

Striving for impact: Process insights from 14 creative enterprise CEOs on firm performance in relation to internationalization.

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Abstract

Since 2004 the creative industries are recognized as one of the key performing sectors in the Netherlands. In 2011 these industries were officially labelled as one of the ten Dutch economic top sectors. Since the creative industries has specific characteristics, it is important to look beyond price mechanisms. This research presents in-depth insights by valorizing perceptions of firm performance of 14 CEOs of creative enterprises with two objectives: Firstly, it generates insides of the needs for creative firms towards internationalization and can help to optimize instruments from a policy perspective. Secondly, this research will give practical process insights and can potentially motivate creative enterprises that have the aim to expand internationally but do not have the know-how. The question of this research is: What can both the Ministry of Economic Affairs and creative entrepreneurs who have the ambition to expand internationally learn from the behavior of CEOs of creative firms who already have international success? A qualitative matched pair design method is used as the methodology of this research, which allows the researcher to compare the two cases within seven sub-sectors as well as compare across all 14 cases of all sub-sectors in order to find out possible differences, similarities and patterns. This research unravels the process of international contract making and makes clear that symbolic capital is of major importance and is used as a signal of quality to reduce demand uncertainties, but comes with opportunity costs. Our extended study presents the Rhineland model as the used business orientation of the firms under scope, and shows that they strive for a balance between doing business and making an impact. The data of this study shows that growth and internationalization are two different aims, and digitization used as comparative advantage is influencing the CEOs mindset on firm performance. Also, the study demonstrates that generic trade missions are not of an added value; we explain why this is the case and provide with alternatives that could be more effective.

Key words: creative industries, creative entrepreneurs, growth, business development, internationalization, Rhineland business model, economic trade missions.

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1.1 Preface

Is another form of capitalism possible?

Business does not have to be conducted the Anglo-Saxon, neoliberal way. It can be done the Rhineland way. And now that the British want to leave the EU and the Americans have an isolationist president, Europe gets a chance to choose its own Rhineland road (...) This gives Europeans the chance to grab the predators from the City and Wall Street and curb their hunting grounds. While the Anglo-Saxon model has the goal of creating shareholder value as its highest aim, the Rhine-based enterprise business model emphasizes the continuity of the company for all stakeholders. Success is measured not only by financial profit but also by quality of the products, an employee's job satisfaction and a company's contribution to society.

Nevertheless, politicians, including those in the Netherlands during the Purple 1 and 2 governments, abandoned the neoliberal model as the most beneficial one to the profitability, competitiveness and dynamics of companies, and therefore also to employment. Numerous Dutch companies ended up in foreign hands bait in the globalization battle. Traditional government-run activities such as the energy sector, mail and healthcare were transferred to the free market and underwent a similar fate. Europe can now shake off Reaganomics and Thatcherism. It is time to break a lance for the forgotten Rhineland model.

Peter de Waard Column (10 May 2017, De Volkskrant)

1.2 Motivation

Thanks to my internship at the Ministry of Economic Affairs I had the opportunity to observe and look through the glasses of economic policy makers. This gave me insights in the challenges with which they have to cope. One of these insights was for example how difficult it is to - simply as it may appear from a theoretical perspective- capture the creative industries. At the start of my internship my vision of what the creative industries comprised seemed to be crystal clear. As the time went by, and as I was getting more involved in their challenges and policies, the less I could think in solutions, the more in difficulties. Just one example to illustrate this: The measurements of the relevant parameters of the creative industries are not easy for the government. The CBS, the research center of the government, 'forgot' to include the added value of export of creative *services* and only included creative *goods* in their publications of the top sector policy until 2015 (Rapportage Bedrijvenbeleid 2014, Personal Communication Secretary top sector Creative Industries, April 2017).

Okay, one more...Whereas in cultural economic theory it speaks for itself that popular music is included in the field of creative industries, apparently it was not in the eyes of the Ministry of Economic Affairs: In 2013, left winged party leader Marianne Thieme, PvdD, put out a vote of proposal to include popular music and dance (one of the biggest export products of The Netherlands) into the top sector creative industries, which was, surprisingly, not in there by then...This proposal was accepted in 2013 (Letter of the Council, 2013). In effect, the policy regarding popular music is still not that advanced, and (do not tell anybody!) the policy makers still consider that this sub-sector should be the concern of the Ministry of Cultural Affairs.

Also, in comparison to the other eight top sectors, the added value in euros from the creative industries to the Netherlands is not that big and their export cost is by far the lowest. The policy makers that I have spoken to feel that the creative industries suffer from what they call the "Calimero Complex", meaning that, due to their compactness, they feel undervalued and that they are more occupied with proving to the others (bigger industries) that they matter instead of focusing on what really matters, namely designing solid strategies to sustain and stimulate the creative industries.

Beside these interesting insights, I also saw the drive by a lot of policy makers of

wanting to support the creative industries, and how they were really committed to this job.

Most importantly, this internship gave me the opportunity to get access to several CEOs of successful creative firms, which would be far beyond my reach if I had not the Ministry of Economic Affairs backing me up. This makes this research relevant and of added value to the field of cultural economics in general and that of the creative industries in the Netherlands in specific. My final aim with this research is to contribute to my personal mission to let the world now that doing good and doing business are friends, not enemies. Therefore, this thesis aims to reach both the Ministry of Economic Affairs as well as creative entrepreneurs. Because they can both learn from each other.

1.3 Introduction

Expanding the economic rationale

Traditional economics can learn a lot from cultural economics. Indeed, neoclassical - the widely used generic textbook- economics assumes that rational behavior booms the market and that this theory can be used to make the best statements and predictions in a normative setting (Krugman and Wells, 2008). For example, within the neoclassical rational choice theory of demand consumers are assumed to rationally maximize their individual utility. Individuals will spend their limited resources on that combination of goods and services that makes them best off altogether. Suppliers are, within this theory, aiming for profit maximization and will always make rational choices that makes the firm better off.

Wikipedia articulates that “A key thought area that separates the development of cultural economics from traditional economics is a difference in how individuals arrive at their decisions”. One of the first economists that researched the creative and cultural industries (and by doing so placed his reputation of professional seriousness in economics at risk as he positioned in his preface) was Richard Caves. For example, he stated that whereas normally economists assume that professionals only care about their payments, conditions of work and effort, “skilled crafts persons often do express pride in or concern for the quality of their work and the goods they turn out, but economics seldom see this interest as affecting the organization of production” (Caves, 2000, p.4). In other words: compared with many of the more traditional economists, cultural economists allow greater complexity to come to their predications and evaluations of individual behavior. By doing so they widen the economic foundation by showing that individual behavior is not always that predictable and can be multidimensional.

By allowing this complexity, cultural economists, amongst other, showed that professionals working in the creative industries can have other goals to strive for than profit only. (Thorsby, 2008, Karpik, 2010, Towse, 2010, Caves, 2000, Klamer 2011, 2017, Abbing 2002). If that is the case, a simple expression like the signification of *business success*, suddenly becomes a relevant topic of study in the field of creative and cultural entrepreneurship. This is because it might give insights in how creative professionals or creative firms led by a creative professional behave, and that this might be in the

differences with other - less or non-creative- industries.

Top sector creative industries

Ever since 2011, when the Dutch creative industries laid under a policy, research of cultural economist recently became even more relevant in The Netherlands. These industries officially became one of the nine key performing sectors (Jacobs, 2013, Rutten et al., 2012), including a generic accompanying economic minded policy from the Ministry of Economic Affairs. These so called economic top sectors tend to have a strong focus on international growth, all with the aim to strengthen the competitiveness of the Netherlands on a global scale (Ruel, 2013).

Due to this policy, a set of governmental instruments are available that help facilitate growth for firms operating in these top sectors in order to stimulate export. One of these instruments is the economic trade mission. As one might expect, all the nine top sectors are monitored by the CBS. Although published monitors of the top sectors show that the creative industries have the most enterprises, whereas a lot of small and only a few big, of all nine top sectors, their export numbers are the lowest. Also, Hofman and Jacobs (2011) point out “less international orientation” (p.7) as a weakness of the Dutch creative industries. Apparently not many Dutch creative entrepreneurs dare to take the international leap according to them. If this top sector wants to continue growing, Hofman and Jacobs (2011) argue, they need to dare to take this step.

At the same time, according to the Ministry of Economic Affairs, the outcome of what they call the “contact-to-contract process” (the process of (inter)national contract making) for the creative enterprises that do participate in trade missions does not perform in optima forma. They explain this by pointing at different variables that might influence the success of trade missions and probably the growth of creative enterprises. These are, for example, “a lack of business skills” (The creative council, 2015, p.1), and “a good preparation and dedication” (p.1).

The double-success criterion

Are these variables really the fundamental reasons why trade missions can lead to international trade collaborations or not? This is the point where the perspective of a cultural economist can take a stand and be of added value. Caves (2000) states that “While

economists have been game to think about public policy toward creative activities, they have largely ignored questions about why those activities are organized the way they are” (p.1). This leads to the question: Could it be possible that creative enterprises led by a creative professional aim for other goals than success in financial terms? Could it be possible that the “business successes” (p.9) of which The Ministry of Economic Affairs is talking about is another dimension of success than some creative enterprises are striving for? This perspective might influence CEOs in creative enterprises in their behavior towards international growth.

Within the field of cultural economics, studies about this “double-success criterion” (Jacobs, 2012, p.37) abound (E.g., Jacobs, 2016; Throsby, 2008; Abbing, 2002; Klamer, 2011) pointing at the multiple purposes for creative professionals and that being creative for the sake of creativity itself, might be just or even more important than being creative for the sake of doing business. However, most of this literature has been focusing on rather traditional arts. What would happen when we extend this double-success criterion by studying the broader creative industries? Does symbolic value play a major role as well, and are there also tensions between artistic and commercial imperatives?

Also, most of these studies are focused on the self-employed creative entrepreneur or small creative businesses. This makes sense since there is a long tail of small and medium sized firms within the cultural and creative industries, so studying the behavior of SMEs is of added value to say something about these industries as a whole.

One example of a recently published study by Jacobs et al. (2016). They studied the multi interpretable character of business success of small creative design enterprises. They claim that “many small business owners do not run their businesses to maximize financial performance (...) Managers of most small creative firms are individuals who focus more on sustaining a lifestyle orientated toward involvement in creative output than on being financially successful” (p.5463). Although the article is interesting and relevant, the outcome is somehow predictable: Part-time creative self-employed entrepreneurs need to spend more time on the business in order to perform better. The lesson that can be learned from this, is that the question why small creative enterprises are not keen on international trade, and with that research the self-employed or small businesses owners, could be begging the question: In order to get international contracts, is more international focus needed for small creative businesses? Regarding internationalization, a focus on the self-employed or

small creative businesses might not be representative and can therefore cope with the same predictability.

An interesting observation by Jacobs et al. (2016) is that: “Information about which individual characteristics can explain variation in firm performance is scarce, although research in economics supports the notion that some general individual differences between CEOs have a relationship with variation in firm performance” (p. 5461).

This means that there is an opportunity, since research about individual characteristics in firm performance is scarce according to Jacobs et al. (2016) to not study the individuals that lead creative firms that do not have international contracts in order to avoid an expected outcome, but to study those who are trading internationally successfully.

What does the individual behavior of CEOs who have international contracts look like? How do these entrepreneurs cope with the process of international contract making? And, does the “double-success criterion” (Jacobs, 2012, p.37) still holds when the exploitation of creativity and scaling up is considered equally important as the creative goods itself?

Research agenda

Therefore, this research will look into the performance of CEOs of creative firms that have international contracts. The question of this research is: What can the Ministry of Economic Affairs and creative entrepreneurs that have the aim to expand internationally, learn from the behavior of CEOs of creative firms that do have international success? Sub questions of this research that allow the researchers to answer the research question are: What does the process of contact to contract for an international contract look like for these CEOs, to what extent does the “double-success criterion” (Jacobs, 2012, p.37) holds for these CEOs and to what extent are the offered diplomatic instruments, especially the economic trade missions, of added value for them?

Looking into individual behavior of creative CEOs and firm performance in the sense of international trade is of added value from two perspectives: firstly, taking a cultural economic perspective and with that, widen the assumptions of the economic rationale, it generates insides of the needs for creative firms towards internationalization and can help to optimize instruments from a policy perspective. The question how effective the instruments on internationalization for the Dutch creative industries are in effect helps to

support the final aim of the economic top sector policy in general. Also Ruel (2013) argues that, due to high global competition, it is “time to further professionalize commercial and business diplomacy and keep on innovating its policies, practices, its organizations, and instruments” (p.9).

Secondly, this research will give practical process insights and can potentially motivate creative enterprises that have the aim to expand internationally but do not have the know-how. Therefore, this research is both pointed at economic policy makers and creative businesses because it is of relevance for both.

Research Method

A way of looking into individual behavior in firm performance (Jacobs, 2012, p.37) of CEOs is to look into their value frameworks and study how they behave as CEO and make decisions for their firm. Cultural economist Arjo Klamer (2016) also introduced valuation as a research method, by stating that what people strive for in life might influence what they strive for in their professional life (2016). Dekker (2015) recently published an article about this valuation method: “In a recent paper, two leading scholars in the field of cultural economics argue for the study of the influence of cultural value on economic value. Their paper is but one example of a quickly growing literature on the valuation processes of artistic and cultural goods, all of which move beyond the study of prices and markets” (Dekker, 2015, p.310). This valuation method will be used in this research to look how the vision of the CEO might influence the performance and internationalization process of a creative firm.

Because this research looks into the behavior in an in-depth individual matter, we opted for a qualitative approach that takes 14 (N=14) cases as unit of analysis. Because the aim is to expose a process, the exact method is a matched pair design (Nielson 2014, Geddes 1990): In a total of 14 cases, seven pairs of each two cases are made. Since the researchers are interested to gain process insights of the top sector creative industries in a broad sense, they have chosen to study seven different sub-sectors, and not one creative discipline. The sub-sectors are: Digital design, advertisement, fashion, gaming, industrial design and popular music. Each pair contains two CEOs of two different companies within the same sub-sector of the concerned creative industry. One CEO has a minimum of 50% international contracts within the company and is seen as a market leader in this sub-sector,

the other CEO has a minimum of 10% international contracts and is seen as a potential grower, so a company that has the will to expand its number of international contracts. This method allows the researchers to compare both the two cases of the seven sub-sectors as well as all 14 cases of all sub-sectors in order to find out possible differences, similarities and patterns.

2.Theoretical Framework

Introduction

Since this research will look into the performance of CEOs of creative firms that have international contracts in order to look both at the effectuation of government instruments; especially trade missions, regarding internationalization, and tries to unravel the process of international contract making and mindset of the CEO in relation to firm performance this literature review is structured into two sections. The first section looks in the publications and with that the vision and strategy and related theory from a governmental perspective. This section will look into the recognition of creativity from a policy perspective as well as the importance to motivate firm growth and internationalization by diplomacy and other instruments; especially economic trade missions.

The second sections will look into the cultural economic theory of creative markets, its dynamics and demand and supply characteristics. Also, theory regarding general entrepreneurial characteristics from management and studies will looked into as well as studies that use valuation and the “double-success criterion” (Jacobs, 2012, p.37) as a method. These are mostly art and sociological related studies.

2.1 First section: The creative industries from a policy perspective.

The recognition of creativity

The creative industries are economically prospering and are seen as an important driver for economic growth (UNESCO, 2013, Scott, 2008). Since 2004 the Dutch creative industries are recognized as one of the key performing sectors. In 2011 this industry is officially labelled as one of the ten economic top sectors of the Netherlands next to, for example, chemicals and the horticultural industries (Jacobs, 2013). Defining the top sector creative industries starts with the definition of the creative industries that is given by the Dutch Ministry of Economic Affairs. They argue that “the creative industries are a sum of a number of sectors, which have in common that they create innovation, use imagination to generate meaningfulness and carry out the will to exploit this. This is an area where, in particular, but not exclusively, the design disciplines stand out, such as fashion and design, gaming and digital design and architecture but also urbanism”. (Letter for the Council of the Ministers, 2015). This can be understood as that these particular industries produce goods and services where the prerequisite is a certain input of creativity, or probably significantly more creative input than other macro-economic industries, as well as their will to commercialize this.

The recognition of added value of cultural goods and services in an economic setting can be placed in a broader context. It covers the idea that creative industries and its spillovers can cause economic growth within a city as a whole. Within cities citizens are moving into a more service-related economy where quality beats quantity and its inhabitants are its heartbeat. This could be explained as the shift from an industrial era, where mass production and the Fordistic worldview ruled, into a cognitive cultural society (Scott, 2008) where people are moving away from machinery work and human capital and its innovations are revalued as one of the thrives of economic growth (Hall, 2000, Scott, 2008, Florida, 2002) and used to compete on a global level. Not only the Netherlands have the creative industries on their political agenda, the UK is seen as the first country that valued these industries in a more economic policy perspective (Towse, 2010).

Growth and diplomatic tools

These so-called economic top sectors in The Netherlands aim to have a high focus on growth, all with the aim to strengthen the competitiveness of the Netherlands on a global scale. A strong international orientation and innovation is needed for these sectors in order to increase their capabilities and performance and stay at the top (Ruel, 2013).

Jacobs (2013) states that “the employment growth in creative industries in the last decade grew about three times as high as for the whole economy. In particular, the design sector has grown very fast” (Jacobs, 2013, p.128). In 2011, about 280.000 Dutch individuals were employed in the creative industries (Rutten et al, 2012, p.25-27).

Where growth is a main and logic actor of economies of scale, according to Hofman (2011), there is an opportunity for Dutch enterprises in general to operate more internationally than they are doing now. He argues that “The Netherlands has a small domestic market. Therefore, growth should mainly be sought abroad” (p.7). Still, why is it important that the government lends a hand regarding international business development? Ruel (2013) points out that “international business needs diplomacy in order to operate successfully” (p.9). One of the biggest actors that provide such diplomacy is the government. According to Ruel (2013), businesses themselves can profile themselves more as “diplomatic actors” (p.9). Organizing international trade missions is one tool to “gain access to or expand new foreign markets” (p.9) and build new potential trade relations. Ruel (2013) argues that, due to high global competition, it is “time to further professionalize commercial and business diplomacy and keep on innovating its policies, practices, its organizations, and instruments” (p.9).

In addition, Hofman (2011) points out “less international orientation” (p.7) as a weak characteristic of the Dutch creative industries. Not much Dutch creative entrepreneurs dare to take the international leap according to him. If this top sector wants to continue growing, Hofman claims, these industries need to dare to take this step in order to do so. The export rates of the creative industries are, in extension of this argument, the lowest in compare with the other eight top sectors. Why do the creative industries show, in comparison with other Dutch top sectors, the lowest export rates?

A lack of business skills in the creative industries

Why are the creative industries this outlier when it comes on internationalization? The government has its own vision. One answer on this question is clearly visible in their policy: The creative industries lack in business orientation, they mention, and that is what needs to change. For example, the government institution *The Creative Council* mentions in her rapport: “The Creative Council and the Federation of Dutch Creative Industries aim to further strengthen the business orientation of the creative industries. The combination of creative, business and technology skills is sorely needed.” (p. 10). Also, as part of the top sector policy strategy, there is an executive workgroup called *Creative Holland*. One of their main jobs is to profile the Dutch Creative Industries internationally. All with the aim to encourage international trading and with that expand firm growth. An international workgroup therefore seems a solid strategy. According to Creative Holland “Creativity and innovation go hand in hand with process optimization and growth. The balance between creativity and doing business here is the key to success” (Creative Holland, p. 9).

Another source of the government, The Creative Manifesto 2016 that was addressed to political parties, mentions: “There is much to learn from the startup and scale up world. We therefore call for more attention to entrepreneurship in creative education and the development of '21st century skills'. These skills can potentially allow the creative industries to develop leadership qualities and develop talents that are needed to gain better access to markets and financing. This can be done by teaching best practices for creative and business successes.” (p. 9).

To sum up, the government wants to develop and encourage creative actors to develop a toolset that is more focused on financial performance and with that, growth of their firms. Their strategy breathes: When you are not oriented that much on financial growth, the aim to operate internationally might be not that big. They want to solve this problem by facilitating and encouraging focus on international business opportunities. Using education and crossover projects, projects where creative enterprise cooperate with non-creative enterprises on innovation, are the tools to achieve this in their vision.

2.2 Second section: Literature review cultural economic perspective

This second section consists of three sub-sections. First the cultural and creative industries will be defined as well as its characteristics from the perspective of the consumer, so demand, side. Secondly, the supply side of these industries will be looked into by presenting its general characteristics and, after that, zooming in on the supplier: the entrepreneur. Thirdly, the double-success criterion and the creative entrepreneur in specific will be pointed out. Finally, valuation will be explained as a method to study the behavior of creative entrepreneurs.

The creative industries defined

According to Peltonimie (2015) based on a review of 314 cultural industries studies, this phenomenon is given the following definition: “Cultural industries are those that produce experience goods with considerable creative elements and aim these at the consumer market via mass distribution” (p. 41). So, these industries produce goods and services where the prerequisites are a certain input of creativity, as well as their will to commercialize this.

Another explanation is given by cultural economist Throsby (2008). He explains these industries as follows: “It can be suggested that a policy strategy directed explicitly at the *creative* industries would be likely to focus primarily on the economic value produced by their industries, whereas if the idea of the *cultural* industries were admitted, the focus would need to be widened to acknowledge the cultural objectives that policy is expected to pursue” (p. 2). As Throsby (2008) suggests, the difference between cultural and creative industries is important to understand from a policy perspective in order to create an appropriate and tailor-made strategy. Furthermore, he argues that the creative industries, although the main focus is at economic value, is still somehow different than other industries. This is because the output produced in the creative industries can be both private or public, or both. And for the most part, these barriers can be hard to define. In effect, although the creative industries focus is on commercial values, other values, like quality or common values can play a certain role.

Handke (2010) solved this issue by stating creative goods as “quasi-public” goods (p.112) and Throsby (2008) calls them “mixed goods” (p.3) which are defined as goods that: “may simultaneously exhibit both private-good and public-good characteristics, the latter derived from the diffused community benefits that the arts and culture are supposed to yield”. (p.4) Thorsby (2008) summarizes: “Thus the output of the cultural production sector is more complex than that of most industries in the economy” (p.3). The creative industries can be divided into the industries of cultural goods and creative goods. Where cultural goods lean towards the domain of the common and more intangible values of the importance of arts and culture, the creative goods are also captured in the condition of creativity but the difference is the will and possibility to exploit and commercialize these goods. Important is that these boundaries can be vague and are sometimes hard to grasp.

Demand side characteristics of the creative industries

The creative industries are an example of innovative environments. Because creativity is about creating something new, or making new, original combinations (*Oxford Dictionary*), often the markets where they are operating in are not that established. Innovative and creative environments are therefore environments where organizations and consumers both deal with uncertainty (Dekker, 2015, Caves, 2000, Towse, 2010). First, we will look into the demand side of the creative industries to get a better understanding of the consumer behavior towards these industries in order to better understand the behavior of creative suppliers.

First of all, whereas in neoclassical economics the assumption is that every consumer is “fully and costlessly informed about the market” (Towse, 2010, p. 151) to make rational choices, there is a difference between this regular market and the market for cultural goods. In the market for cultural goods, consumers “deal with novelty and new experiences, about which consumers cannot be fully informed on” (Towse, 2010, p.151). Despite of this asymmetric information, consumers show different behavior when it comes to cultural products because they have incomplete information.

Secondly, cultural products are oftentimes defined as experienced goods. Only consuming the good can help to get a better understanding of its individual utility: “Since artistic and cultural goods are typically unique, it is difficult to ascertain their quality before they are experienced” (p. 315) explains Dekker (2015). This is also what economist Richard

Caves tries to explain with the term “nobody knows” (Caves, 2000, p.4). Since consumers know very little about an innovative product or service, in effect consumers seek for signals that ‘proof’ the quality of these products.

Thirdly, consumers are more willing to follow other opinions regarding cultural products and therefore show herd behavior. This is because the opportunity costs of searching for information about possible quality are high and more time consuming than following the crowd. “Consumers save on them by following the trend and are guided by the fame of the superstar as a signal of the quality they are looking for” Towse, (p. 307). In effect, the market of cultural goods is characterized as winner-takes-all or superstar markets simply because consumers can identify fame or popularity as an indicator of quality. In effect people are willing to follow this popularity trend and choose the same artists. This means that popularity reduces the information problem regarding creative goods. To put it differently, as explained in the scenario of Towse (2010): “Success breeds success” (p. 307).

Finally, consumers are more willing to listen to the opinions of critics and certifiers when it comes to cultural products (Towse, 2010, p.151). All with the similar aim to reduce asymmetrical information as much as possible so consumers can make the best quality choices.

Supply side characteristics of the creative industries

After investigating the consumer perspective regarding the creative industries structure, now the supply side of this industry will be looked into. What does the structure of the firm that produce creative goods look like?

Firstly, creative goods are differentiated products. Hoskins, McFadyden and Finn (2004) claim that the “creative industries such as film, television, book, magazine, advertisement, newspapers, and audio recording thrive of differentiation. Every new film or book is a differentiated product” (p.148). Kaprik (2010) calls creative goods and services, more aiming at design industries “uncommon, incomparable, unique, singular” and therefore calls them “singularities” (p.315).

Secondly, within the creative industries the supply structure is captured by the above-mentioned star market theory capturing the “long tail phenomenon” (Towse, 2010, p. 511, Anderson, 2006). Basically, this phenomenon shows that there are a lot of small and medium sized enterprises (SME) operating in an unending long tail, serving mostly niche

audiences. Then, a relatively small amount of large enterprises is on top and provides most of the output or 'hits' to the mass.

Thirdly, as mentioned above, this long tail phenomenon refers to economic theory of star markets or winners-take-all markets (Towse, 2010) where a few big companies dominate the market. Imaginably, as in effect the entry barriers for long tail newcomer firms can be high. Often small creative firms do not have the liquidity to signal their ware the way big firms can, and in effect it is admissible that *the winner takes it all, and the loser is standing small*.

Supply side: Reducing uncertainties and gain trust

By gaining insights on how consumers behave when it comes to creative goods and what the supply structure looks like, the next step is to look into how creative actors behave, due to these radical uncertainties, to signal a sell their ware. This could be seen as a quality competition rather than a price competition. The sellers of creative goods and services therefore use different strategies to help potential clients and consumers to choose and reduce quality uncertainty. The effectiveness of these devices depends on the credibility of the information provided, "which in turn depends on the trust placed in the judgment devices" (Lavanga in Blaszczyk and Wubs, 2018, p. 4).

First of all, before any contract can be signed, one major factor needs to be overcome: gain trust from the future consumer or contractor. Therefore, these goods can be called trust intensive goods (Karpik, 2010). Lavanga (Blaszczyk and Wubs, 2018) claims that the exchange of those products becomes an exchange of promises and that by only providing more information one cannot eliminate information asymmetry and quality uncertainty.

Six factors can help creative actors the reduce quality uncertainties, and with that, gain trust (Varian, 2000; Caves, 2010; Bathelt, 2004, Vogel, 2015). The first factor is building a reputation of quality often embedded and positioned in a brand. Secondly, the use of reviews that signal quality from trusted commentators. These could be expert reviews in the form of publications, but also media, critics, but also the online worth-of-mouth for example. Thirdly, the winning of prizes or awards by peers and certifiers can be used as a signal of quality. Fourthly, with information goods a lot of sampling of previewing occurs. This means giving limited access to some content, but only to some degree. Fifthly,

temporary clustering could reduce uncertainties and upgrade the reputation of a creative supplier. Finally, the rise of the digital era could be seen as an external factor that can be actively used by suppliers to reduce uncertainties. These indicators will be investigated a bit more in depth in order to understand the way of doing business of creative suppliers.

Factors to reducing uncertainties

First of all, Strategic fairs are “special events in time and space that group together all the most relevant actors in a particular segment of an industry. It can provide firms with access to knowledge and opportunities for interaction in a short and intense form” (Bathelt et al, 2004). Bathelt et al. (2004) also claim the importance of temporary clusters of (international) business development. The added value can be in the buzz that will be created as well as the unspoken knowledge that you will gain, due to face to face interaction at a particularly point and place in time. “Buzz refers to the information and communication ecology created by face-to-face contacts, co-presence and co-location of people and firms within the same industry and place or region” (Bathelt et al., 2004, p. 38) and it relates to characteristics like “prestige, reputation honor or fame “as presented by Scott (2014, p. 245) and tacit knowledge: “One of the main distinguishing features of spatial clusters of similar and related economic activity is that they provide opportunities for the transmission of sticky, non- articulated, tacit forms of knowledge between firms located there” (p.32) Trade fairs, and more in general temporary clusters and communities of practice help to reduce uncertainty, develop trust and eventually contracts. Most of all it is a place to shape relations between supply and demand.

Secondly, prizes are another instrument to reduce quality uncertainties for creative suppliers. Prizes can be important for creative career developments according to Towse and can lead to “greater fees and higher demand for their work” (p. 365). Caves mentions that: “Prizes recognize artistic achievement; they also signal quality to consumers and thereby bring pecuniary gain to producers. Some prizes’ sponsor promotes the recognition of creative excellence and advancement of the state of the art as charitable art for art’s sake objectives. Other sponsors have interests in the profitable production of creative goods, and thus in sending positive signals to customers as well as improving the product itself” (Caves p.198)

Thirdly, according to Lavanga (Blaszczyk and Wubs, 2018), “Artistic production is a collective action, wherein the artist is at the center of a wide network of cooperative interrelations among players in the field, including the so-called cultural intermediaries or gatekeepers” (p.2). She also claims that “Cultural intermediaries are defined as such by their claim to be professional experts in taste and value within a specific cultural field. They are the experts that validate a cultural good or service and they include it in the specific domain” (p.3). In conclusion, intermediaries or trusted middlemen are important to reduce uncertainties and are needed to get creative output in the marketplace in the first place.

Digitization

Finally, Lorenzen (2007) argued “the globalization of consumption is facilitated by new distribution and exhibition forms (satellite TV, DVD, Internet) able to reach niche audiences around the world. For example, whereas art, kung Fu and Manga films now reach cult audiences crossing demographic borders, Indian films thrive on now being able to reach the growing Indian Diasporas in the UK, USA and Canada” (p.352). In a time where every enterprise, small or big, can take a fair shot on the global digital marketplace where possibilities seem infinite. In addition: Henten and Tadayoni (Towse, 2011) claim that “digitalization affects each segment of the cultural industries separately. But it also changes the boundaries between different segments” (p. 190). So, the internet provides a whole new digital world of opportunities for small firms producing niche products. Creative producers find a market for their productions faster than that they did before the internet. Not only because the internet is connecting markets globally but also, as the scenario of Clemens et al. (2006) suggest, consumer behavior is changing. Or as how they put it: IT and more active behavior of consumers can help to overcome information problems and product uncertainty for consumers.

Supply side: Introduction of the character of the entrepreneur

By knowing what suppliers of creative goods and services have to deal with, insights were gained about the behavior of creative enterprises and the way they have to do business, meaning reach their potential clients and/or businesses and what their challenges are.

From a cultural economic perspective, another indicator of what differentiates regular -non-creative- industries and the creative industries from a supply side is the way how creative enterprises are governed. This leads to the last part of this literature review and the introduction of the character of the leader of creative enterprise. Towse (2010) argues that “the starting point of the organization of production is the entrepreneur” (p.106).

Economist and socialist Joseph Schumpeter was one of the first who came up with a description of the entrepreneur. According to Schumpeter (1961), the entrepreneur is a special type of person and not just a manager or leader of a firm. The mere manager is the leader that wants to optimize the efficiency of the firm, and stays in the routine of the processes provided to him. The entrepreneur or the “captain of industry” (p.78) on is the individual that is breaking away from this routine and dares to make new combinations. Furthermore, Schumpeter (1961) describes that the entrepreneur is not only day-dreaming about this possible new combination but is also carrying out those ideas. He dares to be visionary and act upon this vision. Schumpeter (1961) argued that an entrepreneur has the ability to cause innovation and innovation can cause economic change.

In addition: Peterson and Berger (1971) added the characteristics of the entrepreneurs’ capacity to deal with turbulent situations. According to Peterson and Berger (1971) the entrepreneur can deal with ambiguous situations. Often, the writers argue, innovative environments are turbulent environments and the entrepreneur or the enterprise is the type of person or organization that is willing to operate in these uncertain environments. In addition: Chaston and Sadler-Smith (2012) state that recognition or “alertness” (p.415) of new opportunities is important for entrepreneurs. Another important antecedent is positive affect. “Optimism is required for entrepreneurs to believe in the feasibility and success of an idea” (Frese & Gielnik, 2014, p. 422). Also, it can increase your network, make you more stress-resistant and focused (Watson, Clark, 9 & Tellegen (1988), and increase “self-control or grit” (Nambisan and Baron, 2010, p. 1073).

The function of the entrepreneur seems to be an important component of leadership styles in diverse contemporary organizational contexts which face a turbulent environment. These days, entrepreneurs are still linked to creativity and innovation (Klamer, 2011). It is interesting to question whether it would be possible to distinguish the creative

entrepreneur from a regular entrepreneur. What could be possible similarities and differences?

The characters of the Rhineland entrepreneur

Economic researchers normally focus on business success in terms of the financial performance of an enterprise. That is measuring the return on investment, profit, turnover and the employees' rate. In addition, the theory of the firm (Towse, 2010) assumes that the motive of the firm is the maximization of profit and the survival and growth of the firm, their policy is to set a profit-maximizing price and the valuation of the firm, its profitability and growth are all measures of success" (p.109). For the large, commercial firm, business success will be explained in profit growth and sales, and the value is the establishment of the value of a good. In addition: Towse (2010) state that "The motivation for entrepreneurship in the capitalist economy is economic success, either in terms of short-run profits or the long-run growth of the enterprise" (p.106). To wit: They are doing business for the sake of doing business and that is what they value.

French economist Michel Albert (1991) published the book capitalism versus capitalism where he pointed out another way of doing business which he called the "Rhineland model" (Bakkers et al. 2009, p.72). It came from his perspective that Western Europe kept a long tradition of entrepreneurship: "This tradition is characterized by: Taking into account the interests of all stakeholders of an organization, thinking in terms of community, taking into account social factors such as nature, the environment and employment, design and innovation in the field of art and science" (Bekkers et al., 2009, p.72). Albert put this model in contrast with the neoliberal way of thinking or what he called the Anglo-Saxon model, which reminds us of market thinking where shareholder value dominates and organizations are seen as rational decision-making machines where utility and profit maximization rule.

The role of the entrepreneur within the Rhineland enterprise is also described: "Rhineland Managers want to provide a good product or service that meets the wishes of customers. To be a good conversation partner, management must also have knowledge of the products, services and the production techniques used (...) Attention is also paid to the interests and qualities of the employees. This means that managers go for content and

craftsmanship, that employees maintain their workmanship and take more responsibility within organizations. (...) In addition, there is a good basis for innovation” (p.77/78).

Table 1, presents a scheme as claimed by Bakkers et al (2009, p.72) where the characteristics of the Rhineland business model are clearly exposed because it shows the difference with a neoliberal business model (Table 1):

INDICATORS	ANGLO-AMERICAN BUSINESS MODEL	RHINELAND BUSINESS MODEL
MOTIVATION OF LABOR	Earning money is more important than exploiting craftsmanship: striving for profit maximization.	Quality of the content is most important. Capitalize on the craftsmanship is motivation of labor → value creation → (making impact being of added value)
LEADERSHIP	Hierarchic. The boss tells everyone what to do	The person who knows best, can tell everyone what to do.
FOCUS	Short-term profit: - 'shareholder value' - Money is power - 'may the best man win' - 'win-lose' - 'you are for us or against us'	Continuity and trust: - satisfied customers - satisfied employees - satisfied shareholders - win-win - It's nuanced
ORGANIZATION IS...	Instrumental “money making machine”	Working community “Necessary evil”, producer of the content
KEY IS...	Money, power, heroism	Expertise (skills), quality of the content
MANAGER IS	A MBA, because managing is an skill.	A collaborative head, someone ho is also a co creator.
TRUST LIES IN THE SYSTEM OF	Hard power, military power (hierarchy)	Soft power.
ORIENTED TOWARDS	VS	Asia
TRUST LIES IN THE SYSTEM OF	Hard power, military power (hierarchy)	Soft power.
DRIVEN BY	Technology and the market	Design and science (R&D)
THE NETHERLANDS IS	Country of trade, merchants, vicars.	Innovation country.

Table 1: Rhineland business model versus neoliberal business model (Bakkers et al.,(2009)

The Rhineland business model is, as Bakkers et al. (2009) describe, of added value for organizations that deal with innovative markets such as entrepreneurs that lead creative businesses. A creative entrepreneur could in this perspective be seen as a manager who cares about more than maximizing profits, but as a character that cares about the three P's: People, Planet and Profit (Bakkers et al., 2009, p.75) and that it is about finding a balance.

The cultural entrepreneur

Cultural economist Arjo Klamer (2011) wrote an article especially about the cultural entrepreneur and states that "economists continue to ignore the role of the cultural entrepreneur" (p.142). Klamer (2011) wonders how to include the character of the cultural entrepreneur into the conversation or domain of both economics and in the arts and culture because he believes that there is a need to make it commonly understood.

Klamer (2011) points out the similarities and the difference between the regular and the cultural entrepreneur. They are both linked to innovation and creativity but the difference is also clearly defined by the author. He argues that "the market will be an instrument for the cultural entrepreneur, but not much more than that. After all, the real challenge for the cultural entrepreneur will be to contribute to the common good that art is." (p. 154). He also states that "the artistic content is their passion and commitment; everything else, including the economics, is subsidiary" (p. 155). In other words: According to Klamer (2011) entrepreneurs and creative entrepreneurs are both innovative and creative by nature. The difference is, according to him, that for-profit motives are the key driver to strive for with regard to regular entrepreneurs, and creative entrepreneurs could experience profit as rather instrumental.

In addition, Scott (2012) calls "independent 'Do It Yourself' (DIY) music producers ideal-typical cultural entrepreneurs" (p.238) because as a cultural entrepreneur, you not only need to recognize the opportunities in order to be innovative, but also act upon them independently.

These theories point out that the behavior of entrepreneurs can differ, and with that creative environment, and both theories point out that the standard of quality is a purpose to aim for as an entrepreneur, and can exist alongside the aim of financial rewarding.

The double-success criterion

Because quality plays an important role for creative enterprises it might also be true that the notion of business success is also differently explained by them. This relates to the fact that standards of quality could be explained differently by different industries.

Chamberlin (1953), for example, refers to the French chef that explains his standard as the “maximum excellence of the product”, where if you start with thinking about money you are “ruined from the start” (p.16). The same counts for the interpretation for business success for entrepreneurs that operate in the innovative environment of the creative industries.

Jacobs et al (2016) argued in a study where they endeavored to measure the success of small design agencies in Belgium: “Success for many small-firm owners means the ability to sustain an acceptable level of income for themselves and their employees, through maintaining an optimum level of activity with which they can cope.” (p. 5463). Within this environment, enterprises can take high notes of value for one unique good in particular and their reputation matters. Also, Towse (2010) argues: “How artists and creative suppliers fare in this process will determine the supply of new work upon which the creative industries depend, and that has led cultural economists to study artists labor markets and how to deal with the economic factors influencing the supply of cultural products from the point of view of the theory of the firm and the factors that affect the size of enterprises in the creative industries” (Towse, 2010, p. 106).

In essence: It becomes clear that the usage of the word ‘success’ can have different meanings depending on the context, in this case the organizational environment, and in effect it could influence the performance of a firm. Therefore, success is a multifaceted construct and hard to measure. One way to research this is to look into what creative actors value and what they strive for in life in order to find out why they behave as they do in their business.

Valuation models

Dekker mentions “These valuation processes do not exist next to the market; they shape market outcomes. The difference between these regimes is, however, hard to establish theoretically, so work remains to be done (Dekker, 2015, p. 321).

Using a value based framework is also the approach that economist Arjo Klamer takes (2017). For him, valuation means, by using conversation, finding out what is important for an individual, group or organization and find out where they strive for in order to find out why they act as they do. The influence of culture always plays a role within his theories.

Another valuation approach is given by economist Nachoem Wijnberg (1994,1995, 2004). He developed, as one of the pioneers in economics, a system of three different selections or valuation processes that could explore the difference between innovative and regular markets. Bhansing, Leenders and Wijnberg (2015) claim that “This theoretical framework suggests that a major task for managers is to identify the dominant selectors: those actors whose evaluations matter most to the organization realizing its objectives” (p. 909). Wijnberg distinguishes three types of selectors, which is market selection, in which consumers are the selectors and producers the selected; peer selection, in which the opinions of other producers, the peers, determine the outcome; and expert selection, which implies that the competitive success or failure is determined by the opinions of a people recognized as experts in the field. Key here is that his theory is about the interpersonal character of what is valuable and what not and it is not taking society as a whole or the individual as primary source. Dekker (2015) explains this as “the relationships between individuals and cultural goods, the coordination through market processes and other social settings, and the norms, conventions and institutions that shape these” (p. 331).

To conclude: Environments or networks that individuals are part of can influence their behavior and can create standards. Both standards and the value framework of individuals, in this case entrepreneurs, can influence firm performance. The selection orientation system of Wijnberg (1994,1995,2004) or the value based approach of Klamer (2016) can help to get a better understanding of the value framework and standards of entrepreneurs. Because quality plays an important role within the creative industries, valuation is an important method to gain insights about the behavior of entrepreneurs operating in the creative industries and with that look at firm performance. Within the creative industry there might be enterprises that are not in business for profit only and hold a double-success criterion because gaining symbolic capital is also important.

3. Methods

Introduction

First the research aim and questions will be presented, and the method of this study will be presented as well as the design and its specifics. Then, the process of case selection is described as precisely as possible, since the chosen method aims to do so. Next, the method of data analysis will be introduced as well as the interview guide. Finally, the cases under scope will be introduced more in-depth.

Research aim and research questions

This research wants to unravel in-depth insights by analyzing the behavior 14 CEOs of creative enterprises that have international contracts by valuating their process of international contract making in order to find out the effectuations of instruments provided, especially trade missions by the Ministry of Economic Affairs on one hand, and on the other hand, to motivate creative enterprises to make the international jump by providing process insights.

The question of this research is: What can both the Ministry of Economic Affairs and creative entrepreneurs that have the aim to grow internationally, learn from the behavior of CEOs of creative firms that do have international success? Sub-questions of this research are: What does the process of contact to contract for an international contract look like for these CEOs, what does the “double-success criterion” (Jacobs, 2012, p.37) mean to these CEOs and to what extent are the offered diplomatic instruments, especially economic trade missions, of any added value for these CEOs?

Research method

The main purpose of this thesis is to develop a descriptive, in-depth study. Because qualitative interviewing is based on in-depth topics rather than standardized questions, this method fits the needs of this research.

Another argument to choose for a qualitative method is that it leaves space for new insights. The questioning and theory during this research is redesigned and evolved during the process of data gathering. The researchers were surprised while data gathering and this

finally led to a clearer and more convincing outcome that reflects reality best. Indeed, a “qualitative interviewing design is flexible, iterative, and continuous, rather than prepared in advance and locked in stone.” (Babbie, 2011, p. 312). There was a general plan and a set of questions and topics that were covered during the interviews.

Qualitative field research has strengths and weaknesses. The strength lies in, as mentioned above, the depth of the understanding and the flexibility of the design. Yet, because of its qualitative nature rather than quantitative, it is not possible to provide statistically proven pronouncements of a whole population (Babbie, 2011). Therefore, this research has to stay with the sample and has to be careful with developing general claims. Validity has an added value in field research because being there and detailed illustrations can give more in-depth information than both surveys and experimental research designs can provide. Because of the personal nature of this research, the researcher was aware of her own biases and point of views (Babbie, 2011).

Research design

This research chooses qualitative matched pairs research design to select its cases. This specific matching method is often used in a quantitative research environment. This research design could also be of added value to a qualitative study for several reasons: “Selecting cases with matching is transparent, replicable, and protects researchers against the criticism that the cases were intentionally chosen in ways that might bias the findings. Importantly, it does not require that researchers adopt a statistical worldview when analyzing cases” (Nielson, 2014, p. 570).

The main reason that this method was chosen is because it has the potential to expose processes in depth. Nielson (2014) call this a kind of “process tracing” (p.573). He states that “case study analysts almost universally describe the process by which each outcome came about in each case”, (p.573) Nielson also (2014) points out the advantage of a qualitative analysis of cases in spite of the quantitative regression method: “Tarrow argues that parallel process tracing is an integral part of most similar case analysis and that it gives greater inferential leverage than the logic of correlation because process tracing can unpack the causal mechanisms that underlie a correlation”(p. 573).

Case selection

First of all, the aim of a case study is “an intensive study of a single unit for the purpose of understanding a larger class of (similar) units” (Nielson, 2014, p.571). Nielson (2016) explains case selection as follows: “Case selection is the process of choosing cases for case study research. A case is “a spatially bound phenomenon (. . .) observed at a single point in time or over some delimited period of time” (p.571). Most matched pairs case selection entails choosing two or more cases that have similar characteristics.

The qualitative case selection method of this research uses the common strategy that Nielson (2014) points out. The fundament of this method relates to Mill’s “method of difference” (Nielson, 2016, p.571). The common idea of the selected cases is that they have a majority of variables that are identical, and that just a few variables that differ between the pairs. Nielson explains clearly that this method is further elaborated “by Przeworski and Teune (1970) as the method of most similar systems, and Lijphart (1971) as the comparative method. Although the scholars name it differently, the idea of the method is the same and “It features prominently and is a relatively common strategy for designing research in several disciplines” (Nielson, 2016, p.571).

In addition, Geddes (1991) argues: “One of the well-known adages of small-n research is that “the cases you choose affect the answer you get” (p. 131). Analysts can strengthen confidence in their findings by providing precise information on how cases were selected (Nielson, 2014, p.586) In the upcoming paragraph this precise information is given in order to strengthen this confidence. Below, we elaborate on each of these steps.

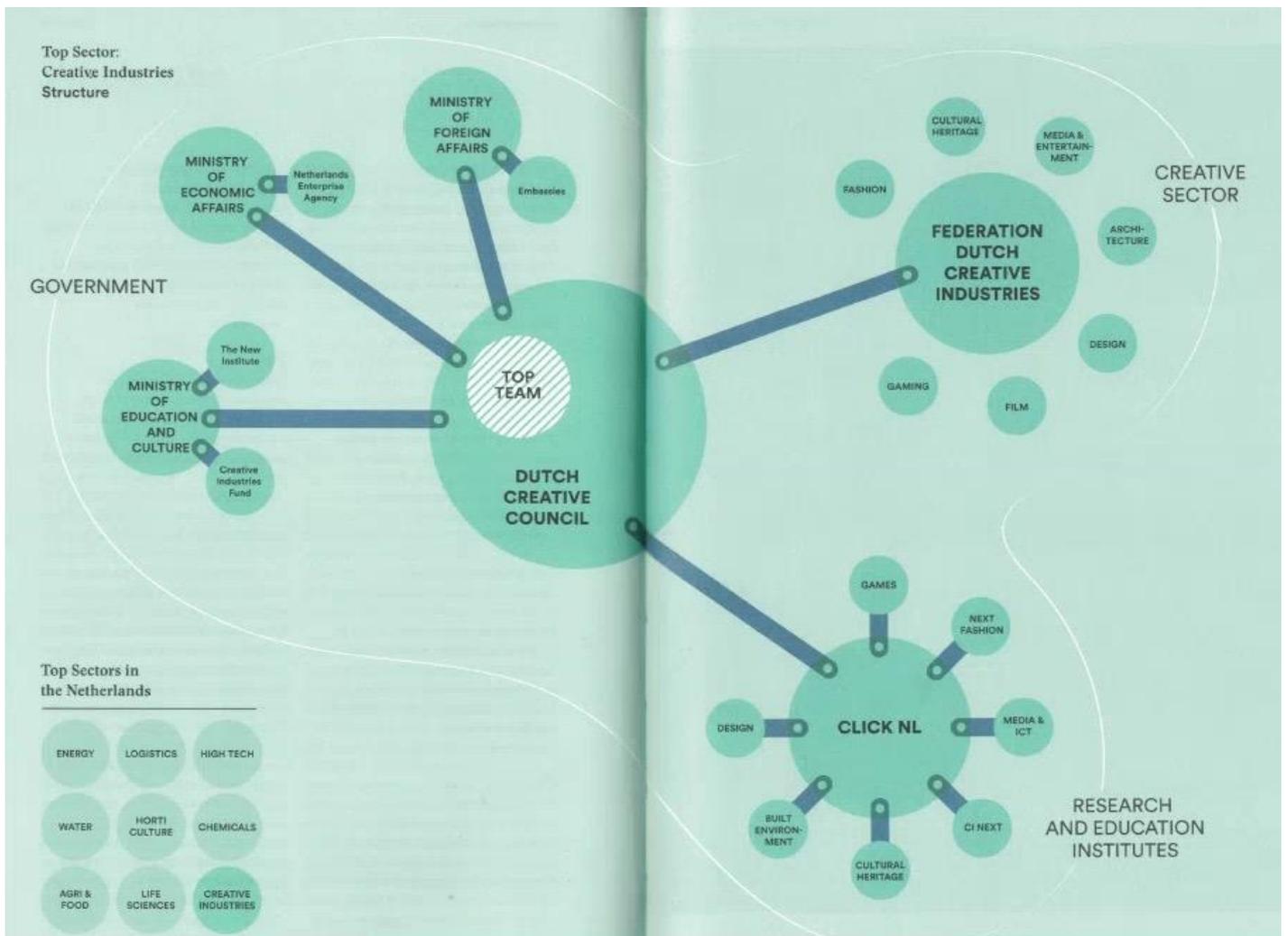
Case selection in the matched pair design

The selection of the cases of a match pair design occurs in four steps, by:

1. Defining the relevant universe of the cases.
2. Selecting the desired number of cases- often a pair- that have specified similarities and differences.
3. Identifying key variables of interest that should be similar across the target cases.
4. Identifying a variable or variables that should vary meaningfully across the target cases.

The relevant universe of the cases

This research is focused on the top sector creative Industries as defined by the Dutch Government in 2017. This means that the chosen sub-sectors that fall in this top sector are automatically the universe of the cases and is what binds them in the first place. The sub-sectors are all part of the same top sector policy and with that the creative industries, and with that the generic instruments that the governments have to offer on one hand and the economic characteristics of innovative markets on the other hand. Secondly, in order to get a better understanding of this universe, the Ministry of Economic Affairs uses the Triple Helix - a cooperation between the government, research and education institutes and the private sector - concept as its strategy to implement the policies for the top sector policy. This construction is showed in a picture (picture 1) on the next page:



Picture 1: Organogram Triple Helix construction top sector Creative Industries

On the left page the *Dutch Creative Council* and the *Top team* is visible. They are the representatives of all the three elements: government, research institutes and creative agencies. Click NL represent the research institutes. On the top right side, the Federation Dutch Creative Industries is pointed out. This is the ‘mother’ of the trade association

organizations. This executive agency represents and unites the different trade associations and with that the enterprises of the creative industries.

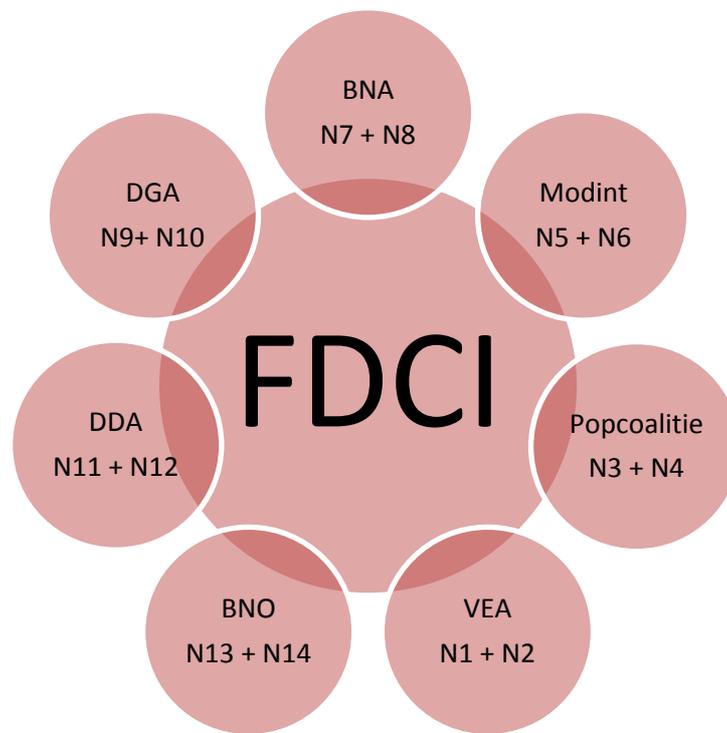
Selecting the desired number of cases

Because this research looks into the behavior on an in depth individual matter, it applies a qualitative approach and takes 14 (N=14) cases as unit of analysis. In a total of 14 cases, seven pairs of each two cases are made. Within the 14 cases, the CEOs or mere managers were interviewed in depth. The goal of this research is plausibility and not to generalize this small sample size to a whole population (Patton, 2002). The general accepted rule is that the researcher interviews until (s)he reaches the point of information saturation (Babbie, 2011). The Erasmus Thesis guideline advises 10-15 hours of in-depth interviews.

There are 7 (N=7) creative enterprises that are seen as market leader in their sub-sectors with large and expanding international sales markets, and 7 (N=7) “Willers & Kunners”, meaning creative businesses that have the potential and the ambition to expand their international market sales. Notable is that CBS and trade associations do include what Caves (2000) would call “humdrum” (p.4) parties. This means that companies that are commercial facilities are also counted in the top sector creative industries.

This research used purposeful sampling (Babbie, 2011). This is because a relevant sample is needed and the respondents need the characteristics that are relevant to the research questions. This is very specific. Purposeful sampling is a type of random sampling where it is common to use a small sample size. Since our cases are CEOs of creative enterprises, this research took the Federation Dutch Creative Industries as its starting point to select relevant cases.

In order to keep this research feasible for university criteria, the FDCI made a first selection of relevant trade associations. According to Gerbrand Bas, president of the FDCI, these are the trade unions that represent the top sector creative industries the best at this moment in time. The seven trade associations that were pointed out are: ModInt (Fashion, textile and carpentry), BNO (Dutch Industrial Design), The PopCoalitie (Popular Music), the DDA (Dutch Digital Agencies), BNA (Architects), VEA (Advertisement and Marketing) and DGA (Gaming) and showed in model 1:



Model 1: Selection of trade associations by Federation Dutch Creative Industries

The cases are selected by the researchers by using provided data of the CBS. One of the limitations of this research is the difficulty to select relevant cases. Obviously, our findings have come about differently within another setting. The researcher tried to overcome this limitation by letting an expert of the sub-fields check every case. This expert is used as an informant to confirm the selected cases. The process to select a relevant expert per sub-sector was as follows: First of all, all seven trade associations were contacted. Within the association, the employee that is responsible for international business development was asked to check whether the cases were appropriate for this research in their point of view.

On the next page Table 2 presents an overview of the selected cases. In the left column, the trade associations are pointed out. In the second column, the industry experts that checked the case are pointed out. The third and fourth column show the interviewees of the creative enterprises.

TRADE ASSOCIATION	EXPERT:	N=1,3,5,7,9,11,13 MARKET LEADERS	N=2,4,6,8,10,12,14 POTENTIAL GROWERS
BNA	Mathias Lehner: program manager international, architect	MVRDV Jacob van Rijs; CEO and founder	BKVV Jakob van Kats, EO and founder
MODINT	Corien Beks -policy advisor international business, international product manager Nike. Mc Gregor.	Essenza home Roeland Smit - CEO	Exota Jeroen - CEO and founder
POPCOALITIE	Peter Smidt - policy advisor international business. Manager at Buma Cultuur, Creative Director at Noorderslag,	Spinning records Meindert Kennis- International business developer and International Marketing Director	Momentum Agency Rene Beerens - CEO
VEA	Irma van Os Project manager, marketer	Mediamonks Matthijs - Partner and co-founder	WEfilm Bas Welling - CEO and founder
BNO	Madeleine van Lennep. Director,	Fabrique Jeroen van Erp - Founder and was CEO, now strategy advisor	Flex/Design Jeroen -CEO and founder
DDA	Annemieke Deering, director. Marketer, marketer specialist	Mirabeau Adjan Kodde - CEO and foudner	Burst Digital Hans Malta - CEO and founder
DGA	Horst Streck Sabine Dirks - TU delft, engineer, entrepreneur	Newzoo Peter Warman - CEO and founder	- Active Cues (Tovertafel) Sjoerd Wennekers CEO and founder

Table 2: Overview of the selected cases and informants

Identify key variables of interest that should be similar across the target cases

The chosen key variables that are similar between the target cases are:

1. All cases are enterprises operating in the top sector Creative Industries.
2. All cases are exploiting creativity or facilitating exploiting creativity.
3. All cases have international contracts.
4. All cases have a continuity or rising line in revenue, measured by employees and contracts.
5. All cases expanded international contracts within the last three years.
6. All cases expect to expand international contracts for the upcoming three years.

Identifying a variable or variables that should vary meaningfully across the target cases

The two key variables that differ between the cases:

7. The case is (one of the) market leaders within the sub-sector.
8. The case is not one of the market leaders, but has the potential and is therefore set as a potential grower.
9. The top performers have a minimum of 50% international contracts.
10. The potential growers have a minimum of 10% international contracts.

In addition: The researchers were aware of the difficulty to interview particularly the CEOs of bigger creative enterprises, since this study is not high on their agenda. In addition: In the beginning of this study the potential growers were set at a minimum of 10% and a maximum of 20% of international contracts as criteria for case selection. Since some selected potential growers were relatively small firms and had the aim to expand more internationally, but had over 20% of international contracts, the researchers decided to skip the maximum, only maintain the minimum, in order to get the best findings of relevance that fits reality best.

Data analysis

For analyzing the qualitative data, the interviews were thematically coded. Coding is "Classifying or categorizing individual pieces of data, coupled with some kind of retrieval system" (Babbi, 2011. p. 397). Commonly, the following stages can be distinguished.

1. Open coding:

- Specify the many concepts of the data.
 - Compare applicable incidents.
2. Axial coding:
- Integrate categories.
 - Note relationships between concepts.
 - Identify general concepts.
 - Reanalyze the results of open coding.
3. Selective coding:
- Build on results of open and axial coding.
 - Identify the central concept that organizes the other concept.
 - This in a frame of textual materials.
4. Writing theory:
- Put the findings into words and tables, to be shared with others.

Interview guide

A way of looking into individual behavior (Jacobs, 2012, p.37) of CEOs is to look into their value frameworks and take that into account in the way they behave as CEO and make decisions for their firm. This valuation method was used in this research to discover which elements of the CEO might influence the performance and international growth process of the creative firm. Valuation is also as a method to set up the interview guide. The basics of the value based approach provided by Klamer (2016) and Wijnbergs (2004, 1994, 1995) selection orientation systems were used to set up the interview guide. These approaches were used as a tool to find out what is valuable and therefore important to these creative enterprises.

The main questions that were asked to the interviewees are:

- What is the business orientation of these creative enterprises? What is their value framework? *E.g. what is their definition of business success and business growth, what are they proud of, how important is profit maximization as a goal in itself, how important is their artistic reputation, how important is peer recognition?*
- What is the process of international 'contacts to contracts' in all the selected cases? *What are important similarities and differences? How do they explain their growth*

(potential)? To what extent is reducing uncertainty important? How important are reputation, strategic fairs, prizes and reviews and publications?

- *To what extent does the current available instruments of the Dutch government match the needs and wishes of the top sector Creative Industries? To what extent are or could trade missions, as provided by the Dutch government, be of added value for the selected cases? Why did they (not) participate in trade missions? What are suggestions? What needs to be changed in policy regarding facilitating trade missions in order to make it of added value for the selected cases?*

Introduction of the selected cases

Architects: Market leader - MVRDV Architects



One of the market leaders: MVRDV Architects, + 175 employees, offices in Rotterdam, Paris and Shanghai, started lean in 1993, won significant number of Awards, had significant number of publications.

Architects: Potential grower - BKVV Architects



Potential grower: BKVV Architects, + 4 employees, + 20 freelancers, office in Amsterdam, work with network partners; mostly in Africa, started lean in 2007, won a few Awards, had a few number of publications.

Fashion and textile: Market leader - Essenzahome



One of the marketleaders: Essenzahome, linen and textile designer and distributor, + 105 employees, office in Amerongen, started lean in 1965, won a few Awards, had a few number of publications.

Fashion and textile: Potential grower - Exota (King Louie)



Potential grower: Exota (King Louie), fashion designers, + 60 employees + 40 freelance employees, office and two shops in Amsterdam, work with international agents, started lean in 1983, won some awards.

Advertisement: Market leader - Media Monks



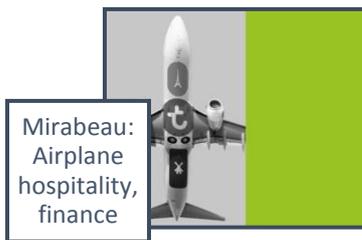
On of the market leaders: MediaMonks, production design and digital design for advertisement, +600 employees, offices in 12 countries, founded in 2001, started lean, won significant number of awards, lots of publications.

Advertisement: Potential grower - WEfilm



Potential grower: WEfilm, production design and digital design for advertisement, + 9 employees, 8 freelance directors, founded in 2010, two brothers started lean, won over 100 awards, lots of publications.

Digital Agencies: Market leader - Mirabeau



One of the market leaders: Mirabeau, digital design, + 300 employees, founded in 2001, won some awards, lots of publications, company sold last November.

Digital agencies: potential grower - Burst Agency



Potential grower: Burst Agency, digital design, + 45 employees, founded in 2008, started lean, won some awards, lots of nominations.

Game Agencies: Market leader - Newzoo



One of the market leaders: Newzoo, data analytics for games industry, + 37 employees, founded in 2008, started lean, offices in Amsterdam, San Francisco, Shanghai and Beijing, no awards.

Game Agencies: Potential grower - Active Cues (De Tovertafel)



Potential grower: Active Cues with De Tovertafel, serious game industry, + 35 employees, founded in 2015, office in Utrecht, started lean. Won some awards, had a lot of national publications.

Popular Music: Market leader - Spinnin' Records



Spinnin' records:
Label,
management
(Martin Garrix,
Afrojack)

On of the market leaders: Spinnin' Records, record label and management for e.g. Martin Garrix and Afrojack, + 75 employees, founded in 2015, office in Hilversum, started lean, their artists won several awards and lots of publications



International
BD: Meindert
Kennis

Popular Music: Potential grower - Momentum Agency



Momentum
Agency: Rock
Artist
management,
Birth of Joy, De
Wolff

Potential grower: Momentum Agency, artist manager for Rock Music, 2 employees, founded in 2010, office in Sittard, started lean, their artists won some awards, some publications.



CEO Rene
Beerens

Industrial Designers: Market leader - Fabrique



On of the market leaders: Fabrique, industrial and digital design agency, founded in 1989, + 100 employees, started lean, over 150 awards, a lot of publications.

Industrial Designers: Potential Grower - Flex/Design



Potential Grower: Flex/Design industrial design agency, + 30 employees, founded in 1988, office in Hilversum, started lean, won some awards, a lot of publications.

4. Findings

Introduction

The findings provide the analysis of the matched pairs. All the interviews were set up successfully, and the researchers interviewed seven CEOs of international top performing creative agencies, as well as seven CEOs of potential growers, which makes, according to the researchers, these findings of added value and relevance.

Still, the biggest limitation of this case study is as claimed before by Geddes (1991) argues: "One of the well-known adages of small-n research is that "the cases you choose affect the answers you get" (p. 131). The researchers tried to overcome this limitation by providing as much precise information in the process of case selection as possible. Still, the case selection is based and/or checked by information as provided by the Ministry of Economic Affairs, the CBS and the board of Creative Holland. Ever since this study is also set up to be of added relevance for the Dutch top sector creative industries; the researchers were also strengthened in there believes that it was of added value to set this study up as the way it is.

The researchers were surprised in their findings. Since they chose a qualitative method, they were capable to incorporate these new insights. The matched pair method occurred to be of relevance to trace process insights between the pairs, but also other patterns occurred.

A management limitation regarding the chosen method is that the analysis of the study became very replete, since the researchers compared between seven pairs regarding three sub-questions and also compared all the fourteen cases. Therefore, the researchers choose to put the whole analysis in an appendix.

The setup of this chapter is as follows: The three sub questions will be answered by analyzing the most important findings of the 14 cases and, where needed, placed in a broader theoretical context. Also, models will be presented where useful. By answering these three sub-questions the researchers can answer the research question of this thesis as well as discuss the findings. This will be done in chapter five, the discussion.

4.1 Answering sub-question one: What does the process of contact to contract for an international contract look like for these CEOs?

The question will be answered by first looking into the importance of the interviewees of building a quality reputation and secondly presenting an analysis and matching model of the process of international contract making.

Building international prestige

In this study, all 14 cases have confirmed that they deal with information problems and with that uncertainties by (inter)national contract making and that their selling relates more to quality than price competition. The interviewees use different strategies to help potential contractors and consumers choose, but as mentioned by for example Wennekes of Active Cues: “This is a time consuming and precise process which is mainly about winning trust and working on the signal of a good quality reputation” (Personal communication, April., 2017).

The theory of this study pointed out six factors that can potentially help creative actors to reduce quality uncertainties: building a reputation of quality, use of reviews that signals quality from trusted commentators, the winning of prizes or awards by peers and certifiers, sampling, temporary clustering and make use of digitization (Varian, 1998; Caves, 2010; Bathelt et al., 2004). The data of this study confirmed the importance of these factors. The researchers were surprised by the importance of digitization in relation to international contract making in this case study. This subject, digitization as comparative advantage, will be looked in more in-depth in the discussion.

The data shows that prizes and publications are most important for advertisement companies, digital agencies, popular music agencies and the architects. Winning prizes is important to show the world the firm delivers good work, according to van Erp of Fabrique, as well as it displays prestige which is important for clients, employees, consumers and it gets the firm in the news, according to the interviewee.

The data show that the more humdrum firms like Warman of Newzoo and Wennekes from Active cues are not that focused on prizes, but more on content creation

and consumer reviews in the case of Warman and face to face selling in the case of Wennekes as main focus of their international business development strategy. Also the fashion and textile interviewees were not keen on prizes, but mention that international business development mostly happens on strategic fairs and that face to face contacts and “trend spotting”, as Smit of Essenzahome calls it, (Personal communication, May 12th, 2017) is the most important for their international contractors to reduce product uncertainties.

Finally, there could be made a difference between information goods and experience goods within this research: Spinnin’ Records, Momentum Agency, Newzoo and Active Cues are all firms that produce informational goods or products, which have high production costs, but lower marginal reproduction costs (Varian, 1999). Kennis from Spinnin’ mentions for example that the revenue streams of the firm mostly come from international streaming sites like Youtube and Spotify. The other cases are more related to the singularities as Kaprik (2010) claimed, and therefore more experience in goods: Every product of service is unique in itself. This influences the business strategy of the firm towards international contract making as well.

In conclusion, create buzz (Scott, 2014), build a reputation of quality and use instruments that can help to reduce uncertainties is, as the researchers predicted, seen as a necessary business strategy by the CEOs to find (inter)national contracts.

Process insights of international contract making

Beside the importance of international reputation building, by comparing all the fourteen cases, a clear pattern of how the enterprises in this study find international contracts arose and could be distinguished in three phases: the national contract phase, the phase of international exploration and the international contract phase. These phases and process insights will be further explained and then a model will be presented.

Phase one: National contracts

First of all, within phase one, the cases claim that building a track record is needed before the first move towards internationalization is possible. Next, two options occurred in this case study. The first option is to find a Dutch contractor that is a global player as well: 4 cases claimed that a Dutch contractor that was also a global player brought their first international contract. The cases are, in this sense, surfing along with the reputation and

goodwill of the contractor that, as in effect, take them to new, international, contracts. This could be seen as a spill-over from a first, national, contract and is also an “action characteristic” (Frese and Gielnik, 2014, p. 429) of entrepreneurial behavior and relates to social networking and the insight of the entrepreneur that networking is a potential opportunity to find new contractors.

The second option, pointed out by 10 out of the 14 cases, is that specialization brought them their first international contract. This relates to the concept of the comparative advantage of “path dependency” (Teece, Pisano and Shuen, 1997, p. 509) within dynamic, innovative environments which cope with “rapid changes” (p.509), like the creative industries. This strategy is important for two reasons as the data show in this study: The firms need this specialization to differentiate themselves on a global level, so it gives them a clear international proposition, but is also important to make the step towards international development feasible in the eyes of the interviewees. By focusing on a niche, it allows the cases to find strategies and contacts. This also relates to “action characteristics” of entrepreneurs (Frese and Gielnik, 2014, p.429) where seeking for a niche is seen as a factor of entrepreneurial success.

Phase two: International exploration

Secondly, phase two occurs, where international exploration plays the most important role. For example, all cases unanimously mention that strategic fairs are of big importance to the process of internationalization for their firms and are often the first ‘orientation’ step towards new international contracts. It is important for their entrepreneurial alertness of the new trends, show the cases what differentiates them on a global scale and with that it allows them recognizing new opportunities (Kirzner, 1999). It is about matchmaking and creating buzz according to the cases. Also explore foreign markets to bridge cultural differences and with that explore possible strategies are of importance.

Thirdly, a component that stood out regarding internationalization at the end of phase two - the exploration phase- occurred and related to the psychology as in the personality and motivational or affective antecedents of the CEOs. A lot of cases claimed that, when it comes to internationalization, opportunism or “dare to take risks and also be a bit bold and opportunistic” (Personal communication, April 19, 2017) as Warman of Newzoo points it out, is of major importance. Entrepreneurial antecedents that Frese and Gielnik

(2014, p. 429) point out are strongly related to these findings and are for example: positive affect, risk taking, stress tolerance, self-efficacy, passion and autonomy.

Next, what stood out are the “dynamic capabilities” (Teece et al. p. 509) of the interviewed CEOs, which refer to the firm’s ability “to integrate, build, and reconfigure internal and external competences to address rapidly changing environments” (p. 509) and use this as a comparative advantage within the firm in relation to a strategy on internationalization. What stood out in particular is that the interviewees are often using lean ways to find international contracts. Some examples are: cooperating with similar agencies and share the profit, join in an international network, find international agents or distributors that get a profit share.

Phase three: International contracts

Meanwhile, phase 3 -decide on an international strategy- occurs and directly relates to the mindset of the CEO and whether he has the aim to grow in terms of firm size in relation to internationalization. Two options occur in this sense: On one hand, the more the CEO has the aim to grow in terms of hiring employees, the more time is made available to actively work on international business development. Van Rijs of MVRDV mentioned this clearly by stating that they had no time or money to invest in international contracts in the beginning, but currently 8 people work as full-time business developers at the moment.

In addition to option one, a lot of cases use a so-called bridge-build HR strategy to internationalize their firms. Shortly, this means that the cases invest in an international environment within their firm. One implementation of this strategy is to hire international (non-Dutch) employees as a strategy of internationalization. These employees have the potential to bridge cultural gaps and therefore serve foreign markets easier and with that save costs. This can be seen as a way of global-local working, as MediaMonks call it. Another implementation of this HR strategy is to actively internationalize the firm. For two years the native language for Burst Agency employees has been English, for example. Also, other cases mentioned that, posting English content, website and invest in an international knowledge of legal issues are part of this strategy.

At the other hand, regarding option two, some cases choose to stay smaller in terms of size of the firm, and use internationalization as a way to develop international prestige. Welling from WEfilm argues: “Some entrepreneurs find it strange that we refuse to do

certain projects. But we believe in that strategy. We believe that if you are creative, the best is to be to be selective in the projects you want. We may have more artistic ambitions than other firms” (Personal communication, April 7th, 2017). He also pointed out that they have a ratio of 1 out of 10 of the projects that they do accept. This means that the potential to grow in firm size and revenue is there, but because Welling wants to protect his quality reputation he chooses otherwise. Another example is Beerens of Momentum Agency. He has only two employees but over 50% of international contracts. The reason is that he is operating in the long tail, meaning that he serves the niche, and that his products, rock bands, do not have hit potential according to him, so going international is a necessity but he is not aiming for growth in terms of more employees or revenues, but since his bands are playing in international venues, they became more popular in the Netherlands according to Beerens.

Some cases stayed small in the first place because they just decided on an international strategy that was not successful. This means going back to phase two and decide on a new international strategy.

To conclude, this process is worked out in the following model (Model 2), the arrow on the left side refers to the reputation building process that the cases invest in on a constant matter:

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1.National contracts

Build track record on Dutch clients

Find Dutch client that is global player

Specialize: find your (new) niche

2.International exploration

Go to global fairs of your niche area.

Bridge cultural differences; e.g. trade missions

International strategy development

Entrepreneurial opportunism: Decide for international strategy

3.International contracts

Protect quality reputation

Learning by doing; Try again

Widen services or specializations

Hire Business Developers

HR Firm internationalization

Firm stays small

Firm grows

Model 2: process insights of international contract making

4.2 Answering sub-question two: What does the double-success criterion hold for these CEOs?

This question will be answered by first looking into the valuation models as presented in the theory, compared with the data of this study. Then the double-success criterion will be presented as found in this study as well as the Rhineland model.

A marketplace of consumer, peer and expert recognition

This study introduced the valuation method as presented by Klamer (2016) and Wijnberg (2004, 1994, 1995) as a tool to get insights of the double-success criterion of the interviewees. According to Klamer (2011) entrepreneurs and creative entrepreneurs are both innovative and creative by their nature. The difference is, according to him, that for-profit motives are the key drive to strive for with regard to regular entrepreneurs, and creative entrepreneurs could experience profit as rather instrumental.

Wijnberg (2004, 1995, 1994) suggests that market, peer or expert recognition could be seen as a purpose in itself within certain, mostly innovative, networks and that firms experience one system as the most important as in effect it influences firm performance. Both of these theories are embedded in more art driven environments and suggest that creative entrepreneurs might (partly) reject the market as a logic because other values or selectors are of more importance. This study tried, by using these theories, bring the symbolic value of art driven environments, towards the creative industries and creative entrepreneurs. The data in this study show that both theories fall short.

First of all, none of the CEOs rejected the market as a system or experienced it as rather instrumental as claimed by Klamer (2011). This is clearly stated by Meindert Kennis from Spinnin' Records: "The process of creating the product, the song, is highly creative and hard. but It's not that we want to be anti-commercial and want to be in a kind of hipster-like scene, no...that's really not for us" (Personal communication, April 23, 2017). Also, all cases experience the consumer/contractor as the most important selector. Peer and expert selection, as Wijnberg (2004, 1994,1995) suggests, appeared to be important in this study but the data show that it is used rather instrumental and not a purpose to strive for in itself.

This means that the CEOs are not passively waiting within their environments to get nominated for a prize, but that the firms actively invest time and money to get a minute on a prestigious stage. In addition, the cases use peer, expert and consumer selecting, and not just one selector, as an instrument to gain symbolic capital and buzz (Scott, 2014). In this sense compiling consumer, peer and expert recognition becomes a trade system and with that a marketplace in itself. The next illustrations (picture 2) picture screenshots of websites of three of the interviewees that show off this symbolic capital as a signal of quality:



Picture 2.1: Screenshot of website MediaMonks. FWAs and Cannes Lions are advertisement prizes.



Picture 2.2: Screenshot of website WEfilm. They show their Awards and online viewers, which refers to peer and consumer selectors.

Picture 2: Screenshots of websites that show signals of quality.

In this case study the ability of “distinctive processes” (Teece et al. 1997, p.509) meaning the firms process “of coordinating and combining” (p.509) can be described as follows: The more you find buzz and recognition on a global scope by international media, publications and prizes, the more prestigious international contractors or consumers will find you and the higher your symbolic capital becomes. The degree of the importance of this symbolic capital as a rather instrumental aim or purpose in itself varies in this study:

Whereas some cases mention that international symbolic capital can be important to the firm because more international contractors lead to more survival change and stimulates growth in terms of revenue or employees of the firm. This is important because a good reputation leads to more interesting contractors which will motivate employees to work for the firms in the first place according to the interviewees. Kodde of Mirabeau for example mentions that his employees rather brag on a party that they work for Apple or KLM than for a dull brand that no one knows about. This mechanism is especially important in the digital design and advertisement areas, because there is a so-called battle of talents according to the interviewees. This means that the interviewed CEOs need to provide interesting contractors for the employees to increase the willingness to work for this particularly firm and, working for successful brands connotes the case with that brand, which also increases the quality reputation of the enterprise itself so this strategy pays double.

Other interviewees experience symbolic capital as purpose to strive for in itself. For example, Van Rijs of MVRDV argues that aesthetics is of significant importance of the network of architects. Van Rijs made this clear by claiming that “Realizing too much commercial projects can harm your artistic reputation. Within our network you are called a sell-out then.” (Personal communication, April 5th, 2017). Therefore, this firm makes use of a development strategy of cross subsidization, which means that they finance more artistic projects with more commercial projects in order to find the right balance. WEfilm is also keen on the artistic reputation of the firm: “If you have international publication, it immediately expires in other creative applications, that apply at the level we find interesting. You can not enforce a direct line in more clients, but good reviews can be forced by doing very well and deliver innovative products and quality. Our aim is a rising line in creatively the right applications, which is most important to us” (Personal communication, April 7th, 2017).

The double-success criterion

The researchers predicted that the interviewed CEOs would have a double-success criterion, and the data confirm this. Within the value framework of all 14 CEOs, it is about finding a balance between doing business for the sake of business and doing business for the sake of creating impact. The cases mention that those two forces do not exclude one another but that it is about finding a complementarity. This paragraph will explain this world view of the interviewees more in-depth.

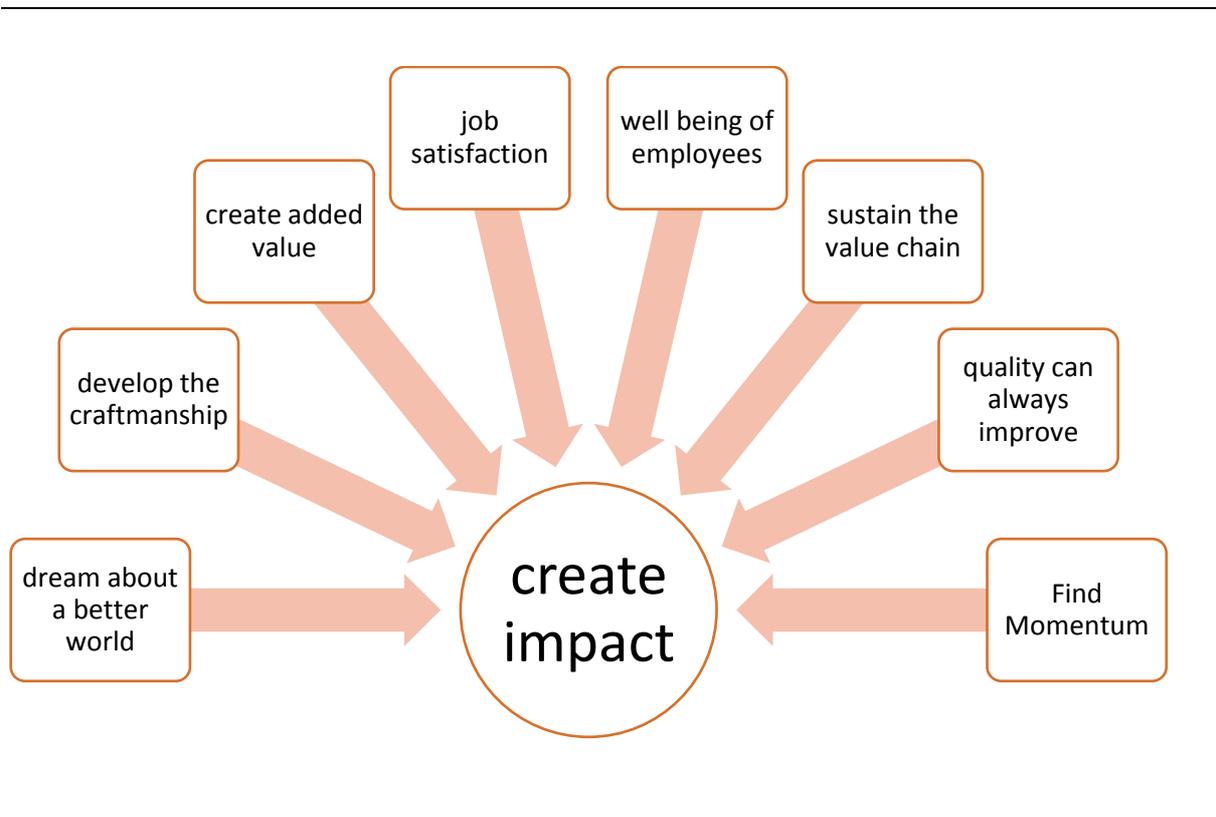
First of all, although all the cases do not reject the logic of the market, their aim is never profit maximization. 12 out of 14 cases see high investments in creating new and innovative products, in governmental context better known as R&D (research and development) as a prerequisite for the survival of the enterprise. Flex/Design CEO Verbrugge mentions: "There must be a profit. We are aiming for 10%. But we will never pursue profit maximization, because we just have to invest in ourselves" (Personal communication, April 9th, 2017). The innovative character of creative enterprises holds, according to the cases, that the firms need to invest largely in staying original. Aiming for profit maximization would hamper this. "In fact, you will dampen your quality development and with that your growth", according to Verbrugge. This means that the CEOs in this study all would burn one's fingers by aiming for profit only.

Next, two patterns of entrepreneurial behavior became visible within this research: The entrepreneur that strives for growth in terms of revenues and employees and is seeing growth as a goal in itself is visible. Still profit maximization is not the final aim of these business but creating impact by creating value, sustainability, delivers the best quality and an enjoyable working life and the wellbeing of their employees are seen as the final aims. These are often, but not always, the cases that have included a digital approach into their value framework. On the other hand, the entrepreneur that strives for continuity is visible. The final aim of this entrepreneur is continuing the business, so not focusing on growth in terms of more employees or revenue but stability of the business. Verbrugge of Flex/Design for example founded his company in 1989 and the company has around 30 employees for over twenty years.

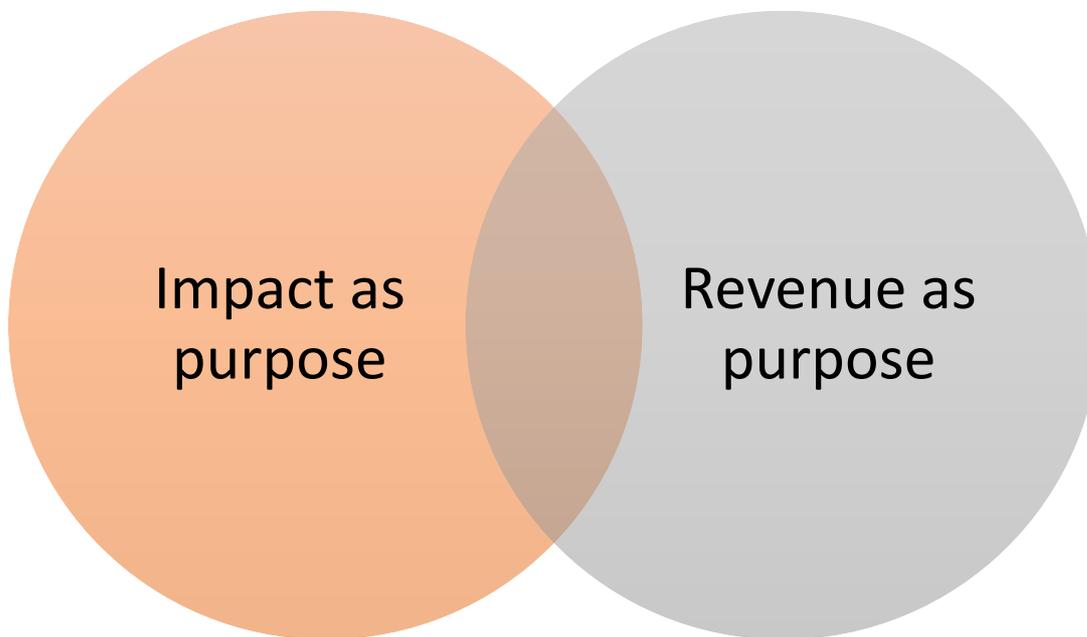
Thirdly, the data show that profits are of importance, but these entrepreneurs also want to, as explained, create impact. This impact is also what gives them status within the

network that they are operating in. When they are surrounded by peers in the coffee bar they will talk about their projects that made impact and created value. This specific value framework is a worldview where design thinking; a working method where the consumer is center of the universe, is the central way of doing business. van Erp from Fabrique illustrates this with an example: “It is not framed in narrow questions like: Make me a new chair for public transport, but how can public transport be more comfortable for consumers? Creatives allow themselves to dream of a better world, but are also capable to design and shape the dreams. They are value creators. That is what the creative industries adds to every other industry” (Personal communication, April 27th, 2017).

This purpose of striving for impact is presented in the following model (model 3) and shows that the values can be different for different CEOs but that the purpose, creating impact, is the same. Model 4 presents the double-success criterion where the interviewees of this study strive for.



Model 3: value framework of the CEO that has the purpose of create impact.



Model 4: outcome of the double-success criterion of the case study

In conclusion., this study shows that the interviewees do not “lack in business skills” (The Creative council, p.1) as claimed by the government, but that the interviewees experience business success as striving for the purpose of a healthy financial business and, of equal importance, make an impact with their output.

The Rhineland business model

The data of this study show that since none of the interviewed CEOs aim for profit maximization, as in effect neoclassical theories, as expected, fall short by studying and making statements about the CEOs in this study. Not only out of the conviction that long term value creating makes their firms better off because innovative products and services comes with certain costs in general according to the interviewees, but also because the CEOs are willing to bear the costs of creating impact to the world.

The Rhineland business model as introduced in the theoretical framework as

described by Albert (1991) “Thinking in terms of community; Take into account social factors such as nature, the environment and employment in taking Innovation, design and innovation in the field of art and science” (Bekkers et al., 2009, p.72)” surprisingly, does fit all cases. The table (table 2.2) as presented in the theoretical framework is presented again, and the researchers highlighted which elements were appointed by the CEOs in this study.

INDICATORS	ANGLO-AMERICAN BUSINESS MODEL	RHINELAND BUSINESS MODEL
MOTIVATION OF LABOR	Earning money is more important than exploiting craftsmanship: striving for profit maximization.	Quality of the content is most important. Capitalize on the craftsmanship is motivation of labor → value creation → (making impact being of added value) People, profit, planet
LEADERSHIP	Hierarchic. The boss tells everyone what to do	The person who knows best, can tell everyone what to do.
FOCUS	Short-term profit: - 'shareholder value' - Money is power - 'may the best man win' - 'win-lose' - 'you are for us or against us'	Continuity and trust: - satisfied customers - satisfied employees - satisfied shareholders - win-win - It's nuanced
ORGANIZATION IS...	Instrumental “money making machine”	Working community “Necessary evil”, producer of the content
KEY IS...	Money, power, heroism	Expertise (skills), quality of the content
MANAGER IS	A MBA, because managing is an skill.	A collaborative head, someone ho is also a co creator.
TRUST LIES IN THE SYSTEM OF	Hard power, military power (hierarchy)	Soft power.
ORIENTED TOWARDS	VS	Asia
DRIVEN BY	Technology and the market	Design and science (R&D)
THE NETHERLANDS IS	Country of trade, merchants, vicars.	Innovation country.

Table 2.2: Rhineland business model versus neoliberal business model (Bakkers et al.,(2009)

For example, a lot of CEOs pointed out their focus on Asia, especially their interests in China, their high investments in R&D and experience their output as innovative. Also, the importance of quality, sustainability, happy employees and even value creation by making an impact is pointed out clearly, as well as the focus on design. The data shows that a lot of CEOs are indeed creative producers themselves. This way of doing business influences the firm's performance in relation to internationalization because it influences their perspective on business success. In essence: The Rhineland model captures the value framework and with that the effects on firm performance in this study.

4.3 To what extent are the offered diplomatic instruments for internationalization, especially economic trade missions, of added value to these CEOs?

This question will be answered by presenting the overall findings of this question as well as a matched model (model 5) and it will unravel the decision-making process of the CEOs interviewed in this study regarding governmental internationalization instruments. The data of this study shows that the process could be divided into four phases. First the phases will be explained and then the model will be presented, after that the analyses of the added value of trade missions will be presented as well as suggestions of improvement from the interviewees.

The decision-making process of instruments regarding internationalization

Phase 1 shows the CEOs that are unaware of governmental help, this phase was visible within the two smallest firms in this case study. In addition: Almost all of the cases are CEOs that started lean and show a do it yourself mentality. They are used to work in dynamic, uncertain and innovative environments, where rapid changes and flexibility are at the order of the day, according to the interviewees.

Phase 2 shows a eureka moment, and points out the exploration stage, all interviewees, beside the two that are still in phase 1 experienced this eureka moment. This eureka moment is pointing at a certain moment in time where the CEOs found out themselves that the government could be of an added value for them, as in effect the CEOs exploring the opportunities. Interestingly, the data of this study shows that the will of firms to cooperate with the government is there.

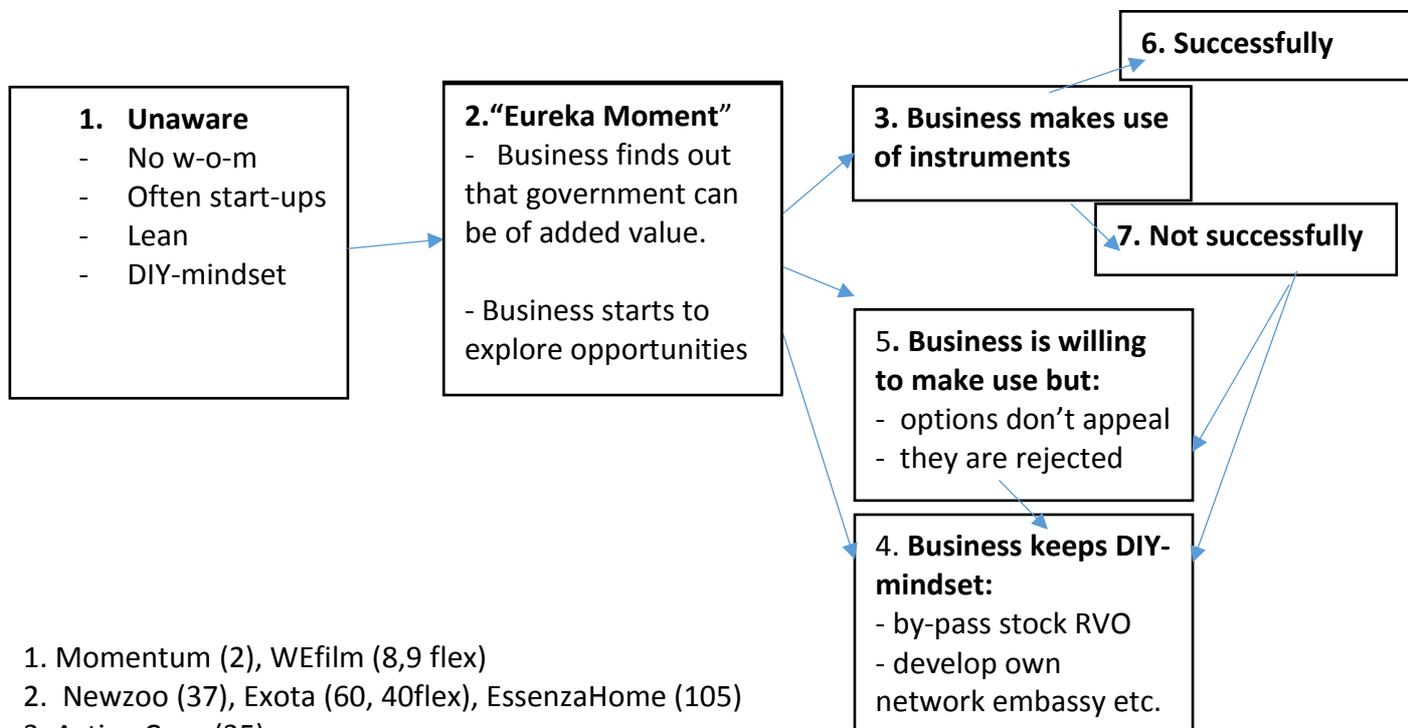
Phase 3 describes the decisions that the CEOs make after this exploration phase. In this study three options showed up. Firstly, the option is that the cases use an instrument. Secondly, some cases, often potential growers such as Beerens of Momentum Agency and Verbrugge of Flex/Design, mention that they feel squeezed into both Economic and Cultural Affairs when it comes to governmental instruments of internationalization. This finding supports the literature of Thorsby (2008) arguing that the creative industries, although the

main focus is on economic value, are still somehow different than other industries, and for the most part, the barriers can be hard to define. This can lead to, in the case of Verbrugge from Flex/Design to dissatisfaction because the CEO feels like he is missing out on subsidies, or in the case of Beerens from Momenmtum Agency leads to irritation because it is unclear what he can claim. As a result, they do not use an instrument or stay in their DIY mentality. Thirdly, since the CEOs often started lean and have this do it yourself mentality, this case study shows that these CEOs are not epically in need of diplomacy to expand internationally, as Ruel (2013) suggests, but are capable to be creative, show positive effect and make the international leap themselves, or build international governmental networks themselves and with that, avoid the generic instruments. In that sense, the CEOs do not profile themselves as diplomatic actors as Ruel suggests, but they make use of diplomatic actors.

Phase 4 shows how the CEOs experience generic economic trade missions or other instruments regarding internationalization, and what they decide after a participation. By comparing all 14 cases it becomes clear that only MediaMonks is successfully using the outgoing trade mission and thinks that such events are of an added value sometimes. Some CEOs became skeptical after participation that they experienced as unsuccessful. Also, some CEOs, after an unsuccessful experience of a governmental instrument, search for international governmental contacts themselves.

Finally, what stood out is that the potential growers are in general more focused on the self and with that the development of the company, and market leaders are more focused on the creative industries in general and with that concerned with the overall development of the creative industries. This became clear by asking suggestions for useful governmental instruments regarding internationalization. Where van Kats from BKVV Architects suggested more investment capacity from the government to help them out to realize projects, van Rijs of MVRDV suggested to stimulate more cross-over projects with other less creative industries to increase the value of the creative industries in general. This observation seems logical, since the potential growers are in the mindset of winning or not being a loser and the market leaders are in the mindset of staying the winners. Within the model this is showed with an arrow.

Business is more focused on the success of the self, business gets more focused on the success of the whole CI



1. Momentum (2), WEfilm (8,9 flex)
2. Newzoo (37), Exota (60, 40flex), EssenzaHome (105)
3. Active Cues (35)
4. Burst Agency (45), Kats Architecten (4), Fabrique (100), Mirabeau (300), Active Cues (35)
5. Flex/Design (30), MediaMonks (700), Spinnin' Records (80)
6. MediaMonks (600)
7. Mirabeau (300), MVRDV (175)

Model 5: process of using governmental instruments

The added value of the generic trade mission

Ruel (2013) claims that “international business needs diplomacy in order to operate successfully” (p.9) and that “businesses themselves can profile themselves more as diplomatic actors” (p.9) “gain access to or expand new foreign markets” (p.9) and build new potential trade relations.

The data of this study show that, although the government tries to play an active role in the process of international orientation and contract making, economic trade missions are not seen as of added value for almost all of the cases by the reason that they are too generic. The data of this study also show that economic trade missions are not seen as opportunities where contract making occurs, according to the interviewees, but only a first step of an international orientation. The rest of the cases are more skeptical of generic economic trade missions and have difficulties recognizing an added value for their firms of such events.

Next, Ruel (2013) argues that, due to high global competition, it is “time to further professionalize commercial and business diplomacy and keep on innovating its policies, practices, its organizations, and instruments” (p.9). The data of this study show that innovating the policies regarding the top sector creative industries is indeed needed in order to be of added value for these particular industries.

Suggestions

The data shows that the willingness to make use or cooperate with the government is there; this means a chance for the government to invest in more tailor made, small scale facilities, since the CEOs point out that this what is needed for them to expand internationally.

Quite some cases pointed out that trade missions are in need of better marketing. So, the problem according to a lot of the cases is that trade missions are unknown but also unloved. According to Malta from Burst agency they have a marketing and image problem. “let entrepreneurs know that trade missions are not that dusty” is the comment of Burst Agency. “If you want to target a new, creative audience, point at them”. In extension Burst mentions: “You must also realize, look at the one who is at the head of our industry, that's relatively young people who are open minded, and of course our industry is also fairly inexperienced” (Personal Communication, April 22, 2017).

The most heard suggestion to attract the cases is to organize more tailor made, specialized, niche missions, often leading back to the different process of contract making in the creative industries, which generally acquire more time and more tailor made strategies

Other suggestions are to organize broader/cross over projects, and more events in the Netherlands that could attract potential customers and the need for inspiration for CEOs. Also, there is a visible focus on Asia. China, for example, is seen as a country that is difficult to access without any help, so the government is seen as useful there.

5. Discussion

Introduction

The research question of this study is: What can the Ministry of Economic Affairs and creative entrepreneurs that have the aim to expand internationally, learn from the behavior of CEOs of creative firms that do have international success? This discussion answers the research question by discussing the most remarkable findings of this study that in the end provide lessons as well. The chosen subjects in this discussion are internationalization versus growth intensions and how that relates to the double-success criterion of the CEOs in this study, and then focusses on digitization as comparative advantage as well as the potential governmental focus on the digital creative entrepreneur and is presented in two parts, 5.1 and 5.2.

5.1 How the mindset of the CEO influences firm performance regarding internationalizing.

Internationalization versus growth intentions

Both the government and the related theory in this study present internationalization as a tool to expand firms' sizes in terms of employees and revenues, meaning growth. The theory in this study claimed that: Where growth is a main and logic actor of economies of scale, according to Hofman (2011), there is an opportunity for Dutch enterprises in general to operate more internationally than they are doing now. He argues that "The Netherlands has a small domestic market. Therefore, growth should mainly be sought abroad" (p.7). In addition, the top sector policy has a high focus on growth of firms, all with the aim to strengthen the competitiveness of the Netherlands on a global scale.

One major finding of this study is that our data shows that the degree of international contractors does not necessarily lead to an expand of the firm in terms of firm size or revenues, but directly relates to the mindset of the interviewed CEOs and with that the final aim of their firms.

Another finding is that mobilizing symbolic capital is important for the cases because of its capacity to snowball into economic capital. The cases use peer, consumer, and expert recognition as a pro-active business strategy and comparative advantage to signal their reputation of quality to (potential) contractors and (future) employees and since the CEOs in this study need to deliver quality as perquisite for their *raison d'être*, this strategy is important. The researchers also found out that the range of the importance of this symbolic capital varies in this study. The matched pair of the advertisement companies, MediaMonks and WEfilm illustrate this best: Where MediaMonks uses symbolic capital solely as an instrument to increase economic capital by presenting themselves as "The most awarded creative agency in the world" WEfilm uses symbolic capital in the form of international prestige to produce output in the degree of creativity that they are aiming for.

In addition, our data shows that the interviewed entrepreneurs do not fit neoliberal business modelling, since none of the interviewees strive for profit maximization but they also do not fit the character of the cultural entrepreneur as Klamer (2011) introduced or

strive for expert or peer or consumer recognition as goal to strive for as Wijnberg (2004,1994,1995) suggests. The Rhineland business model is presented in this case study as the business model that fits the mindset of the CEOs in relation to their firm performance.

In conclusion: Both market leader cases as well as potential growers show their own behavior on firm performance towards internationalization. This study contradicts the top sector policy strategy because it shows that stimulating CEOs of creative enterprises to find international contractors, not necessary leads to growth in terms of employees or profits but more/also in terms of symbolic capital, meaning an international reputation of quality and depends on the mindset of the CEO. As in effect, this means that, in this study, the concept of “growth” is not as one dimensional as it looks.

Therefore, we propose the following contributions to theory. First of all, the researchers suggest to use the concept of “development” rather than the concept of “growth” in future policies and studies to better encompasses the mindset of the CEOs in relation to internationalization and firm performance to prevent confusion.

Second, the researchers suggest to introduce, beside the cultural entrepreneur that Klamer (2011) introduced a new kind of entrepreneur that more relates to the creative industries: The Rhineland creative entrepreneur. This entrepreneur does not reject the market logic, pro-actively uses peer, expert and consumer recognition as a business tool and most importantly holds a double-success criterion of doing business for the sake of doing sustainable business and the sake of create impact.

Also, the researchers suggest that the theory of Wijnbergs (2004,1994,1995), when expended to the creative industries, needs to be reframed as well. The market selection is the logic where the creative industries are operating in, and the consumers are the most important selectors. Yet, peer and expert selection are needed to strengthen the symbolic capital and are therefore important selectors. The range of this importance varies. In this study, some CEOs use symbolic capital as a goal to strive for, some use it rather instrumental, the difference in this range is a direct influence on the firm’s growth intentions in terms of firm size and revenue.

Lessons regarding internationalization and growth intentions

The lessons that can be learned regarding internationalization and growth intentions of the interviewed CEOs in this study are both of relevance for creative businesses and the government.

Firstly, the entry barriers of the international marketplace are maybe lower than the government and creative entrepreneurs probably might expect. This means an opportunity for small creative domestic entrepreneurs to make the international leap, because both the theory and our findings showed that every niche can find its global audience and even lean enterprises can be creative in finding international contracts at low cost. Simple components like creating an international mindset within the firm and act as such, as both Warman of Newzoo and Malta of Burst pointed out, or invest in a business strategy that uses digitization as comparative advantage as we found out in this study as well as an entrepreneurial mindset of opportunism and positive beliefs in the firm can help. This also means that government can target the smaller entrepreneurs in relation to internationalization.

However, another lesson is about the importance of the question in what extent the internationalization policy would lead to the desired effect of the Ministry of Economic Affairs to stimulate firm growth in sense of firm size and revenues, using internationalization as its instrument.

Secondly, the lesson for creative entrepreneurs that intend to take the international leap, according to our data, is: Specialize or find a Dutch brand that is a global player, invest in an international exploration strategy by investing strategic fairs to find the international proposition of your company and explore differences in cultural matters, be opportunistic and dare to decide on an international strategy and use trial and error. Also, the investment of the process of building symbolic capital is important to build up prestige and find interesting international contractors. In addition: Investments in signaling trustworthiness and quality at a cost for these firms, but, according to the data of this study, pays off.

Another lesson for the government is that they need to realize that the top sector creative industries, according to this study, indeed copes with uncertainties and that these industries have a quality rather than a price competition. Due to the precarious process of contract-making, the cases need small scale, tailor made strategies to reduce the demand uncertainties of the contractor or consumer and signal trustworthiness. If the government

wants to facilitate internationalization, the generic trade missions are, as presented in this study, not often of any added value. Therefore, the researchers endorse Ruels's (2013) statement that when the government wants to stimulate innovative markets, policy innovations are a prerequisite to make this work.

5.2 Digitization and the digital designer

Digitization

One remarkable difference stood out comparing the market leaders and the potential growers in this study and that is the way digitization is used as a comparative advantage. This component could partly explain the difference in firm size and growth intentions in terms of firm size of the seven pairs in this study and often points at an external cause which the firms later on will make advantage of. Examples are “the release of the Iphone” (Warman of Newzoo), “The era of the internet made the world our marketplace” (Kennis of Spinnin’ Records), “new software to create samples that reduces uncertainties” (van Rijs of MVRDV) or the fact that van Erp of Fabrique was as industrial designer and “luckily” an early adopter of digital design could be seen as such. Whereas potential growers Beerens of Momentum Agency still claims that face to face networking is his most important business development strategy and Verbrugge of Flex/Design experiences digital design only as the shell of his creative output.

Our literature review claimed that the internet provides a whole new digital world of opportunities for small firms producing niche products and that creative producers will easier find a market for their productions, then that they did before the internet. Not only because the internet is connecting markets globally but also, as the scenario of Clemens et al. (2006) suggest, consumer behavior is changing and more active behavior of consumers can help to overcome information problems and product uncertainty for consumers.

In conclusion: Within this study, the cases that actively integrated digitization in their business model, except for WEfilm, are firms with more employees and the CEOs are more focused on growth in terms of revenue and firm size.

The digital designers versus the traditional creative entrepreneur

Henten and Tadayoni (Towse, 2011) claim that “digitalization affects each segment of the cultural industries separately. But it also changes the boundaries between different segments” (p. 190). The findings of this study validate this claim and also show some possible effects which possibly contain an important insight, especially regarding the government.

First of all, according to Kodde of digital agency Mirabeau “combining IT and advertisement makes the digital designer. These boundaries only become smaller these days, showing that it is a growing market”. In this case study Mirabeau, Fabrique, Burst, MediaMonks and Wefilm showed a serious overlap in the firms’ services and contractors and in the mindset of the CEOs in relation to internationalization and also, except from WEfilm, growth intensions in terms of firm size and revenues.

Secondly, both Kodde of Mirabeau, Malta of Burst Agency and Klip of Media Monks mentioned that the network of digital agencies and advertisement companies is a clique. Most of the digital designers know each other from back in the 90s when they all started lean and backed each other up, according to these CEOs. Meanwhile most of the digital agencies massively grew in terms of employees and revenues but they still experienced a feeling of collegiality according to the interviewees. One possible reason that this clique is cooperative to each other is that digital design is a growing market, according to the CEOs, and in effect faces relatively low demand uncertainties. This means that these firms are in relatively fortunate position in comparison to the rest of the cases, mostly potential growers.

In addition, some statements of cases that are not in this digital design area, also exposes this clique and experienced that the government propagates this network more than their own industries: van Kats from BKVV Architects for example pointed out that he feels excluded from the creative industries policy in general and experiences that this policy is more focused on the digital designers or Wennekes from Active Cues argued that he experienced “hidden networks” that get more government attention. Remarkably, also market leader Kennis from Spinnin’ records experiences a feeling of exclusion regarding governmental policies for his industry.

Adding up these arguments, the data of this study show a pattern of a division between the ‘digital design and advertisement’ entrepreneurs and the ‘others’ meaning the traditional creative entrepreneur, and with that the idea that, according to some CEOs, the executive agencies of the top sector creative industries possible serve the interests of the digital designers more than the others. Since this is a qualitative study the researchers cannot make a claim for a whole population. This means that this is an assumption and would need further research.

Lessons regarding digitization and the digital entrepreneurs

The image the creative industries capture in The Netherlands is two sided in this study: The data exposes a digital designer that is flexible, operates in a growing market, has the aim to grow in firm size and revenue and uses symbolic capital as its instrument to do so. Still profit maximization is never their aim, and it is about the balance between creating impact and profits. On the other side, this study exposes a more traditional creative entrepreneur that is not operating in a massively growing market, their markets are therefore less demand driven, often winner-takes-all markets, and these firms are often more focused on continuity or sustainability of their firms if they are niche operators or focused on staying on top and with that also on continuity of the firm when they are market leaders.

The lesson to the government is that the more traditional creative entrepreneurs must not be forgotten. Worse still: The potential growers of the traditional creative entrepreneurs are the ones that are the most in need of governmental help and governmental support could really makes the difference for these firms to make it on the international market place in the first place.

Another lesson is target at the creative entrepreneurs: Adding up the claims from the literature and the findings there is opportunity for creative entrepreneurs to, when they are willing, actively use digitization as a comparative advantage, the assumption is that they can find more international contractors.

5. Conclusions

Resumé

We study internationalization as one (of many) growth strategy in the cultural and creative industries. Internationalization has been particularly salient in the creative industries since 2011, when the Dutch creative industries officially became one of the nine key performing sectors, including a generic accompanying economic minded policy from the Ministry of Economic Affairs. These so called economic top sectors tend to have a strong focus on international growth, all with the aim to strengthen the competitiveness of the Netherlands on a global scale.

Due to this policy, a set of governmental instruments are available, helping to facilitate internationalization for firms operating in these top sectors in order to stimulate growth in terms of firm size and revenues. Of all nine top sectors, the export numbers of the Creative Industries are the lowest. If this top sector wants to continue growing, as Hofman and Jacobs (2011) argue, they need to dare to take the international leap. At the same time, according to the Ministry of Economic Affairs, creative enterprises do not participate that much in economic trade missions, and the “contact-to-contract process” for the creative enterprises that do participate in trade missions do not perform in optima forma. They explain this by pointing at different variables that might influence the success of trade missions and probably the growth of creative enterprises, for example, “a lack of business skills” (p.1).

In this study, we choose a qualitative approach that took 14 (N=14) cases as unit of analysis. Because our aim is to expose processes, the exact method is a matched pair design (Nielson 2014, Geddes 1990): In a total of 14 cases, seven pairs of each two cases were made. Each pair consists of two CEOs of two different companies within the same sub-sector of the concerned creative industry. One of the pair is a market leader, the other a potential grower.

In this thesis, we combined two strands of literature. First, a literature from within cultural economics and sociology, which focuses on selection and valuation in the arts. The arts as well as the creative industries have been described as mediated markets, with gatekeeping processes and markets that have to deal with radical uncertainties, incomplete

information and relates more to a quality than a price competition.

Valuation models as for example Wijnbergs (2004, 1994,1995) selection systems orientations and Klamers (2017, 2011) value frameworks gave us a tool to look, as Dekker (2015) claims “beyond price mechanisms”. Most of this valuation literature has been focusing on rather traditional arts. We add to this by studying the broader creative industries, in which, so we argue, symbolic value plays a major role as well, and also tensions between artistic and commercial imperatives might influence firm performance and export and growth processes of firms operating in the creative industries.

Also, the entrepreneurship literature was used to focus on the individual antecedents of the entrepreneur including psychological traits, attitudes, mindset and motivational characteristics. Many of the firms in the creative industries have developed around the creativity of one major founder, who remains involved and who is a major decision maker when it comes to firm performance in relation to internationalization and firm growth.

Findings

Our major findings are that first of all, stimulating internationalization does not necessarily stimulate firm growth in terms of size or revenues but also stimulates a growth in symbolic capital of the firms. This study claims that the growth intensions directly depend on the mindset of the CEO of the interviewed firms and therefore influence firm performance regarding internationalization. The researchers suggest that, to avoid this confusion in the future, regarding creative entrepreneurs the word ‘development’ rather than ‘growth’ is of better use and captures this internationalization process and that the government needs to question itself as to what extent the internationalization policy would lead to the desired effect of the Ministry of Economic Affairs to stimulate firm growth in sense of firm size and revenues, using internationalization as its instrument.

Second, this research tried, by using valuation theories of Klamer (2011,2017) and Wijnberg (2005,1994,1995), to bring the symbolic value of art driven environments, towards the creative industries and creative entrepreneurs. The data in this study show that both theories fall short. The study presents a double-success criterion in which the purpose of striving for revenue and striving for impact are of equal importance, introduces the Rhineland creative entrepreneur as character that fit the data of this study bests and

suggest that Wijnbergs theory is of use for the creative industry but needs reframing.

Thirdly, the data provides the process of behavior of the interviewees regarding international contract making and also show that generic economic trade missions are not of added value and the more tailor made a governmental instrument can be, the more valuable it gets.

Finally, by tracing process insights in this study the biggest difference between the pairs is their approach regarding their degree of actively using digitization as comparative advantage in their international business strategies.

Further research and acknowledgements

What needs further research is whether the government is indeed focusing more on the clique of digital and advertisement sectors and with that, fails to see, according to his study, the entrepreneurs that are in need of governmental support the most. Future research could add on the pattern that was found in the data regarding the digital designers and the more traditional creative entrepreneur and the way governmental support is provided for them.

In extension, further research regarding digitization for both niche and big creative entrepreneurs as comparative advantage for internationalization would be an interesting subject of further study. The researchers would suggest a quantitative study that has the potential to confirm or disprove this pattern and with that could find out where help is mostly needed regarding governmental instruments on internationalization to the top sector creative industries.

The Ministry of Economic Affairs claims that entrepreneurs that operate in the creative industries need more business skills and more education regarding how to do business internationally. The data of this study show that it is not about a lack of skills; the interviewees know how to do business. For the cases, it is a matter of purpose, and they are not aiming for profit maximization or a maximum of utility. They aim for a balance between creating impact and sustaining a sustainable business.

This study provides the insight that the willingness of CEOs in the creative industries to cooperate with the government is there. The question is whether the government wants to take this opportunity and further invest in research to get to know their target group, the

creative entrepreneur, even better, and with that better understand its needs. The question is to what extent the government can keep up to the innovative character of the top sector policy without innovate their own instruments.

Not only the government should invest in understanding the needs of the creative industries, also the creative entrepreneurs need to empathize with the value framework and capacities of the government and most importantly must let the government know who they are and what they need to expand internationally.

In conclusion, this means that a bridge needs to be built between the mindset of the creative entrepreneurs and the mindset of the Ministry of Economic Affairs in order to let them successfully cooperate on stimulating export. The researchers attempted this by providing this study and presenting the Rhineland model as the model that fits the value framework of the creative entrepreneurs in this study best, to make it readily understandable to both officials of the Ministry of Economic Affairs, as well as for creative entrepreneurs.

The researchers wonder: Might it be that the value framework of the Rhineland creative entrepreneur as provided in this study also counts for other -less creative- industries? The Rhineland business model points at the regular family businesses for example and Berger et al. (2009) claim that some big corporate CEOs have the same mindset. Further research would be needed, and, since our data claims that creative entrepreneurs teach us to dream of a better future, and quoting Peter de Waard's question "Is another form of capitalism possible?", widening neoclassical economic assumptions and its economic standards might not be as far away as one might think.

6. References

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