COCREACO: WHEN CREATIVES MEET COMPANIES

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Introduction

Artists, designers and organizations are increasingly seems to cooperate. In so called 'cross-overs' societal and organizational challenges are addressed in multidisciplinary collaboration in which more and more the distinctive way of thinking and working of artists and designers is embraced and exploited. Last years any scholars focused their research on the effect of artistic interventions or arts-based initiatives (ABIs, Schiuma, 2011) and design thinking in organizations (Darsø, 2004; Berthoin Antal, 2009, 2012, 2013; Schiuma, 2011 and Kimbell, 2011). Hardly any research on the conditions which are conductive to artistic interventions in organizations (Berthoin Antal et al., 2018; Schnugg et al., 2015). Berthoin Antal et al. (2009) argue that less research is studying 'how artistic interventions are actually carried out so as to describe and explain the multiple paths through which their effects flow out and are felt in organizations'. How to bridge the world of management with artists and designers have not yet been studied systematically (Berthoin Antal, 2012). What happens when an artist or designer enters an organization? What happens when managers and employees with their ongoing-tasks, defines roles, time pressure, and way of (inductive) reasoning are being confronted with a different modes of reasoning (abduction), use of different methods (sketching, brainstorming and prototyping) and different approach of organizing work (collaboration, projects and co-design) (Dunne and Martin, 2006; Zambrell, 2009)? Managers would like to understand how artistic interventions can contribute to processes of organizational change and change of employees' attitude? (Berthoin Antal, 2009). Creative professionals are interested in 'how they can improve their interventions, what might be dangerous, and what is well done' (ibid).

So, the central question for this study is what primarily characterizes the collaboration of creative professionals - in particular those with an arts background - with organizations in successful cross-overs, such as the input of a unique perspective (and language) of design thinking, the related action repertoire ('change agents') and / or methods (ABIs or artistic interventions). On the basis of research of 4-5 cases of cooperation between the organization and creative professionals, design rules will be developed for collaboration of creative professionals with organizations. For example, has the collaboration been successful due to the mode of reasoning, the specific 'nature of design' (the management of managers versus the abductive thinking by the creative professional) or is the added value of the collaboration mainly in the input of methods and tools and / or a new form of cooperation.

Literature review

Many research has been conducted last years on artistic interventions in organizations which can show first conditions for multidisciplinary collaboration of creative professional with organizations. Also studies on multidisciplinary collaboration of other disciplines such as in care environments could probably offer characteristics for cooperation. And finally the specific way of reasoning of creative professionals needs to defined and its consequences for multidisciplinary collaboration. Except an overview of relevant literature to gather first conditions for collaboration of creative professionals with organizations, also a literature study needs to be conducted do develop an interview protocol for qualitative research in which creative professional as well as organization members will be interviewed about their experiences with this type of collaboration.

Artistic interventions

Artistic interventions, arts-based initiatives (ABIs, Schiuma, 2011) and design thinking in

organizations have been object of research since the beginning of this century. Work of Darsø (2004), Berthoin Antal (2009, 2012, 2013), Schiuma (2011) and Kimbell (2011) have shown that collaboration of artists and designers with organizations contribute to organizational value creation. For example, Berthoin and Strauβ (2013) examined 268 publications, practitioners and publications on arts and business, social impacts of the arts in organizations and society in Europe (programs such New Patrons program in France, Airis in Sweden, Disonancias in Spain and TILLT in Europe) as and find very much evidence that artists and designers strongly contribute to at the personal, interpersonal, and organizational level: to strategic and operational impact (such as increased turnover, or improvements of productivity), internal relationships, organizational and personal development, collaborative ways of working, seeing more and differently and activation of employees (see also Berthoin Antal et al., 2018).

Also a growing diversity of artistic interventions in organizations has been observed which has led to a first classifications of artistic interventions (e.g. Berthoin Antal, 2012). Darsø (2004) offered the first typology of artistic interventions, focused on learning form artistic metaphors, artistic capabilities, artistic products, or artistic events. Later she revised her schema to show show different approaches, focusing on developing: artful capabilities and competences, conceptualizing and prototyping, social innovation and product innovation, or collabs and practice spheres (Darsø, 2004; Berthoin Antal et al., 2018). Schiuma (2011) differentiates 'managerial forms of ABIs', namely artbased interventions, arts-based projects and arts-based-programs. Barry and Meisek (2010) proposed 'workarts' like art collection, artist-led intervention, and artistic experimentation.

Berthoin Antal et al. (2018) define artistic interventions 'as processes that bring people, products, and practices from the world of arts into organisations'. From a perspective that artistic interventions lead to new ideas, and contribute to seeing and doing things differently by employees (e.g. Berthoin Antal & Strauβ, 2013), it can be argued that also design disciplines (applied arts) could effectuate this. Indeed, also design disciplines like product design of architecture are characterized by a nature of design problem and a modes of reasoning and activities which are comparable with those of the arts (e.g. Kimbell, 2009). Webster dictionary defines a cross-over as 'the process or result of changing from one activity or style to another'. It often concerns crossing borders between different or multiple disciplines. So, cross-overs between creative professional and organizations (*CoCreaCo*: collaboration of creatives and companies) could be defined as 'the process of collaboration that bring people, products, and practices from creative professionals into organisations'.

Finally, the *conditions* for collaboration of creative professional and organizations has been studied, although most of the contributions on this typical cooperation are focused on the effects of this. Hardly any research was found on the conditions which are conductive to artistic interventions in organizations (Berthoin Antal et al., 2018; Schnugg et al., 2015). Berthoin Antal (2012, 2011) mentioned some 'intangibles underpinning artistic interventions' like trust, a shared language, and organization experience with artistic interventions which contribute to the effect of artistic interventions.

Other conditions Berthoin Antal discovered are employee's attitude towards artistic interventions (' good idea", we'll see', versus 'waste of time and money'), the role of an intermediary 'who can not only bring them together at the outset but who has the knowledge and skill to support the entire process', introduction session to discuss expectations, goals and process and time schedule and 'emphasising to all participants that getting something out of the experience means really engaging the process', interest by the artist in the relational process with organization members, and a match of artists with organization (and again the role of intermediary). Also an ''interspace' in which the norms and routines of the organization are temporarily suspended' and managers' and employees'

interest in arts or/and in artistic interventions seems to be an important aspect of this type of collaboration (Berthoin Antal et al., 2018, see also Zambrell, 2015). Finally Berthoin Antal (2009) argues that clarity of which competences artists need to be able to work on complex issues of organizations clarity by managers the effects of artistic interventions, artists' enjoyment of working with people in organizations, and possibilities to free themselves (employees) from the engrained norms of behaviour in the organizational culture are often stated determinants of successful cooperation.

Stenberg (2016) argues that both disciplines (creatives and organization members) 'should become acquainted with each other's way of reasoning and methods, and how they perceive the work environment. They need to come together in a 'mutual activity'. Stenberg also find out that whereas the work environment was experienced by employees more open and constructive, the management style had become more authoritative. Further, as well as employees and creatives argued in creative practices that they need a space of freedom to experiment. Other conditions for collaboration Stenberg discovered are commitment of staff, interest of organization in the creative process (not particular in the arts or artist), able to use their artistic competences, participation of employees in the projects, embracing the projects ideas by employees, access to one' subjectivity, to highlight this in the artistic creation and protect the subjective drive against intrusion, protect intrinsic motivation against too much extrinsic motivation (see also Amabile & Collins, 2010). Artist requires a potential space to be able to be creative, in seclusion as well as in interaction with others, clear expectations and goals (as well as for organization members).

Berthoin Antal (2009) also found some aspects which should be prevent *during collaboration* of creative professionals with organizations. Both members should prevent conflict in trying to work with artistic means and organising projects and supporting different needs among employees. Employees shouldn't be suspicious about the artist's intention, not feeling working as an artist, and rather than as project managers or creative consultants risk that artistry becomes diluted as a force to produce new perspectives and meanings. Finally, during collaboration prevent management that seeks control the process instrumentalizes the potential of an artistic intervention to create value is severely curtailed (artist as contradictory to instrumental roles), and repressing or let unmanaged conflicts. It is better to address them constructively.

Multidisciplinary collaboration
Artists and designers are characterized by specific competencies. That's why they increasingly being asked for collaboration with organizations. Their modes of reasoning, the embedded nature of arts and design, their specific working processes, activities and methods, their approach to knowledge production and typical approach to organizing their work (Zambrell, 2009). Although artists shows distinctive competencies from designers (autonomous versus human-centered and problem-solving), they share their way of abductive reasoning and working (e.g. Kimbell, 2009). For this study we followed both type of creative professional during their collaboration in organizations to study whether there are differences in conditions for multidisciplinary collaboration.

Collaboration is defined as 'interdisciplinary', 'multidisciplinary', 'multiprofessional' and 'interprofessional', and is often interchangeable (Nancarrow et al., 2013). Nancarrow et al. argue that the terms inter/multi-professional are more narrow applied that the terms inter/multi-disciplinary which also take into account organizational characteristics and all organization members, professional and non-professional. Berg-Weger and Schneider (1998), cited by Bronstein (2000) defined interdisciplinary collaboration as 'an interpersonal process through which members of different disciplines contribute to a common product or goal'. Particular for multidisciplinary collaboration in which creative professionals are involved, contribution to a common product or goal

could be further specified, regarding the different ways of describing design thinking (as a cognitive style focused on problem solving, as a general theory of design for taming wicked problems, or as an organizational resource to improve innovation) (Kimbell, 2011) and the different contribution of artistic interventions in organizations like mentioned before (e.g. Berthoin Antal et al., 2018).

Berthoin Antal et al. (2018) define artistic interventions 'as processes that bring people, products, and practices from the world of arts into organisations'. Because creative professionals bring specific products and practices collaboration of creatives and companies (*CoCreaCo*) could be defined as 'the interpersonal process of collaboration that bring people, products, and practices from creative professionals into organisations through which members of different disciplines contribute to a common product or goal'.

Multidisciplinary collaboration is in particular elaborately described in the field of care and social work, in which since the end of the last century different disciplines were forced to collaborate (San Martin-Rodriguez et al., 2005). Many of these studies (e.g. San Martin-Rodriguez et al. 2005; Bronstein, 2000; Nicholson et al., 2000; Korzozim-Körösy et al., 2014; Nancarrow, 2013) offers insights which can be useful for the discipline of arts and design. For example, San Martin-Rodriguez et al. (2005) distinguish different type of determinants of successful collaboration: on *social level* (such as collegiality and power differences) , of the *cultural system* (like different perspectives on collaboration), and determinants of the *professional system* (e.g. understanding practices of other professionals, different values, work styles and personal trains and awareness of other professional contributions).

Others, like Nicholson et al. (2000) and Nancarrow et al. (2013) are more focused on *organizational factors* and *individuals factors* of collaboration. Important *organizational factors* of multidisciplinary collaboration are structure (team and organization), philosophy of collaboration (and attention to the collaboration process), administrative support (realistic objectives, administrative leadership), resources (physical proximity, space and time), non-competitive culture and trust and willingness to share, equity of relationships and (shared) decision-making (and how to manage conflicts), shared values, goals and way of working during collaboration, enactment and clarity of roles, interdependence (willingness to share), and coordination mechanisms (group discussion, division of work and common rules) (Nicholson et al., 2000; Nancarrow et al., 2013).

Important i*ndividuals factors* of collaboration are trust, listening and communication skills, interest in other disciplines, self-aware, flexible, mutual respect, and willingness to collaborate with unknown disciplines and ambition to educate others about self, own role, and contributions (e.g. San Martin-Rodriguez et al., 2005; Korzozim-Körösy et al., 2014; Nicholson et al., 2000).

In particular also literature on *client-consultant collaboration* has been studied. Based on Kubr (2002) and Buono (2009) *information exchange, awareness of resources, commitment, learning*, and *independency* are indicate as an important facets of client-consultant collaboration.

Knowledge gap

Literature on multidisciplinary collaboration offers valuable insights for principles for successful cooperation of creative professionals with organizations. Determinants like trust, willingness to collaborate, and interest in other disciplines (individual factors) and philosophy of collaboration, clarity of roles, interdependence (willingness to share), and coordination mechanisms (organizational factors) obviously also are relevant as well as during collaboration with of creative professionals with organizations. But in particular for this type of cooperation the detractors and facilitators in terms of organizational and individual factors (Nicholson et al., 2000) are not clear en need to be collected and examined, in particular focussed on the possibilities to apply creatives professionals' competencies like their mode of reasoning, nature or design and processes and activities, practices

and methods, organization of work, and their approach to knowledge production (e.g. Kimbell, 2009).

Research strategy

This research can be characterized as design science research (DSR), i.e. inductive and prescriptive research. In this study, two types of data will be used to develop design principles: (i) theories from artistic interventions in organizations, multidisciplinary collaboration and the way of reasoning of creative professionals (abduction), and (ii) findings from empirical design research. DSR aims at developing scientific valid knowledge through solving problems in practice. As a consequence, a DSR project is characterized by a combination of two parallel streams of knowledge production (Van Aken and Andriessen, 2011). These streams have been labelled *knowledge stream* and *practice stream*. Knowledge (theory) and practice enhance each other, DSR pursues. Both streams are interdependent and thus, in order to overcome a separation, knowledge and practice should be combined.

In order to make the transition from the idea of *CoCreaCo* to a design (the development of beautiful organizations), design principles are developed and elaborated into design interventions, inspired by the design logic of Romme and Endenburg (Romme and Endenburg, 2006). They suggest a science-based approach to organization design which includes five components of organization science: construction or design principles, propositions or design rules, organization design and implementation, and experimentation. This study is only focused on gathering insights in earlier applied methods of cooperation of creative professionals with organizations which will result in generative propositions or design rules for this type of collaboration. Therefore, so called CIMO's for successful collaboration will be developed. A CIMO is as a technological rule applied in DSR which argues that the logic of prescription is 'if you want to achieve outcome O in context C, then use intervention type I'. In relation to collaboration of creative professionals with organisations, CIMO-configurations show constructions of a context (C) in which many creative professionals ans organizations are unfamiliar with collaboration - possibly be influenced by some knowledge and good practices of this type of collaboration (I), in which it is likely that both will show a wait-and-see attitude toward collaboration because of a lack of knowledge and misunderstanding of each other (M) which will cause a lack of collaboration and failed collaboration as well. (O).
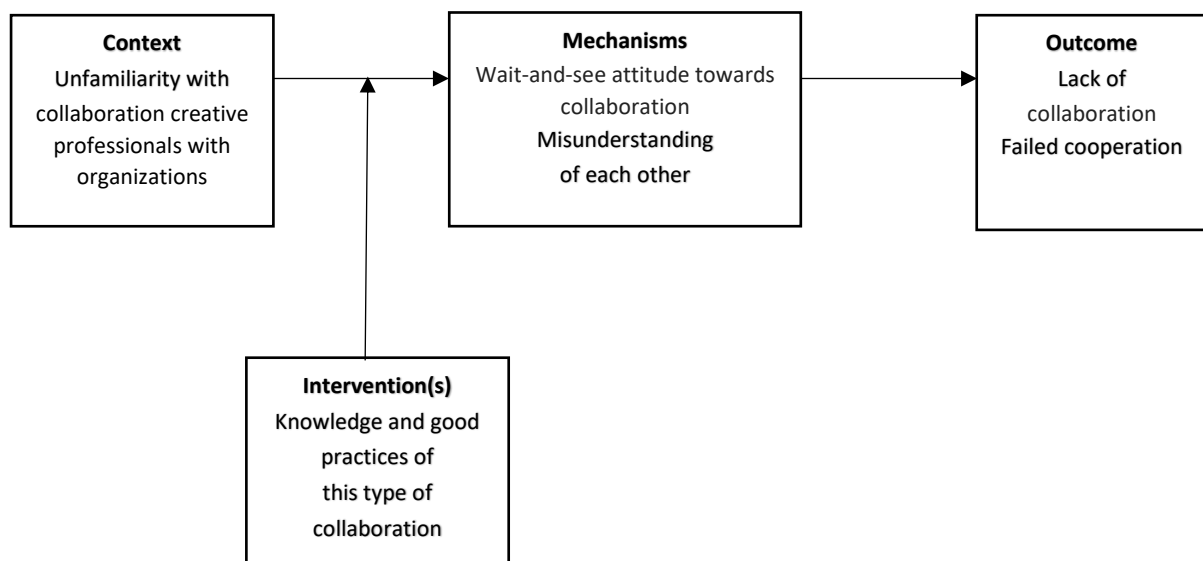

Figure 1: CIMO configuration of collaboration of creative professionals with organizations

Results
Data collection & data analysis
The central question in the project is what primarily characterizes the collaboration of creative professionals with organizations in successful cross-overs, such as the input of a unique perspective (and language) of design thinking, the related action repertoire ('change agents') and / or methods (ABIs or artistic interventions). The study aims to examine conditions that influence cooperation between organizations and creative professionals, in particular those with an arts background . On the basis of research of 4-5 cases of cooperation between the organization and the creative professional (project partners), insight will be gained into the problems facing the creative professionals, but also the cooperating parties and in conditions for success. The project partners will deliver the cases, namely 4 organizations that gained experience with collaboration with creative professionals (two colleges, a hospital and a dental company). Both the organizations and the creative professional (s) with whom the organization cooperated are interviewed (semi-structured) by using the protocol developed by Scopa (2009). From this protocol only those facets (group of determinants or concepts) were used which concerned collaboration, which are *context*, *common ground, roles,* and *trust*. Another project partner was Art-Partner, a mediation agency in The Netherlands between organizations and creative professionals. With Art-Partner, various projects were evaluated during three sessions on the basis of criteria to be determined. They guided dozens of projects in which Dutch organizations and creative professionals work together.

Based on these interviews an online questionnaire of 60 items was developed using the most items of Scopa's survey (Scopa, 2009). This data collection method was completed with items related to client-consultant collaboration (Kubr, 2002; Buono, 2009), without the facets information exchange and awareness of resources because these didn't show relevance for collaboration of creative professionals with organizations in the first study. So, in total the concepts briefing, qualities and roles of artists/designers, qualities of organization, trust, common ground, and organisational factors have been examined. Two questions about an intermediary have been added to evaluate the role and impact of Art-Partner.
This questionnaire was distributed among thirty organizations and thirty creative professionals who did a project in these organisations mediated by Art-Partner. Forty-one respondents filled in the questionnaire. 46% of them are artists or designers (40% artist), 44% represented profit organisations, and 72% of the organisations employed more than 100 employees. 83% of the respondents had previous experiences with collaboration of creative professionals with organizations. 69% of the artists concerned theater-makers, and 34% of them are conducting visual arts. And 15% of them respresented design-disciplines.
Most important aspects of the *briefing* before the collaboration are the clarity of the reason of the project (100% of the artists/designers; 100% of the organisations), the vision and approach (95% versus 955), the budget (100% versus 89%), and the duration and deadline (84% versus 100%).

The most important *qualities of the artist* for this type of collaboration are listen and observe (100% versus 95%), being curious and open-minded (100% versus 95%), rendering observation and communication of the artist/designer (100% versus 89%), and imagination and creativity (95% versus 100%). The biggest difference in scores (artists/designer versus organisation) concerns the degree to which the artist/designer shows a 'loose art view' (84% versus 53%). The artist/designer is be expected to play the *role* of a bringer of a new perspective (95% versus 95%) and being a confuser/disruptor (84% versus 63%). He/she don't need to fulfill the role of advisor, mentor, change expert of problem solver.
The most important *qualities of the organisation* for this type of collaboration are space for

experimenting (both 100%), space and confidence for employees (100% versus 95%), and confident in an open process and outcome (95% versus 100%). Remarkably, experience with artistic interventions and affinity with the arts both were not classified as very important or important organisation qualities for this type of collaboration.

From *organisational factors* such as structure or work process in particular a dynamic work process (84% versus 79%) is considered as important factor for collaboration of creative professionals with organizations. A loose informal structure was the lowest scored organisational factor (26% versus 26%).

Common ground for this kind of collaboration is realized by different factors. For organisations common ground is particularly caused by a shared (creative) process (74% scored very important + important), a shared language (74%), shared vision (68%), and a beneficial process for everyone (68%). Artists/designers scored experiences common ground in doing an experiment together (89%), by a shared (creative) process (68%), and through a for everyone beneficial outcome (53%). Of all determinants for this multidisciplinary collaboration, the scores on common ground show the biggest differences between creative professionals and organisation members. With the exception of doing an experiment together all the other six factors of common ground is higher scored by organisation members than the creative professionals.

Gaining *mutual trust* during this type of collaboration in particular is realized through fulfilling agreements and communication (100% versus 89%), and by mutual interest (84% versus 89%). Advanced insight in activities and approach was the lowest scored trust factor (16% versus 37).

Thereafter the role and importance of an intermediary have been asked. 63% of the artists/designers and 53% of the organizations worked with an intermediary such as Art Partner. A majority of the respondents think that working with such an intermediary party contributes to successful collaboration of creative professionals with organizations.

Finally respondents their satisfaction of collaborating has been asked. 89% of the artist/designers and 95% of the organisations scored their collaboration above or in line with expectations. And 100% of both parties will consider this kind of cooperation in future.

Analysis
The qualitative data of the interviews was manually coded (selective coding, based on the mentioned criteria). This was preceded by a cross-case analysis. Given the small number of respondents we took a progressive approach by considering codes that were mentioned by at least 30% of respondents. Based on this qualitative data a questionnaire for conducting a quantitative study on collaboration of creative professional with organizations was developed. This 60 items questionnaire shows a high internal consistency (*Cronbach's α = .811*). By conducting a regression analysis the contribution of the concepts (determinants) of this type of collaboration was analyzed. Therefore the relationship with two dependent variables which are the *expectations of collaboration* and the *intention for this type of cooperation in future.*

First, a correlation analysis show some interesting possible relations between variables of this type of collaboration. During the briefing discussing *the approach* of the cooperation with the artist/designer seems to be relevant. Addressing their ability to *render observations and to reflect of these* should be also take into account. Common ground through a *shared language* show strong correlation with 16 other items such as shared problem, offering a new perspective or with a clear work process (but not with the dependent variables *expectations of collaboration* and the *intention for this type of cooperation in future*). Also common ground aspect '*doing an experiment*' shows strong correlation with 14 other items like budget, a shared creative process, and with support of management. Noteworthy is also that most of the briefing items strongly correlate with about 12 other variables

such as fulfilling agreements and communication, and a process as well as a outcome beneficial to everyone.

Second, also with some caution (the limited number of respondents cause R^2 values between ,147 and ,597, F ratios between ,819 and 2,429 with *Sig values* between ,603 and ,046) some conclusions can be drawn after conducting regression analysis. *Expectations of collaboration* (positive) can be explained by *qualities of the artist/designer* in particular their independency (β=,590; Sig = ,005) and their ability to render observations and to reflect of these (β=,646; Sig = ,017), by *qualities of the organisation* in particular inform employees (β=,409; Sig = ,107) and *trust in open process and outcome* (β=,494; Sig = ,026), by *common ground* aspects of a shared creative process (β=,590; Sig = ,005) and a shared problem (β=,518; Sig = ,115), not by shared language (β=-,590; Sig = ,092), and by organization factors particularly a clear work process (β=,572; Sig = ,053) instead of a dynamic work process (β=-,542; Sig = ,072) and working in a common space (β=-,396; Sig = ,148). Also taking on the role of advisor (β=,484; Sig = ,046) although a very low score by the artists/designers and organisations themselves contributes to expectations of collaboration. Experience, art discipline, trust, and briefing aspects such as clear assignment or budget do not show strong correlations with expectations of collaboration.

Intention for this type of cooperation in future (positive) can be explained by *qualities of the artist/designer* in particular also their independency (β=,462; Sig = ,034) and their ability to render observations and to reflect of these (β=,670; Sig = ,021), by common ground aspects of a shared creative process (β=,442; Sig = ,089) not by a process beneficial to everyone (β=-,685; Sig = ,029), and by organization factors particularly a loose informal structure (β=,700; Sig = ,014) and a clear work process (β=,686; Sig = ,007) instead of a dynamic work process (β=-,597; Sig = ,019). Experience, art discipline, trust, role of the artist and briefing aspects do (also) not show strong correlations with intention for this type of cooperation in future. Interesting are some differences in scores on the moderating variables of these two dependent variables. Further research possibly could explain these differences.

Discussion

During the interviews most of the by Berthoin Antal (2012, 2011) mentioned 'intangibles underpinning artistic interventions' like trust, and organization experience with artistic interventions are recognized. As well as employee's positive attitude towards artistic interventions, the artist interest in the relational process with organization members, preventing management that seeks control the process instrumentalizes the potential of an artistic intervention, and the artists' enjoyment of working with people in organizations are mentioned by respondents during the interviews. Also Stenberg's (Stenberg, 2016) mentioned 'mutual activity' is recognized in a work environment in which employees more open and constructive space of freedom to experiment, with commitment of staff, artist's ability to use their artistic competences and the participation of employees.

The quantitative study - although limited because of the number of 41 respondents - more specific supplements and further specifies the mainly qualitative research results on this topic. For example the supposed important role of organization experience with artistic interventions cannot be supported by the qualitative data of this study. Even affinity with the arts doesn't seem to be important for this type of collaboration. Furthermore, some differences are interesting between the scores of the respondents and the result of the different correlation analyses. For example, the assumed importance of *briefing* aspects like reason for the project or the approach doesn't show strong impact on the expectations of collaboration. Or imagination/creativity as part of qualities of creative professionals or space and trust of employees as part of organisational qualities do not necessary strongly contribute to the intention for this type of cooperation in future.

This study heavily relies on Scopa's research (Scopa, 2003). Much of her conclusions can be supported by the results of this study or can be supplemented. By her mentioned shared collaborative vision of *how* to proceed is not supported. A more open process of working in which a way of working and results spontaneously arise seems to be more effective. Also her mentioned shared or neutral environment for collaboration which provides a non-threatening, safe space for collaborators to develop trust cannot be supported. Even 'work in a common space' shows a negative correlation with the (positive) expectations of collaboration while 'work outside the organization context' show a weak correlation with this dependent variable. She argued that 'common ground is identified through *focused dialogue* and a shared language is developed through *debate* and *negotiation*'. This research shows that common ground in particular is realized by a shared creative process and through discussing the shared problem. Developing a shared language even shows a negative correlation with the (positive) expectations of collaboration and therefore can not be supported. Her findings on too '*tightly-structured*' collaboration '*loosely structured*' approach can be confirmed. Just like her conclusion that 'the structure of collaboration needs to be flexible, adaptable and responsive to the particular context'.

By Berthoin Antal et al. (2018) and Zambrell (2015) discussed clarity of which competences artists need to be able to work on complex issues of organizations can be refined to competences like bringing an new perspective and confuse and disrupt by deploying their independency and their ability to render observations and to reflect of these. Stenberg's (2016) arguments that 'they need to come together in a 'mutual activity' can be supported. Both should organize common ground into a shared creative process and through discussing the shared problem. Also her her conclusion that creative practices need a space of freedom to experiment can be confirmed by the high scores related to the experiment items of the survey. Other conditions for collaboration Stenberg discovered like commitment of staff, interest of organization in the creative process (not particular in the arts or artist), participation of employees in the projects can be supported as well.
During collaboration the organisation (management) should focus on informing employees and building trust in an open process and outcome in loose informal structure by applying clear work processes which has been stated by Berthoin Antal before (Berthoin Antal, 2009).
Good briefing in particular about the approach of collaboration and commitment of the organisation seems to be important for the *process* of collaboration, but less important for the *expectations of collaboration* and the *intention for this type of cooperation in future.*
Reflecting on the theory of *multidisciplinary collaboration* (e.g. Nicholson et al., 2000; Nancarrow et al., 2013), trust and willingness to share, equity of relationships, goals and way of working during collaboration (all *organizational factors*) are often mentioned by respondents. As well as important *individuals factors* of collaboration such as listening and communication skills, interest in other disciplines, flexible, and the willingness to collaborate with unknown disciplines (e.g. San Martin-Rodriguez et al., 2005; Korzozim-Körösy et al., 2014; Nicholson et al., 2000).
Finally the role of an intermediary (e.g. Berthoin Antal, 2009) before and during this type of collaboration can be confirmed.

Conclusions
The proposed CIMO-configuration shows an construction of a context (C) in which many creative professionals and organizations are unfamiliar with collaboration with each other- possibly be influenced by some knowledge and good practices of this type of collaboration (I), in which it is likely that both will show a wait-and-see attitude toward collaboration because of lack of knowledge and misunderstanding of each other (M) which will cause a lack of collaboration and failed collaboration as well (O). Goal of this study was to collect en define interventions that will take away the

unfamiliarity of creative professionals as well as of organisations of collaborating with each other. This study, first by doing interviews and after that by conducting a quantitative study among 41 respondents (creative professionals and organisations), offers some new insights of determinants of successful collaboration of creative professionals with organizations.

Respondents, artist/designers as well as organisations are all very satisfied about their collaboration. 100% of both parties will consider this kind of cooperation in future. This successful cooperation can be explained by six concepts of determinants which are briefing, qualities of creative professionals, organisational qualities, organisation factors, and common ground. More particular, organisations and creative professionals creative professional independency and their ability to render observations and to reflect of these and organisation's role by informing employees and organizing a clear work process need to be adressed before en during collaboration. A good briefing does not directly contribute to a to (positive) expectations of collaboration, but seem to improve the process of cooperation by discussing the fulfilling agreements and communication, and a process as well as an outcome beneficial to everyone. Both, creative professionals and member of the organisation should realize and encourage trust and common ground by focusing on an open process and outcome, a shared creative process started with a shared problem. Experience with this type of collaboration, art disciplines, the role of the artist as well as organisation sector do not influence expectations of collaboration neither the intention for this type of cooperation in future.

The mentioned determinants for collaboration of creative professionals with organizations can be considered as interventions in the proposed CIMO-configuration for this type of collaboration. Future research among a larger number of artists/designers and organisations should enhance the reliability of the quantitative data of this study. And new research more detailed could transform the determinants for collaboration found into practical interventions for organisations as well as for creative professionals. During collaboration very likely they will succeed!

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APPENDIX 1   COLLABORATION CREATIVE PROFESSIONALS - ORGANISATIONS

		Kunstenaars	Opdrachtgever / Organisatie
1.	**Opdracht & Briefing**	Open proces Uitkomst onbekend Vertrouwen in opbrengst Verwachtingen niet te expliciet	Eerder gewerkt met kunstenaars (3) Op zoek naar andere manier en benaderingen (3) Aanleiding / probleem helder (2) Globaal plan (2) Harde deadline (1) versus geen harde deadline (3) Duidelijk gezamenlijk beeld van doel (niet van de opbrengst! (3)
2.	**Methoden**	*Empathizen*: meewerken & interesse tonen, observeren, waarnemen (4) Uit de context halen (4) In kunstenomgeving Artistic Interventions (4) Werken vanuit verlangen Lege ruimte, samen ruimte vullen / maken Iteraties / ontstaan Groep in beweging brengen Zijsprongen & omwegen Verzamelen / ophalen (4) Teruggeven & reflecteren (3) Samen ordenen, ontwerpen (ontwerpgesprekken) & maken (werkplaatsen) Vertragen	Werkvormen gericht op: *Empathizen*: meewerken & interesse tonen (4) Observeren (4) Aandacht geven (3) Verwarren (2) Verzamelen / ophalen (3) Teruggeven (presenteren) & reflecteren (3) Uit de context halen (4) In kunstenomgeving (3) Samen ordenen, verbeelden, ontwerpen (ontwerpgesprekken) & maken (3) Met medewerkers (4) Tussentijds zichtbaar maken van resultaten (2) Groep in beweging brengen (3) Uitstellen oordeel / oplossing (vertragen) (3) Gericht op (langdurige) leren
3.	**Rollen**	Kunstenaar: Kunstopvatting: niet vasthouden aan discipline (organisatiemateriaal) Onafhankelijk (=niet bedreigend) Interesse werk & org Contact maken (dialoog) Luisteren & observeren Terug geven & reflecteren Samen praten, ontwerpen & maken Interesse in mensen Nieuwsgierig Opdrachtgever: Ontvankelijk (taal, interventies, andere waarde dan bv econ. waarde) Transfer kunst–org. maken Affiniteit / ervaring kunsten helpt Lef Sterk op zijn/haar plek Vertrouwen in open proces Communiceren organisatie Voorwaarden regelen Medewerkers: Interesse / nieuwsgierigheid	Kunstenaar: Nieuwsgierig /onbevangen (4) Kunnen invoegen (aansluiten en aanpassen) (2) De lead nemen / org op sleeptouw nemen (2) Kennis van context (2) Kunstopvatting: organisatie als materiaal (3) Zonder mening (2) Opdrachtgever: Nieuwsgierigheid / ontvankelijkheid / open houding (4) Support van hogere leiding (2) Andere visie durven in te zetten (3) Opvatting dat maakproces met medewerkers moet (3) Ruimte geven aan medewerkers & uitvoerders (3) Niet 'als een kunstje' beschouwen Initiatief nemen en medewerkers meenemen (1) Medewerkers: Vrij in keuze medewerking Veilige positie t.o.v. leiding
4.	**Eigenaarschap**	Updates over voortgang (4) Meenemen opdrachtgever (4)	Updates over voortgang (2) Meenemen opdrachtgever (2)

	Kunstenaars	Opdrachtgever / Organisatie
		Samen reflecteren (opdrachtgever & opdrachtnemer) (4)
5. Vertrouwen / Commitment	Belangeloos (4) Kunstenachtergrond/-affiniteit opdrachtgever(4) Door aandacht (voor org en probleem) (4) Door *emphatizen* (4) Samen (zie Common Ground)	Kunstenachtergrond/-affiniteit opdrachtgever (3) Vooraf inzicht in werkvormen, ritme etc. (1) Door samen proces te lopen, samen te maken (4) Vertrouwen op uitkomst (2)
6. Common Ground / Samenwerking =	Organisatie als materiaal (4) Gezamenlijke taal Ruimte (voor verbeelding, tijd, anders, etc.) Uit de context / in kunstenomgeving (3) Uitnodigen (2) Dialoog (3) Spelen & meespelen (3) Samen ontwerpen & maken (3)	Organisatie als materiaal (3) Andere blik (3) Gezamenlijke taal Ruimte (voor verbeelding, tijd, anders, verrassing, etc.) Samen ontwerpen & maken (3) Vanuit een concept of visie (zoals spelen op het plein) Creatieven begrijpen de context (2) 'Luchtige' cultuur (uitproberen, experimenteren, veiligheid)
7. Projectmanagement (tijdschema)	Planning van (reeks van) activiteiten (2) versus ongepland (2) Harde deadline (2) Ruimte voor aanpassing proces, tempo etc. (4) Continu ritme van activiteiten	Geen format vooraf (3) Harde deadline (1) Ritme activiteiten / programma (2) Tempo (3) Veel overleg (3) Ruimte voor aanpassing & bijsturing proces, tempo etc. (3)

BRIEFING (very important + important) (n = 38)

■ Artists ■ Organizations

QUALITIES ARTIST/DESIGNER (very important + important)

■ Artists ■ Organizations

ROLE ARTIST/DESIGNER (very important + important)

■ Artists ■ Organizations

QUALITIES ORGANISATION/CLIENT (very important + important)

- Receptive to new ideas (QUALORG1)
- Affinity with arts (QUALORG2)
- Experience artistic interventions (QUALORG3)
- Support management (QUALORG4)
- Arrange conditions (QUALORG5)
- Inform employees (QUALORG6)
- Space & confidence employees (QUALORG7)
- Space for experiment (QUALORG8)
- Trust in open proces/outcome(QUALORG9)

■ Artists   ■ Organizations

MUTUAL TRUST (very important + important)

- Through interest (TRUST1)
- Through references (TRUST2)
- Through previous experience (TRUST3)
- Through prior insight (TRUST4)
- Through fulfilling agreements & communication (TRUST5)
- Through pilots (TRUST6)

■ Artists   ■ Organizations

COMMON GROUND COLLABORATION (very important + important)

- Through shared vision (CMMNGR1)
- Through process benificial to everyone (CMMNGR2)
- Through outcome benificial to everyone (CMMNGR3)
- Through shared (creative) process (CMMNGR4)
- Through shared language (CMMNGR5)
- Through shared problem (CMMNGR6)
- Through experiment (CMMNGR7)

■ Artists   ■ Organizations

Artists　　Organizations

IMPORTANCE ORGANISATION FACTORS (very important + important)

IMPORTANCE INTERMEDIARY Through an intermediary (INTERM1)
IMPORTANCE INTERMEDIARY Importance of intermediary (INTERM2)