

Designing Organizations in the CCI

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Drastic cuts in government budgets will force cultural organizations to reconsider their position by initiating internal discussions on how to avert the risk of these cuts. In order to avoid gradual withering of their proposition, cultural organizations will increasingly search for new organizational constellations with new business models. Converting the cultural organization into a hybrid organization combining cultural as well as business values, is one of the options and a major challenge. There seems to be pressure on preserving the cultural values that belong to the artistic core.

This paper investigates the application of the IDER-model, that combines design thinking and design related implementation theories that take the potential conflicting value systems into account as well as a focus on the subsequent realization of associated organizational changes. An additional challenge is to realize the new structure in a way that it stays flexible as were it of a prototypical nature. Based on this theoretical discussion the paper proposes an agenda for future research to generalise our findings. The model explicated in the paper relates to the fundamental choices underlying the adaption to external changes through hybridization.

Keywords: Hybrid organizations; creative organizations; design thinking

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Introduction

The position of cultural institutions is currently under discussion from various angles. From a cultural-sociological angle, they are encouraged to actively redefine their position as bastions of imagination in an increasingly flat, instrumentalized and neo-liberal society (Gielen, 2013). From that neo-liberal angle, the culture-political discourse in the Netherlands pushes subsidized cultural organizations into the direction of cultural entrepreneurship and increase of self-generated income, i.e. ticket sales and sponsoring, as a solution to the financial problems that follow from the government's reduction of subsidies for arts. In these debates, the structural elements of cultural organizations seem to remain undiscussed. Gielen foresees institutions to pick up new and urgent culture-societal responsibilities from within their traditional structural and regulatory confines. Also, the culture-political discourse surrounding entrepreneurship doesn't automatically promote a fundamental organizational discussion (Kolsteeg, 2014).

Still, by interpreting the term entrepreneurship beyond its intended aim of merely financializing existing operations, some, but few, organizations move in the direction of re-evaluating their business model and developing new public-private, "hybrid" organizational structures. Examples are found concerning the combination of public libraries and commercial bookshops, cultural foundations that start separate, for-profit ventures to realize commercial offers for new target groups and museums mediating commercial activities for artists, such as artistic interventions. The underlying reason cultural organizations have difficulties in building new business or hybrid organizations is because the value system belonging to their cultural core diverts too much from the value system as dominant in business. There is no experience with this type of process and there is no institutional bedding in which such fundamental experimentation is appreciated. A strategy of hybridization seems a promising avenue for adaptation, considering the above mentioned discourses. However, the literature doesn't tell how organizations could change and transform into a hybrid organization, hence the subject of our paper. We aim to present a potentially interesting model that could explicate and address possible dilemmas encountered in organizational redesign and that could be of help in making such a transition.

First we will focus on what hybrid organizations are and some of the challenges these atypical organizations could encounter. We will discuss hybrid organizations and possible obstacles as found in literature and

elaborate on the essence of the dilemma encountered in the cultural sector. Then we will introduce the IDER-model and finally apply this to the situation of an imaginary organization in the cultural sector that aims to make a transition towards becoming a hybrid organization.

Hybrid organizations

As indicated earlier the transformation of cultural organizations from an organization with one specific goal and associated operational processes to an organization with multiple goals and operational processes is suggested to be one of the promising strategies to adapt to changed external circumstances. A 'hybrid organization' understood in this paper is an organization that simultaneously operates in the public and the private sectors, hence combining 'different activities and revenue streams, different values and cultures and different modes of governance.' (Brandsen, Karré, & Helderma, 2009, p. 4).

There are barriers and risks to realize the hybrid organization. Among these risks are financial risks, risks involved with combining different organizational cultures and risk, experienced at the political level, of losing control. Looking at hybridization of organizations (in a non-cultural context) Brandsen et al. find however that "some of the supposed risks do not necessarily materialise and opportunities may be salvaged" (Brandsen et al., 2009, p. 3) if proper conditions are met. These conditions pertain to resistance to pressure at cultural level, and an institutional effort to create a framework "against which the financial performance of organizations could be judged" (ib.).

Tensions in processes of hybridization do not tend to threaten 'the structural integrity or quality of the provided services', is a point made by Karré & In 't Veld (2007, p. 200), who suggest the discussion on hybridization should focus less on the acceptability of hybridization as such, and more on how positive effects can best be effectuated, and how negative effects can best be limited. Among the factors that can make a process of hybridization into a success, Brandsen et al. found a sound professionalism that makes an organization 'more resistant to the pressures of hybridization at the cultural level' and the existence of clear generic guidelines concerning the administrative handling of diversified funding streams' (id.).

Successful combination of organizational cultures, modes of governance and underlying value systems, it seems, requires careful approach of cultural organizational differences, realistic - not overrated - estimate of risks, clear

financial agreements and a 'let's do it'-attitude. So for hybrid organizations to be successful, one needs to keep a clear eye on all the differences settled within the various parts of the hybrid.

Cultural organizations in transition

For the cultural sector we follow the definition of the hybrid organization posited by Brandsen et al. (2009) and understand a hybrid cultural organization as an organization that simultaneously operates in the public and private sectors and simultaneously operates different operational processes. An important addition to this definition is that a hybrid organization combines, as quoted above, not only different 'activities and revenue streams', but also 'different values and cultures and modes of governance' (Brandsen et al., 2009). Also Mommaas describes hybridization (in this case in the context of cultural clusters) as moving 'beyond conventional subsidy-based coalitions towards hybrid, public-private models, based on a mixture of resources and management relations [...]' (Mommaas, 2004).

The combination in cultural organizations which is encountered more often, that of a financial model based on diverse (i.e. institutional and private) sources of income, does not make such an organization hybrid in this definition. Instead, successful hybridization needs to be found on the level of integration of cultures and values that are traditionally experienced to be distinct: values related to the artistic core of an organization, and values related to the process of economic transaction, embedded in a conducive culture-political context.

Obstacles seen from a theoretical perspective

As stated above, hybridization of cultural organizations remains a rare phenomenon, which is not surprising knowing that these organizations have typically a limited size and a small amount of associated resources. An analysis of strategic documents of Dutch cultural organizations shows that they all describe pragmatic partnerships with organizations inside the cultural sector, while cooperations with private organizations outside the cultural sector are virtually absent (In 't Veld, Gerdes & Gooskes, 2012: 29). Cooperation is not the same as hybridization, but they both pertain to finding a productive 'interaction' between, or better a transcendence of the dichotomy between artistic and economic values.

The inhibition for cultural organizations to open up to a non-cultural context is inherent to the current culture-political discourse. Based on research done in the Netherlands by Kolsteeg (2014) we identify following issue. The process of strategy formation in cultural organizations is predominantly based on the values of artistic identity and network position, which affects strategic deliberations on topics such as growth and development. The government introduced the term entrepreneurship in the culture-political discourse as a financial strategy that hardly addresses values like risk-taking, creativity an artistic identity, values which are traditionally strongly represented in cultural organizations. As cultural organizations attempted to relate to entrepreneurship, it became a discursive topos, removed from the cultural organizations' true concern: their artistic development.

Kolsteegs research illustrates how innovative entrepreneurial behaviour in the cultural sector is in fact systemically inhibited. An additional element is that the moments in which cultural practitioners are held to define their cultural/economic position vis à vis their subsidisers are relatively scarce. This is different in the for-profit creative sector, arguably the forefront of creative and organizational innovation. Here, the practitioner is held to continuously explicate the creative/economic balance in the daily routine of interacting with clients. For-profit creative firms tend to experience the relationship with their context as enabling to tactically overcome the dichotomy of creative and economic values. Here, we see a field where innovation and entrepreneurship lead to, among other things, innovative organizational constellations (network organizations, project organizations, to name but the most obvious ones) that are recursively related to the context in which they are embedded (Scott, 2006: 4). The institutional context of cultural organizations contributes to the lack of entrepreneurial and cross-over activities and furthers organizational rigor. So obstacles for hybridization can at least be found in an equivocal culture-political discourse which does not adequately define the relationship between cultural and economic values and a lack of routine in cultural organizations to define their artistic-economic identity. Hybridization, understood as a combined public-private organizational constellation around a cultural-economic core activity, needs to break this discourse in order to successfully combine cultural-economic values.

Examples of hybridization in the cultural sector

Hybridization of cultural organizations is a relatively new research subject. A preliminary conclusion from research conducted in 2010 among a (relatively small) sample of hybrid theatres in Finland is that hybrid theatres (here understood as private theatres with public ownership) showed that these theatres more resembled public theatres than private ones, in that 'norms and practices related to public governance, like using permanent employers instead of temporary ones, are more easily adopted to the theatre's activities'. (Ruusuvirta, 2013: 234). Mixed-owned theatres are not independent from the public sphere nor are they fundamentally autonomous and 'in control of their own affairs', making it hard to understand what the advantage of hybridization is. Basically, the tension between cultural and economic value systems is captured in a discursive compromise, instead of capitalizing on strong points of the public and private constituents, for instance the fact that private theatres tend to be more efficient than public theatres.

In the Netherlands several examples of business diversification that point into the direction of hybridization present themselves. A well-known example is forming constructions that improve real estate exploitation for example of a private museum housed in a municipal building, or museums or theatres developing hospitality activities as a side business. Also, there are examples of organizational "ramification": subsidised cultural organizations developing commercial (side) products, for which they set up a new organizational entity. One step further into the direction of hybridization is a combination of separate organizations in the same creative field, found in the example of a municipal library that rents out space to a bookshop.

In general, the existing examples in Holland and Finland suggest that the cultural municipal paradigm is the most dominant one when thinking about innovation of organizational form. They are strategies to secure the cultural offer in a city and rescue exploitation of existing organizations, with the cooperation of the local administration. Observed hybridizations are restricted to the financial operational area of cultural organizations and tend to lack a fundamental redefinition of the relationship with the context. They don't fundamentally address issues pertaining to for instance the organization's societal position or the essence of the cultural product they present. They reflect the characteristics, nor do they describe a new cultural offering in relation to societal discourses.

We suggest it would make sense to frame hybridization in this discourse and investigate whether a fundamental process of redesign and reorientation is imaginable that allows a reassessment of the relation between cultural and economic values in which the underlying discourse of arts support, which at least in the Netherlands keeps artistic-creative elements separate from political-economic ones, is problematized leading to a perspective of artistic-economic identities. Such an angle would lead to a designerly approach of the need for change, taking internal and contextual circumstances as equally important drivers for change and ‘co-evolution’, to coin Lewin and Volberda (1999). The reason to evaluate hybridization of cultural organizations from the designerly perspective is:

The combination of public / subsidised and private / commercial activities is positioned as a logical answer to both the culture-political discussion on, and financial consequences of the retreat of government support, and the societal-political pressure on the cultural sector to establish stronger relationships with non-cultural sectors. The development of solutions for this problem seems to involve sensitivity for underlying discourses on the relation between culture and economy, and sensitivity for traditional institutional roles and responsibilities. One could identify these elements as variables in a design process. The question discussed in the following paragraph is how the societal repositioning of cultural organizations can be understood in terms of the IDER model.

Problem statement

Cultural organizations are challenged to develop new organizational constellations that can secure the future of their artistic mission. Hybridization is observed as a potential strategy to avert the risks faced. Cultural organizations are however inhibited to explore this by the dominant cultural value in strategy (Kolsteeg, 2014) and their traditional operational routines (Ruusuvirta, 2013). The development of organizational innovation that transcends traditional cultural/economic routine and brings organizations from the conceptual level to realization, poses a fundamental design challenge.

The IDER-model

The recent application of design thinking to many situations is received very well in business because it seemed to be of help to break out of present

settings, small alleys of thinking and repetitive ways of acting. Liedtka and Ogilvy (2010) pointed at the differences between traditional managerial attitude and a designerly one (Figure 1).

	BUSINESS	DESIGN
Underlying Assumptions	Rationality, objectivity; Reality as fixed and quantifiable	Subjective experience; Reality as socially constructed
Method	Analysis aimed at proving one "best" answer	Experimentation aimed at iterating toward a "better" answer
Process	Planning	Doing
Decision Drivers	Logic; Numeric models	Emotional insight; Experiential models
Values	Pursuit of control and stability; Discomfort with uncertainty	Pursuit of novelty; Dislike of status quo
Levels of Focus	Abstract or particular	Iterative movement between abstract and particular

Figure 1: Comparing business and design attitudes (source Liedtka and Ogilvy 2010).

Thinking out of the proverbial box for identifying new avenues, blue oceans and attractive horizons brought design thinking inside the business discourse. On the other hand this univocal use of design thinking received some mixed feelings in the design research community, in terms of, 'this is our territory', we know this best, etc. However, the design community could also see this as an opportunity and help to explore unknown design territories. The application of design thinking beyond its traditional field of application could bring essential contrast that leads to additional perspectives on the field of design research. One of such perspectives is to describe the original organizational context of where design thinking had its roots, namely the context of industrial product development (Smulders, Dorst & Vermaas, 2014). In that particular context one could observe that after design has delivered the concept for a new product a phase of product and process engineering prepares that concept in such a way that it can be produced, transported and sold to customers, that is, to be realized. The engineering activities form the bridge between the concept from the D-phase and the operational processes like purchasing, production, logistics and sales in the R-phase. Engineering in its widest sense validate and consolidate what ever comes out of the D-activity and this goes beyond the product only. Also all other operational processes that need to undergo any form of adaptation need to go through an 'engineering' cycle. According to these authors, the end result of the product innovation-cycle is not so much

only a new product on the market, but an adapted socio-technical reality covering all organizational processes including the adapted processes related to the customers. This in a sequence is first Design, then Engineering and finally Realization of what has been developed, hence DER.

Although ideas could come from anywhere, in most models of product innovation there is also a phase preceding the actual design of the concept, namely the front end of innovation. During the front end, often referred to as fuzzy front end, market research, market analyses, need assessment, etc takes place. Smulders et al. refer to this as Initiating phase and in concordance to the literature this phase covers the work aimed at scoping the upcoming innovation activities and typically ends with a project brief. Seen from this perspective the full-fledged cycle that surrounds the actual design activities reads like IDER. As one IDER-cycle already results in organizational change (Smulders, 2006; Junginger, 2008), be it minor, then many IDER-cycles over time may result in a totally different company. Think of the organization of Apple thirty years ago with the Lisa and now with the wide spread of market propositions.

For the argument developed here we need to go one level deeper into these phases and describe these as socio-technical systems. In companies that are to some extent healthy and profitable, a certain routine level must have been reached in all of these phases. The application of all these routines will result in the regular development of new products and new business. In other words, they know what they should do to initiate, design, engineer and realize new products. And 'they' here stands for series of disciplinary and specialized actors, in the fields of marketing, consumer research, formgiving, electronics, software, mechanical, moulding, processing, assembly, etc. For a company like e.g. Cannon-Océ, these easily amount to 300 people that all have their own discipline related contribution to the various IDER-phases. So 300 people that are responsible for renewal of the product portfolio and not just have their disciplinary routines, but also their interdisciplinary (boundary crossing) routines. The latter sets of routines are a necessary prerequisite for interdisciplinary coordination and synchronization (Smulders, 2006). In total, one should see the respective I, D, E, R routines as (specialized) capabilities that in a combined matter enable an organization to innovate and adapt to changed external circumstances.

At least, as far as they concern the development of new business propositions. Good to realize that each of these capabilities is much wider than just the dominant activity. For instance, the engineering capabilities

not only cover the making of calculations, the detailing of the design but also cover the planning of the production ramp-up in the R-phase. Even so, the purchasing of materials, outsourcing of injection moulded parts, the division in sub-assemblies, layout of production and assembly lines, etc. Also the I, and D activities cover a total set of integrated capabilities that together stand for respective 'initiation' and 'design' work. Finally, these IDER-phases are not just separate steps with hard transitions that end the former and start the next phase. To a large extent, these phases overlap and slowly fade away as progress moves on towards final realization (Authors, 2014). The problematic element of embarking on more disruptive forms of innovation could be found in missing capabilities and knowledge structures to bridge between the conceptual idea and the realization (Authors, 2014), that is, there is no 'engineering' knowledge in its widest sense.

In the next section we will map the IDER-model over the problem as introduced earlier in this paper.

The CCI's challenge through the lens of IDER

The first section of this paper described the problematic situation of the cultural organizations within the Creative & Cultural Industry (CCI). It foremost illustrated that these organizations have trouble to adapt to the changing environment. This is not to say, that these organizations don't adapt at all. Of course, they made many changes to buildings, the programs they offer, the quality of the programs itself, etc. They are surely capable to do that. In terms of the IDER-model, these adaptations are better indicated with the lower case letters 'ider', illustrating that these changes are variations within one and the same frame. These minor adaptations made it possible for these organizations to keep fulfilling their cultural function in a more or less stable environment. Now the world is different and in order to survive larger adaptations are necessary. This raises the question as posed in the introduction, do these organizations have sufficient capabilities, meaning, do they possess the right IDER-capabilities for transforming their organizations? It is at least questionable, whether deployment of their present ider-capabilities will make it possible.

For CCI-organizations to deploy a sustainable hybrid organization, two things need to be taken into account. First, there is the transformation from non-hybrid to hybrid, and second there is the successive adaptation to again changing external influences once it has become a hybrid organization, meaning in parallel to making the transformation it also needs to build up

sufficient innovative capacity to become sustainable. Although we limit our focus to the first, we will apply a product innovation cycle as a carrier to realize that transformation. The product innovation cycle as by itself helps to change the conversations (Ford, 1999; Smulders, 2006) and by that changes the organization to the hybrid state.

I = Initiating the hybrid organization

As said, the initiation process aims to create an understanding of the task related to the upcoming innovation process including the possible changes and adaptations to the present socio-technical reality. In the case of hybridization, organizations need to make sure they do realize what the consequence of such an innovation process could be and subsequently make sure to structure the remainder of the IDER-cycle accordingly. Hybridization must be understood in relation to - or as a consequence of - product innovation. Cultural organizations have a routine in developing products inside the traditional cultural paradigm, but need to be challenged to develop products in a new hybrid artistic/economic framework. Initiating a new product life cycle here refers to initiating a new product-type life cycle. A routine needs to be developed in creating a cultural/economic proposition including its associated processes without cannibalizing its present processes and thus create the hybrid organization.

The constituents of the hybrid organization bring along their own position and products additional to the present position. The new organization needs to 'negotiate' a position in a creative network and the relation with the institutional context needs to be reformulated. Whether the organizational form is designed to be permanent or temporary is not relevant since change is the constant and not stability.

Initiating the hybridization by the identification of a potentially interesting cultural-economic proposition is an innovation process in itself aimed at framing the scope of the actual innovation process that is initiated. Because of its possible disruptiveness such an 'I' requires a large scale, open design process which in itself perhaps contains an IDER loop, resulting in a paradigm for the subsequent organizational innovation that will follow and a validated direction for further development. Figure 2 aims to illustrate that in each IDER-phase there is a dominant way of working that includes also activities that are typical for the other three phases. Meaning, within I-phase there is also D, E and R activities. The scope of what these activities however, becomes increasingly smaller until the final details of socio-technical routines are being set.

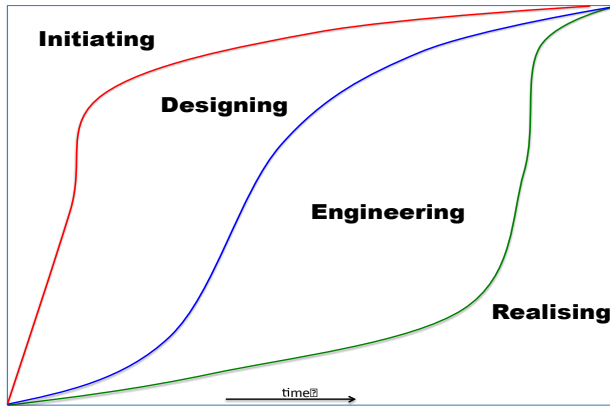


Figure 2: The nested processes of the IDER-model (based on Authors 2014)

Being an open process, the identification of the right partners by engaging in various types of open discourses and way-finding search processes resembles very much the fuzzy front end of product innovation. Social activities as ‘dialogue mapping’ in which the actors aim to create coherence among the culturally diverse backgrounds (Conklin 1995) might be of help in identifying common ground. Once an interesting direction is identified the first contours of a promising new concept might lure at the horizon. At the same time new or changed conversations are initiated. Such a strong feeling can be seen as the validation of the direction chosen and points towards the readiness of the transition to the ‘D’ phase in which the concept for the future hybrid organization including the associated cultural-economic propositions are further designed and validated.

To finalise the I-phase is to create a project team of organizational actors, possible partners, budget and a clear assignment.

D = Designing concepts for new proposition and the hybrid organization

The aim of the D-phase is to validate the frame that represents the future hybrid organization including its first set of propositions. Further piloting and collaborating with partners is of key importance. Inside this cultural – economic paradigm propositions can be (further) framed. For this, co-creation seems to be the most logical way to go. The role of design in cultural product development has been discussed by Pitsaki et al. (Pitsaki et al., 2010) in relation to the multidisciplinary aspect of the cultural experience. Taking the visitors’ perspective, or the visitor as the ‘center of

gravity around which all activities take place' (id.) is a basic element that influences not only the cultural good itself, but also marketing and management. In design literature this is often referred to as user centred design.

The concept of the proposition needs (at some point) to be accompanied with the concept for the future hybrid organization and its processes. Not necessarily all this need to be ready at the same time, but it needs to be understood that such for that part of the new socio technical reality also a concept is needed. Like during initiation, the concept also needs to have a certain credibility or validation. Is this really what we are going to bring towards realization? Is this what is going to help us in compensating for the lost revenue streams from the government? Probing such hypothesis with future partners and future customers could bring such validation. In fact prototyping the new business with some sort of minimal viable product (Ries) offer might provide huge learnings and insights that help to identify possible flaws of the concept on one hand and ways to 'robustinize' the whole concept on the other hand. Here the actors are involved in reflective conversations with reality and where they must maintain a 'double vision' (Schön, 1983: 164). An open perspective aimed at opportunities to change the concept and an engaged perspective to increase its coherence at deeper as well as broader levels. The stories resulting from these experiments equally help to further strengthen the changing conversations and enriched vocabulary as part of a new language (Lloyd, 2000). In fact, what happens during probing and prototyping is running quickly (not dirty) through an E and R phase to foresee what becomes important if we move full towards engineering and realization. Finally it needs to be said that, if necessary here a possible necessary change to the buildings of the cultural organizations need to be initiated by involving an architect.

E = Engineering the proposition and the hybrid organization

Now the hybrid business concept and its propositions have reached the phase in which becomes dominant a process of rational problem solving and thus of engineering. This happens once we have a good and well supported feeling of its potential success as well as the areas that deserve extra attention during this phase. Here the collaboration with business partners becomes much more intense and requires formal engagement. They might contribute to the detailing of the business processes in such a way that efficiency leads to profit. They know how to value customer experiences into prices, they know how to create customer value by 'tweaking' the

business model. Also contracts are being detailed in this phase and structural changes to buildings are being made. The latter might of course go through its own IDER-cycle with the involvement of an architect and builders.

The engineering phase for the kind of business thed here covers lots of testing and refining. Almost in such a way that the organization and its propositions seamlessly transform to the realization phase.

R = Realizing the hybrid organization and its proposition

As mentioned there could be a seamless transition from the E to the R phase. However, during all these transitions it is of prime importance to keep on paying attention to the socio-dynamics of the people involved. People do want to change, but don't want to be changed. So keeping an eye on opportunities to support the actors in their change process is important. But as we mentioned earlier, the whole process of realizing the hybrid organization must not end up with the new organization casted in the proverbial concrete as to remain flexible enough to adapt to new external challenges. In fact, the realization of this first new situation must be seen as the initiation of the next IDER-cycle. Meaning, if organizations successfully transformed themselves into hybrid forms, then they need to be able to innovate starting from that new hybrid organization. If not, then eventually the cultural organization will still find its 'Waterloo'.

Conclusions

We have suggested organizational hybridization as a possibly viable strategic avenue for cultural organizations faced with the challenge to redefine their societal, artistic and financial position. We have described how the culture-political discourse poses systemic barriers for cultural organizations to develop cooperation outside the cultural domain, let alone fundamentally jeopardize their artistic identity. Our first conclusion is that in order to further cooperation and hybridization, the administration needs to allow an innovative entrepreneurial context.

Negotiating a position in a creative network and a new relation with the administration introduces this administration as an actor in the design process. This requires the administration to abandon the unilateral focus on a control responsibility and investigate the possibilities of trust (and regulatory safeguards) as a driver for the innovation of organizations, and subsequently of the relationship between the cultural sector and its

contexts. The administration could for instance be a 'broker' for the establishment of new product/organization combinations.

This article proposes to understand organizational hybridization as an iterative process in which all stakeholders (local administration, audience, the arts) share responsibility. Our conclusion is that since the IDER model allows for sensitivity for design-phases as socio-technical constellations connecting to existing inherited innovation routines in the organization, hybridization understood along along this model leads to a process that acknowledges the relationship between organizational form, cultural product design, and clear artistic-economic positioning of the organization. Once inside a new cultural-economic paradigm, a hybrid organization can routinely produce and innovate cultural goods and services.

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