective techniques to reveal new insights, new perceptions, more interaction or reflection. By the implementation of arts people perceive conversations or situations in a different way (Grandjean, Vermeer, Emily De Valk, 2012). The latter main aspect which is mentioned is the capacity of the illustration of essence. By arts people can show their identity. *"It is also about the transfer of values and standards"* (Grandjean, 2012).

Example 5.6: KPMG

A team of employees of the organization KPMG had problems with its identity and its path of development. AimAtArt created a creative collaboration by connecting this team to the own art collection of KPMG. This collection generated the basis of a conversation and discussion on the positioning and identity of the team, the view on the current situation and the level of development. *"At that moment you see that art can remove the sharp edges of conversations"* (Vermeer, 2012). The publicity of these results was included in the coach meeting afterwards (Vermeer, 2012).

However, from all the interviewees just the Frankendael Foundation, AimAtArt and partly Art Partner focus on the role of art 'an sich'. Additionally, the effectiveness of an artist making an art work commissioned by a client to generate change or something else is repeatedly criticized (Schaminée, Binkhorst). The focus is heavily on the inclusion of artists in processes. However, it has to be noted that the arguments of the experts of the field and the intermediaries do not include information on the motivations of artists.

5.3.2 Working with artists

Brummelhuis distinguishes three different levels of the implementation of creativity:

"You have the 'I am a game designer so I will produce a game for X-box'. You have the 'I am a game designer and I will produce a game for the care sector' which is the level of serious gaming. In that case you will use your skills in a different situation. However, you can also use your creative brain, not to produce a game, but to join management meetings or to concretely think about management design" (Brummelhuis, 2012).

The first level is about an artist producing autonomous art. The second level of serious gaming is about applied art. The third level is about an artist offering other services to clients than just creating autonomous art (Volker). Raes for example has the feeling that he can deploy his insights of his artistic activities in other fields. Schaminée argues that working at such a level is a totally different structure for an organization where normally a well-known consultant would have been used. It is complementary to all other work structures.

The added value of connecting business or other organizations to artists revealed by the results contain a clear focus on the level of including artists in business processes (Grandjean) or letting them think along in change projects (Boer). Considering these results also exposes an emphasis on the ability of artists to inspire and therefore to influence processes by letting participants think differently and influence change of behavior and change of process (Schaminée, Brummelhuis, Boer, Wagenaar). *“To deploy the creativity of artists in a certain domain to change processes and to change the way of thinking on certain happenings”* (Schaminée, 2012).

The added value of working with artists as discussed above correspond on several fields to the benefits as demonstrated in the arts value matrix and arts-based learning argumentation (Darsø, 2004; Nissley, 2010; Schiuma, 2011). Especially the ability to inspire and the capacity to transform are very similar in theoretical and empirical research. The capacity to transform is by Schiuma (2011) for example mentioned as the ability to stimulate organizational change like new consciousness of people that affects organizational renovation. According to Schiuma this contains both change in beliefs, attitudes and values of the people of the organization and the development in the organizational infrastructure. The empirical results emphasize both changing influences.

Example 5.7: Natuur en Milieu Overijssel (Nature and Environment of the province Overijssel)

NMO approached intermediary Kunstenlab because they wanted to innovate their way of functioning, and needed to look for new working structures. Kunstenlab generated a creative collaboration between NMO and the artist Aukje Grouwstra. Within the collaboration Grouwstra supported several projects and two actual work sessions, and documented her experiences and observations based on the central question: why do they work like that? This process resulted among others in the change of very practical cases like the way of business meetings: minutes by letter are replaced by visual presentations, and the role of chairman circulates. Furthermore, the creative collaboration has resulted in the inclusion of real freshness, which resulted in an increasing level of assertive employees who dare to rely on their own strengths (Magazine Ongezouten, 2012).

Empirical results reveal that artists can observe the situation and ask questions on ‘how and why’, which will inspire people to think about it (Grandjean, Bloksma, Bril, Todoir, Lina Issa, 2012). The latter refers to the notion of ‘mirroring’ where the artist reflects the organization.

Example 5.8: Evaluation government program

Twynstra Gudde are often commissioned to evaluate government programs containing the act of interviewing the participants of the program to map elements like the aims, the process, and the support of the project. Normally, these results are presented in a short presentation, followed by a brief discussion. However, within one of those evaluations a creative collaboration is organized with a theatre group. The interviewers had discovered 'something' during their conversations but were not able to identify what it was. Therefore, the transcripts of the interviews were handed over to a theatre group to reflect on the situation. The project ended in a presentation in which the theatre group, dressed as business men, performed a short presentation of their perception on the situation. This way of creative collaborating has resulted in the exposure of people's inner feelings on the project, which was the basis of the further consultancy process (Schaminée, 2012).

Inspiration as outcome of working with artists also results in generating new solutions because the artist is not attached to a certain realm (Bril, Bloksma, Wagenaar). However, if actual solutions are mentioned as a result of working with an artist, it seems to be under the condition of working in multidisciplinary teams. Wagenaar, in his initiative the Instituut, for example always includes scientists in the process to guarantee concrete results. In consistence with the arguments of Bilton and Leary (2002) they include adapters in their creative teams, which are able to transfer intuitive thoughts into concrete policy elements.

However, the upper argument includes a conflict of perceptions. Linck namely argues that the artist can add to the solution of the problem but never will solve the problem. According to her the artist can just *"add creativity to create new approaches of the problem"* (Linck, 2012). Issa as well mentions that she will never try to tell how it is, like a consultant will do (Marrée). Wagenaar in this context argues that it is not about bringing in an artist who will generate the new solution for the product on which the organization is working for weeks. He focuses on the process of showing the organization different perspectives by working with artists and making the organization implement the changes themselves.

5.4 Arrangement of creative collaborating

In order to actually accomplish a successful collaboration between artists and other actors the interviewees brought up several conditions and proposed diverse possible structures.

5.4.1 Conditions

The results of the interviews revealed several conditions of creative collaborating. The conditions can be classified into three subthemes namely conditions for the artist, conditions for the client and conditions for the collaboration in general.

Conditions: artist

At first it is argued that an artist needs to be secure, strong and not dependent on external validation (Van de Laak, Bloksma, Wagenaar, Volker). The artist needs to have a basis to rely on or a clear identity and vision of who he is, otherwise someone else can take over. For the Instituut this means that they prefer to work with artists one or two years after they graduated, so they are developed by experience (Wagenaar).

Thinking about identity also contains considering questions regarding legitimacy, elements to offer and elements that suits you, which is important for the artist but also for cultural institutions (Bloksma, Volker). A creative collaboration has to match the themes of the artist and the artist needs to be able to get something out of the project (Wagenaar, Bloksma, Boer). Linck and Schaminée add the importance of fascination or curiosity for the project. It can be wondered how these arguments differ from normal collaboration and partnerships.

Moreover, the artist is required to be more demand orientated (Van de Laak, Volker, Binkhorst). He has to consider what matches the other sectors and what does not (Bloksma). In addition, Binkhorst argues that the artist needs to clarify his skills and competences that he can offer to the client. The artist in this realm has to be willing to adapt to the demand side and the clients' expectations.

Three intermediaries clearly demand for talented artists (Wagenaar, Schaminée, Boer). They declare that they want to work with the best and with the ones who would normally amaze them in for example the museum (Schaminée). The latter is supported by Wagenaar who experiences that visual talent is positively related to talent in collaboration.

Other conditions mentioned by the interviewees are communication skills (Bril, Todorir), flexibility and empathy (Bril), ability to connect (Wagenaar, Raes), and capability to transfer information (Bril).

Training

Another aspect is the condition of having some knowledge concerning the operation of (business) organizations and the perspective of clients (Volker, Schaminée, Brummelhuis). Linck in this context does mention that too much knowledge on the organization might hamper the autonomous value of the artist. However, different experts reveal the importance of a specific training for artists before they start collaborating (Binkhorst, Wagenaar, Schaminée, Raes). Wagenaar and Schaminée mention in this context that there is a lack of education on the field of commissioning. Therefore, the graduates are pleased to learn basic skills on entrepreneurship and partnerships in the initiative called No Academy (see box 5.4). Also Binkhorst focuses on the intensification of the level of entrepreneurship of artists and optimizing their value of

autonomous thinking via several programs. The latter arguments respond to the human capital theory and the possibility of investment (Towse, 2006). Interesting is that concerning the topic of education and training the focus of the results is on the 'art' element covering the aspect of forming partnerships and networks as mentioned by the theory.

Box 5.4 No Academy

No Academy is an education of one year in which art students are supervised individually by an artist and in which they get introduced to the world of organization and advice. Partners of the program bring in issues they struggle with and the artist will investigate those issues. Several times during the year the students and partners come together to discuss the artistic investigation and to confront the results to the needs of the partner. This is an intensive process which underlines strengths and weaknesses of the project. After five months the relation gets more intense which means that the artist will create interventions in the domain of the partner including a high level of involvement of the partner himself. This will result in a conceptual strategy including interventions and sometimes supplemented by objects. That is the end of the education. After this year it is possible that the partner actually wants to carry out the new strategy and so the intervention will be realized. In this way it is also a stimulant for the artist to the labor market (Schaminée, 2012).

Conditions: client

Few conditions are mentioned specifically for clients, which might indicate a lack of knowledge on the demanding side. However, both a high working position of the leader of the project and a high level of courage seem to be preferred qualities. Boer for example reveals that to make the collaboration successful you need a leader with courage, and someone on a higher level of the organization who is willing to present and defend the project. Those two notions are also mentioned by Linck who declares that her client of UMCU had to courage to connect with an artist, and works at such a level of the organization that he is free to hire people himself. Moreover, the client and his employees need to put some effort in the project and be involved (Boer). They have to be willing to cross borders (Leloux).

Conditions: collaboration

One important practical condition regarding the process of creative collaborating is the determination of the need of the client as the first step of the process, followed by the connection to a specific artist or artistic team (Binkhorst, Todoir, Bril, Wagenaar). According to Wagenaar this way of approaching the issue of the client is the added value of their Instituut. Linck adds that the artist needs to be involved in the formulation of the questions. This is where other questions arise, which make the project valuable (Linck, Bril, Schaminée).

More focused on the content of the collaboration it is argued that the strength of the

artistic intervention lies in the free role of the artist and the space for experiments and artistic development (Bril, Schaminée, Wagenaar, Raes). If there are too many boundaries set or objectives formulated in the project the added value of the artist will vanish (Grandjean, Linck). This is consistent with the arguments of Frey (1999) revealing that too much control will have a negative influence on the intrinsic motivation and level of creativity. This result is one of the reasons why Boer argues that the artist has to be paid for the whole project and not on an hourly basis. Moreover, without space for development artists might get bored and leave the project (Wagenaar). So, the freedom of the artist needs to be maintained.

However, Wagenaar still mentions that next to the room for freedom consultation is required, which is supported by Todoir. Here there is a clear link to the argumentation of Kamoche & Pina e Cuncha (2001) and Kao (1996) concerning the notion of the presence of a minimal structure. Both the theoretical results and the empirical results underline the importance of maintaining the freedom in which creativity can take place but at the same time include structure by the definition of responsibilities, procedures and priorities (Andriopoulos, 2003). There has to be searched for the right balance (DeFillippi, 2007). This also contains the right balance between intrinsic motivation and external incentives (Frey, 1999). The appropriate inclusion of external incentives might lead to a higher motivation (and a higher level of creativity) based on the crowding-in effect.

Interesting is that the conditions really seem to be in favor of the artist while less attention is paid to the role of the client. Also intermediaries mainly give the impression to focus on the artistic role.

Art discipline

According to Healy (2002) the demand for creativity will be distributed unevenly among professions. He argues that computer animators and web designers will fulfill a different role than for example a ballet dancer. Interesting is that the empirical research reveals no conditions concerning the discipline of the artistic profession. Some interviewees clearly argue that artists create the same value no matter their discipline (Boer, Wagenaar, Linck). The most important aspect is that there is a right connection between the artist and the client (Boer). However, there seems to be a focus on collaborations with visual artists, and designers. Bril for example clearly sees the added value of the visual artist regarding his ability to observe.

5.4.2 Structure of collaboration

All the interviewees did have their own ideas on the best structure of creative collaborating. The general perspective is that it depends on the question and the entrepreneur you are dealing with (Wagenaar, Boer, Bril, Vermeer, Binkhorst). It is tailor-made work. However, there seems to be a

clear difference in arguments between intermediaries and other interviewees.

Several results reveal the focus on a temporary connection between artists and clients (Van de Laak, Volker, Brummelhuis, Boer, Bloksma, Todor, Linck). Looking at the forms of arts-based initiatives as mentioned by Schiuma (2011) the interviewees seem to emphasize the arts-based intervention and the arts-based project. It is important to maintain 'the distinctive aspect' of the artist in the collaboration (Boer, Brummelhuis). According to Boer this still happens in a collaboration of for example nine months because of the intelligence of the artist and his drive to be different. She mentions a situation in which an artist reconnects to the same partner but on such a part-time basis that the artist remains his distinctiveness. This can be identified as the form of art-based program (Schiuma, 2011).

In this context Bloksma argues that structure is different regarding the role of the cultural sector or the cultural organization as intermediary. *"I think that cultural organizations have to be able to develop new formulas with the same partner including new partners, new artists and designers through which you create a new format, a new model"* (Bloksma, 2012). She sees it as a great result if you can create a long term relationship with your partners. Also Vermeer and Boer see opportunities for a longer relation between their organization and clients. Referring to the theoretical framework the focus here is on the managerial form of arts-based programmes concerning combining more projects and including more business objectives (Schiuma, 2011). This form is expected to have the greatest influence on the cooperating organization.

The notion of actual employment of the artist is discussed from different perspectives. Linck explicitly argues that she would never be employed by the organization because this is not the ideal position for the artist. Her added value as being an artist in another context requires distance with the organization and this will vanish if there is too much embedding. Boer also mentions that she cannot imagine that an artist gets employed as being an artist. The argumentation as discussed here is comparable to the statements by DeFilippi et al. (2006) arguing that knowledge work is accomplished often best through projects including novel combinations of expertise. However, Brill sees opportunities to involve the artist in the organization. He mentions that it will never be just an employee behind a desk, but still sees possibilities for the long term. In this line of arguments he stresses the importance of the artist's free role: a free role to observe, to reflect and to point out the essence of the situation.

Multidisciplinary teams

Both Wagenaar and Bloksma focus in collaboration on interdisciplinary teams including artists, educational institutions, and/or scientists who are working on the realization of several research questions. *"You create a team from which you expect that the collective is stronger than the individuals. You try*

to connect qualities” (Wagenaar, 2012). This is similar to the general recognition that multidisciplinary teams increase the possibility of finding new linkages and generating new ideas (Bilton & Leary, 2002; Milliken & Martins in Sethi et al., 2011). Both arguments are in contrast to the results of Sethi et al. (2001) who reveals that functional diversity of a team does not significantly influence the level of innovation.

Also Wagenaar and Bloksma mention that they are looking for structure or cultural models for collaborations. The content of the questions studied within the collaborations can be really diverse. However, the working structures are the same. Wagenaar (2012): *“We have for example the ‘estafette model’, which means that the one artist passes the ‘stick’ to another artist. We have the ‘recherche model’, which means that together you study an item which is unknown. We have developed different models that we can use for such cases”*. He explicitly mentions that these structures still contain a lot of room for partners to function and to make something happen. It is a process of adaptation and experimentation. Therefore, Wagenaar includes chroniclers in the project to observe and to document the processes which makes it possible to improve.

5.5 Union of demand and supply

The question how demand and supply can actually be brought together is on the minds of more interviewees. If external structuring is required is doubtful (Van de Laak, Binkhorst, Bril, Grandjean, Linck). Business is not expected to be stimulated in this context (Grandjean) and Linck mentions that you cannot lead the cultural sector. It is argued that if it becomes a necessity, it will happen anyway (Brummelhuis, Van de Laak). However, Brummelhuis still mentions that this process can be intensified by external stimulants.

5.5.1 Bringing together demand and supply

Nowadays there exist ‘supply and demand websites’ for creatives and clients on the Internet. However, those are expected not to have the right effect or people are not aware of their existence (Brummelhuis). Leloux does see a possibility for OCI (see box 5.5) to be the linking factor between demand and supply: *“Than you can have an open call on OCI: artist pay attention because that company needs that and that”* (Leloux, 2012). Also Binkhorst mentions opportunities for the use of Internet and Apps to connect the parties involved. However, she does argue that a portal on a website is not the whole solution but it is a start. It is the linking factor.

Box 5.5 OCI

Richard Leloux really sees opportunities to structure the creative industry of the Netherlands wherefore he founded Ontwikkelingsfonds voor Creatieve Industrie. OCI is initiated to be a platform of consultancy for big actors, smaller actors and self-employed persons. He stresses the importance of one main structure because the more segments exist the harder it is to communicate. *"You see a lot of initiatives but what I think is important is that those initiatives also stay connected. We have to prevent that everyone in the creative world will invent his own wheel"*. Leloux will try to create networks to connect people on local, regional and national level. It is all about facilitating the creative sector to generate connections with added value for both partners. One of the objectives is to create inter-sectoral mobility due to cross fertilization so that people can be easily transferred from working in one sector to working in another. By the creation of networks a structure can be generated which stimulates connections: "flywheel effect" (Leloux, 2012).

Leloux in this context argues that the Internet is very distant, and that you essentially generate assignment via people. The main activity is to actually get to know other people, look for alliances and have real conversations (Van de Laak, Vermeer). So if there need to be something structured, Van de Laak proposes the creation of conditions for "serendipity": to let people meet each other which can result in concrete initiatives. Van de Laak (2012): *"People do have their own drive, their own passion, so I do not think you need subsidies or lots of subsidies. A kind of lubricant, a system, a structure in which it can improve. I think that can take you somewhere"*. Volker as well argues that a change in the system is required. According to her incentives for change are not sufficient. This is supported by Bloksma who mentions that it requires slow change of culture for both cultural organizations as for businesses.

Binkhorst assigns a great role for the creative sector itself by for example strengthening its entrepreneurial skills and organizing network meetings. Artist Heidi Linck for example is an entrepreneurial artist who founded her own research bureau wherein she initiates projects outside the art world. She mentions that the label of 'bureau' already can remove barriers by the client. However, she is clearly aware that this construction does not suit every artist. She is an artist with a scientific education and experience in the research field which makes it easier to connect to organizations.

Networking

The results reveal a clear focus on networking as stimulant to bring together supply and demand (Van de Laak, Boer, Bloksma, Vermeer, Binkhorst, Bril, Wagenaar). Bloksma argues that showing yourself to the world is part of being an entrepreneur. You will not proceed as an artist alone in your atelier. Finding partners and generating assignments is mostly happening by people telling each other their experiences and informing other people (Vermeer, Boer, Wagenaar). The latter is

related to a frequently mentioned stimulant for bringing together demand and supply namely 'passing on best practices'.

Intermediaries clearly declare the added value of their portfolio and the successful cases they have done (Vermeer, Boer, Bril, Schaminée, Linck). This has a lot to do with the lack of expectations as discussed before. It becomes easier to approach clients if you have examples to demonstrate and results to show. This is consistent with the task as mentioned by Topteam Creatieve Industrie (2011) of promoting best practices and business cases. Brummelhuis particularly underlines the role of the client in this situation. According to her, they have to pass on the success stories to expand the impact of creative collaborating. Boer as well mentions the role of the business field in this relation. She argues that there is a role for example for MKB Netherlands or Chamber of Commerce to stimulate connections. These arguments are in contrast to the active role assigned to the cultural sector as described by Binkhorst.

5.5.2 Role intermediaries

In general results reveal that most collaboration takes place by the use of an intermediary, or like Bilton and Leary (2002) call it the 'creativity broker'. AimAtArt, Art Partner, het Instituut, Geen Kunst, Kunstenlab, Frankendael Foundation and Marres Projects are all initiatives with the aim to connect art or artists to other actors. Interesting is that the latter three intermediaries are fundamentally visual art presentation organizations. According to Bloksma (Marres Projects) it is specifically up to the cultural organizations to become the link between the arts, and business and government. A cultural organization can negotiate on a different level with the artist, which she sees as a positive ability. She mentions that it is hard for an individual artist to make the connection to other actors. However, cultural organizations which can collaborate with educational institutions, other organizations and groups of artists or designers can and should absolutely be the linking factor. In this context she really does not see a great role for an external intermediary. Bloksma realizes the value of other intermediary initiatives, but in a different role than she describes for the cultural sector.

Also Grandjean (Frankendael Foundation) recognizes the possibility of cultural organizations to collaborate. However, she does argue that there is definitely need for interpreters between business at one side and art and artists on the other. Especially in this time wherein art is let down by politics so easily, there is a significant need for intermediaries. There is a lack of people who understand both the artistic and the business world (Grandjean, Schaminée). More concrete Grandjean sees the added value of an interpreter in for example the translation of the collaboration to a theme as the crisis or a social matter which both the business and the artist understands.

The other interviewees mention the essential role of the intermediary as well. According to Brill there is a lack of confidence in the field regarding creative collaborating, which makes the role for a linking factor very important. *“We see that the role of an intermediary is very important in every process. Our quality is that we speak more languages, both the business language and the artistic language, and like that we can bring actors together. I think it stays difficult for the entrepreneur and the artist to randomly find each other at a bigger scale, because there is a lack of good examples and trust”* (Bril, 2012). Vermeer supports this idea by defining AimAtArt as the link between two worlds.

Todoir really sees the need for an intermediary, especially because in general the artist’s qualities do not cover the process part of the collaboration, like for example receiving the assignment and budgetary issues. This is supported by Schaminée who adds the difficult part of being an intermediary. *“At one hand you tell the client that he needs help to commission someone and on the other hand you tell the artist that he needs help to be an artist”* (Schaminée, 2012). Moreover, if the collaboration goes smoothly, the need for an intermediary seems to become less significant.

Schaminée concretely describes his role as intermediary. At one hand he will make sure that the client understands that he is working with an artist, which includes insecurity about the result. Additionally, it is the role of Schaminée to create the artistic space for development and to protect its borders which is a mutual process with the artists. On the other hand he will guarantee an active participation of the artist. Particularly interesting is the intermediary structure of collaboration carried out by Schaminée called ‘Geen Kunst’ (see box 5.6).

Box 5.6 Geen Kunst

Twynstra Gudde is a well-known consultancy bureau of the Netherlands which at times includes artistic interventions to deal with the issues of their clients. Here the connection is made between artists, designers and organizational consultants. The initiative, founded by Jaap Warmenhoven and André Schaminée, does not tend to involve artists in all kind of collaborations: *“At times it happens that people really ask for an artistic intervention while I think they first need a great leader of your conversations and then we will do that”*. On the question when they think an artistic intervention is actually needed Schaminée answers *“If people in a meeting mention ‘we have to think out of the box’ too many times than you know that they already thought of everything they could have thought of. That is the moment to break things open and to introduce another way of thinking or another structure”*. Moreover, he mentions the strength of the combination of artists and consultants. At first the artist can break things open which will be followed by the intervention of the consultant deploying their knowledge about the (change) processes (Schaminée, 2012).

Remarkable is the perspective of Volker who sees the added value of the intermediary especially in the field of the client. With a focus on the architect sector she mentions the weakness of

clients to get emotionally involved in projects which decreases their level of rationality. According to Volker the architect is a master in using this extra ‘space’ released by the client. By including third parties in the collaboration the client hopes to get less seduced to invest heavily.

5.5.3 Role government

The results reveal different perspectives regarding the role of the government in the context of stimulating creative collaborations. The main argument why the government should play a role in this collaboration according to Bril is the lack of expectations of the clients. This is consistent with the goal as mentioned by the Topteam Creatieve Industrie (2011) to increase the awareness of clients. At this moment the initiative Ongezouten of Kunstenlab is financed by the province Overijssel and the municipality Deventer, but Kunstenlab also collaborates with the government as client of projects. The opportunity of governmental institutions as clients for creative collaborating is supported by more interviewees (Linck, Bloksma, Boer, Wagenaar) and within the advice of the ‘Topteam Creatieve Industrie’ (2011). Linck even argues that commissioning by the government might stimulate commissioning by business.

Binkhorst as employee of province Gelderland also sees opportunities of including creativity especially for spatial planning (ruimtelijke ordening) and development. However, according to her it is hard to prefer a creative over a non-creative partner, among others because of rules concerning tender and the notion of (positive) discrimination. She argues that also in this context quality is the most important objective.

However, not all the interviewees recognize a role for the government in the stimulation process. Vermeer does see the possibility of the government as the ‘matchmaker’ or facilitator of connections but underlines that collaborations do not have to be forced. She does mention that there is a need for a transitional phase between supporting and not-supporting. However, at the end the goal is to leave it to the businesses, organizations, and artists. Also Leloux mentions that more initiatives have to come from the market. This corresponds with the theory of Frey (1999) arguing that private persons as supporters or art managers are better suited to provide supportive external (monetary) incentives than the government, which is expected to destruct the conditions of artistic creativity by controlling activities. Nevertheless, Leloux and Wagenaar still apply for subsidies. In this realm Wagenaar emphasizes that he prefers a company with needs and money to realize solutions.

Boer and Linck really do not see a role for the government in this realm. Linck (2012): *“Business has to accomplish it itself. Promotion from the government can have a contrary effect, like business invest in charity, for example within the situation of disabled people. In that case an artist will not be taken seriously”.*

5.5.3.1 Education

A realm wherein investment of the government is appreciated is education which according to Leloux recognizes lots of opportunities (Grandjean, Volker, Wagenaar, Schaminée, Van de Laak, Leloux). Grandjean mentions the inclusion of for example art history on secondary schools which should decrease the contrasts between the two worlds. More frequently the role of art academies is discussed to increase the awareness by other sectors. At the moment there is a big gap especially between art schools and business sectors (Grandjean, Leloux, 2012; Topteam Creatieve Industrie, 2011). The majority of the interviewees in this context recognize the conservative attitude of the art schools which among others results in lack of entrepreneurial education, knowledge on business management and basic skills on project management (Volker, Schaminée).

Wagenaar mentions the focus of art academies on the individual artist while collaboration becomes significant all over the whole world. He calls the current situation of education “*crazy*” (Wagenaar, 2012). Therefore, he is creating proposals to change this drastically. According to Wagenaar it would be fruitful to create two or three models within the art education. One direction could be focused on educating the individual artist, but next to that one or two directions should be created which focus more on collaboration. This is a more realistic situation wherein there is a clearer connection with society and wherein room is created for artist to perform differently.

Contrary, MBO education in the Netherlands, which is the lowest level of professional education, is perceived positively in this context. According to Leloux MBO creative education is really good organized and already heavily connected and integrated with business sectors. This is supported by Binkhorst who mentions the positive attitude of ROC Rijn IJssel with their aim to become a center of innovative craftsmanship. In the initiative of OCI Leloux will try to accomplish this way of behavior also in other educational sectors, and close the gap between education and business. However, he mentions that it will take time to change policies. Nevertheless, the first steps have been taken.

6. Conclusion

In the Dutch realm of radical decreasing cultural government support it becomes important to broaden the perspective regarding the role of the cultural and creative sector in the society. On the other hand business and society are looking for tools to handle changing international economic relations and increasing complex social issues. Within this context cross-sectorial partnering is increasing in significance including the enhancement and implementation of entrepreneurial behavior, collaboration and commissioning. In this research is studied how the creative sector actually can contribute to the broader society and can become a mature partner to other sectors. Specifically, the focus has been on the way how creative collaboration can contribute to (social) matters of business and government with the aim of creating social and economic added value.

This chapter reveals the conclusion of this research by answering the main research question how the creative sector can contribute to social (matters) of business and society. The thesis concludes with an overview of the strengths and weaknesses of the study, followed by recommendations for future research.

6.1 Conclusion

Both the theoretical and empirical framework showed great opportunities for an intense form of collaboration between the creative sector and other sectors, which we called creative collaborating. There is a shift of importance from a sponsorship relation towards a collaboration including mutual benefits and added value. The empirical results even underlined it as a requirement for the creative sector of the Netherlands to make the current implicit cultural value more explicit to justify the artistic importance to society. During the research the focus on the transformation of the opportunities into actual action became more important. There can be concluded that next to the range of conditions for all parties involved in the creative collaboration, a whole shift of the (cultural) system is required. Both creative actors and others involved have to become more aware of the opportunities of creative collaboration and cultural commissioning to enable expansion of the new structures. This requires extensive future research on the right connection between artistic motivation, external incentives and the level of creativity²⁰.

Considering the added value of the creative sector there first can be concluded that demand of business and society and artistic supply clearly match at the level of innovation and renewal, and human aspects. In particular the latter is a field in which especially the creative sector can contribute to other sectors. Interesting is that these added values are frequently applied

²⁰ This option for future research is elaborated in paragraph 6.2.

to social matters as spatial planning (ruimtelijke ordening), ageing and population decline (krimp). The overall skill of the creatives, which is also covered by the earlier mentioned aspects, can be defined as the ability to think and perceive in different manners than is usual in the business field. Where theoretical results proposed an uneven distribution between art disciplines, empirical results did not reveal any condition regarding disciplines for the collaborating artist. The skill of autonomous thinking is associated with the artist in general and this is his unique selling point in the context of creative collaborating to add value to the rising problems in the complex and changing environment. This ability can be implemented for diverse goals, which is useful considering the fact that, besides the aspects of innovation and human aspects, no clear line can be determined in the needs of business and government.

Nevertheless, analysis of the current situation revealed a lack of awareness and expectations of the demanding clients, which is partly caused by the intangible contribution of collaborating with the creative sector. The concrete added value of artistic interventions turned out to be extremely difficult to pin down. Empirical research exposed the intangible value of an artistic intervention and underlined the aspect of unexpectedness which is extremely present in creative collaboration. Artists are associated with different, but what 'different' actually contains stays unidentified. This abstract artistic added value, which still seems to be one of the strengths of creative collaborating, diminishes the clients' input.

Important in this field of arguments is the distinction between working with art 'an sich' and working with artists. The latter covers two clear benefits of the Arts Value Matrix namely inspiration and transformation as a result of collaborating with artists. The complex and changing environment requires a new form of thinking to solve the rising problems, which is supplied by the ability of artists to stimulate organizational change like new consciousness of people that influences organizational renewal. This covers change in beliefs, attitudes and values of the people of the organization and refers to the development of the organizational infrastructure. Next to this stimulation of different approaches towards complex problems, creatives also are able to concretely contribute to problem solutions which can be identified as creation and co-creation.

Managing creative collaboration

Theoretical and empirical research revealed the importance of the presence of a minimal structure to transfer the act of intuitive thinking, as described above, into concrete results. The challenge is to find the right balance in which the artist can add value by using his skill of autonomous thinking without getting too much restriction, including the construction of the right external incentives to generate the optimal level of creativity. The main condition regarding

the structure of creative collaborating is maintaining the distinctiveness of the creative actor. There can be concluded that all managerial forms of arts-based initiatives suit this condition and the process of cultural commissioning. The analysis of the empirical results even added a long-term relation, which is mostly related to a long-term relation between an intermediary and the client.

Managing creative collaboration is about balancing the tensions between room for creation and innovation at one side, and inserting managerial processes on the other side. One way of achieving this is by creating supportive multidisciplinary teams. In the realm of artists providing actual solutions, it can be concluded that also specific cultural models can be implemented to structure the intangible value of artists. Moreover, this is a field wherein the role of the intermediary becomes important.

The need for intermediaries²¹ in the process of creative collaboration and cultural commissioning can be found in three lines of argumentation to support both parties involved in the collaboration. At first, the intermediary is proposed as the link to overcome the lack of awareness and expectations of the client. Unknown is argued to be unloved, so the process of realizing creative collaborations needs to be externally stimulated. In this realm experts also recognize a role for clients to share their experiences with other actors. Moreover, it can be concluded that the 'general artist' is not capable of taking upon collaboration himself due to a lack of entrepreneurial knowledge and skills. The latter is argued to be caused by the conservative education of professional Dutch art academies. The creative side requires an intermediary to actually realize the project, but also to protect the artistic freedom within the collaboration. Finally, an intermediary is required in the role of an interpreter who speaks the language of both the artistic and the business world. The intermediary can act like the creative broker by directing and matching ideas, individuals and organizational tasks, and be very closely related to the process as well.

Next to the notion of the intermediary, the process of uniting demand and supply is argued to happen by joining existing structures and occurs preferably by actual human interaction. The notion of networking becomes very important in this argument. Both the creative and other sectors need to step out of their comfort zone, go out, meet other people and be open to cross borders. The creative sector as a whole has to become more entrepreneurial and demand orientated. The artist in particular has to become a creative worker. The notion that this will have negative effect on the autonomy of an artist is neutralized if the artist is strong, secure

²¹ The actual composition of the intermediary stays a point of discussion. Arguments and empirical examples revealed at one side the need for external intermediaries and at the other side cultural organizations themselves in the role of intermediary. Both sides mention the advantages of their design and reveal positive results of practical examples.

and owns a clear identity and vision. The latter will protect the artist from external influence on his autonomy.

Role government

The government is assigned several roles from funder to matchmaker. However, the general perception is that the main initiative should come from the market itself. A realm in which investment of the government might be preferred is within the innovation of professional art education. The current conservative position of the academies seems to result in a situation of a mismatch between demand and supply after graduation. The basis of creative collaborating might be established in the early stage of education.

6.2 Strengths, weaknesses and recommendations for future research

The completion of this research is accompanied by several strengths and weaknesses.

Furthermore, this is the place to underline again that the thesis is constructed by a qualitative research design, which eliminates any form of possible generalization of the results. Within the next session the strengths and weaknesses of the research are described, where especially the weaknesses have resulted in recommendations for future research.

Strengths

While the group of interviewees partly can be perceived as homogenous (which is elaborated further on), a clear strength of the research is that divergent target groups have been reached. The main concepts are discussed from different backgrounds and fields of expertise. Moreover, the number of interviewees is relatively high, while the research field is relatively small. This means that the main actors of in particular the field of intermediaries have been approached, which are situated all over the Netherlands. This increases the value of the results.

Furthermore, the method of in-depth interviews can be identified as a strong point of the thesis because it has resulted in additional qualitative contributions of interviewees like for example the discussion considering the role of education, which otherwise would have staid undiscovered. Additionally, the present interview structure, created by the design of a few main interview topics, has resulted in a clear organization of the results. More than once the structure provided an analysis of substantial agreements amongst different interviewees, which strengthens the significance of the arguments.

At last, it can be said that the research contains an extensive theoretical framework that increased the value of the analysis of the empirical research because of several confrontations with the literature.

Weaknesses and recommendations for future research

The creative sector as unit of analysis has been broadly defined on purpose. The aim of the research is explorative, so no distinction has been made between organizations, artists, and art disciplines. While there has been concluded that the skill of autonomous thinking is the unique selling point of the artist in general, still this research showed an emphasis on visual artists also including designers and architects. The ‘observing skill’ of the visual artist is specifically proposed by interviewees to be of added value within the context of creative collaboration and cultural commissioning. Moreover, remarkable is that the theoretical and empirical research differ significantly on the art discipline music. The theoretical framework revealed an important role for the music discipline, whereas the interviewees did not notice it at all. However, this research does not provide sufficient data to state clear arguments on specific art disciplines. Interesting would be to focus research on particular art disciplines to reveal specific skills and competences, which might require a quantitative approach.

Furthermore, a clear weakness of the research is the minimal response of the clients with experience in creative collaborations. Several aspects concerning the role of the client in the collaboration are covered by content analysis, other experts and intermediaries. However, there is a lack of results on the awareness and expectations of cultural commissioning revealed by actual clients. Therefore, opportunities for future research lay in the realm of the exposure of the argumentation of the business field and government. This might include a focus on motivation theories. Interesting would be to distinguish clients with and without experience in creative collaborating and to differentiate profit and nonprofit organizations. The latter also refers to an interesting though weak result of this research revealing that the attitude towards creative collaboration depends on how the money spent on the collaboration is labeled.

Another weakness of this thesis occurred due to the act of purposive sampling. This has resulted in the situation in which the majority of the interviewees is financial depended on implementing or accomplishing creative collaborations. This position of the interviewees might have caused a subjective opinion towards the possibilities of creative collaboration, which could have colored the results. While it can be argued that the choice of the actors to become financial depended on creative collaborating demonstrates their faith in the activity, the results have to be treated with caution. For future research it would be valuable to expand the diversity of the interviewees to guarantee a more objective view on the situation.

Within the research we have seen that lots of opportunities are identified in the field of creative collaborating. However, as mentioned earlier in the research, there is a lack of understanding on the artistic motivation and the relation between intrinsic motivation and

creativity. Interesting would be for future research to focus on the level of creativity supplied by creatives within a creative collaboration and the connection with intrinsic motivation and external incentives. Focusing on the behavior of artists might reveal conditions of collaboration which can raise the level of supplied creativity, improve the process and expand the results.

The latter argument of the results and conclusion regarding the role of the government and the situation of art education opens up a whole new field of research. The current arguments are based on the opinion of experts in the field. However, a general profile of the situation of the Dutch professional art education requires a full analysis including a study of policy aspects and interviewing actors of the academies. Also interesting would be to make the connection to the agenda of Topteam Creatieve Industrie, which also emphasizes the role and development of education.

At last, we have seen the opportunities of bringing together supply and demand by the use of Internet websites and mobile applications. Especially the latter option covers recent techniques including a new research area. Therefore, revealing the actual functioning of these possibilities to match demand and supply requires a new thesis construction including a different research design.

References

- Adler, N. J. (2006). 'The arts and leadership: now that we can do anything, what will we do?', *Academy of Management Learning and Education*, 5: 486-99.
- Andriopoulos, C. (2003). Six paradoxes in managing creativity: An embracing act. *Long Range Planning*, 36(4), 375-388. doi:10.1016/S0024-6301(03)00071-2
- Banks, M., Calvey, D., Owen, J., & Russell, D. (2002). Where the art is: Defining and managing creativity in new media SMEs. *Creativity and Innovation Management*, 11(4), 255-264. doi:10.1111/1467-8691.00257
- Bell, D. (1976). *The Coming of Post-Industrial Society: A Venture in Social Forecasting*. New York: Basic Books.
- Bilton, C., & Leary, R. (2002). What can managers do for creativity? brokering creativity in the creative industries. *International Journal of Cultural Policy*, 8(1), 49-64. doi:10.1080/10286630290032431
- Bloksma, B. (2011). Kunst in opdracht: de culture sector buiten zijn grenzen. *MMNieuws* 13 (6): 30-31
- Bommert, B. (2010). Collaborative innovation in the public sector. *International Public Management Review*, 11(1): 15-33.
- Bryant, W.D.A. & Throsby, D. (2006). Creativity and the behavior of artists. In *Handbook of the economics of the arts and culture*, ed. Victor Ginsburgh and David Throsby, 507-29. Amsterdam: Elsevier.
- Bryman, A. (2008). *Social research methods: Alan bryman*. Oxford [etc.]: Oxford University Press.
- Caves, R. E. (2000). *Creative industries: Contracts between art and commerce*. Cambridge, MA [etc.]: Harvard University Press.
- Caves, R. E. (2003). Contracts between art and commerce. *The Journal of Economic Perspectives*, 17(2), 73-84. doi: 10.1257/089533003765888430.
- CBS (2010). *Kennis en Economie 2009*. Retrieved April 24, 2012, from the website of CBS, <http://www.cbs.nl/NR/rdonlyres/3F439DFF-14A1-4CA0-AF13-DD3A8B37D7F4/0/2009k300pub.pdf>
- Chen Chung-Jen, Hsi-An Shih, & Ya-Ching Yeh. (2011). Individual initiative, skill variety, and creativity: The moderating role of knowledge specificity and creative resources. *The International Journal of Human Resource Management*, 22(17), 3447
- Collaborative economics, (2001). "The creative community: leveraging creativity and cultural participation for Silicon Valley's economic and civic future". Cultural initiatives Silicon Valley, Working Paper.
- Csikszentmihalyi, M. (1996) *Creativity: Flow and the psychology of discovery and invention*. New York: HarperCollins.
- Darsø, L. (2004), Artful Creation: Learning-tales of Arts-in-Business, Samfundslitteratur, Frederiksberg.
- DCMS (2001). *Creative Industries Mapping Document 2001* (2 ed.). Retrieved April, 26, from the webstie of London, UK: Department of Culture, Media and Sport, http://www.culture.gov.uk/reference_library/publications/4632.aspx
- DeFillippi, R., Arthur, M. B., & Lindsay, V. (2006). *Knowledge at work: Creative collaboration in the global economy*. Malden, MA [etc.]: Blackwell.
- DeFillippi, R., Grabher, G., & Jones, C. (2007). Introduction to paradoxes of creativity:

- Managerial and organizational challenges in the cultural economy. *Journal of Organizational Behavior*, 28(5), 511-521. doi:10.1002/job.466
- Ellmeier, A (2003): Cultural entrepreneurialism: on the changing relationship between the arts, culture and employment. *International Journal of Cultural Policy*, 9:1, 3-16
- Fillis I. (2004). The Entrepreneurial Artist as Marketer: Drawing from the Smaller-Firm Literature. *International Journal of Arts Management*, 7 (1): 9-21.
- Florida, R. L. (2002). *The rise of the creative class: And how it's transforming work, leisure, community and everyday life*. New York, NY: Basic Books.
- Frey, B. S. (1997). *Not just for the money: An economic theory of personal motivation*. Cheltenham [etc.]: Elgar
- Frey, B. S. (1999). State support and creativity in the arts: Some new considerations. *Journal of Cultural Economics*, 23(1), 71-85. doi: 10.1023/A:1007518203490
- Gahan, P., Minahan, S., & Glow, H. (2007). A creative twist: Management theory, creativity and the arts. *Journal of Management & Organization*, 13(1), 41-50. doi:10.5172/jmo.2007.13.1.41
- Healy, K. (2002). What's new for culture in the new economy? *Journal of Arts Management, Law, and Society*, 32(2), 86.
- Hennessey, B.A., & Amabile, T.M. (1988). The conditions of creativity. In R.J. Sternberg (Ed.), *The nature of creativity* (pp. 11-38). Cambridge: Cambridge University Press.
- Howkins, J. (2001). *The creative economy: how people make money from ideas*. London: Allen Lane, The Penguin Press.
- Idema, J. (2011). Koers Kunst: Matchmaker tussen cultuur en publiek. In: *Boekman*, 23, nr. 89, 14-23.
- Jeffcutt, P., & Pratt, A. C. (2002). Managing creativity in the cultural industries. *Creativity and Innovation Management*, 11(4), 225-233. doi:10.1111/1467-8691.00254
- Jeffcutt, P. & Pratt, A.C. (2009). Creativity, innovation and the cultural economy: snake oil for the 21st century? *Creativity, innovation in the cultural economy*. A.C. Pratt and P. Jeffcutt. London: Routledge, 1-20.
- Kamoche, K., & e Cunha, M. P. (2001). Minimal structures: From jazz improvisation to product innovation. *Organization Studies*, 22(5), 733-764. doi:10.1177/017084060102200501
- Kao, J. J. (1996). *Jamming: The art and discipline of business creativity*. New York: Harper Collins Publishers.
- Kennisland (2011). Samenwerking in de culturele sector. Retrieved March 21, 2012, from Kennisland website <http://www.kennisland.nl/filter/publicaties/e-brief-over-samenwerking-in-de-culturele-sector>
- Klamer, A. (2002). The value of cultural goods for more than their economic value. *On the Economics of Art & Culture*, www.klamer.nl/art.htm
- Laak, van de B. (2011). Over je schaduw springen, op zoek naar nieuwe markten. *MMNieuws* 13 (1): 6-7.
- Latham, C. (2004). *Survival of the fittest: the artist versus the corporate world*. Platform papers no. 2 October, Currency House, Strawberry Hills NSW.
- Lith, J.M.S. (2010). Creatieve kennis in Rotterdam. Utrecht: Utrecht Universiteit <http://igitur-archive.library.uu.nl/student-theses/2010-0929-200235/Creatieve%20kennis%20in%20Rotterdam.pdf>
- Madden, C. and T. Bloom (2001) Advocating creativity. *International Journal of Cultural Policy* 7 (3): 409-436

- Nissley, N. (2010). "Arts-based learning at work: economic downturns, innovation upturns, and the eminent practicality of arts in business", *Journal of Business Strategy*, Vol. 31 Iss: 4 pp. 8– 20.
- Oakley K, Sperry B (2008): *Fine Artists and Innovation*. The national Endowment for Science, Technology and the Arts. NESTA Working Paper.
http://www.seco.org.uk/downloads/Elibrary/sustainable_communities/fine_artists_and_innovation_working_paper_NESTA.pdf
- Peters, M.A., Marginson, S. & Murphy, P. (2009). *Creativity and the global knowledge economy*. New York: Peter Lang Publishing
- Powell, W. W., & Snellman, K. (2004). The knowledge economy. *Annual Review of Sociology*, 30(1), 199-220. doi:10.1146/annurev.soc.29.010202.100037
- Potts, J. (2009). Why creative industries matter to economic evolution. *Economics of Innovation and New Technology*, 18(7), 663-673. doi:10.1080/10438590802564592
- Rutten, P., W. Manshanden, J. Muskens, J, & O. Koops, O. (2004). *De creatieve industrie in Amsterdam en de regio*: Delft: TNO Strategie, Technologie en Beleid.
- Schiama, G. (2011). *The value of arts for business: By giovanni schiuma*. Cambridge [etc.]: Cambridge University Press.
- Sennett, R. (2008) *The Craftsman*. London: Allen Lane. Selection.
- Sethi, R., Smith, D., & Park, C. (2001). Cross-functional product development teams, creativity, and the innovativeness of new consumer products. *Journal of marketing research*, 38(1), 73 85.doi:10.1509/jmkr.38.1.73.18833
- Tepper, S.J. (2002). Creative assets and the changing economy. *Journal of Arts Management, Law, and Society*, 32(2), 159.
- Throsby, D. (2001). *Economics and Culture*. Cambridge: University Press
- Throsby, D. (2006). An artistic production function: Theory and an application to Australian visual artists. *Journal of Cultural Economics*, 30(1), 1-14. doi: 10.1007/s10824-005-9001-4
- Throsby, D. (2010) *The Economics of Cultural Policy*. Cambridge: Cambridge University Press
- Topteam Creatieve Industrie (2011). *Creatieve industrie in topvorm: advies Topteam Creatieve Industrie*. Retrieved April, 11, from the website of Top sectors, <http://www.topsectoren.nl/creatieveindustrie>
- Towse, R. (2006). Human capital and artists' labour market. In *Handbook of the economics of the arts and culture*, ed. Victor Ginsburgh and David Throsby, 865–94. Amsterdam: Elsevier.
- Towse, R. (2010). *A textbook of cultural economics*. Cambridge [etc.]: Cambridge University Press.
- Twaalfhoven, A. (2011). 'Keerpunt of breekpunt? '. In: *Boekman*, 23, nr. 89, 89-94.
- United Nations (2008). Creative economy. The challenge of assessing the creative economy: towards informed policy-making. <http://www.unctad.org/creative-economy> and http://ssc.undp.org/creative_economy
- Van Heuven, R. (2011). Kunstenaars moeten de lol van ondernemen leren inzien. In: *Boekman*, 23, nr. 89, 89-94
- Vermeer, E. & de Valk, E. (2011). Breng kunst en bedrijf samen. *Boekman*, 23(2011)87, pp. 69-74.
- Volberda, H. W., Bosch, F. A. J. v. d., & Jansen, J. J. P. (2007). *Slim management & innovatief organiseren* Rotterdam School of Management (RSM) Erasmus University, Erasmus Research Institute of Management (ERIM).

Other sources

- Marrée, J. (2012). Kunstenaars benadert diversiteitsvraagstuk bij advocatenkantoor persoonlijk en intensief. Artikel Art Partner
- Partnergroep Ongezouten (2009). Ongezouten magazine. Deventer: Kunstenlab
- Partnergroep Ongezouten (2010). Ongezouten magazine. Deventer: Kunstenlab Mieke Conijn
- Partnergroep Ongezouten (2012). Ongezouten magazine. Deventer: Kunstenlab

Interviews

Dominique Binkhorst
Provincie Gelderland
Face-to-face interview
23-05-2012

Brigitte Bloksma
Marres Projects
Face-to-face interview
16-05-2012

Koen Bril
Kunstenlab
Interview by telephone
04-06-2012

Marijn Brummelhuis
Taskforce Innovatie Utrecht
Face-to-face interview
15-05-2012

Jacqueline Grandjean
Frankendael Foundation
Face-to-face interview
10-05-2012

Bart van de Laak
LA Group/Danslab
Face-to-face interview
07-05-2012

Richard Leloux
Ontwikkelingsfonds Creatieve
Industrie
Face-to-face interview
21-05-2012

Heidi Linck
Onderzoeksbureau O
Interview by written
communication
31-05-2012

Jan Raes
ABN Amro/Artist
Face-to-face interview
06-06-2012

André Schaminée
Twynstra Gudde/Geen Kunst
Face-to-face interview
06-06-2012

Sandra Boer & Robert Todoir
Art Partner
Face-to-face interview
17-05-2012

Emily de Valk and Emilie
Vermeer
AimAtArt
Face-to-face interview
09-05-2012

Leentje Volker
Researcher (TU Delft)
Face-to-face interview
14-05-2012

Johan Wagenaar
Het Instituut/Artist
Face-to-face interview

Appendices

Appendix I: Arts Value Matrix

Explanation matrix

The low category of organizational people development contains temporary change of people's emotional and energetic status. The medium category is achieved if an arts-based experience affects people's attitudes, and influences their emotive and energetic state and their approach to the world around for such a time that action can be channeled. The highest level of development contains self-reflection and self-evaluation, and triggers the emotional and rational mind that leads people to understand the word differently.

The low level of organizational infrastructure development represents the functioning of new components without changing the operative platform itself. The medium level of organizational development contains partial change which can be permanent. The last and highest level of development is reached if new components are introduced throughout the organization or if old ones are changed intensively.

Explanation benefits

The value of *entertainment* is about using the arts to generate joyful experiences. *Galvanizing* covers the process catalyzing the emotions and energy of people through the arts. Moreover, *inspiration* refers to the capacity to inspire people by touching people's emotional dimensions and triggering a learning-based process that fosters reflection. *Reputation* involves the strengthening of the organizational image by displaying attention and interest in the arts. The aspect *environment* as benefit contains the activity of creating an arts-based organizational atmosphere through the implementation of art in physical spaces. The value of *learning and development* refers to building people's soft skills by using arts-based experiences because they offer a learning platform to trigger and sustain experiential learning mechanisms. Soft skills for example are creativity, imagination, risk-taking, improvisation, observation, awareness, flexibility and energizing themselves and others. In addition, *investment* contains the ability of using arts to enhance the value of organizational assets both by creating and incorporating intangible values into infrastructural components (like products) as by management action. *Networking* comprises the creation of relational capital through the arts. The last value of *transformation* is focused on the capacity of the arts to drive organizational change like new consciousness of people that affects organizational renovation. It contains both change in beliefs, attitudes and values of the people of the organization as the development in the organizational infrastructure.

Appendix II: Introduction interviewees

External intermediaries

Geen Kunst: André Schaminée

Twynstra Gudde is a well-known consultancy bureau of the Netherlands which at times includes artistic interventions to deal with the issues of their clients. Under the label of Geen Kunst the connection is made between artists, designers and organizational consultants. The initiative Geen Kunst is founded by Jaap Warmenhoven and André Schaminée. Schaminée mentions the strength of the combination of artists and consultants. At first the artist can break things open which will be followed by the intervention of the consultant deploying their knowledge about the (change) processes (Schaminée, 2012).

Het Instituut: Johan Wagenaar

The Instituut is a foundation that focuses on implementing the processes of artists and designers which they normally apply to creating art in another form in the society. To accomplish this interdisciplinary projects are realized often connected to science. Johan Wagenaar, artistic director of the Instituut, argues that artists are especially talented in generating solutions for social issues. Partners of the Instituut are for example Rabobank Amsterdam, and Ministry of Foreign Affairs (Wagenaar, 2012).

AimAtArt: Emilie Vermeer and Emily de Valk

AimAtArt is an intermediary organization that introduces creativity and out-of-the-box thinking in the business field via the connection with contemporary art. According to Emilie Vermeer co-founder of AimAtArt, art is the right starting point for content, interaction and experience. Art connects and generates new conversations and ideas. Partners of AimAtArt are for example ABN Amro, Film 1 and KPMG (Vermeer, 2012).

Art Partner: Sandra Boer and Robert Todoir

Art Partner is an initiative of Sandra Boer wherein artists are matched to organizations because Boer believes that artists can contribute positively to (changing) processes and matters of the business field. The collaboration is always interactive because the dynamic of the creative process is the central element. Art Partner is during the process present to supervise the project. Partners of Art Partner are for example Theodoor Gillissen Bankiers, Van Doorne advocaten and Ministry of Education, Culture and Science (Boer, 2012).

Cultural organizations

Frankendael Foundation: Jacqueline Grandjean

Jacqueline Grandjean is founder and formal artistic director of the Frankendael Foundation. The Frankendael Foundation is a presentation institution of contemporary art and heritage in Huize Frankendael organizing several different projects each year. Within the projects there is a lot of collaboration with foundations, governments but also companies. Focused on the content of Frankendael Grandjean explains that they try to connect to actual issues in the society like for example the financial crisis. This makes the step to approach the business field a logical one. Partners of the Frankendael Foundation are for example de Nederlandse Bank and de Algemene Rekenkamer (Grandjean, 2012).

Marres Projects: Brigitte Bloksma

Marres Projects is a cultural projects bureau connected to Marres, Centre for Contemporary Culture. The bureau realizes cultural products, products and services commissioned by and in collaboration with cultural organization, businesses, educational institutions and government organizations. According to the program director Brigitte Bloksma Marres can produce exhibitions but also think about presentation and representation which is a unique quality. Partners of Marres Projects are for example Provincie Limburg and FRAC Nord-Pas de Calais (Bloksma, 2012).

Kunstenlab: Koen Bril

Kunstenlab is originated as the Centre of Visual Art and has transformed into an intermediary which connects art and artists to diverse themes and social matters. In particular Kunstenlab organizes the project Ongezouten wherein artists are matched to entrepreneurs among others in the form of 'kunstenaarscoach'. Herein the artist acts in the role of the consultant and advises the entrepreneur. Partners of Kunstenlab are both public and private actors for example MKB Deventer and Provincie Overijssel (Bril, 2012).

Artists

Heidi Linck is an entrepreneurial artist who founded her own research bureau wherein she initiates project outside the art world. Linck lives from her art practice including selling visual work and projects inside and outside the cultural sector. She is an artist with a scientific education and experience in the research field which makes it easier to connect to organizations (Linck, 2012).

Jan Raes is at the one hand an artist who started drawing since he was five years old and who produces and publishes his own books. At the same time he is business development manager and community manager of ABN Amro, where according to Raes he also can insert his creative opinions (Raes, 2012).

Beside the role of artistic director of the Instituut Johan Wagenaar is part of an artist collaboration of two artists. Together with his wife he creates art and produces expositions (Wagenaar, 2012).

Government

Dominique Binkhorst is employee of the department Economics of the province Gelderland, and is in the middle of creating a project which aims to improve the structure regarding the relation between culture and the economy. She wants to design a good basis which will also be fruitful and function independently afterwards. Therefore, she included the notion of connecting businesses and producing organizations to creativity and creatives in the policy for the department Economics (Binkhorst, 2012).

Experts in the field

Leentje Volker is researcher at TU Delft at the faculty of architecture and author of the PhD research called 'Deciding about Design Quality'. Moreover, she is participant of the multidisciplinary teams of the Instituut (Volker, 2012).

Bart van de Laak is senior consultant at LAgrou Leisure and Arts Consulting where he can combine his financial background with his interest and affinity with art and culture. Moreover, he is chairman of the cultural organization Danslab (Van de Laak, 2012).

Marijn Brummelhuis: Taskforce Innovatie Utrecht

Marijn Brummelhuis is project manager 'Creative Industry' of the organization Taskforce Innovatie Utrecht (TFI). This organization is aimed to stimulate the regional economy by the deployment of innovation. TFI really has an encouraging or stimulating function which means that they are the motivator of initiatives to let the creative sector organize projects and programs itself. One way of realizing this objective is by designing regional innovation agenda's wherein for example they reveal the importance of cross-sectoral innovation to ministries, provinces or EU. Brummelhuis definitely sees the added value of the intermediary as a stimulus of among others knowledge sharing (Brummelhuis, 2012).

OCI: Richard Leloux

Richard Leloux really sees opportunities to structure the creative industry of the Netherlands wherefore he founded Ontwikkelingsfonds voor Creatieve Industrie. OCI is initiated to be a platform of consultancy for as well big actors, smaller actors as self-employed persons. He stresses the importance of one main structure because the more segments exist the harder it is to communicate. “You see a lot of initiatives but what I think is important is that those initiatives also stay connected. We have to prevent that everyone in the creative world will invent his own wheel”. Leloux will try to create networks to connect people on local, regional and national level. It is all about facilitating the creative sector to generate connections with adds value for both partners. One of the objectives is to create inter-sectoral mobility due to cross fertilization. That people can be easily transferred from working in one sector to working in another. By the creation of networks a structure can be generated which stimulates connections: “flywheel effect” (Leloux, 2012).

Appendix III: Basic questionnaire (Dutch)

De generale vraag waar ik mij op richt en die de basis vormt voor de questionnaire is hoe de creatieve sector kan bijdragen aan (maatschappelijke) vraagstukken van de overheid en het bedrijfsleven. Wanneer er wordt gerefereerd naar samenwerkingen houdt dit samenwerking in met andere sectoren, bijvoorbeeld overheid of de zorg.

1. Welke waarde kan een kunstenaar creëren buiten de eigen sector?

- Welke skills, expertise, kennis van kunstenaars zijn van toegevoegde waarde voor andere sectoren?
- Verschilt deze waarde per kunstgebied? Kan een danser dezelfde waarde creëren als een beeldend kunstenaar?

2. Waar kunnen kunstenaars waarde creëren buiten de eigen sector?

- Welke vraag ligt er volgens u bij andere sectoren?
- Op welke aspecten kunnen kunstenaars inspringen?
- Kunt u voorbeelden noemen uit eigen ervaring?

3. Hoe kan de creatieve sector gestuurd worden zodat zij kunnen bijdragen aan de uitdagingen van de samenleving?

- Hoe maak je bedrijven/overheid bewust van de waarde die de creatieve sector voor hen kan creëren?
- Hoe worden de twee verschillende werelden samengebracht? Is er altijd sprake van een intermediair, zoals het Instituut of Art Partner, of kan de samenwerking ook uit zichzelf ontstaan?
- Welke rol ziet u hierin voor uzelf?
- Ziet u hierin een rol voor de overheid? Om samenwerkingen te faciliteren of te stimuleren?

4. Hoe kan de samenwerking het beste worden vormgegeven?

- Ziet u verschillen tussen dienstverband en bijvoorbeeld samenwerking op projectbasis (bijvoorbeeld werkprocessen of resultaten)?
- Welke aspecten spelen hierbij een rol? Niveau van samenwerking, doel van samenwerking?
- In hoeverre is er een basiskennis nodig bij kunstenaars om een samenwerking met andere sectoren aan te gaan (competenties)? Krijgen ze een training?
- Kunt u voorbeelden noemen uit eigen ervaring?

5. Hoe reageert de creatieve sector volgens u op de tendens van samenwerken?

- Ziet u meer kunstenaars om u heen die hetzelfde pad volgens als u?
- In hoeverre beïnvloedt samenwerking de eigenwaarde of de autonomie van een kunstenaar?

6. Welke kansen (voor)ziet u?

- Hoe ziet u de rol van de creatieve sector in de toekomst?
- Hoe ziet u uw rol in de toekomst gezien de samenwerkingen met andere sectoren?

7. Welke problemen (voor)ziet u?

- In hoeverre beïnvloedt samenwerking de eigenwaarde van de creatieve sector?
- In hoeverre is vraag en aanbod op elkaar afgesteld?

Appendix IV: Coding table

Creative collaboration	Example
How	“The artist needs to be more integrated in organizational processes” (Grandjean, 2012)
arts vs. artists in organization	
Inspiration	
asking questions/mirroring	
providing solutions	
How: conditions	“You need to be strong. That is off course your first responsibility” (Bloksma, 2012)
conditions artist (training, art discipline)	
conditions clients	
conditions collaboration	
How: practical	“You cannot directly say what your input concretely produces. It has always been difficult to express design or creativity in monetary values” (Brummelhuis, 2012)
Problems	
Process	
justification of value	
Creative supply	“It is about generating a different way of thinking” (Wagenaar, 2012)
levels of creativity	
abstract aspects	
actual supply (divergent thinking, human aspect, change, innovation)	
Cliental demand	“Transformation of organizational values or the identity of an organization. That is something we see more often” (Vermeer, 2012)
human aspects, identity, creativity, chaos, difference, renewal, change, innovation	
Matching demand and supply	“You should not want to arrange the creative sector” (Linck, 2012)
Structure	
Network	
stimulus/best practices	
role of intermediary	
Structure of collaboration	“Destruction of the ‘distinctive aspect’ does not happen in nine months: artists are way to intelligent and also want to be different” (Boer, 2012)
Temporarily	
long term relation	
Position of creative collaboration	
Current situation	“In the Netherlands we have a knowledge economy and so we need to organize this economy” (Leloux, 2012)
situation of the Netherlands (positive, negative)	
situation of the creative sector in the Netherlands (positive, negative)	
situation of the clients (positive, negative)	
Opportunities	“That is a huge challenge. If you manage to connect the cultural world to the economic world, it is a solution for their way of thinking”

	(Binkhorst, 2012)
Potential	
view of government	
view of artist/cultural organization	
general view	
Reaction clients	“I never would have thought that in such a short period so many things could happen” (Van Doorne advocaten, 2012)
positive reactions/experiences	
negative reactions/experiences	
(lack of) awareness	
behavior clients	
Reaction creative sector	“I believe that an artist needs to try new things, to experiment and to take the risk to fail” (Linck, 2012)
positive reactions	
negative reactions	
reactions experts	
behavior artists	
Two worlds	“They both speak another language (Grandjean, 2012)
arts and business two different worlds (language)	
arts and business similar worlds (entrepreneurship)	
Autonomous position of the artist	“Everyone loves the idea of l’art pour l’art and that can exist. However, also in times of l’art pour l’art artists worked by commissioning. Artists always have worked by commissioning” (Bloksma, 2012)
Conditions	
negative influence	
no influence	
search for balance	
Results	“And lots of things got released. Normally the meeting takes half an hour and at that moment it took hours. It was a good way to make things discussable like characteristics of employees” (Vermeer, 2012)
Inspiration	
Product	
Examples	“A creative team of a dancer, psychologist and a landscape architect is connected to the Schiphol Group to enhance the experience of gates at the airport” (Brummelhuis, 2012)
Role of education	“I believe that the art academies are very reserved institutions, which are hard to reach for people out of the business field” (Grandjean, 2012)
secondary school	
art education (MBO/HBO)	
Role of government	“I can imagine that for this kind of activities a constant role is assigned to the government” (Bril, 2012)
need of government subsidies	
no direct need of government	

no role of government	
government as client	
Future view	“I think that our role as intermediary is essential. However, we have to clarify our contributions to the world. That is a current task we need to fulfill” (Bril, 2012)

Appendix V: Matching demand and supply

The following table exists of all the business needs and creative offerings as resulted out of both theoretical and empirical research. The needs of business and society are matched to the offerings of the creative sector. The bold needs and offerings are results of the empirical research.

Business and society needs	Creative offerings
<p>Need for new solutions</p> <ul style="list-style-type: none"> - solutions for increasing complex (social) issues (Bommert, 2010; Topteam Creatieve Industrie, 2011); - a new form of thinking to solve rising problems (Adler, 2006); - new perspectives on organizations (Schiuma, 2011); - new innovative management systems (Schiuma, 2011); - solutions for social matters of food and ageing (Bloksma, Volker, Wagenaar, 2012); - solutions for regional planning (Bril, Bloksma, Binkhorst, 2012); - product development (Bloksma, Bril, 2012). 	<p>Divergent thinking</p> <ul style="list-style-type: none"> - new thinking patterns (Jarrar, in Schiuma, 2011); - different angles to look at complex problems (Jarrar, in Schiuma, 2011); - find new solutions to evolving business problems (Schiuma, 2011); - the ability to see a problem or experience an issue from different perspectives (Collaborative Economics, 2001); - problem solving (Nissley, 2010); - spatial thinking (Nissley, 2010); - abstract reasoning (Nissley, 2010) - thinking differently (Wagenaar, Binkhorst, Van de Laak, Grandjean, 2012); - outside the box thinking (Volker, Bril, 2012); - thinking of new things (Van de Laak, Wagenaar, 2012); - thinking autonomously (Brummelhuis, Bril, Van de Laak, Linck, 2012); - analyzing by connecting and associating (Grandjean, Volker, 2012); - generating new solutions (Bril, Bloksma, Wagenaar, 2012); - add to generation of new solutions (Linck, Issa, 2012).

<p><u>Need for creativity, innovation and change</u></p> <ul style="list-style-type: none"> - innovation (Adler, 2006; Schiuma, 2011; Chen et al., 2011); - constant intuition based innovation to respond to constant change (Adler, 2006); - inventiveness (Kao, 1996; Topteam Creatieve Industrie, 2011); - more creativity (Adler, 2006; Nissley, 2010; Healy, 2002); - we need to know what we don't know (Kao, 1996); - creativity (Schaminée, Binkhorst, Todoir, Grandjean, Vermeer, Wagenaar, 2012); - change (Boer, Schaminée, two entrepreneurs Kunstenaarcoach, 2012); - renewal (Van de Laak, Brummelhuis, Binkhorst, Vermeer, two entrepreneurs Kunstenaarcoach, 2012); - innovation (Bril, Brummelhuis, Van de Laak, Vermeer, Grandjean, Schaminee, Linck, 2012); - chaos (Van Doorne advocaten, Van de Laak, Grandjean, Brummelhuis, 2012); - difference/change (Van de Laak, Binkhorst, Linck, Vermeer, Bloksma, Boer, 2012). 	<p><u>Creativity and renewal</u></p> <ul style="list-style-type: none"> - creativity (Madden & Bloom, 2001; Schiuma, 2011) - passionate creativity (Adler, 2006); - developing and implementing ideas (Nissley, 2010); - stimulate creativity and innovation (Jarrar & Neely, in Schiuma, 2011; Gahan et al., 2007); - product and systems innovation (Nissley, 2010); - contribute to the level of innovation and economic growth (Madden & Bloom, 2011; Topteam Creatieve Industrie, 2011); - experiential (Nissley, 2010); - exploratory (Topteam Creatieve Industrie, 2011); - risk-taking (Nissley, 2010; Schiuma, 2011); <p>Arts can teach about:</p> <ul style="list-style-type: none"> - undefined outcomes (how to function in world of uncertainty) (Nissley, 2010); - allowance for failure (Kao, 1996; Nissley, 2010); - experimenting (Raes, 2012); - artists have innovative and renewal aspects (Raes, Brummelhuis, Wagenaar, Todoir, 2012) - artists can influence change (Boer, Brummelhuis, Van de Laak, 2012); - capacity of art to innovate (Vermeer, Grandjean, 2012). - artists can think about things we don't know yet (Van de Laak, 2012).
<p><u>Need for soft skills</u></p> <ul style="list-style-type: none"> - intuitive (Nissley, 2010; Schiuma, 2011); - (stimulate employees to be) imaginative (Adler, 2006; Kao, 1996; Schiuma, 2011); - inspiration (Kao, 1996); - initiative (Kao, 1996); - improvisation: the ability to respond to unpredicted and unpredictable threats and opportunities (Adler, 2006). 	<p><u>Soft skills</u></p> <ul style="list-style-type: none"> - imagination (Nissley, 2010; Schiuma, 2011); art educates feelings, imagination and emotions (Nissley, 2010); - improvisation (Kamoche & Pina e Cuncha, 2001; Kao, 1996; Schiuma, 2011); - inspiration (Adler, 2006; Kamoche & Pina e Cuncha, 2001; Schiuma, 2011); inspiration, intuition, insight (Kao, 1996); - ability to inspire (Issa, Grandjean, Bloksma, Bril, Todoir, 2012); - human aspect (Wagenaar, Linck, 2012); - artist is capable to intervene, to come really close to a group and

	able to discuss sensitive problems (Schaminée, Boer, 2012).
<u>Need for emotive traits</u> <ul style="list-style-type: none"> - passion (Adler, 2006; Schiuma, 2011); - hope, morality, aspirations (Schiuma, 2011); - courage to see reality (the reality is that success is more unpredictable than ever) (Adler, 2006); - courage to envision possibility and maintaining hope (Adler, 2006); - courage to inspire people to move forward (not only motivate them but inspire) – inspirational leadership (as connected with intrinsic motivation which is a characteristic of the artists) (Adler, 2006). 	<u>Emotive traits</u> <ul style="list-style-type: none"> - stimulate engagement and passion (Neely, in Schiuma, 2011); - passionate creativity (Adler, 2006); - artists have courage (Van Heuven, 2011); - artists can touch the irrational and emotional side of working processes (Vermeer, Schaminée, Boer, 2012); - stimulate people’s empathy (Vermeer, 2012); - <i>see ‘inspiration’.</i>
<u>Need for flexibility</u> <ul style="list-style-type: none"> - flexible to change (Schiuma, 2011); constant flexibility (Topteam Creatieve Industrie); - spontaneous way of managing (Adler, 2006); - dynamic; - adaptable (Schiuma, 2011); adaptation of behavior (Topteam Creatieve Industrie); - resilient and agile (Schiuma, 2011); - flexible, exercise self-reliance and imagination (they need to refine themselves comparing to the old by-the-book manager) (Kao, 1996); - use more human metaphors to guide strategies (Adler, 2006); - “The core skills shift from sequential planning-then-doing to simultaneous listening-and-observing-while-doing” (Adler, 2006, p. 196). 	<u>Flexibility</u> <ul style="list-style-type: none"> - flexibility (Schiuma, 2011); - quick, flexible, playful organizational structures (Topteam Creatieve Industrie, 2011) - flexible organizational structure (Leloux, 2012); - artists offer different dynamic (Boer, 2012); - the ability to influence change (Schaminée, Brummelhuis, Boer, Wagenaar, 2012); - ability to get people out of their fixed structure and to make things discussable (Vermeer, Grandjean, 2012).
<u>Need for focus on human capital</u>	<u>Focus on human capital</u>

<ul style="list-style-type: none"> - more commitment (Adler, 2006; Nissley, 2010; Schiuma, 2011); - focus on the central role of people in organizations (Schiuma, 2011); - team member motivation (Grandjean, 2012); - investment in human capital (Linck, Vermeer, Grandjean, 2012); 	<ul style="list-style-type: none"> - engage people in aesthetic experimental processes (Schiuma, 2011); - energizing themselves and others (Schiuma, 2011); - make people feel more committed (Schiuma, 2011); - team building (Darsø, 2004; Nissley, 2010); - make people able to express themselves (Schiuma, 2011); - arts can add to transformation of human capital (Schiuma, 2011); - stimulate people's empathy (Vermeer, 2012); - ability to connect (Vermeer, Grandjean, Boer, 2012); - artists can touch the irrational and emotional side of working processes (Vermeer, Schaminée, Boer, 2012); - stimulate people's empathy (Vermeer, 2012).
<p><u>Need for communication skills</u></p> <ul style="list-style-type: none"> - skill to communicate (Kao, 1996). 	<p><u>Enhancement of communication skills</u></p> <ul style="list-style-type: none"> - intuitive and qualitative skills to enhance the ability of communication and presentation (Nissley, 2010); - developed team-based collaborative skills – actors, dancers, musicians as performing in ensembles (Adler, 2006) ; - development of communication skills (Darsø, 2004); - skill to present and represent (Bloksma, 2012).
<p><u>Need for no knowledge</u></p> <ul style="list-style-type: none"> - a beginner's mind/cleared mind which enhances the state of seeing possibilities (Kao, 1996). 	<p><u>No knowledge on organization</u></p> <ul style="list-style-type: none"> - absence of knowledge on the organization (Linck, 2012).
<p><u>Need for evaluation of organization</u></p> <ul style="list-style-type: none"> - need for shaping or reshaping the identity and values of an organization (Vermeer, Bloksma, Schaminée, three entrepreneurs Kunstenaarcoach, 2012). 	<p><u>Evaluation</u></p> <ul style="list-style-type: none"> - show identity by art (Grandjean, 2012); - ability to reflect (Boer, Vermeer, Grandjean, 2012); - ability to observe (Bril).

