



# 'It's Just a Matter of Language'

Mediation Between Art  
and Business

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*'It's Just a Matter of Language'*

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## **A Blooming Paintbrush**

So, I was actually thinking about the following questions: How do you make sure that creativity comes to bloom in commercial assignments or in the commercial world? How do I depict this creativity in a refined and simple manner? I thought of a flower – the roots represent the artist's paintbrush that he uses to create something prosperous, the flower is the artist's work and it is commercially in bloom.'

Artist: Simon Buijs, July 2008



*'It's Just a Matter of Language'*

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Master thesis: 'It's Just a Matter of Language'.

Mediation Between Art and Business

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MA Cultural Economics & Cultural Entrepreneurship

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Erasmus University Rotterdam

August 2008



*'It's Just a Matter of Language'*

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## **Preface**

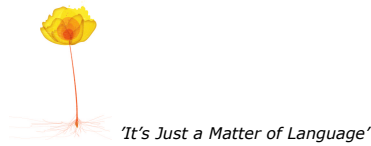
Firstly, I would like to thank my supervisor, prof. dr. Arjo Klamer, for his time, effort and useful comments which inspired me to write this thesis.

I also would like to thank the Italian respondents, who made it possible – during my stay in Milan – to view the cultural field in Milan from their unique perspectives, and the Dutch respondents, for making time in their busy schedule for me.

Last, thanks to my family (especially my mother and two sisters) and friends, for keeping me enthusiastic and motivated through their interest, comments and curiosity.

Rotterdam, 29<sup>th</sup> of August 2008

Charlene M.A. Austin



## **Abstract**

In the creative industries, the business field and the arts sector are more than ever appointed to each other. This is because amongst other reasons, creativity has become an important asset to business companies. This results in collaborations between artists and business companies for creative projects. Although these fields seem to be more integrated, artists and business parties follow different ideas, maintain different systems and values; they each speak different 'languages'. Collaboration is however, made possible through the mediation of a creative consultant – an intermediary who understands the economic and artistic language and who is able to 'translate' the languages so that interaction is possible. I argue that communication is imperfect without the help of a creative consultant. My research topic deals with finding out the language that is spoken by this intermediary and the matters used to connect business with artistic conversations.

In the theoretical part, I consider a creative project as a social setting wherein the business and artistic social spheres interact. I discussed how the social spheres of artists, business companies and the creative consultant are constructed and showed how these spheres are related to each other on the art market.

In the practical part, I studied the experiences and visions of artists and creative consultants about creative projects and analyzed their narratives. With this information I examined where the differences and similarities lay in their interpretations, investigated how a general understanding about a creative project – based on aesthetic and commercial values – is constructed by the creative consultant.



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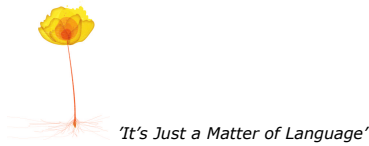


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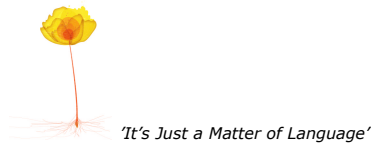


## 1. Introduction

'We highly value creativity', he said with full conviction. 'Creative people move our company forward, and take our company's visions and goals to a higher platform.' With these words, the manager opened the meeting. 'Our company gains its inspiration by listening to the world around it; events, hypes and movements that move society, and that give meaning to peoples' lives. With this as our starting point, we continuously seek new opportunities to fill the breaches in the market, and we aim to challenge and captivate our clients. This is what makes our company valuable and able to preserve a number one position on the market: our progressive attitude and continuous hunger for creativity and innovation that feeds our ability to keep producing first choice products'.

After these words, the manager looked hopeful at the creative consultant. 'Do you know someone suitable to interpret these principles? We're looking for someone extraordinary, someone who can envision our company's values through this project.' The creative consultant nodded, 'I believe I know the right person who can portray this company's profile.' He continued to explain: 'This young man is a new artist, but someone who has already done several creative projects. He is an individual who dares to push boundaries and who does not dread to be experimental: although his images are inspired on everyday events, ranging from love, music, up unto politics, these topics are presented in such a manner that makes these seem less regular. Unique, I might even say. Through use of bright colors and an expressionist design, he is able to capture the attention of the audience and to hold him in awe. This young man's imagination reaches above the tangible and the visionary, and these aspects are captured in unique art pieces. Just as this company, he too has a hunger for innovation.'

'Creativity' – This has become a popular term in business. The above-mentioned dialogue, shows that the manager of the company is aiming for creativity by seeking a creative partner who understands the company's profile, and who can express its values in artistic forms and colors. Artistic input will hereby be used to understand the aesthetic value of the company's services, and the symbolic message behind. The creative consultant seems to know exactly what the manager is looking for; he knows the appropriate artist for the creative project, and explains how their visions match. The creative consultant acts as an 'intermediary' between the artist and the business enterprise: he matches demand and supply for a creative service.



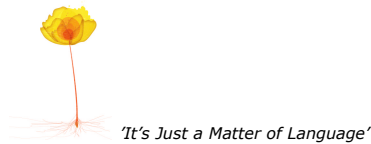
I have become more and more impressed by the way business companies make use of artistic creativity lately. On an increasing level, artists are asked to add intrinsic dimensions and artistic values to products, services and even to the identities of business companies. This is because great importance is seen in creativity and culture as intangible sources of the western economy (Jeffcut & Pratt, 2002; Marcus, 2005; Kan et al., 2005; Florida, 2002); creative goods and services are knowledge intensive and foster innovation, which are considered as important factors for the economy (Marcus, 2005). The 'creative industry', a field within business and trade that consists of different industries which have the production of creative goods and services at their core (Rutten et al., 2005), are therefore seen as an asset to the information industries.<sup>1</sup>

## **§ 1.1 Theoretical background**

An intermediary, an institution or an individual that mediates between demand and supply on the market (Spulber, 1999), occupies a prominent position on the art market. One of the reasons is that information on the art market tends to be asymmetric, due to restless conditions in the creative industry as a whole: the creative industry is characterized as a field wherein activities are done on the short-term, work is project-based and output continuously changes (Jeffcut & Pratt, 2002). These transient companies can be held responsible for the fact that buyers and suppliers have little systematic knowledge of the demand, offers and quality on the market. Information on the art market is therefore considered poorly organized and inferior. Due to these information asymmetries (buyers and suppliers are ill informed about the quality of supply and demand), terms of exchange are uncertain and the chance of completing a match is small. Dealing with these effects of incomplete information complicates the process of exchange and creates additional costs for both buyers and

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<sup>1</sup> The Department of Culture, Media and Sports (DCMS), a branch of the UK government, has described the creative industries in the following manner: '[...] those industries that are based on individual creativity, skill and talent. They are also those that have the potential to create wealth and jobs through developing intellectual property'. In this category are included: advertising, architecture, art and antique market, crafts, design, designer fashion, film and video, music, performing arts, publishing, software, television and radio (DCMS, 2007). There are many other terms in circulation to define this industry: 'cultural industry', 'creative economy', 'content industry', 'entertainment industry', (Huijgh & Segers, 2006;1), but they do not all mean the same. Cultural industries and creative industries are often mentioned in one breath, either ad randomly or used as synonyms for each other. Academics agree that both terms, creative and cultural, have economic and cultural relevance as a key feature. However, depending on the country, the creative industries in general seem to include a broader concept of categories than the cultural industries. Here, the definition of the creative industries is maintained.



suppliers; search and transaction costs can hereby rise (Spulber, 1999). Intermediaries are generally subject to the same information asymmetries as buyers and suppliers on the art market. However, they have potential advantages over the other market participants: intermediaries are specialized in gathering information that is non-observable to the counter parties. With their information advantage, they provide parties of insight and lower the costs of exchange (Casimano, 1996).

So far, the intermediary is introduced as a character that takes care of market imperfections; it seems that the wants and needs of buyers and suppliers on the art market cannot automatically come to an equilibrium. An intermediary makes sure an exchange can take place. Focussing in this thesis on business companies as buyers and artists as suppliers, I view the task of an intermediary on the art market in a different respect: instead of regarding the art market as an economic institution, I consider it to be a social setting where different 'languages' are spoken. I propose that an intermediary is present on the art market to promote and support a clear communication between artists and business parties.

I use the word language as a metaphor for 'value system', which I refer to as the distinct interpretations and visions that different social groups use to describe situations in social life. Following sociological literature, the phenomenon that reality is arranged according to value systems, has been discussed in different contexts, in terms of 'social spheres', 'social settings' or 'institutional logics' (Velthuis, 2005; Friedland & Alford, 1991; Klamer 2003). In each social sphere value systems are followed, which help material life to be ordered according to symbolic meaning, rituals and conventions. Activities on the art market are in this same way given meaning and made comprehensible in different social spheres. Olav Velthuis (2005) refers to art markets as 'cultural constellation', where activities on the market are loaded with different meanings. The government for example, sees art as a common good (goods that are valuable to society as a whole) and values artistic activities in political terms. The Christian religion on the other hand, values art works in churches as expressions of moral principles and faith. As these examples show, each social sphere gives meaning to the activities according to its own rulings and expressions. People who follow a particular value system are provided with an inside orientated discourse and disciplinary language.

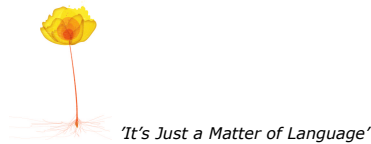
The art market is dominated by two social value systems: the value system from the sphere of the capitalist market (the economic value system) and that of the cultural sphere (Velthuis,



2005). According to the economic value system, art is regarded a commodity and valued in monetary terms. Business companies value artistic goods in this manner. According to the artistic value system on the other hand, art is valued as an aesthetic entity. Artists follow this way of reasoning. On the art market, artists and business people continuously interact and negotiate. In direct communication however, exchange of information can go wrong because each social group attaches different meanings and concepts to the same activities: they do not speak each other's language and miscommunication occurs. An intermediary, I suggest, plays a primary role in creating understanding between the different social groups – with his knowledge of both languages, he has the task to translate these and to bridge the value differences so that understanding can be created.

But is the intermediary truly necessary? Is the thought of people only following one of these distinct logics, not outdated? The relation between the cultural and economic social spheres is changing: the fields are drawing closer to each other and are more interrelated. The conservative and critical view that shows that the aesthetic and economic values oppose each other – 'considerations of money should not interfere with considerations of artistic merit.' (Grampp,1989:21) – has made room for a viewpoint that allows for more acceptance and an integration of the value systems. As a result, new understandings, morals and forms of behavior emerge. Aesthetic and economic values are more often harmoniously appreciated in artistic goods. Can it then not be assumed that through the integration of these value standards, business parties have in addition to their own value beliefs, developed an understanding for aesthetic values? Are present-day artists not able to handle their own business affairs due to their increasing use of business values? It can be assumed that the contrary values and the linguistic usage are more and more adopted and learned by artists and business parties. With these developments, why should an intermediary be necessary?

I believe that an intermediary is still necessary on the market. I suggest that in direct communication, exchange of information is imperfect because business parties and artists cannot understand the contrary values completely. Communication is then deficient which can harm further processes of interaction between business parties and artists.



## § 1.2 Aims and objectives

Paul Jeffcut and Andy C. Pratt (2002), explain in their article 'Editorial. Managing Creativity in the Cultural Industries', that there is a lack of knowledge about the processes and activities in the creative industries. In order to pursue and develop the force of creativity, a better understanding of relationships and networks is needed: 'A key challenge for researchers is to develop an appropriate conceptual and organizational framework within which to focus and situate analyses of this territory' (Jeffcut & Pratt, 2002: 230). In this thesis I focused on the area where creative activities from the arts sector and actions from business companies overlap, and investigated how the interaction between these two fields works. More specifically, I looked at the cooperation between business parties and artists for the production of creative projects, given in assignment of the business companies, and investigated how an intermediary creates understanding for the two-sided values and linguistic usages.<sup>2</sup> With this research, I aim to create a better understanding of how aesthetic and economic visions are put in line by an intermediary. Besides this, I want to understand the construction of the unique language of the intermediary, which in this research, is based on business and artistic values.

In the assumption that mediation plays an essential role in interdisciplinary cooperation, not much attention has been spent in scientific literature to the intermediary as a component creating value in the production process (Brooks, 2003; 83). Comprehensive research has been done on interorganizational relationships. These studies are mainly found in business literature. In here, it is often discussed how differences in values, beliefs and production processes can strategically be worked out or made equal in interdisciplinary collaborations (Austin, 2000; Andreasen, 1996; Scheff & Kotler, 1996). However, further interaction processes are often neglected or receive little attention.

In the scientific world of arts and culture, there is also interest in cross-sector collaborations. In here, focus is put on the interaction between the creative sector and the government, private institutions, business companies, corporations, scholars and other creative disciplines. An example is the book *(UN)Common Grounds* edited by Cathy Brickwood et al. (2007). Herein, different studies are taken up, which discuss various creative collaborations

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<sup>2</sup> I refer to the interaction between artists and business parties as a 'collaboration'. Collaboration is in fact a broad concept, which entails many forms of interactive relationships. Here, collaboration is seen as: mutually beneficial relationships between interdisciplinary parties, wherein two-way benefits are sought (Austin, 2000).



across sectors. Some of the researches provide interesting approaches for this research: The writers point out in their articles how differences between different creative groups are approached and worked out (Van Dijk, 2007; Bucolo, 2007; Garcia, 2007; Nigten, 2007). However, emphasis in this book mainly lies upon direct interactions between parties: except for references and explanations about the position and tasks of an intermediary, the interaction processes which are led by him are not worked out in depth. The intermediary as such, receives little attention in this context.

In this thesis I will answer the question why the intermediary plays a significant part in the interaction between business parties and artists, and clarify how the intermediary creates harmony and understanding for the contrary discourses and values.

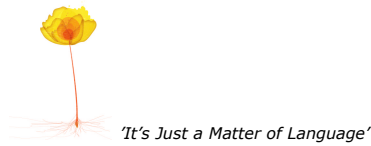
### **§ 1.3 Research design**

To understand the different languages used in a creative project, I studied the stories of the people involved. I listened to the insights, experiences and ideas of artists and creative consultants - creative advisors in the production process of creative projects that function as intermediaries between artists and business parties – and analyzed their narratives.

It is generally assumed that interdisciplinary creative projects need to be guided by intermediaries such as 'cultural brokers', 'consultants', 'connectors' or 'translators', to facilitate different forms of information across social domains (Garcia, 2007). I have chosen to analyze the insights of creative consultants. With the use of this character's viewpoints and visions, I tested the hypotheses that a creative consultant is an indispensable component in a creative project. I researched his standpoint by analyzing the codes of the discourse of the creative consultant, and through this manner I shall shed light on how he connects the two languages and make processes of communication possible. I further considered the valuations of artists, which I used to examine the argument that artists are business orientated, but do not understand the business value system completely. I analyzed this by examining to what extent artists consider business values in their ideals and visions. Using the insight of both these characters, I will show where the differences and similarities lay in the interpretations of artists and creative consultants. This is helpful to understand at which point they lack business understanding so that a creative consultant is necessary.



In the theoretical part I will discuss how the social spheres of artists, business companies and creative consultants are constructed, and show how these spheres are related to each other on the art market. In the practical part, I will elaborate on the used research methods and present the results and analysis. In the last chapter I will discuss the most important findings and answer the main question.



## 2. Values and the Discourse

### § 2.1 Introduction: Nike; 'Just do it' or 'Don't do it again'?

In spring 2007, I visited the exhibition 'Street Art, Sweet art' at the contemporary museum Pac (Padiglione arte contemporanea) in Milan. The street art pieces were amazing; big and colourful, funny and daring, and some were even more challenging than others. There, I met one of the street artists who worked on the exhibition. Her name is Microbo. I talked with her about her vision on art and asked her opinion about the collaborations between artists and business companies. Based on her past experience and current ties with business companies, she shared with me her visions on these topics. 'In the past, and then I'm talking about 15<sup>th</sup> and 16<sup>th</sup> century, owners of companies gave out assignments for the production of artworks because they had a personal interest for art. They actually understood the meaning of art and had appreciation for the artists back then. Now, assignments for artworks are given to serve company revenues and profits. I'm not saying that all the big companies don't understand art, it depends. But in general they have little knowledge of the artistic language.' She concludes her story by giving an example of the discord she and her art group had a year before, with the international company Nike.

She explained that the art group, in which she is involved, uses the scorpion as its symbol. As a form of artistic expression, they painted this symbol on the walls across Milan, using stencils, stickers and posters. Nike noticed this new craze and decided to capitalize on it; they reproduced the stencils and stickers of the scorpion and placed their so called 'swoosh' under the depiction. They added their slogan underneath which states: 'Just do it'. Nike gave the stencils out to youngsters for free, so that they could reproduce the scorpion image throughout the city. The art formation became furious with this Nike concept, and designed an anti-campaign: 'We designed a stencil with an Adidas shoe, standing on a scorpion. You can see the squashed scorpion, with all the blood dripping from underneath the shoe. Under this image, we designed the text: 'Don't Do It Again!' And we placed this picture next to every "Nike scorpion" in Milan.' She explained that the reason for their anger is that the company made misuse of their communication – the scorpion was a tool for their underground communication, and Nike exploited it for commercial purposes. 'We talked with Nike and they thought they were helping us by making the scorpion more known among the public. But that's not the way to help us. They simply don't understand us!'

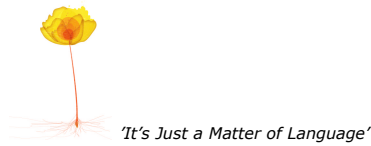




Microbo's story shows that the perspective of the business company differs from the aesthetic vision of the artist; the business company viewed the creative work as a form of commercial exposure, while the artists saw it as a form of artistic expression. These interpretations stem from two different logics of social practice: the business view follows the logic of the capitalist market (economic), and the artists' view is based on the artistic logic. According to the economic belief, art works are produced for monetary reasons. Benefits are gained through monetary winnings and measurements are done in quantitative manners. Here, the so called 'extrinsic' rewards are sought. According to the artistic view, art works contain aesthetic and symbolic value, which make them exceptional and unique in contrast to ordinary economic goods. To keep this exceptional value of art, art must be produced for 'intrinsic' reasons – the desire to fulfil an inner satisfaction (Eikhof & Haunschild,2007). Conservative and critical scholars believe that aesthetic and economic visions cannot be reconciled. In fact, these value systems contradict each other radically: when economic beliefs are followed in the production of art, the aesthetic values get ruled out which undermines the exceptional value of art. Art works will be produced for monetary reasons instead for the production of unique and aesthetic experiences. Olav Velthuis refers to this view as the 'Hostile Worlds' perspective (Velthuis,2005).

I suggest that the value systems of artists and business parties, who are involved in the creative industries, differ from the conservative understanding of the social values maintained in the art world and the business setting. This is because conditions in society have changed which have caused for new forms of behaviour and thought to be acknowledged by the people within these social settings. I believe that business companies and artists, who are involved in the creative industries, have partially adopted each other's viewpoints and thereby oppose each other to a lesser degree. What do the changes in society entail, and what do the current value systems – the business values that lead business management and the values pursued in the artistic sphere – look like? In this chapter I will look at these aspects in more depth.

The values I propose here are values expressed in the social sense; notions about good and evil, moral principles and beliefs and guidelines for 'proper' behaviour followed by a group of people. I think it is necessary to understand the social value systems of artists and business companies, because social values are used as a framework to explain the actions, way of thinking and eventually the language used by groups of people who are socially bound.



## **§ 2.2 The business discourse and social values**

### The discourse

In classical business theory, the objective of business companies has always been to follow the most efficient way in maximizing private profit. Objective, rational and logic thinking is hereby followed to pursue concrete commercial aims. Business managers use tools of mathematics to explain reality and to define business outcomes; models, formulas and numbers are an abstract representation of business reality and market changes.

The idea of business companies considering subjective matters in their business activities (such as taste, personal value and cultural value), has always been refuted: business theory is considered a science wherein a stern system is designed to secure definite results (Howard, 1917). When viewing economic processes on such a mathematical level, social values are rather seen as constraints because these cannot be calculated (Klamer, 2003).

Arjo Klamer states that concerns with social values, which involve humane and subjective considerations, are making a slow and steady comeback within business science. It is realized that social values play a role in the explanation of economic reality: economic descriptions are not merely objective expressions, but rather subjective 'stories' and interpretations, based on the social environment in which the economist is situated. For example, academic economists express economic reality differently than business economists (Klamer, 2003). In order to understand the discourse used, it is important to have knowledge of the values maintained within the business setting; social values determine how an economic situation is viewed and signified.

Deidre McCloskey (1998) argues that the discourse in economic theory, relies on metaphors. An example is the metaphor of the 'invisible hand', which is used to describe how the equilibrium on the market naturally comes to stand. She explains that alternative terms are needed to define abstract analysis in economics because otherwise illustrations and explanations will be reduced to vague expressions. Donald McCloskey (1990) also argues that metaphors are an important component of the economic language. In addition, he emphasizes that 'stories' are used in the economic setting: 'Metaphors and stories, models and histories, subject to the discipline of fact and logic, are the two ways of answering "why".' (McCloskey, 1990: 10). According to him, the best economist combines the static



model with a dynamic story. The chosen story or metaphor to illustrate the particular economic situation depends on the economic social setting.

### Organizational culture

Since the last decade, business companies have been busy redefining their company values (Klamer, 2003). 'Reliability', 'integrity' and 'progress' are a few examples of business values: these descriptions identify the social values in the business sphere which create a sense of commonness among the employees. Shared visions form an important aspect of the social environment in business: business stories are expressed in such a manner that underlines the common goals and beliefs followed in the business company. Modern economists have come to realize that social values determine the identity of the company and give the company a direction in reaching its goals. The social setting of business companies, wherein shared beliefs, meanings and rituals are maintained, is referred to as the 'corporate culture' or 'organizational culture'.<sup>3</sup> These developments thus show that the objective thought in business has made room for subjective and social beliefs. With which visions and beliefs do business companies engage themselves in the creative industries? How can the organizational culture of such companies be described?

### Pursuit for creativity

With the entrance of the 'new industrial revolution', the economy has undergone a transformation from a system of mass production to an economy wherein production is continuously subject to diversity and change (Florida, 1991). Developments such as globalization, technological innovation, short product life cycles and the growth of fierce competition force companies to change their production processes and to develop new market strategies (Thrift, 2000). Changes in consumer behaviour have also made it hard for business companies to maintain a stable position on the market. Joseph Pine II and James H. Gilmore (1998) noticed this change in the expectations of consumers. They realized that instead of the sole utility function that a product provides, consumers desire experiences and deeper dimensions from their products and services. Richard Florida (2002) explains that through the social development of 'individuality' in society, people want to be considered special, unique and 'creative'. As a result, people do not want 'more of the same' goods on

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<sup>3</sup> Various dimensions of organizational culture have been introduced: it has been investigated on different levels of analysis (person, group, department or organization) for example. The organizational culture can also be based on the observable behaviour of the people or on the underlying interpreted meanings maintained in the social environment (Kopelman et al., 1990). Here, organizational culture is referred to as the social environment in an organization wherein shared beliefs, meanings and rituals are followed.



the market, but they want products and services they can personally identify with. Therefore, companies continuously need to change.

To adjust to these developments in the economy and to capitalize on new trends on the market, business companies have enhanced a more progressive and forward thinking attitude. Innovative and novel ideas are continuously sought. Creativity, an important component of innovation, has become an indispensable aspect within business thought. To develop processes of creativity, companies changed their bureaucratic organizational structures: ideas, concepts and strategies do no longer exclusively depend on the strength of management but rely on the intelligence of every employee (Florida, 2005; Thrift, 2000). As a result, employees are more creative and progressive in their area of expertise whereby the work floor has changed into an environment of innovative thought (Florida, 2005, 2002, 1991). Advancements in the systems of business companies and the creation of novel ideas depend on human intrinsic potential to think 'outside the box' – answers to problems in strategies and processes are no longer found in the objective rulings of management, but are discovered in unconventional territories, and creativity is herein an important aspect (Florida & Kenney, 1993). Richard Florida (2002) confirms the importance of creativity to business companies by stating that creativity in present-day business means improvement. He considers it an important asset because it enables companies to have a competitive advantage: the first company to bring innovative goods and services on the market reaps the greatest advantages.

There are various dimensions of organizational culture introduced. K.S Cameron and R.E Quinn (2006) for instance, developed the 'competing values framework', which defines the core values, assumptions, interpretations and approaches of an organization. They divide the organizational culture in four categories: the 'clan', 'market', 'hierarchy' and 'adhocracy' culture. The hierarchy culture is a bureaucratic type of organization: an important characteristic is that it has multiple hierarchal levels within the organization and procedures. In the market culture profitability and competitive advantage are considered important values. The clan culture is characterized as a family-type of organization; shared values and goals are here the most important beliefs. The organizational culture of present-day business companies is best comparable to the 'adhocracy' culture. The term adhocracy derives from the word 'ad hoc', which refers to a temporary and dynamic unit. In this social environment novel and innovative products are produced. Herein it is assumed that adaptation and



innovation lead to growth, new markets, new customers and new opportunities. The major task of management is to foster entrepreneurship, creativity, adaptability and a dynamic environment.<sup>4</sup>

Besides the adhocracy viewpoint, the organizational culture of business companies that seek creativity, can also be identified as an 'organism' as defined by Gareth Morgan (2006). He makes use of metaphors to identify the various social environments of business organizations and the functioning of companies. One of these metaphors is the proposition of organizations functioning as 'organisms' and 'mechanisms'. This approach shows to what extent business companies are responsive to their external environment. Each kind of organization functions best in an environment that corresponds with its ways of functioning. A mechanism represents a type of organization that operates through a pattern of authority and that works effectively. The culture is efficient and reliable. The nature of the social environment within a company represents therefore a routine and vast structure. The company functions optimally in an external environment where there is stability and structure.

Although the degree of openness may vary, mechanical systems have difficulty reacting to the changing external environment. The idea of the organism represents the openness of the internal system of the organization. The exchange between the external environment and the internal setting is crucial for the organism's self-maintenance, because this determines the internal progress of the organism. This type of organization is situated in a highly turbulent environment. Present-day business companies function as organisms because new opportunities and creative ideas are continuously sought as a response to the changes in the economy.

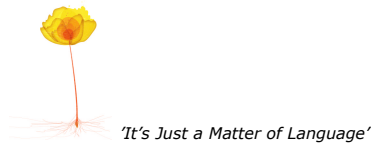
### Aesthetic management

Business more and more realize the added value the creative industries can contribute to the business field. As a result, the creative industries are highly valued for their creative competencies, and their unique capacities in creating artistic and meaningful products.

Intrinsic and aesthetic beliefs from these creative fields are adopted in the value systems of

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<sup>4</sup> The four categories Cameron and Quinn designed are ideal types. With this division, they do not presume that business companies maintain either one or the other social value system. Many organizations can have multiple characteristics of the different social spheres. I'm not saying that business companies that pursue creativity, preserve all the characteristics of the adhocracy culture. However, I do think that some characteristics of the adhocracy value system are taken up by business companies in their pursuit for creativity. Economic and business affairs are in such a manner expressed that stress the point of innovative and creative ideas.



business companies – more and more business companies make use of artistic insight to cater to the desires of consumers.

The reason for this is that Goods and services produced in the creative industries, represent aesthetic and symbolic value, and are authentic. These aspects make that creative goods have an intrinsic meaning and evoke a certain experience (Rutten et al., 2005). Authenticity and content are features that are appealing to business companies for the development of novel products with content. As a result, the interaction with the creative industries is becoming more and more important to business companies.

According to Pierre Guillet de Monthoux et al. (2007), present-day business companies seem to be art based in one way or another: 'We drive cars labelled Picasso, read books about Da Vinci, and travel to places with Guggenheim museums, [...]' (Guillet de Monthoux et al., 2007:4). The authors believe that artistic and aesthetic values stand at the foundation of business leadership because aesthetic insights are appreciated as central aspects to creativity. They introduce the feeling of 'flow' in business, which is seen as an extreme feeling of joy and aesthetic experience, valued outside the artistic field – aesthetic dimensions and beauty is seen in business surroundings and activities. They state that the management of flow within business requires a particular construction of the social environment. They identify three organizing fields within the business environment, which should be in harmony with each other: the 'management', 'administration' and 'aesthetic' fields. The management field is marked by hard facts and follows a vast pattern of management methods. The administration field is seen as a way of management that leans on values and traditions. The human actions are guided by principles and norms. The aesthetic field finally follows a creative, philosophy and improvisation is here highly valued. This latter field is the most vulnerable one because it considers symbolic and aesthetic matters, and is therefore vague and hard to maintain. For business companies to value the sublime in economic processes, and to find innovative solutions to problems beyond the economic territory, all 3 fields have to weigh equally in business processes and need to be balanced.



## **§ 2.3 The artistic discourse and social values**

### The discourse

Howard Becker calls the social setting of artists the 'art world'. He introduces the concept of the art world very clearly and defines it in a technical manner: '[...] the network of people whose cooperative activity, organized via their joint knowledge, produces the kind of art works that art world is noted for.' (Becker, 1982: x). Each art world has its own conventions and holds its own discourse. In the visual arts for instance, line, colour and composition are important, while in the performing arts positions and texts matter; the rulings that define something as art, are subject to standards, consensus and conventions. People involved and familiar with the social environment of a particular discipline, have knowledge of the rules maintained and the discourse used. However, aesthetic ideals of truth and understanding have become institutionalized for the general description of art.

'Artistic objects need to touch the inner soul; artefacts have to arouse the viewer, put a person in awe and leave an impression that will never be forgotten'. These are a few aspects that come in mind when I think about the characteristics of a work of art. Our basic intuition about art always leads to aesthetic judgement (Klamer, 1996) – intrinsic qualities are inevitably found important for artworks to entail. Aesthetic valuation is seen as a value judgment that helps signify something as beautiful; through our imagination, thoughts, and inner feelings we are able to understand the deeper message of a perceptible object (Braembussche, 2000). Which social values are followed by artists? What are the particular norms, visions and beliefs that determine their artistic behaviour, and that separates them from other social groups?

### Social values

Cultural values in the anthropological sense, whereby social values of ethnic communities are researched, have been part of science for centuries. Classical founders of sociology appointed a place for the arts in their scientific area, but systematically paid little attention to it in their theories. In 1985 Karl Marx proposed a theory about the relationship between art and society. He believed that the system of industrial production had an influence on the content and style of the arts. (Chalmers, 1973). George Simmel was one of the first who actually paid attention to aesthetic matters and culture (Zolberg, 1990). Max Weber, a German economist and sociologist from the 20<sup>th</sup> century, is also one of the few social scientists who gave the arts a significant position in his research. Like Marx, he saw that



artistic activity was subject to the laws and social changes in society as a whole; due to the increase in the consciousness of the individual in society, individualism and gradual differentiation of human activities took place. As a result, artists became concerned with what made them unique and how their autonomy was reached (Menger, 2003).

Pierre-Michel Menger (2003) acknowledges the present conditions of the artistic social setting to a phenomenon arisen in the fifties of the 20<sup>th</sup> century: the 'Postmodernism'. Postmodernism is highlighted as an era of change; people started to react against ideologies of rational and objective thinking of the 'modernism' era. Subjective matters such as equality, symbolism, spiritualism and freedom replaced objective characteristics such as class differentiation, calculation, rationality and tradition of the modernism society. Accordingly with these changes, a revolution of the Romantic thought occurred in the artistic social sphere: aesthetic modes of thought and subjective interpretations were preserved in the value systems of artists. Characteristics such as imagination, feelings, creativity and authenticity were adopted in the morals and beliefs of artists and became the guidelines for their social behaviour.

#### Social values of artists in the creative industries

Artists present in the creative industries today, preserve besides the romantic beliefs, also commercial viewpoints. This is because the commercial market offers more employment opportunities than the conventional art market. Processes within the creative industries are volatile and dynamic which force artists to do freelance activities (Jeffcut & Pratt, 2002). As a result, economic values are maintained by artists so that they can move on the market (Menger, 1999, 2006). Productions for monetary rewards and promotional activities for commercial recognition are a few examples of economic activities that must be undertaken.

Does the present-day artist then merely use his skill to meet the commercial requirements? Has the artist become a 'rational economic being'? (Klamer, 1996:33) The critical philosopher Pierre Bourdieu (1993) acknowledges that artists need to deal with market processes. But he stresses the point that the economic values obtained and expressed, must not overrule the use of artistic values; the pursuit for aesthetic values should firstly be followed.





According to Doris Eikhof and Axel Haunschild (2006), the management of economic and aesthetic values by artists, happen through the adoption of a 'bohemian lifestyle'. They refer to this as a certain way of living that is considered more exceptional and to some extent superior in comparison to ordinary lifestyles. Except from this strong feeling of narcissism, the bohemian lifestyle of artists is characterized by a strong devotion to 'art for art's sake': self fulfilment from the artistic work is the artist's main priority.

The results of their research, done among German actors, shows that the actors openly rejected economic principles: the actors found it important to stay true to art and not to be 'in it for the money'. However the scientists note that economic reasoning was not entirely excluded from the lifestyles of the actors. The interviewees reported that their daily work life is heavily influenced by the calculation of investments and returns. The actors need to market their creative talent in order for them to be included in the production of art. Eikhof and Haunschild reason that through the enhancement of the bohemian lifestyle, an integration of artistic motivation and economic rational thinking is allowed among artists – entrepreneurial activities are undertaken to serve the greater good of art.

Even if the creative industries seem a world in which the arts are part of commercialization, I believe that the aesthetic value is present, and in the artistic profession can arise above economic beliefs. Innovation, experimentation, individualization, creativity and striving for originality form the core values of artists (Menger, 2003). In addition, values such as: commercial exposure, fame, profit and public satisfaction are no longer turned from (Cowen & Tabarrok, 2000).

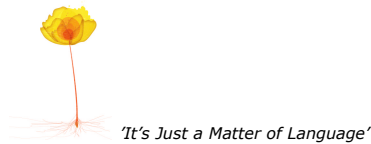
## **§ 2.4 Conclusion**

In this chapter, I discussed how the value systems of artists and business parties, who are involved in the creative industries, differ from the conventional understanding. Values in business have adopted relative subjective ethics; the belief is that the growth of a company is determined by the intrinsic human ability to create new technologies, new business models and new cultural forms. Artists have taken up entrepreneurial ideals instead of following pure romantic morals – business perspectives and economic valuations are to a lesser degree ignored. By pointing out to these changes in the value systems of artists and business companies, I do not suggest that the initial values are replaced. As Microbo's story shows, business companies remain profit seekers and with their commercial visions and aims firstly



follow commercial values, while artists still firstly pursue intrinsic ends. I want to show however, that with an attitude of innovation, symbolism and experimentation held by business companies, and with a more entrepreneurial behavior enhanced by artists, these parties have more interest and are more tolerant to each other's visions and beliefs. This makes the relationship between the two parties less strenuous and can create fruitful circumstances in collaboration.

With these changes in the value systems of artists and business companies, is direct communication between the parties then possible? Do artists have enough knowledge to arrange contracts and business arrangements in collaboration? Is the knowledge of artists about business values adequate enough to understand business parties? In the next chapter I will discuss to what degree it is possible for an artist to take over the business values, and to what extent direct communication between artists and business companies is likely.



### **3. The artist in the business 'conversation'**

#### **§ 3.1 Introduction: 'I'm not a company, I am an artist!'**

In my third class at the Bocconi University in Milan, we received a guest speaker: Olivero Toscani. He is an Italian artist, mainly known as a photographer who has done numerous (often provocative) advertising campaigns in the seventies. He did works for Vogue, Elle, Prénatal and Esprit among others. He gained his fame by making controversial photographs for Benetton. These advertisements became institutional for the brand from 1982 to 2000.<sup>5</sup>

During this class, he showed us his works through the years (which consists of a wide range of photographs) and explained how he dealt with his commercial clients and the market. What I found interesting is that he stated that there is no such thing as 'free art'; artists always have to deal with the market. In order to remain a true artist, the way of communication within the market is very important. He explained that he believes in so-called 'artistic communication'. At the end of his monologue, we had the opportunity to ask questions. After a few fellow students asked some questions, I also took the courage to ask this famous photographer a question: 'Excuse me sir. What would you identify as your trademark? Since your work is so diverse, how can I recognize a true "Toscani"?' He looked at me a bit flabbergasted and I could see he was offended by my question. He replied: 'What do you mean by 'trademark'? I am not a company, I am an artist!'

His reaction was a bit confusing to me. With his remark, he made very much clear that he does not want to be compared with a business company. By doing so, he conveyed an artistic point of view: aesthetics and intrinsic values are considered the true essence of art. Apparently, the association with business companies and their aim for profits does not fit Olivero Toscani's profile. However, his story as an artist shows that the interaction with business companies has been an important contribution to his fame. He additionally states himself, that artists are always involved in the market. So why does the association with business make him so hostile?

As discussed in the first theoretical chapter, present-day artists enhance commercial values. The fact that Olivero Toscani is able to position himself on the market, confirms this entrepreneurial behaviour. To understand and interact in the business social surrounding,

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<sup>5</sup> .[http://en.wikipedia.org/wiki/Oliviero\\_Toscani--03-04-2007](http://en.wikipedia.org/wiki/Oliviero_Toscani--03-04-2007)



commercial social values need to be adopted; only through enhancement of commercial values can business expressions, standards and morals be understood (Klamer, 2007). Although Olivero Toscani seems to carry himself well in social business surroundings, I argue that artists cannot adopt the adequate business values to independently interact with business parties. I believe therefore that direct communication in collaboration between artists and business will be imperfect. How does Olivero Toscani interact with business parties? How far does his business knowledge reach? And what does he exactly mean with artistic communication? In this chapter, I shall elaborate why I think the artist's business knowledge is inadequate for direct interaction with business parties

### **§ 3.2 The 'conversation'**

To interact with people from a particular social group, it is important to adopt the social values and to be part of that social group. It is necessary to have the same values, so that reality is commonly perceived, interpreted and understood. Equal understandings and perceptions around certain common objects and topics are aspects that connect different parties (Ross, 1919) – communication works effectively when parties 'think alike'. Professor Arjo Klamer uses the metaphor of the 'conversation' to explain in what manner social adoption takes place: 'Conversation stresses the cooperative, the sharing of ideas, the identification with others'(Klamer, 2007:25).

He argues that in order to gain knowledge from a particular value system, it is important to be continuously involved in that social setting. To be in conversation means to associate with peers and to learn the conventions and unwritten rules that mark their social environment. For instance, in the economic conversation, a horizontal line suggests stability in the market and a diagonal line suggests a gradual rise. These are associations business people commonly share and base their economic expressions on in their dialogues. Each perceiver involved in the social environment of economics, will understand and interpret this situation in the same manner.

For artists to understand the social values and to learn the commercial values used, it is necessary for them to associate with business people. Through this manner, artists learn the commercial expressions, the underlying meanings in business stories, and the history, trends and changes in the market. An artist has to think like a businessman. Can artists obtain such skilfulness in this way? I do not think so. In the next paragraph I shall elaborate why.



### § 3.3 The artist's devotion to art

Arnold Berleant (1977) underlines in his article, that an artist has the obligation to preserve intrinsic values. Berleant states that an artist must pursue the 'morality of creativity': an artist needs to follow his creative impulse, and see aesthetic quality as his main priority. Whenever the artist follows structure and formulas, he is not true to his profession. Berleant reasons then that the artist should be denied respect when repeating himself without pursuing artistic and innovative goals.

The pursuit for intrinsic values is still considered an essential task for artists. Artists have to make art for the aesthetic value, and the personal enjoyment and satisfaction that it provides. Present-day artists seem to follow alternatives that lead to the most artistic satisfaction.

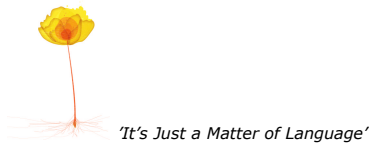
Tessa Kuyenhoven, a young Dutch artist, affirms this devotion to art by stating:

*'I wish I had someone who could do all my business affairs for me; it takes up so much of my time and I don't like doing it. But I simply don't have the money to pay someone, so I have to do it myself. As soon as sales start to get better, I will have some more money and then someone can help me with the business affairs. I want to spend my time making art.'*

Professor Hans Abbing (2002) identifies this behaviour as an act of 'selfless devotion to art'. With selfless he means that external rewards like money and fame must not move artists to produce art, but exclusively intrinsic motivations should incite artists to artistic production. Arnold Berleant (1977) believes that this moral comes with the artistic profession: the obligation to art is comparable to rulings in other professions, wherein the laborer is obliged to follow certain conventions in order to exploit his profession correctly.

The dedication to art is important to artists and the art world, because art is considered sacred: art works evoke a certain feeling and provide an aesthetic experience, which make them authentic and unique. Art therefore needs to be treated and valued as exceptional and extraordinary. Artists who produce art thus have a unique responsibility. It is their task to protect the high status by being faithful to the unique and exceptional value (Berleant, 1977).

When artists fail to follow these rulings of art, and produce art for monetary gain, the value of art becomes comparable to that of mere products, and loses its high status. Artists who choose such profitable activities and who do not serve art are seen as 'commercial' artists



(Abbing, 2002). These artists disrespect the high status of art and are not considered true artists.

The notion of artists firstly pursuing intrinsic satisfaction and preferring to devote time to art is shown in different empirical studies:

Merijn Rengers (2002) did a research on the work preference of Australian artists. He explains in his report that there is a high rate of multiple job-holding among artists because artists are financially restraint; they take up a second job in the non-cultural field to survive as an artist. However, the income generated through these type of employments serve as input to their artistic production. Using the 'work-preference model' developed by David Throsby, Merijn Rengers' report shows that as soon as artists earn enough money, they devote their time and money to the production of art. Rengers sees these non-art earnings as forms of 'arts-subsidy': money is then not an end in itself, but used as a means to artistic ends.

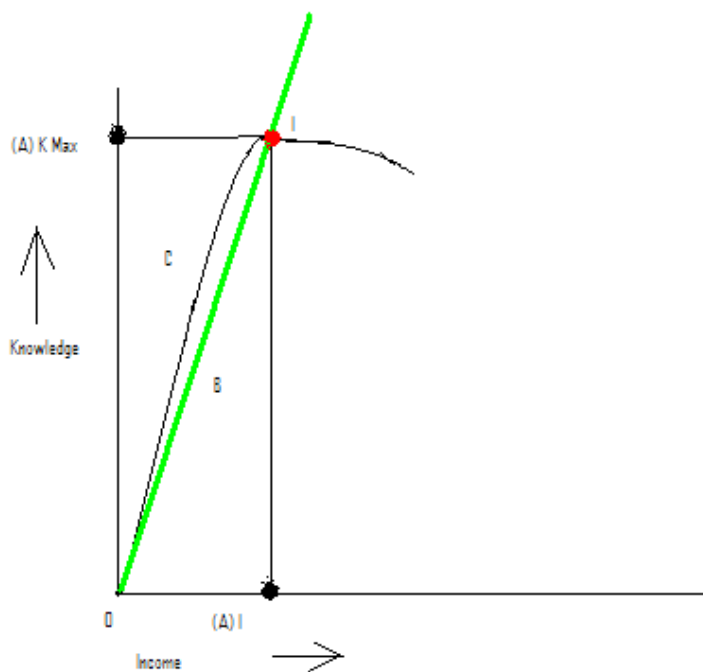
In another research, Tyler Cowen & Alexander Tabarrok (2000) analyzed in what manner artists weigh their own interests against the demand of the market. The researchers argue that the financial position of artists influence their involvement in the market: when an artist does not earn enough money with his profession, his willingness to forsake money for the pursuit of inner satisfaction is almost zero. In other words, he will answer to the market to earn a living. As soon as enough money becomes available, less attention is paid to the demand of the market, and the artist increases its own 'utility' – artistic production is done to fulfil personal aesthetic wishes.

### **§ 3.4 Artists in the social sphere of business**

The theory of the conversation shows that artists who want to converse and interact with business parties, need to adopt the commercial values. This means that artists continuously need to be involved in the social setting of business to understand the social beliefs and to learn linguistic terms. The researches discussed above show, that artists are involved in the social business environment for monetary reasons. When artists do not generate enough money with their artistic profession, they turn to the market where they can earn a reasonable income. However, viewing the behaviour and characteristics of artists, it seems that the business environment is not the regular social setting wherein they want to exert their artistic profession. As soon as enough income is generated, artists return to the artistic

social environment by devoting their attention and time to artistic activities and by paying less attention to business activities.

I reason that true artists cannot fully adopt the commercial values. Continuous involvement in the business social environment means that business perspectives will be adopted, and this will make artists seem more business-orientated. This is harmful for the artistic identity, because intrinsic interpretations will be overruled and the artist will not be considered a true artist; a true artist namely remains true to his artistic integrity by firstly pursuing intrinsic satisfaction. Due to the artist's limited involvement in the business social environment, the artist's business knowledge will stagnate at a certain point, which makes further interaction with business parties no longer possible. The simplified graph I have designed in figure 4 illustrates this situation.



(Figure 1. Title: Artistic communication. Graph of the artist's business knowledge)

The horizontal axis represents the income artist 'A' earns with his artistic profession. The vertical axis represents the business knowledge artist 'A' obtains through the years during his



career. Firstly, take a look at line 'C'. In the beginning of his career, the artist does not earn a lot of money with his profession. It is then important for him to be present on the market and to undertake some business activities: he needs to deal with forms of marketing, build up business contacts and undertake promotional activities. The more artist 'A' sells and becomes more successful, the more he becomes involved in the business social setting: the interaction with business parties ensures that his knowledge of commercial values and his use of the business discourse rises, and eventually will be adopted. As a result, his art works will be sold for commercial aims, and the value will be expressed in monetary terms.

Such developments will continue until point 'I' is reached: point '(A)I' is the point where the amount of money artist 'A' earns with his artistic profession, is enough for him to survive. It is from this point that he starts to spend more time in the artistic social setting instead of the business social setting, and begins to devote more time to his art instead of business activities: artworks are then produced for aesthetic value and intrinsic rewards instead of economic value and extrinsic rewards.

If artists interact with business people on a continuous level, their own aesthetic perception will get overruled by business interpretations. As a result, they will be watched with suspicion by fellow artists and denied any recognition as an artist – artists are not supposed to financially exploit the capacities of their art. This is what makes artists deviate from the social setting of business: they do not want to be recognized as being too 'commercial'.

At this turning point, the artist's adoption of commercial values stops growing and a maximum is reached. This is point '(A) K Max'. Here artist A maintains his artistic identity and he is still considered an artist. After this point, the artist's knowledge of business is constant. In time perhaps, his business knowledge will become less valuable – his knowledge can become obsolete due to changes in the business setting. A slight fall is therefore recognizable in the line.

Line 'B' also shows a rise in adoption of commercial values with a rise in income. However, this line exceeds point 'I'. The rise in income makes that the artist becomes more involved in the business setting. Here, more time is devoted to extrinsic rewards instead of intrinsic rewards. This is the area where an artist is typified as being 'too commercial' or even considered a 'business man'.





### **§ 3.5 Artistic communication**

Like I showed in figure 4, it is important for an artist to find the point where he can adopt the most possible amount of commercial values, without losing his artistic identity. He must be able to communicate with business parties as an artist. This is how I identify Olivero Toscani's definition of artistic communication: point '(A)I' is the point where artistic communication is used.

Question marks can be placed with this graph though: when is 'enough' income generated by the artist so that he can seek intrinsic instead of extrinsic rewards? At which point does an artist have the 'nametag' of a businessman? These are valid questions, and I must say, equilibrium in the maintenance of commercial and aesthetic value is variable. The balance between aesthetic and commercial values differs in each artistic discipline. Some artistic disciplines allow artists to use the commercial values more than others. In the creative industries this balance point is easily exceeded: herein, artists are confronted with business undertakings because artistic works are produced for the market. Entrepreneurial skills are almost a prerequisite for artists to have. As a result, the line between artistic and business activities in the artistic profession is very thin. Since artists are nowadays forced to generate alternative incomes (due to cut-backs on government spending for art and culture, and due to the increasing competition from fellow artists (Abbing, 2002), artists are more and more dealing with commercial clients, and on an increasing level have to move in the social sphere of business. Artists are then more easily recognized as being too commercial or named a businessman, without even realizing at which point this happened. Balancing these values is an art in itself, and a territory still being explored.

### **§ 3.6 Conclusion**

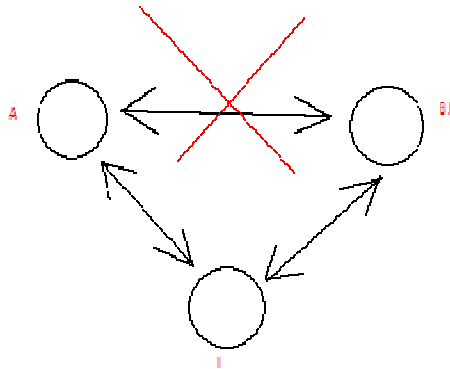
I understand now why Olivero Toscani did not want to be compared to a business company: he is an artist, and nothing else! Identification with a business company will deny him from any respect as an artist; true artists seek intrinsic satisfaction and not external rewards like business companies. Artists do make use of business values, but these are subject to artistic rules. This is what Olivero Toscani calls artistic communication: artists expressing their economic values without letting these overrule their artistic expression.



Is the use of the artistic communication enough for artists to communicate directly with business parties in collaboration? No, I do not think it is. According to Professor Klamer's theory of the conversation, it is important to know the unwritten rules and underlying meanings of the business environment in order to converse with business parties. Through the use of artistic communication, artists lack this knowledge. I propose that someone 'neutral' is necessary in the collaboration between artists and business parties: an intermediary who is involved in both social settings, and who maintains both value systems so that he can make communication between the two parties possible. In the last theoretical chapter I will introduce this character.

## 4. The intermediary

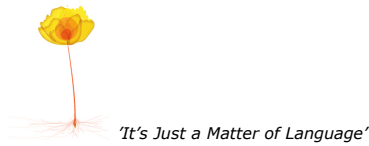
### § 4.1 Introduction: 'It doesn't work without him'



(Figure 2. Title: Communication. The interaction between an artist, a business company and an intermediary)

Three circles connected to each other with help of three lines. This image, as portrayed in figure 1, is what Jacopo Perfetti drew for me while we were enjoying an 'aperitivo' in a lounge bar in Milan. 'This circle is the artist, this one the business company and this one is the intermediary', he explained, while simultaneously marking the circles as 'A', 'BC', and 'I'. 'When artists and business companies want to talk to each other directly, communication is imperfect', and he drew a big cross through the line that connected 'A' and 'BC'. 'There is someone necessary in the middle who can help them talk to each other', and he pointed at the circle that was marked as 'I'. 'In fact, communication and collaboration is otherwise not possible. It doesn't work without him.'

Jacopo Perfetti is an artist who lives in Milan. He is a photographer, the co-founder of several artistic initiatives (amongst others 'Artkitchen' and 'Superground'), a webmaster, and a graduate from the Master of Communication at the Bicocca State University in Milan. He made me understand that intermediaries are the 'secret' in the collaboration between business companies and artists because they understand both the artistic and business



discourse, and are able to combine the two languages. As a photographer, he continuously engages himself in the creative setting where he understands the artistic values. At the same time he is familiar with the business language through his continuous involvement in the set up of creative manifestations. He likes to identify himself as a 'creative pusher'.

In the first chapter I explained that the social value systems of artists and business companies involved in the creative industries, have become more integrated. The objective thought of business companies has made room for subjective interpretations, while the aesthetic perspective of artists has made room for business-like interpretations. Despite these changes in their value systems, I argued in the second theoretical chapter that artists cannot adopt enough understanding for the values from the business social sphere, what causes direct interaction at a certain point to be restraint. This can form a hindrance in collaboration — business interpretations used by business companies could be misunderstood by artists. At the same time, the aesthetic expressions made by artists, could be misinterpreted by business parties as well. Misunderstanding for the opposite expressions becomes then a source of conflict.

How can the opposite values be correctly understood so that collaboration is fruitful? How can the opposite languages be made understandable so interaction is possible? I propose that an intermediary is able to maintain both value logics simultaneously, and with this dual knowledge can create harmony between opposite visions, and take away misinterpretations.

#### **§ 4.2 The intermediary in the circuit of commerce**

In social theory, people who are situated in the middle of different social surroundings are referred to as 'marginal people'. Traditionally, marginality in social science is a critical concept in understanding how confrontations between different social worlds develop. Everett V. Stonequest in 1937 and Robert E. Park in 1959 were the first to use the theory of the 'marginal man'. Different authors have commented on this concept. Roy Dean Wright and Susan N. Wright (1972) for instance, explain that the marginal man that Park and Stonequest introduce is based upon the concept of a person whose life is distinct from two people of different ethnic backgrounds. The initial point is that the distinct cultures never completely mixed together: an example is a person whose mother is Afro American and whose father is white. Robert E. Park sees the actions and the way of thinking of the marginal man as the result of two different (and hostile) cultures fused together. Aaron Antonovsky (1956)



discusses in his comment about the marginal man concept, that one of the problems the marginal man faces is that it is hard for him to harmonize both cultural forms: because the two cultures of which the marginal man is the product are so opposite, he cannot find acceptance in either culture. The marginal man deals with problems of identity and loyalty because of his multiple membership.

Olav Velthuis (2002) views the actions of a 'middleman' in a different perspective, and looks how art dealers deal with two social value systems simultaneously: art dealers deal with the social logic of aesthetics and economics in the art market. In his research done amongst art dealers in Amsterdam and New York, he explains that art dealers constantly need to negotiate and mediate the contrasting values when doing business on the art market. Art dealers talk numbers and aesthetics at the same time: at one moment they have to relate to artists, and on other occasions they have to relate to potential buyers. He names the setting, in which the juggling between the two value systems takes place, the 'circuits of commerce'. Velthuis divides the circuit of commerce in two different settings: the 'artistic circuit' and the 'economic circuit'. The artistic circuit leans heavily on symbols. The vocabulary used to interpret and determine prices, consists of words such as: humble, seductive, understandable, offensive, cautious, outrageous, daring and sympathetic. The economic circuit leans on the logic of the modern consumer economy. This discourse consists of morals and narratives.

Velthuis argues that the aesthetic and economic values do not paralyze each other when these are used together. In fact, these values are combined by the art dealer in a way that forms his own business repertoire and wherein the conventional discourses, strategies and rules of the economic and artistic discourse are encompassed. Velthuis believes that this is the construction of the art dealer's value system and discourse; the art dealer enhances the aesthetic vocabulary at one moment and the economic vocabulary at the next. In contrast to the theory of the marginal man, in this theory the art dealer does not experience a loss of his credibility in either social setting. A high value is even attached to his opinion about artistic and economic values.

A creative consultant in the collaboration between business and artists, also finds himself in the circuit of commerce; he enhances the aesthetic discourse when he is in the artistic social setting. Herein he relates to the artist and guides him in the creative process. The creative



consultant is also present in the business social sphere when he needs to relate to the business party and discuss the creative activities. He uses then the business discourse. Like the art dealer, the creative consultant is able to enhance both social value systems because his social position in-between the aesthetic and business social setting, allows for him to maintain both value systems.

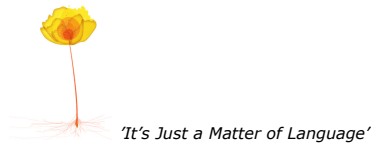
An argument that can be given against the use of this theory is that the way the art dealer juggles between the two value systems, is not applicable to the situation of the creative consultant present in the collaboration between artists and business; the art dealer denies the economic part when he talks about aesthetic valuations, but enhances economic values when business affairs are handled. This is not the way the creative consultant in this context must combine the two value systems. A creative consultant has to confront the artist with economic arguments and reasoning, and at the same time make the business party understand the aesthetic ideas.

I admit, the use of this theory for other types of middlemen is a bit tricky. However, the way the gallery owner juggles between the two value systems, is not the only way to govern the two discourses; Olav Velthuis points out that there is not a single uniform pattern to mediate between the arts and the economy (Velthuis, 2002:82). So how does the creative consultant manage his knowledge of the two value systems? How does he connect the commercial and aesthetic views and beliefs in collaboration? For this purpose, I will discuss two ways of translation in the next paragraph.

#### **§ 4.3 Connecting conversations**

In an interview, I spoke with Hanneke Metselaar, joint owner of the creative studio 'Hanazuki', about the tasks and position of the creative consultant. She and her partner function as creative consultants in the cooperation between artists and business companies, and have already done many artistic projects. She explained to me how the contrary values are made understandable to both parties:

*But they actually say the same thing', she said. 'They just use different words to express themselves. Because they don't understand each other, it is my job to show where their opinions are equal, and to translate this*



With this remark she points out that it is important to highlight the equal visions and that a form of translation is necessary.

The researcher Caroline Nevejan (2007) explains in her article that collaboration between heterogeneous groups demands reconciliation of different perceptions and meanings. She illustrates this by giving an example of a cooperation between a writer and the operator of a printing press, for the production of a book. She explains that the interpretations of the shared materials, differ between the two parties. However, at some point, the partners need to understand each other – they need to have some knowledge of each other's practice, to be able to judge the other's contribution to the end product. A shared understanding and a shared vocabulary is necessary to be able to work together. Samuelle Carlson (2000) also acknowledges in her article the importance of shared concepts and equal visions in collaboration. According to her, this provides a sense of trust and security among partners. If the allies do not know what to expect from each other, knowledge exchange can be restricted and a lack of visibility on different levels is the result. Transparency in collaboration through equal understanding and visions is the key.

However, Caroline Nevejan (2007) also points out that the importance of viewing the 'uncommon grounds' should not be overlooked. In cooperation, there can be a tendency to let 'common sense' rule the project – insights about the other's expertise are formulated according to preconceptions and stereotype ideas. As a result, new areas can remain undiscovered. The challenge is to transcend this level and to encourage the various fields to use their expertise for the production of novel products. I do believe however that revealing the common perspective is the starting point for any collaboration.

### The Boundary Object

To find similarities in aims and visions between interdisciplinary fields, is not that self-evident. Differences in expressions can blur the common visions. How can the common grounds be revealed? Susan Leigh Star & James R. Griesemer (1989) introduce an analytical framework which helps the tension between divergent viewpoints in collaboration to be managed. They developed the concept of the 'boundary object' as one of the major activities to facilitate the knowledge gap between parties. The boundary object is seen as a means of translation: it is an abstract or concrete object, used as a common point of reference for conversations across different social groups. The authors explain that objects have different meanings in



different social worlds: in the independent social settings, an object has a strong definition. The definition of an object commonly used among different social spheres, contains on the other hand a weak meaning. A boundary object has a definition common enough to more than one social world to make the object recognizable as such. It inhibits the information requirements of all the different social settings. Star and Griesemer note that the use of the boundary object does not mean consensus about its definition; the formation of the definition of a boundary object remains subject to translation, negotiation, debate and simplification.

Star and Griesemer identify four types of boundary objects: 'Repositories', are identified as objects that have a general definition, understood and used by everyone in the same manner without having to negotiate about differences in purpose. 'Ideal types' are objects that serve as means to communicate symbolically, and are vague in their definition. However, it is a good enough guideline for parties to know where their common visions lay. 'Coincident boundaries' are objects that have 'the same boundaries but different content' (1989:410); these are objects used in both social worlds, but which differ in their descriptions. 'Standardized forms' are methods of common communication especially developed for fusion of the different social worlds. Any uncertainty of misinterpretation is here deleted.

### Valorisation

Further processes of translation can be understood with help of the 'cultural economic perspective'. Professor Klammer (2004) explains that this perspective looks at the process of value creation, wherein values of artistic goods continuously evolve. For this purpose, he looks at the power of the discourse. He reasons that artistic goods attain their value through conversations in social worlds – the way a group of people talk and interpret a good. Descriptions of artistic goods differ due to differences of 'attention' paid to it in each conversation. In the artistic conversation, attention is paid to its aesthetic value while in the economic conversation attention is devoted to its monetary value. The value of a good changes when it is introduced into another conversation: when an artist offers an artwork on the market for exchange, he introduces the work from the artistic conversation into the market conversation. Its initial value (the aesthetic value) is then subject to change and the economic value gets realized. This new vested value may devalue or increase the initial value. Professor Klammer calls this process of value change 'valorisation' or 'devalorization'.

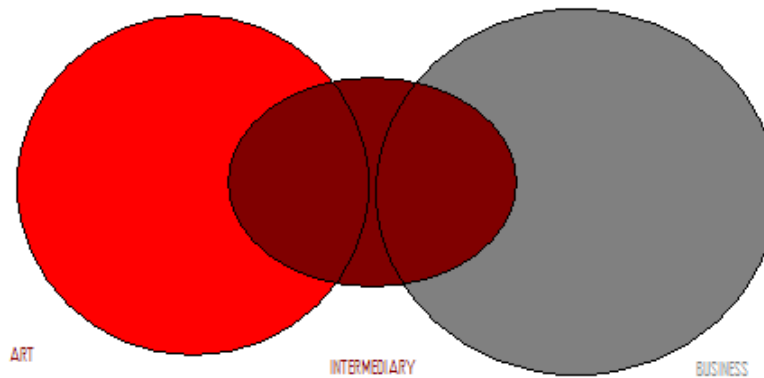




I reason that the intermediary in the collaboration between artists and business, uses processes of valorisation to create a surplus value; a value that rises above the initial value of a good or activity, and which is highly regarded by both parties. For instance, in the artistic conversation a creative work has an aesthetic value. Through translation the intermediary shows, that in the economic conversation the very same artistic work has a different value — the economic value is here realized. By pointing out that a creative work also has another kind of value than its initial artistic value, artists and business parties come to acknowledge values they were before unaware of – contrary economic and artistic visions become more understood and accepted, and increase the appreciation for a creative good among artists and business parties. The realization of such new values adds up to the initial value of the creative good, which means that its value rises.

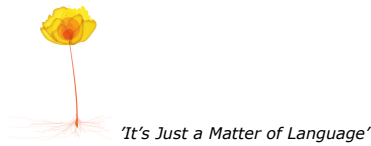
#### **§ 4.4 The value system of the intermediary (Conclusion)**

A creative consultant is actually a peculiar character: in contrast to the artist, he can maintain and express himself using aesthetic and commercial values. He is actually the only one who preserves both social value systems, and not make it seem like an immoral attitude towards either social spheres. This makes him an essential component in the communication process between business parties and artists; due to his knowledge of the two different value systems and discourses, the creative consultant is able to point out to the common visions. Based on these common views, the creative consultant can create a general understanding, accepted and understood by all parties.



(Figure 3. Title: Social Spheres. Social spheres of artists, business and intermediaries; own calculation)

Fig. 3 shows how I envision the value system of the creative consultant (dark red circle) on the art market: valuations, visions and beliefs in respect to art, are built up from the values preserved in the social settings of artists (red circle) and businesses parties (grey circle). The creative consultant has his own social value sphere wherein a combination of both value systems is possible. It can be reasoned that this social sphere preserves a 'general' value framework, which is understood and accepted by both artists and business companies. Therefore I believe that the artistic and business social worlds in the art market are connected through the third social setting, that of the intermediary, which overlaps both worlds. The ability of the intermediary to create such a clear understanding is necessary in interdisciplinary collaboration, because only then can novel ideas be shared and can developments be made in the creative industries.



## 5. Research method

### § 5.1 Research question and hypotheses

This research is lead by the following research question:

*Why is a creative consultant necessary in collaboration, and how does he make the business and artistic social values understood and accepted by artists and business parties?*

In creative projects, business parties and artists are situated in separate social settings wherein different flows of information circulate. Ties between these social groups are therefore weak (Burt, 2001). To create a common understanding about a creative project, it is the intermediary's task to connect these separate flows of information so that discrepancies in collaboration can be bridged. Which business understandings and artistic interpretations does the creative consultant use to construct a harmonious understanding about a creative project? How do artists identify a creative project, and which business perspectives do they lack so that the creative consultant is necessary? To gain a better understanding of how the creative consultant guides the flows of information and why he can be considered an essential component in collaboration, the following hypotheses will be treated:

#### **Hypothesis 1:**

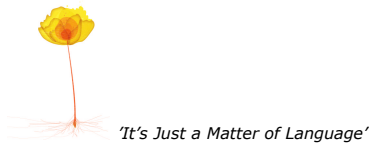
*Artists are business orientated*

To understand why the creative consultant is necessary, I think it is important to understand the value system followed by artists. By considering the values of the artist, it can be explored to what extent artists make use of business values.

#### **Hypothesis 2:**

*The artists cannot adopt the adequate business values to independently interact with business parties.*

By testing this hypothesis, I can discover which business aspects the artists do not understand and which complementary insight of the creative consultant is necessary.



### **Hypothesis 3:**

*The creative consultant is able to maintain both value logics simultaneously, and with this dual knowledge he can create harmony between the opposite visions, and take away misinterpretations.*

By testing this hypothesis I will have a better understanding of how the creative consultant creates a general understanding about a creative project based on artistic and economic interpretations, which is accepted and appreciated by both parties.

## **§5.2 Data collection**

### Methodology

This research takes in a qualitative, interpretive stance. This approach is based on a 'constructivist' perception of the world: it suggests that social reality relies on deeper lying value frameworks, constructed by the mind. Meanings and interpretations attached to social reality are expressed through the use of language (Seale, 2004). I used this approach because the interpretations of the respondents provide a richer insight on social situations in collaborations than do statistical data. The emphasis in this research lies on revealing and describing the visions and interpretations of artists and creative consultants about activities in creative projects. Their stories were used as the actual data being analyzed. With this information, differences and similarities in visions could be revealed, which made it possible to view how business and artistic opinions and ideas are put in line by the intermediary.

### Qualitative interview

The types of data I collected were recordings and transcripts of interview questions, gathered through face-to-face interactions. The interview methods I used to organize the data consisted of non-standardized and semi-structured questions. With non-standardized questions I indicate that the questions were open-ended – the questions were not fixed, which gave the respondents the opportunity to freely share their knowledge and experiences. This is important for this research because the constructions and organization of their stories show in what manner the respondents view and understand activities in creative projects.

To make sure that the relevant topics were treated, the set-up of the interviews followed a schedule of themes guided by the particular theoretical focuses, in a loosely planned order: I began each interview with a few introductory questions, which gave the respondents the



opportunity to introduce themselves – what do they do in everyday life, where do their interests lay, and how they fulfill their position as an artist or creative consultant – and to explain what their general view is on collaborations for creative projects. Building on their remarks, I asked further questions so I could understand their answers in more depth and gain more insight in their visions. Because each interview is adjusted to the respondent's personal answers, the design and the sequence of the questions varied. However, I made sure that the theoretical themes leading this thesis were discussed.

### **§ 5.3 Research domain**

I have chosen for respondents from Milan and Amsterdam because both cities can be seen as 'creative cities', wherein a wide variety of creative activities take place. A lot can be learned from the creative networks and relations within these cities. Furthermore, I have chosen for respondents from two different cities because their knowledge and expertise, based on different national experiences, can bring a broader insight on the manners how business companies and artists interact.

### **§ 5.4 Population**

I analyzed the perspectives and modes of thoughts of artists and creative consultants, who regularly participate in creative projects for the production of a creative service or good, in assignment given by the business company. My choices for the respondents were based on the following criteria:

#### The artist

I identified the artists based on the international definition defined by UNESCO, taken up in a recommendation to the member states about the status of artists:

' "Artist" is taken to mean any person who creates or gives creative expression to, or recreates works of art, who considers his artistic creation to be an essential part of his life, who contributes in this way to the development of art and culture and who is or asks to be recognized as an artist, whether or not he is bound by any relations of employment or association.'<sup>6</sup>

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<sup>6</sup> [http://portal.unesco.org/culture/en/ev.phpURL\\_ID=8092&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/culture/en/ev.phpURL_ID=8092&URL_DO=DO_TOPIC&URL_SECTION=201.html), May 2008



I investigated the valuations and interpretations of artists who have an established position in the artistic field, and who are regularly asked to do creative assignments. I regard the interpretations and stories of these respondents valuable for this research, because external factors do not determine their business knowledge – knowledge of business affairs is not seen as a prerequisite to carry out the artistic profession, but intrinsic aspects are seen as important factors to execute the artistic profession. These are the artists that use artistic communication.

### The creative consultant

The creative consultant in this thesis is interpreted as a consultant or advisor in the production process of a creative project; an institution or individual that understands the business and artistic values and discourses, and guides both parties in their common development for a creative idea. The organizations and individuals as creative consultants, who I consider useful for this research are:

- **Cultural organizations as creative consultants**

Artistic organizations and private institutions are on an increasing level exploring the business position and economic possibilities of the artistic field. The knowledge and expertise of the organization is often asked for, to help guide production processes of creative goods and services. This is due to its position in the art world and insight of business affairs. These organizations help bridge the knowledge gap between business companies and artistic parties (Jongeneel, 2005). An example of such an institution is 'Hanazuki' in Amsterdam or 'UOVO' and 'Rodeo Magazine' in Milan.

- **Artists as creative consultants**

One thing I noticed about young artists today is that they have a tremendous drive to be entrepreneurial: they want to be an innovator and bring great creative goods and services on the market. Due to changes in the system of arts education, it seems that artists also lay their focus on the promotion of art and the development of their business skills, rather than merely



manufacturing art.<sup>7</sup> I think this is a positive development; thanks to the artist's command of the artistic value system, close ties with fellow artists and insight of business affairs, they are able to close the knowledge gap between the artistic and business social sphere. As a result, artists are more often used as an advisor for creative projects. Some examples of artists as creative consultants are the 'creative pusher' Jacopo Perfetti and Hanneke Metselaar, owner of Hanazuki.

- **Art agencies as creative consultants**

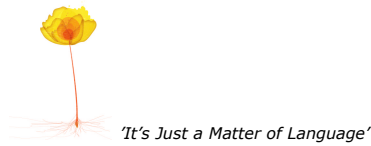
There is a rise noticeable in the amount of commercial organizations that specialize in the organization of creative projects. They act up as an agent for artists, and organize or coordinate projects for a client (Ijdens, 1993). Such bureaus function as key figures in the connection of different fields and in the fulfilment of different wishes (Espeel, 2004). 'Artbox' in Amsterdam fulfils such an intermediate position.

Above-mentioned, I referred to three types of creative consultants who comply with the criteria of 'advice and consultancy'. This list is however inexhaustible: other types of creative consultants can apply, other interpretations can be used, activities can be added and the references can be divided in different categories. Moreover, the undertakings of creative consultants may differ in other literature, because intermediaries are on an increasing scale combining different tasks. It should therefore be kept in mind that the activities of these creative consultants are not restrained to the tasks described above.

I have chosen for creative consultants with an artistic background: they either have a great interest for creative goods and activities or are involved in the actual production process of creative goods. To mediate between artists and business parties, I think it is necessary for an intermediary to have a solid understanding and appreciation for artistic interpretations and viewpoints, so that these considerations do not get ruled out by business opinions and interpretations in collaboration. For these creative consultants, economic and artistic conditions are seen as equally important for a creative project to entail.

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<sup>7</sup> The teachings in the art schools are changing: the different subjects do not only rely on artistic content, but also involve business management and economic teachings. Hanneke Metselaar, who was a student at the art academy in Amsterdam, explains this in an interview. 15 november 2007.



## **§ 5.5 Sample design**

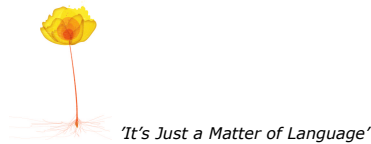
Finding the respondents who identify with the specific criteria described above was not that self evident, because there is not a suitable 'list' (such as a phonebook or register) available from which I could choose the appropriate candidates. I therefore made use of a 'network sampling' technique (Seale, 2004). this technique is based on personal recommendations of people who have social relations – or also called 'network ties' (Smith & Shalley, 2003) – in the artistic field and who have access to creative networks. To find a wide variety of respondents with different backgrounds and experiences, I approached people who are situated in different creative networks. If I would interview people within one network, they would probably have similar experiences and opinions and this would bias the survey findings.

Firstly, I decided to look for respondents in my own environment. I know that some of my friends, Simon Buijs, Tessa Kuijvenhoven and Darrin Umboh, who are young and upcoming artists, have done projects with business companies, because they consider these assignments as important sources of income. Because their experiences in their artistic careers were an inspiration for me for this research, I decided to take their stories into account, and to view their visions and interpretations on a deeper level. Through a reference from Simon Buijs, I additionally found contact with the creative consultant Martijn Thijssen from the art agency 'Artbox' in Amsterdam.

To get access to other creative networks besides my own, I approached Hanneke Metselaar from the creative studio 'Hanazuki' in Amsterdam. Together with her partner, she manages a lot of creative projects for national and international companies. These projects are done with national and international artists. Due to her strong network ties, I found her a suitable respondent and a reliable source to find further respondents. She brought me in contact with Jacopo Perfetti, a creative consultant, and the artists Pao and Microbo. These respondents are all active in the cultural field of Milan.

Lastly, I approached professor Martinazzoli from the Bocconi University in Milan, who besides teaching at the university, also writes about cultural activities and events in Milan for various magazines. I considered him a reliable source because he is involved in various creative networks in Milan. Due to his involvement in these networks, he was well able to tell me which people have been involved in different cultural and creative projects. He brought





me in contact with people who fulfill a prominent position in the cultural field of Milan. They each have acted up, or are active as a creative consultant in collaborations between artists and business parties. These people are: Ivanmaria Vele from 'Nike Italia', Massimo Torrigiani from 'Rodeo', Umberto Angelini from 'MED' and Annalisa Menegatti from 'Yoox'.

From this group of 12 respondents, I decided to analyze 11 interviews for this research. I did not use the interview of Annalisa Menegatti – who is a co-worker at Yoox – for my research, because in the interview it became clear that this company directly interacts with artists to produce products for its own use – they do not act up as a creative consultant between a business party and an artist. Nevertheless, this interview was very interesting and helped me understand in a broader sense how the relationship between business and artists can be constructed.

#### Introduction of the respondents

Below I will shortly introduce the respondents, and elaborate on what tasks they fulfill in the artistic field.

#### **Creative consultants:**

- **Jacopo Perfetti, Art Kitchen**

Jacopo Perfetti likes to identify himself as a creative pusher, who is active in the cultural field of Milan, and who is specialized in web communication and new media. Due to his experience as a freelance webdesigner, photographer, dj and non-institutional marketing consultant, he knows a lot about the artistic field. As a curator, he organizes many exhibitions, and in 2006 he set up the artistic and cultural agency Art Kitchen. Through his agency, he organizes projects with business companies, and acts up as a creative consultant between the artists from his agency and the business companies.

- **Umberto Angelini, Med**

Umberto Angelini has his own cultural association called Med in Milan. With his association he organizes projects concerning contemporary art, from different artistic fields. He is interested in the cross-over between the



different artistic fields and does projects wherein different contemporary art forms are harmoniously expressed. The focus of this association lies with the performing arts, which makes his organization different compared to other cultural organizations business companies mostly pay attention to the visual arts, but because of the strong position MED has in the cultural field, Umberto Angelini is able to connect artists and business parties and create a mutual beneficial relationship.

- **Ivanmaria Vele, Nike Italia**

Ivanmaria Vele is the edgemarketer of 'Nike Italia'; a creative department of Nike in Italy which is situated in Milan. As editor of Boiler Magazine – a magazine about art, design, music and books – he was asked by Nike to lead the creative office. Due to his involvement in the creative scene and contacts with different creative groups, the company thinks that he is the fit person to communicate with artists, and to work with them on different kinds of creative projects for Nike. The tasks of this department are to market the brand, and to promote products for specific target groups. Besides these company goals, this department also fosters the interest of artists by giving them creative freedom and providing them a creative platform. Ivanmaria Vele understands and speaks the language of the business company and through his knowledge of the language of art and design, he can create a harmonious understanding about creative projects between the artists and the company.

- **Massimo Torrigiani, Rodeo Magazine**

Massimo Torrigiani is the editor and chief of Rodeo in Milan, which is a magazine about art, fashion and design. The task of the magazine is to report the activities in the cultural field, and to make the works of artists, designers and writers visible to a large audience. Because of the central position the magazine takes in, in the field of art and culture, Massimo Torrigiani acts up as a consultant to fashion houses; his opinion and expertise is often asked to suggest ways of communication by using photographers and designers.



- **Hanneke Metselaar, Hanazuki**

Hanneke Metselaar is joint owner of the creative studio 'Hanazuki' in Amsterdam. She and her partner offer creative people to show and share their creative talent: they can sell their art works in their shop, or they are asked to do creative assignments. Hanazuki manages creative projects for national and international companies, and chooses talented creative people to work with on these projects.

- **Martijn Thijssen, Artbox**

Martijn Thijssen is head of the Dutch agency 'Artbox' in Amsterdam. Artbox is an agency for different kinds of illustrators: photographers, movie makers, animators and so on. They are registered in the agency's record. Their task is to bring business clients directly in contact with artists – they receive creative assignments from business companies, and seek the most suitable artist who are fit to execute the job in an innovative manner. Artbox makes the interaction between the two parties go as smoothly as possible, by arranging all the administration and business affairs. This means that businesslike activities such as presentations, invoices, administrative work, are taken care of by the agency, so that the illustrator can focus on his artistic activities.

**Artists:**

- **Simon Buijs, illustrator**

Simon Buijs is a Dutch graphic designer who graduated from the art academy as a designer and illustrator. He does various creative assignments for business companies, and his work is targeted at a large audience. Simon Buijs is much wanted because of his own creative signature and vision. He combines unexpected aspects and unconventional elements and he constantly seeks to develop surprising things in order to move his audience. He has amongst others, done assignments for Diesel, Levi's, Ben & Jerry's and Submarine Channel.



- **Darrin Umboh, independent illustrator**

Darrin Umboh is a Dutch illustrator, an animator and a painter. He designs t-shirts for his own t-shirt line he owns with a few friends, and he customizes sport shoes together with an art group he is part of. He is also the joint-owner of a store, where he sells his creative works. His creative works are inspired on comics and toys, and are very colourful. His works have a 'poppy' kind of character, which makes these attractive to a large audience. Darrin Umboh can be seen as an entrepreneur, who combines his artistic activities with business affairs.

- **Tessa Kuijvenhoven, interior architect**

Tessa Kuijvenhoven is a Dutch designer who gives form to furniture and different kinds of durable goods. With her art, she makes people conscious of the unique value every day products contain besides their use value, by presenting them in an unconventional manner. She has made a lamp out of a book for instance, and designed a bag made up from a leather skirt. Through this way of working, she aims to show the aesthetic aspects of regular objects in everyday life. She does commercial assignments for business companies on an irregular basis because she is an autonomous artist whose work is not made to adjust to the demands of the commercial market.

- **Poa, street artist**

Poa is an Italian street artist who says to use the street as his 'canvas': his paintings are drawn on walls and other street attributes in the city centre of Milan. His signature is his famous penguins, which can be found on low palls on the streets in Milan. Since recent years, business companies have shown interest for his works. It is his particular style of easy drawing, which makes his works understandable and attractive to a broad public. Amongst others, he has done assignments for Nescafé, W&LT, and MADE. He often does assignments for the agency Art Kitchen.

- **Microbo, street artist**

Microbo is an independent Italian street artist, who lives in Milan. She does not move in the commercial art world, but she is very much famous in the

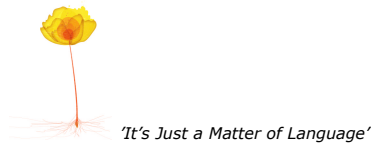


artistic 'underground scene'. She often partakes in artistic exhibitions and projects. Microbo has a lot of experience working with business companies on creative project, but she only works with those who are prepared to serve the greater good of art.

### **§ 5.6 Constraints of research approach**

This research is not without preconceptions and therefore not entirely objective: the choices of the respondents and the constructions of my questions asked in the interviews are based on the values I as a researcher attach to the cultural field. This means that outcomes in similar researches may differ. In addition, because this research considers a study of a small population it is difficult to generalize my results.

However, this research must be seen as a modest approach to provide first insight on the social situation of a small part of the creative industries. It is not my aim to describe the entire creative field, but to reveal the activities that take place in the creative industries which seem hidden. For the validity of this research, I depend on 'theoretical generalization' and use originality and discovery as indicators (Seale, 2004:76). To avoid further subjective thought, I left personal argumentations of account, which are not supported by the theory discussed.



## 6. Results

### § 6.1 Introduction

To understand the visions and perspectives of the respondents about creative projects, it is important to view how they tell their stories. I asked the respondents to tell me about their experiences in creative projects: why did they participate? What kind of position did they fulfil and how did they carry out their tasks? What were their goals and ideas for the project? What did they find interesting about the project? What is their opinion about creativity? To sort out the relevant information from their stories, I used the theory as an analytical framework: with use of theoretical themes I bundled and analyzed the answers, which are important to answer the hypotheses.

Firstly, the construction of the artist's value system is paid attention to: how does the artist balance the aesthetic and commercial values, and what does artistic communication entail? When are 'enough' commercial values enhanced? For these aspects, I viewed to what extent artists consider the commercial values in the fulfilment of their artistic task: to which commercial requirements do they answer when doing the creative assignment? What is the reason for this? How do they hold on to their artistic visions and identity?

Secondly, I explored how the value system of the creative consultant is constructed. The essence of this part is to understand which business and artistic values he considers for a creative project, and how these are adjusted to each other to create a uniform understanding. For this purpose I viewed which common views the creative consultant pays attention to and which contrary values he creates understanding for amongst the counter parties.

### § 6.2 The artist

#### Necessity of creative projects

The first question that rises is: what moves artists to partake in creative projects? What kind of contribution do such assignments have to their artistic profession? Four out of five respondents say that they partake in creative projects to fulfil their extrinsic values: firstly, it is pointed out that it's the financial aspect that attracts them – these assignments form an



important source of income. Simon Buijs sees this financial contribution as an investment to do greater things with art:

*If you as a company for example, have a bit more money, than you can also as an artist realize things which you were not able to do by yourself, financially. You can finance an entire project. If you have money, than you can finally, oh I don't know, get 20 wax figures produced or something. And that is the beautiful thing about the cooperation with a business company: you can really do things much bigger. Projects become mass things.*

Secondly, it is also considered as an important way to get artistic exposure. Darrin Umboh sees artistic exposure as an aim that must be pursued in the artistic profession:

*For me, in my profession, I find it great if many people see it. Working with business companies means that you are guaranteed of a big platform to show your work.*

Microbo however does not share this opinion. According to her, most creative projects are not a contribution to the arts in any way, but rather a tool used to exploit the arts:

*The industry [...] spends lots of money to make advertisements each year to sell clothing or whatever they want to sell. They are not focused on the arts, or something that is going to be permanent. They invest more in terminal things and just try to sell products.*

...

*[...] there are many companies that want to be cool using artists, but they are really using artists to make their profit, not because they believe in it.*

#### Following commercial requirements

The artists who consider the creative projects as a contribution to their artistic profession, experience however the commercial requirements within the project as a restraint to their artistic freedom. As a result, the artists try to find ways to answer to the commercial conditions, but to also hold on to their own artistic visions. Simon Buijs considers the commercial requirements of his clients in the assignment, but also does projects wherein he can freely express his own artistic view, so that he can still fulfil his aesthetic needs and have his artistic freedom as an artist:



*The rules in a big project are so fixed that you only come in to do one thing: you make sure that everything gets depicted. And now and then, this can cause a clash. You simply have an artistic vision, and when this vision does not match their vision, you have to add water to the wine as an artist. That's why I now and then alternate the big commercial assignments with assignments for myself: painting, just things I do not get paid for, which I initiate myself. In that I can put my heart and soul, and I don't have to accept anything from anyone: 'it has to be this and that, it has to be pink, and it has to be blue'. Simply, this is how I see it. No one else can say anything about it.*

Tessa Kuijvenhoven tries to include her creative visions in the assignments by making sure that her standpoint is understood and does not get overruled. She explains that she finds this very troubling:

*I see that very clearly, now with an assignment I'm doing for a secondary school. Every two weeks I have a meeting about my design with the dean of the school, assistant director, a teacher and a student. All four of them, plus the graphic designer, which makes five, have to understand what I want. So, I have to make the decisions for myself, and I cannot philosophise with them and tell them what can be done and what not. I can only give one option, and be very concrete about it and exactly say how it must be done: which colours, which materials, very concrete. So you have to be persistent. Because eventually when they don't agree, but you think it's better this way, you have to say: 'well, it's really better this way', and then you have to convince them. And I find this maddening because I'm not a salesman.*

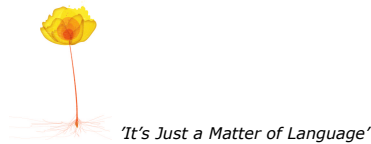
....

*And I find this very hard, because I don't 'just' want to sell anything. I want them to come to me and say: 'what beautiful work you make. I want you to do that for me, and you are entirely free in what you do.' But that is not how reality works and it is a good exercise for me, to take their wishes into consideration, and to still be able to hold on to my own work.*

For commercial assignments, the the Italian artist Poa has the requirement that his signature is recognizable in the work. He does not want the company to profit from his work. However, if the assignment serves a greater goal, he seems more flexible:

*I'm not dumb, and I know what I'm worth. The companies need to pay for the efforts that I do. But if the organization serves a bigger goal, such as a project that I did for a nature*





*organization, then their wishes are more important. I make sure that the assignment gets depicted well.*

Darrin Umboh also thinks that the artist loses his autonomy when doing creative assignments for business companies. He finds it important to keep holding on to his own artistic visions within the guidelines given by the clients. He fulfils the assignment in such a manner that his signature is still recognizable:

*[...] you're working in assignment. So you actually have to throw your autonomy overboard, because you have to comply with the wishes of the client. So, from that standpoint can the relationship between the client and me sometimes be a little bit difficult. But, you just have to go into the project with an attitude like: you get the assignment, they have a certain request, and it's up to you to fulfil the task as creatively as possible.*

...

*When a client gives you an assignment, you are forced to find a creative solution within those guidelines given, but in such a manner that makes you content as well. They can tell you: 'it has to look like this and this'. And then you do the assignment, but you try to lead it into your own direction.*

...

*I have a certain style that I can transform each time, so that I can hold on to my own style but still adjust it in such a manner that it fits the company's profile, kind of.*

However, Darrin seems to a lesser degree, be opposed to answering to commercial wishes than do Simon, Tessa and Microbo. With his artistic work, Darrin finds it important to receive some recognition from the public for his artistic signature. In his own way, he anyhow considers some commercial aspects in his work:

Charlene: *Is it hard to be commercial?*

Darrin: *To sell you soul? It depends on your attitude. I am still an artist, but I am yet looking for some affirmation in my work. I make things which I think it will appeal to a lot of people.*

Charlene: *So you make work to answer to the wishes of the public?*



Darrin: *In my own way. Of course, not everyone will like it. About that, I am less concerned. I'm still doing my own thing. Like I said, secretly you are still working in such a manner that it will be appealing.*

In addition, Darrin thinks that being commercial comes with the artistic territory. In fact, it is the only way that leads to artistic freedom. For an artist to earn money with his profession, it is necessary for him to sell his work. Answering to commercial requirements makes that his works get sold, and that he has the money to further develop his artistry and artistic activities. Through this manner, Darrin thinks that an artist can eventually 'buy' his freedom and sell his work because of his artistic qualities instead of the commercial aspects:

*Every assignment is different, and I have done a lot of assignments that I didn't really agree with, but which paid well. Those are all steps to the next thing, whereby I hope to eventually reach the point where people ask you purely for the thing you do.*

...

*I mean, even if you are an autonomous artist, and you don't care about your clients and you do your thing every day in your studio, at a sudden point you have to sell your paintings or sculptures. And you still need to receive a price so you can 'buy' your freedom to do the things you want to do.*

...

*You have to be commercial in so far that with your sales pitch, you can sell yourself and your work, and that you receive so much money that you can 'buy' your freedom. And that's why you have to be commercial as an artist. Your work doesn't necessary have to be really commercial, but you must be able to sell it. How autonomous you may be.*

### Staying true to the artistic identity

What do artists do when the commercial criteria are not in line with their artistic identity? How do they cope with guidelines where there is no room to express their artistic vision? Artists do not want too many guidelines. This affects their artistic freedom, and then they don't feel like artists anymore. Tessa explains that she rejects projects where her personal artistic input is not noticeable:



*You see, because they choose me for my signature, or my way of working, or the emission my work has, or the concept that lies behind it. So they have to respect that. These are the conditions that I make. And if they clearly want to mow down my whole plan so that nothing is left of the initial idea, then I would say: that's just not an assignment for me. I won't do it.*

Also Simon Buijs refuses assignments that are not in line with his artistic vision:

*I sometimes just don't do it – If I don't like the assignment, or the client. If there's something I don't like, then I will say 'no'. I won't do assignments for sex-sites, or child porn or whatever. You can't make everything unthinkingly. It's just important that you hold on to your own creativity and identity within the project. Otherwise, I think they shouldn't ask you.*

Simon Buijs thinks that it is possible for an artist in a creative project to hold on to his artistic freedom, but it is important for the company to understand the artist. He thinks that if an artist is given his artistic freedom, this will benefit the project:

*By choosing an artist, you actually choose a person for the things he makes. You have to trust in it that it will alright. And not say: 'he's good, but, but, but, but', and make up conditions. If you choose him, then you have to go for it. Diesel had John Terry, a photographer I believe. He makes poleroid-like pictures, which are a bit foul-like. But they told him 'do your thing', for a fashion collection. And in the end, he made quite amazing pictures. They trusted him and said: 'Do your thing, it will work out fine. Do whatever you want'. And in the end he made quite appealing pictures. I didn't expect it from him. But in the end I thought: Wow!*

*I think that's a beautiful thing, that a person is trusted for the things that he does as an artist.*

Microbo has a similar viewpoint: she thinks that giving artists artistic freedom in creative projects is the best way for a creative assignment to be fulfilled:

*As an artist, we need to produce our work, in total freedom. Because we have a particular idea, and we have a particular discourse we have developed through the years, so we are actually the professionals entitled to our work.*

...



*The relationship between a company and an artist should be, from my point of view, totally based on trust concerning the production and the creativity aspect. The company just has to be a producer, of a project that is totally directed by the artist. At the moment it is not like this.*

...

*What the company should do, is totally trust the artist. Let the artist decide what to do with the project from the beginning. And give the money to produce it.*

## **§ 6.3 The creative consultant**

### Relation between art and business

The artistic and business field have always stood in opposition to each other. Through creative projects however, artists and business companies seem to recognize the positive contribution of the opposite values to their own field. What kind of understanding do artists and business parties have of the contrary fields, so that interaction is possible? Which common aspects does the creative consultant notice in the visions of the two social groups in collaboration?

According to Massimo Torrigiani from Rodeo, artists are more entrepreneurial in their behaviour due to the rising interest and importance of the arts in the information industry. Artists have become more aware of their position in the information industry, instead of their position just in the artistic field. For that reason they are more business minded, and they know how to arrange their artistic output in the business environment:

*It is not really true that business companies look for profits and artists look for creative ideas. Sometimes, businesses are run by people who are interested in creative ideas as much as art is made people who are interested in money. So I wouldn't generalize.*

...

*That definitely has to do with the fact that art has taken centre stage in the businesses field. I think the fact that business and brands are increasingly using culture to promote themselves, also fosters this awareness on how and where they actually stand as artists. In the past it was more difficult to have artists or creative people to work for brands. But now, a lot of young artists are willing to do these kinds of collaborations, without ethic constraints.*



Jacopo Perfetti from Art Kitchen sees that business parties show more interest and have more understanding for artistic expressions as new forms of marketing:

*In the advertising world the relationship between art and marketing is very close, in particular now, because of the new ways of marketing (such as guerrilla marketing and viral marketing). Creativity and marketing are basic tools for all the companies. Just think about the last marketing campaigns by Nike, Hewlett-Packard, Diesel. Using creativity – new media and marketing, these companies had great visibility with low investment.*

According to Anmaria Vele from Nike Italia, the artistic and business fields are naturally interrelated: the business field and artistic field are dependent on each other in order to function:

*First of all I think there is no business without creativity, and there is no creativity without business. So, the art of making a business is the business of making art. So, there is no contrast. I am not doing anything strange.*

#### Necessity of the creative consultant

Even though artists and business companies show more interest and have more understanding for the other's capacities, they do not have a complete understanding about each other's fields: the creative consultants all respond that they are necessary to let the two parties interact, because there is still a knowledge gap between the two parties. The creative consultants point out to different aspects that the parties do not understand or know about each other.

Hanneke Metselaar explained that business companies need a creative consultant to find the right creative people, because it is hard to get access to the right networks, and to relate and talk to artists. It is important that someone with a similar view, and who understands them, can contact the artists:

*Getting access to creative people is something that is very hard. To find good creative people, yes. And to let them do something, is also very hard. So you need the right person who can explain it to them and who can talk with them.*



Massimo Torrigiani also recognizes this, and explained that his intermediate position gives him the ability to know what is happening in the artistic and business field, and to point out what both fields want and need. With his insight he can advise both parties about each other. Massimo Torrigiani explained that he got the position of 'advisor' appointed by business companies due to his dual knowledge of both fields:

*[...] it is our job to make creativity and the work of artists, designers, writers, available and visible to a large audience. They have their mind set that we are able to translate also their needs, and to communicate into projects using the artists. So we are more and more asked by brands to suggest ways of communicating, using our photographers, our designers, our contributors. They think that we are the right people to suggest them what is considered 'hip' or 'cool' or 'happening', and use that style to target their audience.*

#### Translation

How is interaction between artists and business parties made possible? How do the creative consultants bridge the information gap in collaboration? The respondents all indicated that there are no standard rules or general guidelines to manage such situations. Each project involves different business parties and artists who individually have their own visions and ideas with which they take part in the project. This makes that with each project, visions and ideas are translated and put in line differently. Some of the respondents gave concrete examples of creative projects done. From their stories it became clear that ideas are brought in line by pointing out to their common interests and by creating understanding for the counter party's ideas.

Anmaria Vele gave an example of a project between an artist and Nike. He indicated that goals are reached when parties have a common vision. He made clear that an artist is fit for collaboration when he or she has the same visions that Nike as a company wants to communicate:

*First of all, he must be very contemporary, not standard.*

*An artist must communicate with communities. Otherwise, he doesn't fit with Nike.*

...

*For example, the works hanging in this gallery were commissioned to a guy, who is an artist. He is a photographer, an Irish photographer. He does photographs for the New York Times.*



*You can see on the photo's people from all over the world wearing Nike; normal people all wearing Nike in their own style. The pictures are represented in a contemporary style. In one way it is very progressive, very urban [...]*

Umberto Angelini from Med also thinks that common visions are a necessary starting point for collaboration. He spoke in the interview about a project he worked on as a creative consultant and executive producer for Nike, called 'SURE. Shall we talk about it?' In this project, it was Nike's aim to present a new woman's collection in an unconventional manner: instead of a regular fashion show, they produced a dance performance wherein the collection was shown. Umberto Angelini worked with the dance choreographer Constanza Macras, who is famous for her progressive and innovative visions and ideas. Because Nike also fosters innovation, he saw that the parties were well able to understand each other:

*Nike is a brand that wants to be exceptional, and wants to have a good brand image. They want to stay one step ahead. In a way, it is saying: 'I am avant garde, so I can work with avant garde'. The common goals of both parties were experimentation and innovation. They both use and understand the 'innovation language'.*

How are different visions harmoniously used in a creative project? In what manner are different ideas made understandable and accepted by the counter parties? According to Umberto Angelini it is important for both parties to respect each other: they should take into consideration that other perceptions and wishes are also taken up in the project and need to be met. He admitted that it is hard to create understanding for the other ideas, but he explained that based on the perceptions the parties have in common, a goal can be designed wherein both ideals are taken up, so that the project is beneficial for the artist as well as the business company:

*I think the most important thing is to respect each other. To know that business companies and artists could have different goals, but they need to find a common field. Maybe the common field could be a compromise. Or maybe, the common field could be better than the single goals. It is important to find the common points to understand which kind of needs they commonly want to reach.*

...



*They need to find the common goals, but this is difficult. You can work in the common fields if you just respect the other part.*

Because both aims were fulfilled in the Nike project, the project was a success. Umberto Angelini clarified this by stating:

*The project was a success: it was a fashion event, where the Nike clothes got shown, but it was also a good dance performance. It was good because the production served the company goal and the cultural goal. The goals in this production were the same for everyone: to fulfil commercial goals and artistic goals.*

For both goals in the Nike project to be kept, Umberto Angelini thinks that his presence was very important: both parties trusted him to make sure that their visions did not get overruled or ignored by the other party. To the artist his presence was seen as a guarantee for the preservation of the artistic quality: Umberto Angelini saw to it that the artist was not further restraint in her artistic freedom. To the company he guaranteed artistic quality:

*I was in this production, so this was ok for Constanza. This was a kind of guarantee. It was important that I was there, because this meant the production was a real production, and not only a business production.*

...

*It was important for her to know that someone understood her work. She wanted a guarantee that her ideas would not get lost. And for the business company, they wanted a quality guarantee.*

...

*For both parties to trust each other, they needed someone in the middle who knew both parties, and their visions and ways. So it was important for me to follow the whole project, and to be present in the different stages of the production.*

Umberto Angelini saw that the Nike company eventually understood and appreciated the artist's visions: besides a few requirements (she had to work with women dancers, and use the Nike clothes), Constanza Macras was given total freedom, and Nike supported her to preserve the artistic vision during the project. Umberto Angelini gave an example:





*During the training, one of the dancers proposed to say the slogan: 'Just do it!' But the producers found this not necessary. They suggested that the focus should be laid on the artistic expression, and not on the commercial aspects. This shows that the cultural aspects were respected. They thought it was important that the ideas of the artist must be respected.*

Another example of how opposite ideas are taken into account in a project, is given by Martijn Thijssen from Artbox. This agency does not get involved in the creative production itself. Instead, it introduces artists and business parties to each other who then work together on a creative project. How are the opposite visions adjusted to each other so that a collaboration can be fruitful? Martijn Thijssen explained that Artbox selects those artists who are able to grant the client's – the business company's – wishes. On the other hand, he chooses those assignments for artists wherein the artist can keep his artistic perception – based on the wishes and the guidelines provided by the clients, Artbox chooses those artists who have the required characteristics as part of their own artistic style. In the interview Martijn Thijssen gave various examples of how he pays attention to the artistic and business visions, and how he makes sure these are adjusted to each other:

*Well, like I said earlier, the artist stands behind his pallet and works intuitively. He doesn't think in advance like: 'I have to build the colour red into it because Coca-Cola is red, and maybe also white because those are the two colours. And also those wavy lines which you see in commercials, so maybe I have to take that up in the illustrations as well.'*

*A real artist, with a capital 'k' is long lost by then. He is lost in that whole story. An agency is an organization which pursues the goal to let a creative person be and remain creative.*

...

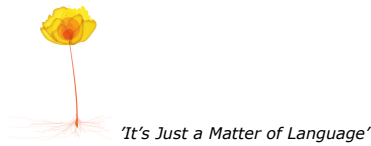
*Here are a few orders which lay on the pile. And then we receive a sketch. They have a kind of reference style and then they say: 'we want a snail with on top a house'. And there is this concept behind it. This is from D-reizen, a travel agency. And then they say: 'I am looking for a simple, yet a strong illustration which can be used easily. See pdf. It should not be 'Margriet'-like, but more modern. What is important is that the images evoke a romantic feeling without it being a 'Rabobank'-calendar with birds in the garden. The illustrations have to be visible from a great distance: shop posters, etc., so not too much detail.' Well, there you go.*

...



*This assignment has to be a collage: an illustration which is built up from different pictures. So, firstly you look for someone who works with this technique, Jantje, Pietje and Klaasje. After that comes the briefing, which we talked about earlier. It has to be a business environment. So, office buildings, apartments, and in this manner you can add a few things in the illustration which makes it business-like. But you first always search for someone who is suitable as far as the technique and style goes.*

These examples show that Martijn Thijssen also seeks the common grounds between the two parties. The emphasis in his strategy lies on the fact that he chooses those common ideas and perceptions which do not restrain either party in their visions: the artist must remain an artist and express his creative view, but within the guidelines provided by the client.



## 7. Analysis

### § 7.1 Introduction

In the theoretical part I proposed the idea that the business and artistic social value spheres have drawn closer to each other on the art market through adoption of the opposite values. However, complete understanding of the opposite values and interaction takes place in the value sphere of the creative consultant; herein a value system is preserved that is built up from artistic and business values, and accepted by both parties.

When viewing a creative project as a social setting wherein business and artistic social spheres are present, how are the social spheres positioned in respect to each other in a creative project? Which values bind the social spheres, or in other words, what does the social sphere of the creative consultant look like? In this chapter I will discuss the empirical results and connect them to the theory from which the hypotheses are drawn.

### § 7.2 Discussion

#### Hypothesis 1:

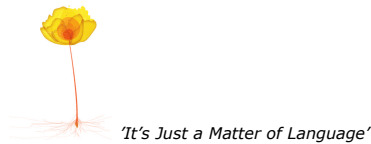
*Artists are business orientated.*

The results show that artists take part in creative projects directed by business companies, because these assignments form an important source of income, and make it possible for them to develop themselves in their artistry: the artists gain recognition and exposure, and can invest their money to do bigger things with their art. Artists answer to the commercial requirements that come with the creative assignments – they fulfil the wishes of the business clients, who pursue business aims with their ideas.

This part shows that artists enter into the business social sphere for extrinsic reasons. In here, they adopt the business values – they follow the commercial requirements – to conform to the business environment, and to be able to understand and interact with business people.

However, the artists make sure that they hold on to their aesthetic visions when they do the creative assignments – they do not completely give in to the commercial requirements.

This shows that each artist in the social business environment tries to find a balance in the maintenance of their own artistic values and the acceptance of the business values. The hypothesis is then partially true because; the artists are aware that they need to take up



entrepreneurial activities, but they try to equally balance these tasks with the actual production of their art.

**Hypothese 2:**

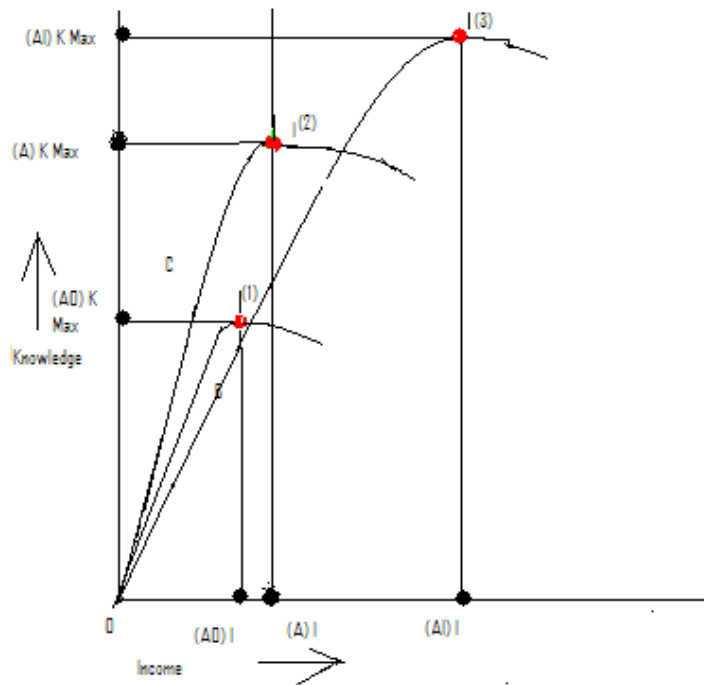
*The artists cannot adopt the adequate business values to independently interact with business parties.*

The commercial guidelines are accepted and followed by artists to a certain extent: these requirements in the creative assignment must not restrain the artists in their aesthetic expressions. This is because artists want their signature to be recognizable in the creative assignment or otherwise they do not feel like true artists.

Based on this result it seems that the adoption of the business values and involvement in the business social sphere by artists, reaches a maximum when they think that any more enhancements of business values will restrain their use of the artistic values – the point of artistic communication, must not be passed.

Each artist has a personal opinion about when they think they are restraint in their artistic visions. Commercial artists follow the commercial guidelines more strongly than do autonomous artists. This shows that there is not a vast point that can be signified as the point of artistic communication: the particular point where too much business values are enhanced is relative. This means that some artists are more involved in the social business sphere, and allow more business values to be adopted in their artistic value system than do others.

Figure 4 shows that the point of artistic communication varies: artist 'A1' for instance, allows more business values in his artistic value system before he experiences a restraint in his artistic expression, than do artists 'A' and artist 'A0'; his point of artistic communication, 'I(3)' involves lies therefore higher. In comparison to the artists 'A' and 'A0', Artist 'A1' can be identified as a commercial artist. Commercial artists use commercial values in their artistic expression, which sees to it that their point of artistic communication – which means that they feel restraint in their artistic expression – lies much higher in the graph than of autonomous artists.



(Fig. 4: The various points of 'artistic communication')

These results show that in either way, artists cannot adopt the business values completely, which causes direct interaction to stagnate. However, commercial artists are more able to communicate with business parties.

### Hypothesis 3:

*The intermediary is able to maintain both value logics simultaneously, and with this dual knowledge he can create harmony between opposite visions, and take away misinterpretations.*

Even though the business and artistic value spheres are drawn close to each other through the adoption of certain values, the creative consultant is still necessary to let interaction between the social groups go well. Business parties depend on the creative consultant's vision and views because he is positioned in both social networks: he has access to a creative network and a business network, which makes it possible for him to contact, interact and choose those parties who are compatible.



Because the creative consultant has full understanding of both value systems, he is able to point out to those values that the parties equally understand and follow. The creative consultant makes use of boundary objects. Boundary objects have a definition strong enough to be commonly understood among the artists and business parties. Often ideal types – which are vague descriptions – are used: 'innovation', 'avant-garde', 'progressive' and 'business-like' are a few terms used to connect social groups.

To further harmonize the different visions, the creative consultant makes sure that the essence of the ideas and visions from both parties are recognized and taken into account in the creative project. He does so by choosing those ideas from business parties and artists that do not harm or paralyze the true essence of the other; the commercial wishes which are considered for the creative project are in turn requirements that do not comprise the visions of the artists. Understanding is created and compromises are reached by choosing the opposite visions which are complementary to each other and that it serve the project in a positive manner.

These mediating activities suggest that the social sphere of the creative consultant is a social setting wherein business parties and artists can interact. The value system of the creative consultant consists of those values that are commonly understood by business parties and artists, and that are considered complementary to each other. He stimulates the process of valorization by letting artists and business parties develop appreciation and understanding for the other values which they are not familiar with. A value then gets formed that exceeds the values in the separate value systems of business and artists. This actually makes the value sphere of the creative consultant more valuable, because herein are combined those values which are considered the 'best of both worlds'.

### **§ 7.3 Limitations and suggestions for further research**

This research has certain limitations. Some already have been explained when certain choices were reviewed. The most important limitation will be mentioned and repeated here.

By taking in a qualitative standpoint, and considering specific assumptions about the topic being researched, some scientific views are approached while other valuable insights cannot be used; in the assumption that meanings and interpretations provide richer insight on social situations than do statistical data, quantitative information is left out. A consequence is that



this thesis could be presenting a distorted image: besides the fact that objective facts are left out, the interpretations provided by the respondents could be biased. However, if the social situation in creative projects was investigated using a quantitative approach, this thesis would have resulted in a different study. For further research it might be interesting to include quantitative findings – social processes could be followed and measured – so that a more complete image can be created about social processes in the creative industries.

This study can be criticised for the fact that the methodology is not objective enough, because the selection, construction and sequence of the interview questions are based on the theories I attach to the cultural field as researcher. As a result, the answers may differ in other researches. It should be kept in mind however that each interviewer has a different technique: some may continue to ask questions to gather more satisfying answers, and others may be satisfied with the first answers given. This can influence the results.

Although this research looks at the necessity of a creative consultant in a creative project by considering the lack of knowledge of artists, a big limitation however is that it does not include the ideas and interpretations of business parties. This gives a biased view on the necessity of a creative consultant in creative projects. As a result, I can not make definite that a creative consultant is an essential figure in collaboration because I did not discuss to what extent business parties understand the artistic values. For a more concrete answer to the question if a creative consultant is necessary, the ideas and visions of business parties can be considered in further research.

## 8. Conclusion

Tessa Kuijvenhoven's discomfort about the understanding of business companies for artistic values formed the starting point for this thesis. I wanted to understand why she thought business companies did not understand the true essence of art, while so many collaborations between artists and business companies are established in the 21<sup>st</sup> century.

It seems that a creative consultant is the 'secret' in such collaborations – a mediator who contributes to the success of creative projects by making interactions possible. This thesis aimed to show that the creative consultant plays a significant role in the collaboration between artists and business parties. I researched this by exploring how creative consultants and artists talk about creative projects, and how their interpretations are constructed.

Artists enhance a business-like attitude when they participate in creative projects. They can be considered 'salesman'. This is necessary to practice the artistic profession. They do business activities and enhance commercial undertakings – they seek and accept commercial assignments, and they negotiate about prices. Together with these activities, artists appreciate commercial values in creative projects that support their artistic position. Creative projects are interpreted as means to get 'commercial exposure' and function as 'important sources of income'.

However, aesthetic values are mainly followed in creative projects. The artists find it first and foremost important to hold onto their aesthetic visions and ideas, and that they can express their artistic creativity. This is noticeable through the way they interpret creative projects. These projects are seen as 'big platforms for the arts', 'new ways to express themselves as well as to develop their artistry', alternative ways to 'reach a bigger audience' and as tools to serve the 'greater good of art'.

The creative consultants enhance both artistic and business social values when they are involved in creative projects. It is their aim to harmonize the different perceptions and ideas. They do so by considering those values that are commonly understood and followed. General values such as: 'creativity', 'originality' and 'progressiveness' are examples of valuations appreciated in creative projects. The creative consultants further choose business and artistic values that do not contradict each other. One value may even complement the





*'It's Just a Matter of Language'*

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other. The creative projects are then valued according to both value standards. Some examples of such value standards are: 'tools to market the arts', 'commercial concepts' and 'forms of commercial exposure'.

The creative consultants acknowledge that artists and business parties are more tolerant to the contradicting visions and opinions in collaboration. However, the acceptance of artistic values by business parties happen in a 'quid pro quo' manner: what is in it for us? How can the artistic visions benefit us? The true essence of art is therefore not understood by business companies. The artists on the other hand neglect business contracts and rulings, because they don't have the interest or time to learn about these activities; artists just want to make art. This shows that in the end, artists – as well as business parties – approach creative projects with biased perceptions, and mainly understand activities and concepts according to their own value systems. This means that creative consultants are necessary to explain and maintain both visions in creative projects.



*'It's Just a Matter of Language'*

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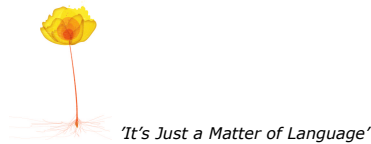
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## **Appendix A – Interview Questions Creative Consultants**

1. Can you briefly introduce yourself and explain how you fulfil the position as an intermediary?
2. You find yourself in two contrasting fields: one where art and aesthetics play an important role, the other where high revenues are an important aim of the company. Seen your position in between these two fields, what does creativity (considering a creative project) mean according to you?
3. Concerning a creative project, what does the artist find important and what is important to the company?
4. Seen now that the creative industries have become important for business, do you think there is more understanding for artistic creativity by business companies? And do artists involve themselves more in the business world?
5. Where do the misunderstandings between the two parties arise and how do you let the two parties have understanding for each others' position? What do you say to each party?
6. How do you maintain the communication between the two parties?
7. Do you think in the future, artists are able to maintain a more personal relationship with businesses instead of keeping contact through an intermediary?



## **Appendix B – Interview Questions Artists**

1. Could you briefly introduce yourself and explain what kind of artistic work you do and describe how your relationship is with business companies?
2. Now, due to the rising importance of creativity, you see more artists working for business companies. How is working with business companies a contribution to you as an artist?
3. When do you decide to work with a business company?
4. Do you think business companies have an understanding for artistic creativity?
5. For a creative project, do you have complete freedom to do your work?



*'It's Just a Matter of Language'*

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## **Appendix C – Review Nike Project**

SURE - SHALL WE TALK ABOUT IT?

### **Ten versions of self-irony**

Milan saw a miracle with the new choreography of Constanza Macras

FRANCESCA PEDRONI

MILANO

It's an injection of female energy, the ability of self-irony, the desire of women to look each other in the eyes without caring about the competition. The brand new *Sure - shall we talk about it?* works, and very well too. A piece that says a lot, starting with its title, on the power of irony, a great gift, possessed by the explosive Constanza Macras, the Argentine-born choreographer who, in the space of just a few years, has become one of the most intriguing artists of the Berlin and European stage.

A surprise event for dance – a miracle in Milan – thought-out for fashion week and presented in an as unusual as it is curious setting: La Posteria in Via Sacchi. Two floors that hosted, downstairs, the installation of visual artist Michal Butink – five simultaneous maxi-projections dedicated to the portraits of the ten interpreters of *Sure* – while upstairs, the show, in a hall transformed for the occasion into a small theatre, with old-style cinema seating arranged on three sides. And hence the presence of Constanza Macras in Milan, as the accomplice of Nike, a surprising dance production house, which commissioned the artist not for a fashion show, but for a creation on the theme of woman. Costumes were supplied by the famous brand, but the choreographer was given total freedom of choice in deciding how to use them. Therefore, «chapeau» to the initiative. Constanza Macras speaks very rapidly: she tells us in one breath about the casting done in Berlin, the selection of the ten dancers (she herself does not dance), “I worked on their personalities, all absolutely different, and there were many ideas sparked through improvisations”. There is Lulu Akkouche, the Lebanese, the gum-chewing breaker, with a cheesed-off look, but a voice with the power to provoke with song the echo of hidden beauty. There is Nadia Cusimano, Italian, the fashionista who, with her fox boa, couldn't care less about being “politically correct”. There is Florencia Lamarca, Israeli, shaved head, but the face of an angel behind a spunky androgynous attitude. Mexican Yeri Anarika Vargas Sanchez wears high heels and a short dress. She comes from the Dory Park company founded by Macras: hyper-dynamic rhythm, off-centre falls, capricious candour. Nikeata Thompson, black, darting physicality, fascinating. Claudia Catarzi, another Italian, opens the dance as the most normal, but soon turns into Niki, bitch who barks and bites. And the gesticulating and unheard Korean Hyoung-Min Kim. And then there is Maike Möller, German, with her gritty solo in a red dress on points, body shaken by shudders and jerks, while she sings *All Tomorrow's Parties* by Nico of Velvet Underground in a husky voice. “The longest day of your life?” The day you get married, points out Gail Skrela, white-veiled, sequences of splits, hurling to the ground

in an entangled mix of tulle, arms and feet. All the “chicas” field the actions and quips of the ungainly, exhilarating Tatiana Eva Saphir, eternal “flower power child” who won’t rest until the world is rid of violence. She will end up getting a slapping.

The ten interpreters interact, dance, play and sing. Live music, drums, vibraphone, amplified violin and electric guitar. Played in a corner of the set by Almut Lustig, Kristina Lösche-Löwensen and Claus Erbskorn, musicians Constanza brought with her from Berlin. Flirting with rock, mixing cult songs such as, precisely, *All Tomorrow's Parties*, with melodies and rhythms that brim with sensuality and strength, in perfect harmony with the performance. There is no doubt that Macras knows how to put on a show, the pace is hammering, an idea does not linger, once it’s been exhausted, she goes beyond. Stinging, the collective fitness part: the ten women distance themselves from the advertising and fashion models with gym classes that revisit the “just do it” attitude with an out-of-the-box spirit... The beauty of *Sure* is that femininity emerges in all its self-ironic capacity to remember to take a critical approach to everything the media tells us. And Macras gets this idea across with a dance theatre in which the emphasis on dramatic composition marries the generous desire to make room for choreography. Indeed, there is a lot we can learn from this Argentine artist: she shows that contemporary dance can also have rhythm, entertain, allow itself room for movement, telling us intelligent things through a structured theatrical language using the show and choreographic profile. *Sure* was a success in Milan. “Shall we talk about it?” asked the subtitle. Well, yes: in the hope that it does not remain a one-time event. Meantime, we note that Macras will be at the *Comunale* in Ferrara with the new show “*Big in Bombay*” on 2-3 December.