

PHD THESIS

**An Analysis of Cultural
Entrepreneurship:
A balance between
culture and business
within media art**

Reinier Sikkens

PHD Thesis for the
Faculty of Economics
and Social Sciences
of the University of Potsdam

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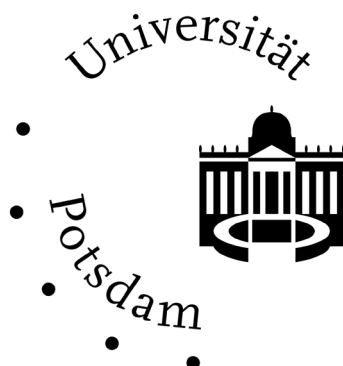
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PHD THESIS

An Analysis of Cultural Entrepreneurship: A balance between culture and business within media art

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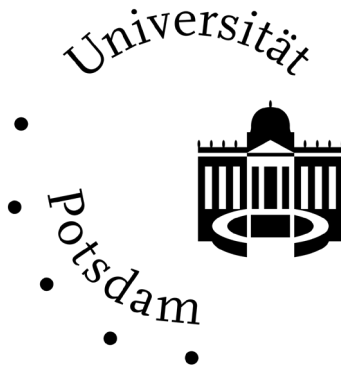
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**AN ANALYSIS OF CULTURAL ENTREPRENEURSHIP:
“A BALANCE BETWEEN CULTURE AND BUSINESS
WITHIN MEDIA ART”.**

**Dissertation
zur Erlangung des akademischen Grades
des Doktors der Wirtschafts- und Sozialwissenschaften
(Dr. rer. pol.) an der Wirtschafts- und Sozialwissenschaftlichen
Fakultät der Universität Potsdam**

Abstract

- Background** Media artists have been struggling for financial survival ever since media art came into being. The non-material value of the artwork, a provocative attitude towards the traditional arts world and originally anti-capitalist mindset of the movement makes it particularly difficult to provide a constructive solution. However, a cultural entrepreneurial approach can be used to build a framework in order to find a balance between culture and business while ensuring that the cultural mission remains the top priority.
- Aim** The aim of this research is to provide the theoretical framework necessary for creating a balance between culture and business within media art. The analysis is empirically validated in reference to the broad context of the environment of the media artist; the so-called stakeholder focus environment (SFE).
- Method** The method used to establish the critical framework is a descriptive analysis in which the keywords are uniquely combined to form the right structure for creating a balance between culture and business within media art. The framework is then empirically tested using a questionnaire.
- Results** The findings of the questionnaire concur beyond a doubt with the theoretical assertions. Respondents support the importance of the keywords indicated and agree that a balance between culture and business can only be achieved using a cohesive structure such as that provided in this thesis (the stakeholder focus environment). Additionally, a balance only can be achieved if there is active support for the media artist from other stakeholders throughout the workflow.
- Conclusion** The identity indicator method enables a realistic analysis of the identities and workflows of the stakeholders, which facilitates a broadened approach to analysing cultural entrepreneurship. A balance between culture and business within media art can only be established by considering multiple stakeholders, mobility, and multidisciplinary within the stakeholder focus environment.
- Keywords** media art, balance between culture and business, cultural entrepreneurship, stakeholder, stakeholder focus environment, identity, workflow, identity indicators, multiple stakeholder involvement, mobility, multidisciplinary.

Preface

This thesis focuses on media art and its environment, looking also at the influence of artistic disciplines such as theater, music, dance and video games. It discusses the current societal consciousness of media within society and the possibilities that media art has to present itself in this context. Furthermore, it reflects on the ways that media artists can earn money. The thesis concludes with various personal net art projects, including some business models.

This thesis was written in Berlin, where personal experience with the art scene took place at the medienwerkstatt of the Berufsverband Bildender Künstler*innen (BBK) in Kunstquartier Bethanien. In my experience, being at the center of the Berlin art scene with a deviant research interest was intense. The initial years of the present research were mainly driven by intuition; the exact concepts and words to define it did not come until later.

On a societal level, I hope that this research will contribute to the recognition of the pioneering role that media artists, and in particular net artists, play. Many internet concepts have their origins in media art, and media artists should be recognised for that. I also hope that the role of finances will be interpreted differently, that artists will experiment more with business models, and that companies will collaborate more actively with artists not for the sake of profit, but to create value throughout the whole of the value system.

On a personal level, I hope that my research will help me to accomplish multidisciplinary projects as a cultural entrepreneur, an artist, and a researcher.

Executive Summary

This research provides a structural answer to the question of how a balance between culture and business within media art can be accomplished. It takes into consideration not only media artists, but their environment as a whole; an environment that represents the right conditions for solving the main research question and is therefore named the “stakeholder focus environment” (SFE). The main characteristics of the SFE, which ideally enable a common language within it, are multidisciplinary, multiple stakeholder involvement, and mobility. In this research, the SFE is represented by ten different stakeholders: Media artists, cultural institutions, galleries, museums, foundations, educational centers, government, companies, family and friends.

Each stakeholder within the SFE is viewed as being of equal importance. A novelty here is the inclusion of the stakeholder family and friends. To enable a balance between culture and business, attention is given not only to media artists’ artwork, but to their identity as a whole. The identity of a stakeholder is described using the five identity indicators activities, communication, value system, collaboration and finances. This newly created identity indicator method constitutes a practical approach to assessing how stakeholders are interrelated, and to what extent. Broadening the scope beyond the artwork leads to insights into which stakeholders play an important role for media artists, thus the stakeholders’ personal ecosystem is of vital importance. The analysis undertaken within this research can be considered to be part of the field of cultural entrepreneurship, as it creates a new foundation for comparing and contrasting stakeholders based on their full identities, which are equated with their workflow.

The theoretical framework of this thesis consists of three different layers: general, specific and technical. Each layer has its own function to make sure that the research topic has been approached from every relevant angle possible. The general part provides a broader understanding of the field in which the research topic can be embedded, the specific part describes the environmental issues to be taken into consideration, and the technical part is of a practical nature, acting as an application tool for the identity indicator method. The structure of the theoretical framework serves as a blueprint for applying the empirical framework, using a questionnaire to test the theory using real-life stakeholder respondents.

Due to the immaterial and multidisciplinary character of media art, finding a balance between culture and business is not a straightforward matter. Nevertheless, this research creates awareness for how stakeholders can establish their own balance and take into consideration to what extent the cultural mission is a priority. Four examples of balanced financing options are discussed to further enhance the readers’ understanding of how to achieve this balance.

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INTRODUCTION TO RESEARCH

Introduction to Research

A. RESEARCH TOPIC

The title of this thesis is 'An analysis of cultural entrepreneurship: Finding a balance between culture and business within media art'. In the present thesis, media art and the identity of the media artist are of central importance. Media art is interdisciplinary and therefore the fields of theater, dance, video games, and music are also subject to further investigation.

For the coverage of the research topic, it might have been more fitting to use not 'media art' but 'net art' in the title. Media art, however, is subject to more extensive exploration, and enables research from a historical perspective. Nonetheless, the playful character of net art and its early anti-capitalist standpoint are of dominant importance throughout this research, which refers to net art and media art in conjunction with each other.

Since the media artist does not stand alone, an analysis is done for its whole environment, which is in this research named as the stakeholder focus environment. For each stakeholder, the stakeholder identity is analysed using five indicators: activities, communication, value system, collaboration and finances. The purpose is to find a way to enhance the quality of the workflow of both media artists and their environment. It is my conviction that this can only be accomplished by a change in consciousness in the meaning of 'identity' for each stakeholder. The stakeholders included in this research are: media artists, cultural institutions, galleries, museums, foundations, education institutions, government, companies, family and friends.

Using the five indicators I discuss

the relationships between the stakeholders and how these relationships have been influenced by the development of the internet. An important change created by the internet is the increased possibility for fluidity of identity and dynamicity between stakeholders. Boundaries between disciplines have been lowered and a stakeholder can be an artist, entrepreneur and a scientist at the same time.

However, outside the internet – in that which we call the "offline world" – fluid ways of thinking and acting are still blocked by fixed rules and ways of thinking. It thus seems that offline possibilities are still too restricted to be fully multidisciplinary and mobile. Thus the effect of the internet is currently still more to isolate than to create synergies between different stakeholders.

Nevertheless, the identities of traditional stakeholders are changing and demand to be reinterpreted, along with their underlying indicators. This has an influence, for example, on the definition of what media art and a media artist is. If we follow the spirit of the multiple identity theory, it is realistic to say that everyone, regardless of their education or profession, can be a media artist at one moment and have another identity the next.

For this reason, the media artist has also gained a new role. The increase in volatility is now turning the kind of creative thinking abilities that artists have into a commodity for other stakeholders. For a stakeholder company, a media artist might think of new ways of earning money, but also give an insight into which values matter. In turn, a company can offer the media artist security. Where companies traditionally view art and artists as a status symbol and place little priority on establishing any kind of dialogue with the artists themselves, they have become increasingly dependent on artists' ways of thinking within this volatile environment.

Finding a balance between culture and business within net art is not only a matter of the finances indicator; other indicators are just as important to gaining an insight into relationships between stakeholders. The focus is no longer on the artistic work of media artists alone, but also on their identity as a whole. This is significant for media art as the materiality of media artworks is volatile and has almost no financial value.

B. RESEARCH AIM

The aim of my research is to identify how to achieve a balance between culture and business within media art. I hope to accomplish this by enhancing the quality of the workflow of both the media artist as a stakeholder and all the other stakeholders within the stakeholder focus environment, which include media artists, cultural institutions, galleries, museums, foundations, educational centers, government, companies, and family and friends.

The first step in accomplishing this was a one and a half year internship as an assistant at the Media Workshop (*Medienwerkstatt*) of the art center *Kunquartier Bethanien* in Berlin. This proved crucial to finding answers to my research question. Secondly, I built up a personal database of relevant stakeholders. This has proved to be an important resource for a guaranteed continuous flow of relevant information and enabled direct access to

relevant respondents for my empirical research. Thirdly, I devised a theoretical framework consisting of three parts. The first part describes the context in which my research can be placed. This includes the field of cultural entrepreneurship, the significance of a balance between culture and business and the field of media art, and the influence of other relevant artistic disciplines, mainly being theater, dance, video and music. The second part describes the dynamics and implications of the stakeholder focus environment for the media artist and the other constituent stakeholders. The third part provides a theoretical basis for the empirical research with a description of the workflow, stakeholder identity and the five identity indicators: activities, communication, value system, collaboration and finances. The fourth objective concerns the empirical research. This involved devising and distributing a questionnaire in which the five identity indicators

are used as central measurement tools to enable the comparison of multiple stakeholders within the stakeholder focus environment. The respondents of the questionnaire are highly representative stakeholders selected from my database. All stakeholder groups are represented within the empirical research.

Finally, I discuss the theoretical and empirical findings of my research and provide an answer to my main research question. I hope that readers will experience the present thesis as a practical guide to increasing the quality of workflow by creating awareness of the position of the reader, their possibilities and relationships within the stakeholder focus environment.

C. RESEARCH JUSTIFICATION

In a time in which traditional barriers between industries are disappearing, an analysis within the field of cultural entrepreneurship seems highly pertinent. The reduction of barriers between and within stakeholder environments justifies the need for a reinterpretation of stakeholders' situations. We are being forced to rethink who we are, to whom we belong and how we relate to others, because the identities that were built through stable jobs no longer exist. In the present research, the word "culture" in "cultural entrepreneurship" not only refers to the social aspect of the term, but also and predominantly to the arts, and more specifically to media art. Culture in the sense of the arts has always struggled; particularly for continuity. Thus focussing on how to find a balance between culture and business within the arts is always relevant.

In modern day society, it is not only important to resolve the struggles within the arts, but also to learn from them. Uncertainty and a lack of security has always prevailed in the arts and, by thinking differently, artists have been able to overcome difficult barriers. At present, uncertainty is everywhere, so we need to take the arts as a model guide to thinking and behaving differently

in order to overcome difficulties. The specific focus of the present thesis is media art; an art form confronted even more with uncertainty and volatility. Thus society cannot only learn from media artists, but media artists can also learn from society, and, more importantly, both society and media artists need to learn how to interact with each other. This research paves the way to helping media artists and society to interact with each other.

Concretely focusing on the balance between culture and business is not only about interacting with each other, but also about mutual participation. This thesis takes a specific view of society, calling it the "stakeholder focus environment" (SFE). The importance of a balance between culture and business focusses predominantly on media artists. Like their former fellow artists, media artists must find a way of making money without losing sight of their cultural mission as priority number one. With regard to the long production time and the non-material value of media art, it has become increasingly difficult for media artists to make money with their artwork alone. Therefore, this thesis looks at other factors that shape the identity of media artists. Thus

the identity indicator on activities is just one of the five indicators discussed. It is important to understand that not only media artists are under pressure to earn a living, but all stakeholders in the SFE, hence again there is an urgency for the whole of society to find a way to survive. This research is thus not only relevant to scientific research, but also for entrepreneurial, business and artistic purposes.

It may seem that finding a balance between culture and business is more relevant for culturally oriented stakeholders, but this is a misconception. Not only have other stakeholders, such as businesses, become highly dependent on the different ways of thinking that define artistic culture, but the need for certain stakeholders to act in a socially responsible way, such as stakeholder companies, increases their dependence on artistic culture.

Therefore, although the cultural mission is not the top priority for each stakeholder, a balance between culture and business is most definitely important in order for each stakeholder to survive

**D. CONCEPTUAL MODEL
AND RESEARCH QUESTIONS**

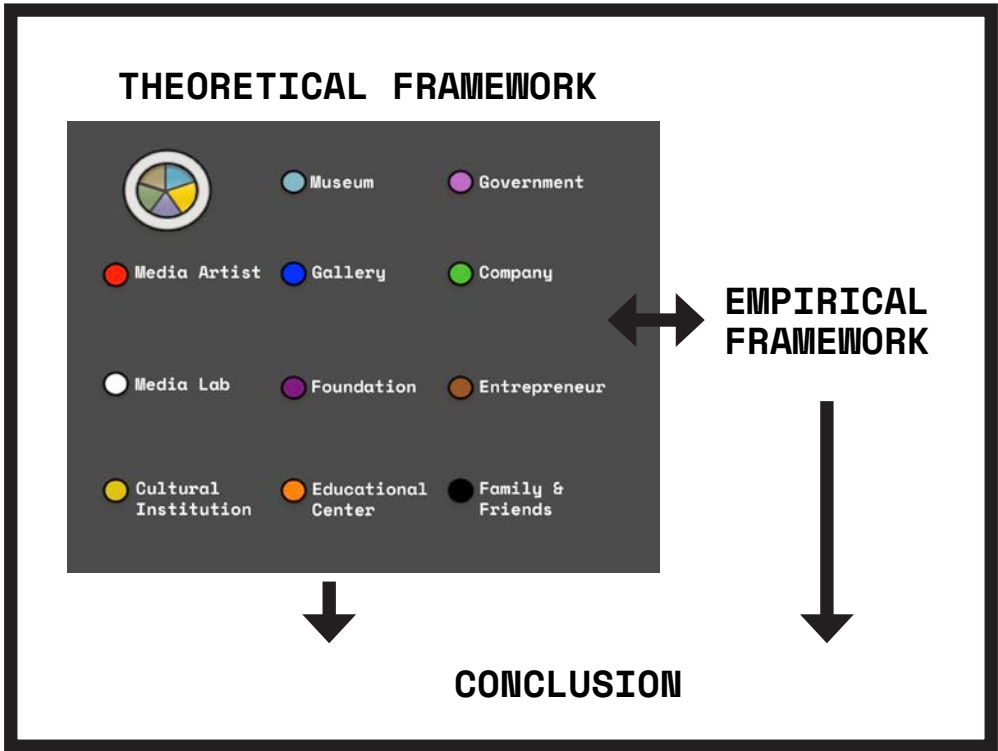


FIGURE D.1. CONCEPTUAL MODEL

THEORETICAL FRAMEWORK

1. GENERAL	2. SPECIFIC	3. TECHNICAL
Research Context	Dynamics Stakeholder focus environment & stakeholder descriptions	Measurement comparison tools
Field of cultural entrepreneurship	Stakeholder focus environment	Workflow = Identity
Balance between culture and business	Stakeholders & Stakeholder descriptions (Media artist, Media lab, Cultural institution, Museum, Gallery, Foundation, Educational centre, Government, Company, Entrepreneur, Family & Friends)	Identity indicators (Activities, Communications, Value System, Collaboration and Finances)
Media art, Net art and the influence of the distinct artistic fields Theater, Gaming, Music and Dance.		Empirical Research Questionnaire

EMPIRICAL FRAMEWORK

Methodology
**Selection
respondents**
Questionnaire

CONCLUSION

Conclusion
**Barriers &
limitations**
Discussion

FIGURE D.2. RESEARCH FRAMEWORK AND RESEARCH QUESTIONS

As illustrated above, the present research is divided into a theoretical framework and an empirical framework. The theoretical framework consists of three parts: general, specific and technical. Each part consists of a sub-research question relevant to answering the main research question. The empirical framework consists of a questionnaire based on the same structure as the theoretical framework. Hence the same three sub-research questions apply for both the theoretical and the empirical frameworks. Detailed answers to the sub-research questions and the main research question of both the theoretical and empirical frameworks are given in the conclusion.

The main research question is:

How can a balance between culture and business within media art be achieved?

The main research question consists of a complex combination of two main concepts. First, the balance between culture and business requires multiple angles of analysis in order to present a profound solution that is both theoretically and empirically valid. Second, the multidisciplinary character of media art makes it difficult to grasp. Since media art does not represent any material value, creating a balance between culture and business together with a focus on media art cannot be answered using common practices of the traditional arts world. Hence a groundbreaking new approach has been created to answer the main research question. This approach is presented in three sections: general, specific and technical. The general section provides a broad description of the research topic and the specific section embeds the research topic in the stakeholder focus environment. With the help of the five identity indicators, the technical section discusses the practical method that enables stakeholders to be compared on an equal level.

Translating each of these three parts into a sub-research question leads to the following three sub-research questions:

1. GENERAL - *How can the tendencies of the broad research context of the media artist be characterized?*

The first research question describes the relevance of the research topic and the broad research context of the media artist. This part is divided into three topics: the field of cultural entrepreneurship, a balance between culture and business and the history of net art, and media art and its related artistic disciplines.

2. SPECIFIC - *What are the current dynamics of the stakeholder focus environment, its predecessors and society?*

The second research question addresses the current dynamics of society and the predecessors of the stakeholder focus environment: the virtual class, e-culture and the creative class. It also addresses the necessity for the stakeholder focus environment conceived and the three main aspects mobility, multiple stakeholder involvement and multidisciplinary.

3. TECHNICAL - *Is there a method that enables each stakeholder (of the stakeholder focus environment) to construct their own practical answer to the main research question?*

The third sub-research question includes a practical method for stakeholders to find an individual balance through the identity method, consisting of the five indicators activities, communication, value system, collaboration and finances. The five indicators are used to explain the ten relevant stakeholders of the stakeholder focus environment.

E. RESEARCH DESIGN

The sequence of chapters follows a convergent approach. First, a general section elaborates on the three central topics: the field of cultural entrepreneurship, a balance between culture and business and net art, and media art and the influence of distinct artistic disciplines. These topics give rise to a clear understanding of the research topic.

The second and more specific section discusses the stakeholder focus environment. This section starts with the influence of technological development on society and explains the fundamental term “stakeholder”, whereby it is key that all stakeholders are equal. This means that, although media artists are the focus of this research, they are not more important than the other stakeholders discussed. Following this, the predecessors of the SFE are explored in order to add a further dimension to its description. The need for the SFE is explained by its relation to society and by the three key topics dealt with in the final section: multiple stakeholder involvement, multidisciplinary and mobility.

The third and technical section discusses all of the stakeholders in the stakeholder focus environment in combination with the identity indicator method. The identity indicator method is a concrete way of analysing the way a stakeholder works and enables a comparison with other stakeholders based on the five different indicators. In the arts in particular, work and identity can be merged as one, therefore the terms workflow and identity can be expressed in a formula: $\text{workflow}=\text{identity}$. The focus here is on the change to the meaning of work, and the increased importance of the term identity. For the reader, theory slowly merges into practice, creating a tool for application in everyday life.

The empirical framework tests a blueprint of the theoretical framework for validation using a questionnaire.

Referencing method

Throughout my research use is made of two different referencing methods, namely the Harvard Method and the Chicago Citation Format Method. The use of both reference methods developed during the process of writing the research. Whenever an important concept is discussed or a highlighting in-text citation is referred to, the name of the researcher is mentioned and thus the Harvard method is used here. This most of the times occurs for important researchers that as a collective can be regarded as the founding stones for my research. To mention a few names are: S. Dixon, J. Bolter, A. & M. Kroker, B. Sterling, Virtueel Platform, A. Bijmens, R.E. Freeman, R. Frieling & D. Daniels, C. Leadbeater, T. Onkila, S. Rosen and D. Throsby.

The questionnaire was sent through a self-constructed contact database consisting of the eleven different stakeholder groups that represent the stakeholder focus environment. The methodology used in the questionnaire consists of the seven-point Likert scale technique and five open questions that cover the key issues of this research topic.

The conclusion discusses and compares the findings of the theoretical and empirical frameworks, summarizing the extent to which the theoretical findings differ from those of the field research. The conclusion also provides a concrete answer to each sub-research question and to the final main research question of how to achieve a balance between culture and business within media art.

The intention of the overall text could however not become a summation of researcher names. Therefore, for the sake of readability the Chicago Citation Format Method have been used. Within the Chicago Citation Format Method only the number of the footnote is mentioned. The footnote, placed below the research text, include the complete citation and the details of the publication.

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1.

Theoretical Framework

1. Theoretical Framework

1.1. General

1. The Field of Cultural Entrepreneurship

The field of cultural entrepreneurship can be considered as a relatively new research field that explores the identity of cultural entrepreneurs and the environment in which they operate. The field is embedded in the stakeholder focus environment and provides insights into how cultural entrepreneurs operate in their environment. Cultural entrepreneurs are not artists, but, in relation to the concept of multidisciplinary, any cultural entrepreneur can be part of the stakeholder focus environment at any point of time, hence also an artist or a cultural institution. The purposes of cultural entrepreneurship are to create, develop and maintain cultural activity. Creation can be understood as initiating a particular occurrence from scratch, whereas development is considered as increasing the quality of the former status quo of that occurrence. Maintenance can be understood as keeping the current status quo as it is. The intention of the cultural entrepreneur is to advance cultural activity, either for themselves or for other stakeholders in the SFE. According to Giep Hagoort, the cultural mission must be the number one priority in these processes.

The purposes of cultural entrepreneurship are to create, develop and maintain cultural activity.*

Typically, a tension exists within the field of cultural entrepreneurship between what are often regarded as the poles of cultural and economic values, because prioritising economic values over cultural values can endanger the cultural mission. However, when cultural values are given too much importance, cultural entrepreneurs can fail to ensure the continuity of their respective activities. Thus cultural entrepreneurship must aim for continuity and balance (¹).

The struggle for the cultural entrepreneur is to find ways of advancing the cultural mission for themselves and/or any of the stakeholders involved, be it the struggle to find finances or to achieve a balance between

The intention of the cultural entrepreneur is to advance cultural activity, either for themselves or for other stakeholders in the SFE.

culture and business while keeping the cultural mission as priority number one. It is the task of the cultural entrepreneur to provide a clear picture to each stakeholder of why problems occur and to provide a tool for how to solve them. Problems can occur at any connection point between stakeholders and therefore cultural entrepreneurs must be intimately involved with all stakeholders in order to find solutions. With the support of the five identity indicators (activities, communication, value system, collaboration and finances), each stakeholder identity can be analysed and compared with the others. Thus each connection point can be given a name and problems identified within the broader context of all of the stakeholders.

This thesis creates a structure through which the struggles for each of the stakeholders in the SFE can be overcome in both theory and practice. It combines different aspects in order to give way to a new understanding of media art and its relation to its environment. Advancing the field of cultural entrepreneurship requires a new understanding

among stakeholders that enables solutions to be found through a broader way of thinking that involves implementing new concepts, such as multiple stakeholder involvement, mobility and multidisciplinary. The field of cultural entrepreneurship serves in this research as a general comprehensive starting point. From the understanding of the concept of cultural entrepreneurship we can now further zoom into the relevant topic of this research, namely the meaning of a balance between culture and business.

2. A Balance between Culture and Business

Creating a balance between culture and business is relevant to all stakeholders in the stakeholder focus environment. The need for balance and the implications and tendencies involved are, however, different for each stakeholder. Although the need for and interpretation of a balance between culture and business is subject to individual stakeholder differences, this research takes a general approach to discussing the relevance and

implications. Later on in the thesis, a practical solution is presented by analysing the SFE in combination with the identity indicator method.

In addition to media artists, other stakeholders must also feel the intrinsic motivation to be part of the SFE and individually add to the shared common language of a balance between culture and business.

Thus involvement with other stakeholders requires a broad common basis, namely the maintenance of each stakeholder's dignity (?).

The concept of culture has two meanings within this research. The narrow focus of culture directly refers to the arts, and the broad focus of culture is linked to the social values of the environment as a whole. From the perspective of a balance between culture and business, culture refers to the artistic interpretation of culture. Nevertheless, the broad focus of culture is equally as important to enabling a balance. The broad focus of culture is therefore described in the ensuing section on society and the stakeholder focus environment.

Within the narrow meaning of culture, not all stakeholders subscribe importance to the arts. Financial profit, however, is a necessity for all stakeholders. The creation of finances by a stakeholder is referred to in this research as business. Each stakeholder has their own approach to doing business. Within the arts, the tendency for culture and business to be seen as two opposite poles still exists, but it is changing. The intention of this research is to further change the attitude towards business and to increase awareness of the possibilities for stakeholders.

The notion of a balance between culture and business was initially constructed for the purposes of the present thesis to express the necessity for the media artist (net artist) to find a way to make money while continuing to give top priority to the cultural mission. Furthermore, the term balance aims to provide a realistic representation of the complete media artist identity in which all of the identity indicators are equally and fairly represented in relation to each another and in relation to other stakeholders. The media artist is not able to create a balance by themselves, thus responding to the complexity of finding a balance for the media artist must also take all involved stakeholders into consideration. Thus creating a balance between culture and business refers to all the stakeholders in the stakeholder focus environment, which expands the research scope significantly.

Other like-minded, culturally oriented stakeholders (such as cultural institutions) also have a cultural mission, and therefore also need to create a balance, and their corresponding approaches to creating a balance between culture and business might be beneficial to media artists by, for example, stimulating the creation of the right infrastructure. Hence stakeholders previously perceived to be in opposition to media artists could actually add more mutual value for media artists and the quest to find a balance between culture and business. At first glance, other stakeholders such as stakeholder companies may not seem to have any need to be involved in the arts, nor have any interest in creating a balance between culture and business. However, media artists' different way of thinking is just one example of how they increase stability for a company, and also indicates their importance for culture. It thus becomes increasingly evident that the creation of a balance between culture and business is also a priority for stakeholder companies.

The inclusive approach for finding a balance between culture and business allows room for each different stakeholder to position itself to their own desire. Nevertheless, the concept of a balance between culture and business is mainly designed for the art form media art. Therefore, we continue our further exploration into media art.

3. Media Art, Net Art, and the Influence of Distinct Artistic Disciplines

Media artists and media artworks are highly influenced by their environment ⁽³⁾, thus a complete analysis must consider this environment. A defining difference between media art and the traditional arts is that the tools used in media art are integrated with society, which explains its technological, socially integrative character ⁽⁴⁾. The traditional arts could consider someone to be an artist based upon their education. "Frey and Pommerehne (1989, pp 146) mention that there are at least eight criteria for determining who is an artist, including "time spent on artistic work, the income derived from artistic activities, being a member in a professional artist's group or association, or subjective self-evaluation"⁽⁵⁾. But they also state that

In the light of the multiple identity theory we can say that anyone can be regarded as a media artist at any point in time. Therefore, the traditional approach that sees a stakeholder as belonging to one stakeholder group only is obsolete. Media art can be everything, everywhere at any time, and can be made by everyone.

each criterion has its drawbacks when being used to define an artist or artwork. They consider the amount of time spent on an artistic work hard to assess and therefore it is rarely used in practice. However, if time spent is not included in the definition of an artwork then artists who do not even produce their own artwork are beyond a doubt considered to be an artist ⁽⁶⁾(7). A further pertinent question is whether media artists are really artists. In a collective online media artwork composed by thousands of people, for example, the idea originally comes from the media artist, but the execution by the public is as artistic as its origin. For painting, it could be generally accepted that “the nature of painting is such that the artist who conceives the work is also the one who executes it” ⁽⁸⁾. Here, Galenson (2006) asserts that the authentic origins of a painting go back to the “physical touch of the artist” ⁽⁹⁾. In the traditional arts, the stakeholder identity has predominantly been approached as singular. As we have seen before, the internet enables people to experiment with different kinds

of identities. This has increased the general understanding that a human being can have multiple identities. In the light of the multiple identity theory we can say that anyone can be regarded as a media artist at any point in time. Therefore, the traditional approach that sees a stakeholder as belonging to one stakeholder group only is obsolete. Media art can be everything, everywhere at any time, and can be made by everyone. It can be packed in a thought, a movement or a fixed form. Artists have always experimented with media tools of various kinds, including music projects dating back to the 1500s ⁽¹⁰⁾. Indeed, music has been shaped by media for many hundreds of years ⁽¹¹⁾. According to Rudolf Frieling, the term ‘media art’ dates back to the 1920’s, where it was used to describe film as a tool for expression ⁽¹²⁾. According to Rudolf Frieling (2007), media lost its innocence after the Second World War, which he refers to as “point zero”, after which recognizable media art initiatives only slowly began to emerge in the 1950s, becoming more visible during the 1960s ⁽¹³⁾. The

immensity of new possibilities that new media created for communicating messages over large distances in different ways inspired media artists to create artistic projects other hitherto unseen kinds. In the early 1960s, Nam June Paik, who is considered as an early media artist, produced a concept for a simultaneous piano concert, whereby the left hand was played in San Francisco and the right hand was played in Shanghai ⁽¹⁴⁾. In the 1970s, the first media artworks were produced through the network; an expression of discontent with the art market. This discontent of media artists towards the traditional arts market still exists today. This is evident in the title of the annual Transmediale media festival 2017: “Ever elusive” ⁽¹⁵⁾. This title directly refers to the elusive character of the media artist. The initial intention of artistic experimentation with the internet was to create a new reality independent of the art market, through which art could be directly shown to the spectator ⁽¹⁶⁾. Both the internet and media art can be considered as new media ⁽¹⁷⁾.

Generally speaking, the characteristic aspects of each of the four focus disciplines helps to clarify the benefit of interconnectedness within media art and the contribution of media artists to the further societal development of creating new and innovative ways of thinking, moving, acting and collaborating.

The dominant importance of the internet in relation to media art determines the starting point of this research: the birth of the internet. In previous research and also initially in this research, the main focus has been on net art. My intention for net art is the same as my intention for my research as a whole; to harmonize different stakeholders with each other in order that they may all constructively expand their own identities. I harmonize net art with media art and media art with the stakeholders of the stakeholder focus environment. I am aware and also agree that the existence of an artist is based on a fluid identity that changes through interaction with other stakeholders. I intend to prevent the deterioration of artist identity; the cultural mission must be the highest priority. Even within the field of media art, net art can be considered as a disruptive new form of art streaming. What distinguishes media art is that net art can only exist or be labelled as net art through the network of the internet. Obviously the role of the computer is important for net art, because the computer is part of the art project; an object and tool that has long been ignored by the classical art system as part of the artwork⁽¹⁸⁾. Multiple disciplines have been influenced by the computer, including live theater, dance and performance⁽¹⁹⁾, but Rudolf Frieling (2007) adds that: “the control of technology remains an illusion”⁽²⁰⁾, because there is always the risk that the technology breaks down. Media art is a highly connected art form that is influenced by many other types of artistic disciplines, and it has been this way since the 1960s⁽²¹⁾⁽²²⁾. The mutual influence of distinct disciplines and media art on each other has been analysed focussing on four main disciplines: dance, theater, gaming and music. deLahunta (2008) characterizes the interconnected nature of these multiple art streamings as the capacity of an artist to switch from one artistic discipline to another, which he refers to as “blurring boundaries”⁽²³⁾. Each discipline, or more concretely, each artistic project, has specific aspects that lend it to combining with another discipline or with specific aspects of other projects. For example, we could say that a characteristic aspect of dance is movement, of theater self-presentation, of gaming agility and of music sound. Generally speaking, the characteristic aspects of each of the four focus disciplines helps to clarify the benefit of interconnectedness within media art and the contribution of media artists to the further societal development of creating new and innovative ways of thinking, moving, acting and collaborating. Kampmann Walther (2011) explains that video gaming involves “Learning to move and advance in a space filled with discrete norms of orientation, meaning that you can do this but not that, is the art of gaming⁽²⁴⁾”. The video game can also be considered to be a multidisciplinary art project, whereas theater can be featured in a video game⁽²⁵⁾⁽²⁶⁾. Another art form similar to net art in that the computer also plays a central role is software art⁽²⁷⁾⁽²⁸⁾⁽²⁹⁾. Software art and net art are highly similar, and are sometimes even considered to be the same thing. The difference is that net art is originally known for its disruptive character, because the attitude of net artists is completely different to that of their media artist predecessors. Net art can be characterized as a strongly anti-capitalistic art movement against the exploitation of the internet for solely capital advantage. Furthermore, net art is very playful. The disruptive character of the first net artists was based on current societal developments and not so much driven by awareness of historical concepts of media art⁽³⁰⁾.

Media art can be considered as an overarching term and net art as a specific form of media art. The question that needs to be answered here is where exactly to place net art. Dixon (2007) explains the complexity of placing digital performance within media history and literature. It is equally difficult to place net art as part of media art⁽³¹⁾. The provocative and anti-capitalist attitude exemplifies its disruptive nature. Audio art can also be considered to be provocative because Föllmer (2007) considers that “audio art is often considered to destruct hierarchies”⁽³²⁾. It makes sense to place net art as part of the presumably larger field of media. Net art is certainly different, but it is possible, and, in my opinion, helpful, to place it within the context of media art. Net art is considered to be the core of this research, but media art is mentioned in the main title because media art is more broadly reflected upon and makes it easier to include various type of art projects with different influences, which is also why Dixon (2007) defines the term ‘digital performance’ broadly⁽³³⁾. Net art is always viewed in relation to the internet. But what is internet and what is not?

A holistic interpretation explains that everything is connected, which also makes the decision to live without internet a form of net art. Not having internet makes you a spectator who experiences the meaning of not having internet and is more aware of the behaviour of those who do have internet. I consider the offline definition of net art as the broadest form of net art. To me, using this broad definition for media art also defies elitism and pretention. The mindset of media art should be inclusive and critically unselective. As Bosma (2007) explains, Station Rose wants its spectators to take part in the “experience of cyberspace”⁽³⁴⁾. During recent decades, the dominance of media art as art streaming has increased⁽³⁵⁾. This makes sense, because the use of digital media in society has also grown. The most important characteristic here is the playfulness of net art.

We started this chapter describing the general comprehensive concept of cultural entrepreneurship. After that, we further zoomed into creating a balance between culture and business, which taught us that there is not one correct approach of any stakeholder involved.

In continuation we arrived to explain media art, being the main point of focus in this research. Being highly influenced by many different disciplines adds to the complexity of understanding the general encompassing part of this research.

Having read the ‘General’ part makes you ready to continue into the next part, namely the ‘Specific’ part.

The mindset of media art should be inclusive and critically unselective.

1.2. Specific

In the part 'General' the main research topic has been described. Now the part 'Specific' continues the characterization of this research further. The topics described in this part are necessary to get a better understanding of the dynamics of the environment in which the media artist and its surrounding stakeholders are moving in.

Part 'A. Society' describes from a broader societal scope the influence of the internet on society. Access to information increased leading to a further development of our knowledge, but also created an instable sense of chaos. This part provides an insight of how to approach this sense of chaos being interpreted as a structure in it self.

Part 'B. Stakeholders' continues to explain the term stakeholder and it is emphasized here that not one stakeholder is of dominant importance, but that each stakeholder is of equal importance within this research.

Part 'C. Stakeholder Focus Environment' discusses first the characteristics of the predecessors of the Stakeholder Focus Environment are discussed to subsequently describe the outlook of the Stakeholder Focus Environment. A main distinguishing characteristic of the Stakeholder Focus Environment from its predecessors is its direct representation of the society at large.

A. Society

1. The Dynamics of Society

The following section discusses the different perspectives and standpoints that society as a whole has towards the internet. Before discussing the stakeholder focus environment, I first describe the larger environment: society. Society is an overarching community for all of the people living in a specific culture or country. Society is complex ⁽³⁶⁾. It tends to hold general beliefs that shape outlooks on how people are supposed to co-exist. Although societal outlooks are influenced by different subcultures and as such are not singular in nature, it can be argued that throughout time there have been dominant subcultures that have dictated the identity of society ⁽³⁷⁾⁽³⁸⁾. A subculture that can be considered to have a predetermined identity is the bourgeoisie. A reason for a prefabricated identity is

A reason for a prefabricated identity is survival; protection against the problems that society faces.

survival; protection against the problems that society faces. Brian Keely mentions poverty, which he refers to as 'a lack of resources, - education, health, useful social contacts'⁽³⁹⁾. Keeley (2007) argues that finding these resources and knowing how to use them will be essential for the future of society ⁽⁴⁰⁾. In relation to this,

Choosing to identify with a particular societal outlook can lead to a clash with other subcultures that do not identify with the main identity of society;

Keeley (2007) poses the question of what type of society we can or have to choose ⁽⁴¹⁾. Choosing to identify with a particular societal outlook can lead to a clash with other subcultures that do not identify with the main identity of society; the 'outsiders' ⁽⁴²⁾⁽⁴³⁾. To prevent unnecessary conflicts, society needs a kind of manual. Schramm (1964) refers to this as a 'roadmap', and argues that a roadmap for society is missing ⁽⁴⁴⁾. Digitalism and the internet have created vibrant dynamicity between humans and technology, and have enabled new alternative ways of social interaction. The traditional and fixed identity of society has adapted with the dynamicity of the internet. Bouwman (2003) asks important questions about the relationship between and the effects of technology on society ⁽⁴⁵⁾. While Kroker (2001)⁽⁴⁶⁾ states that societies are against "the blast of digital technology", Kroker

(1996) ⁽⁴⁷⁾ asserts that "it isn't a matter of being in favor or against technology, but of considering the consequences of virtual reality". It sounds feasible to not take a stance in favour of or against digitalization. However, the effects caused by digitalization have been both negative and positive. For example, the decrease in jobs that digitalization has caused is a good reason for society to be against it ⁽⁴⁸⁾⁽⁴⁹⁾. Since jobs are an important fundament of a solid society, the consequences of job cuts due to digitalization could be viewed as fatal. The avant-garde behaviour of a tiny part of society, being the virtual class, has had a destructive effect on the largest part on the old post-industrial society. Jobs disappeared and pain remained for the surplus class. As Kroker confirms, technology is reducing and even marginalizing our professional lives to a great extent. Technology wants as little human involvement as possible. Kroker says that technology reduces jobs, including your job.

Digitalization has, however, also had positive effects ⁽⁵⁰⁾. It has created a variety of new jobs, such as tech supporters, factory workers for Apple, social media managers, digital marketing experts, digital designers and call center workers. Thanks to technology, effectiveness could now reach seemingly infinite levels. However, humans are still not machines. Bolter (1991) attributes overspecialization of central importance and states that its consequences are irreversible ("we cannot go back")⁽⁵¹⁾. Nevertheless, there is a trend towards increasing attention to possibilities for creating a positive relationship between social values and technology. For example, technological companies are actively talking about social innovation ⁽⁵²⁾.

2. Internet, Information, and Knowledge

The present research locates the start of the technological epoch with the birth of the internet. Compared to the long history of traditional media, such as television, radio and the newspaper, the use of the internet is a relatively recent trend ⁽⁵³⁾. Internet has increased the speed at which human behaviour is influenced. Presently, the virtual elite directly influences our behaviour in everyday life. At first, the internet was a little-known technology that was perceived as an enlightened novelty with a free spirit, full of borderless possibilities and in which there was room for new ways of thinking. Over time, the structure of the internet has developed and become increasingly regulated. It has developed into a standardized environment similar to the structure of countries ⁽⁵⁴⁾, and countries in which, according to Kroker, familiar societal groups took over. The increase in mainstream awareness of the internet is a common phenomenon of new technologies. The first movers develop a new concept and the followers, such as mainstream society, then take over.

Up until the birth of the internet, information was a scarce commodity; it was predominantly elite social circles and highly skilled professionals who had access to specific information resources.

Up until the birth of the internet, information was a scarce commodity; it was predominantly elite social circles and highly skilled professionals who had access to specific information resources. Today, the internet has incited almost the exact opposite: On the internet, information seems to be accessible everywhere ⁽⁵⁵⁾. Not having access to information has become the exception, and is often a conscious choice based on political motives, for example ⁽⁵⁶⁾. Over the years, the availability of information has increased. This has not always been the case. While the free availability of information seems to be a common good today, the discussion surrounding access to information has been treated as a serious matter of concern in the past, as clarified by Schramm (1964): “The general assembly in December 1962 unanimously adopted a resolution ‘expressing its concern that the survey discloses 70% of the population of the world lack in adequate information facilities and are thus denied effective enjoyment of the right to information’ ⁽⁵⁷⁾. Clearly, times have changed; especially in such a high-pace industrialized world in which the importance of technology continues to grow ⁽⁵⁸⁾ and technology can become outdated in less than a month. Underlining this change, Bouwman (2003) states that “the invention of the computer and the development of data-communication, in particular the internet, have unmistakably had an effect on the way in which information is exchanged and how people communicate since the second half of the twentieth century” ⁽⁵⁹⁾. Bouwman (2003) highlights the position of the stakeholder within the information network and refers to the complexity of information: “It goes without saying that there are extraordinarily complex and varied issues in this field” ⁽⁶⁰⁾, such as the different identities within and amongst stakeholders ⁽⁶¹⁾. The stakeholder environment is so volatile that there is no fixed certainty regarding who matters and who does not ⁽⁶²⁾. Hausmann discusses

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perception to turn an imagined identity
into a real identity.***

a term similar to information, namely knowledge, and explains that the difference between modernity and traditional society is the complexity of knowledge distribution, which distinguishes modern society⁽⁶³⁾. Furthermore, Hausmann adds that “society functions because its members form webs that allow them to specialize and share their knowledge with others”. Not only has the availability of information changed, but also the approach towards information, as we now have “the ability to approach the subjects and their meanings from another point of view”⁽⁶⁴⁾. Kroker (2001) touches on a turn in roles, whereby technology knows your information preferences better than you know them yourself⁽⁶⁵⁾, and he goes so far as to say “you will be information”⁽⁶⁶⁾. However, Goggin (2011)⁽⁶⁷⁾ states that, because technology is so unpredictable and chaotic, information is not actually accessible everywhere. Nevertheless, recognition of the versatility of information has clearly developed. Arguably, the growing simplicity of presenting complex information has changed our perception of reality within society. Indeed, geographical distances seem to have shortened, and little effort is required to obtain valuable knowledge. Nowadays, particular stakeholders, such as companies, are able to connect the dots between highly complex data. The increase in the number of possibilities for analysing complex data has created an abundance of information. But, seeing that an individual is only able to absorb a limited amount of information, what is that worth? A single individual can go viral, but will hardly influence digital trends at large. Nonetheless, individuals can still determine which software they use, which sites they visit and to what extent they use particular media channels or not. Thus the great threat of the devastating consequences considered to be posed by the internet might be present in our reality, but it is less influential than is often argued. Although large players have a high visual (online) presence, this does not necessarily mean that they are influenced by the presence of the dominant players of the internet. The notion of the dominant presence of particular players within our environment is further explained through two examples. The first is my own example. The term ‘shopping mall’ might make some people roll their eyes. But the notion that there is no culture in shopping malls might not be true. What determines the presence of culture today? Is culture desperately lacking in an environment such as a shopping mall? Are people who are not physically in contact with the high arts less intelligent and really dominated in their thinking by the large corporations situated in the shopping mall? I would assert that this is not the case today. What matters is the thought and emotions felt by a person experienced individually. In his article “The Beach Ethic”, Charles Leadbeater portrays the beach as a paradisiacal environment in which one can move and play freely⁽⁶⁸⁾⁽⁶⁹⁾. He describes the beach as a paradise because he himself experiences it this way. The same applies to the internet as it does the shopping mall and the beach: reality and the experience thereof is highly subjective. Describing an environment is a matter of imagery⁽⁷⁰⁾, whereby the parameters for the environmental borders are subjective. A related statement by Kroker (2001) is that “the real can no longer keep up to the speed of the image”⁽⁷¹⁾.

The value of an experience and associations with that experience can be questioned in relation to modern day technology. One must remain aware by asking oneself what is real. It is possible for the receiver's perception to turn an imagined identity into a real identity. The room for experimentation with identity varies between stakeholders. For certain stakeholders, it is of utmost importance that the identity presented is real and authentic. This can be important for the stakeholder's integrity. A foundation might therefore not have much room for experimentation with identity, whereas, for a media artist, experimentation with online identity might be a must. To what extent the identity presented is real or imagined depends on the perception and preferences of the stakeholder and is thus highly subjective. Khan (2012) looks at journalists'

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communication and finds that: “The appeal to objectivity, that is, the reality that exists outside subjectivity, is in fact simply a subordination to the hegemony of the bourgeois worldview”⁽⁷²⁾. Here, objectivity and subjectivity are determined by a dominant social group and are thus only partial. Khan (2012) continues to conclude that “alternative media outlets are important in that they are often expressions of the class interests of the proletariat”⁽⁷³⁾. Thus the interpretation of what is real and what is imagined depends on the stance of the observer. Multiple communication possibilities have made it highly complex to know what reality is, to know one’s own true identity, and to know the true identity of the person with whom one is in contact. Dixon (2007), suggests a solution to the lack of transparency in communication, describing the value of the skills and talents of theater practitioners in relation to the world of computers: “The ability to make non-linear connections, the ability to interpret and manipulate symbols, the ability to project an end-user’s reaction, the ability to effectively communicate through multiple mediums, and the ability to visualize and then execute a final product.”⁽⁷⁴⁾. By truly knowing the nature of one’s identity, one can identify one’s communication purpose and decide on an appropriate way to communicate the message.

Image formation⁽⁷⁵⁾ can transform a concept into reality, leading to a higher consciousness. Imagery may not be tangible, but neither is it fake nor redundant. It is the message that makes imagery meaningful. Imagery communicates a message that the sender believes in. For the purposes of this research, the image is that of the stakeholder focus environment as a whole. All of the players in the SFE also represent the ideal identity of society at large. Previously, the identity of society in the broad sense was not part of the identity of the dominant players of the digital world, such as the virtual class. It failed to represent the whole range of required identities and thus could not serve as an exemplary role model for society. The collective identity of the SFE, however, fully mirrors the identity of society as a whole.

3. Change and Chaos as Part of Development

The introduction of new technology has the potential to cause a shift in which a particular part of society can change their behaviour accordingly and thus renegotiate their value system. As this is not true of all parts of society, however, a gap occurs between users and non-users of new technology. Both society and new technology be regarded as a cause and effect of changes in value systems. The primary reason for the change in dynamicity within value systems is the ability to personally choose a certain value system. A consequence of continuously having new technological tools at one's disposal is that change has come to be viewed as a necessity. This need for change has taken root in part of society, and can present just as many solutions as it can problems. The process of change is complex. It can lead to progress, inertia, or a status in which neither term is of any relevance. Change can even entail progress and inertia simultaneously. Thus change and improvement are not necessarily the same thing. Unwin (2005) argues that there is a "growing need for performance improvement in all spheres" (76), and advocates new perspectives in order to achieve such improvement: "What is required are not new tools, new things to see, but a change in the mindset of the user, new ways of seeing" (77). Whereas Unwin (2005) refers to the user, it may be that a change in mindset for everyone is required, which means a re-evaluation of one's own individual identity and thus a reinterpretation of the meaning of each stakeholder identity indicator.

The process of change is complex. It can lead to progress, inertia, or a status in which neither term is of any relevance. Change can even entail progress and inertia simultaneously. Thus change and improvement are not necessarily the same thing.

There has always been a wide range of speculation about the future of the internet. The themes and directions of digital development have continually changed over time. In order to better understand the nature of the internet, it is relevant to go deeper into the concepts of change, chaos and development. Current societal concepts in which development is related to the role of the internet are brain drain, life long learning and the divide between town and country. The internet has made it possible to create different interpretations of current realities. Formerly disconnected minorities now have access to information, including both humans (e.g. the elderly) and locations (e.g. rural areas). Providing internet access has also given rise to opportunities for development. What is relevant is the relationship between the online and the offline world. Through the dominance of technology throughout society, the relationship between on and offline has increased in importance. It is debatable whether the use of certain technology is an option or has become an obligation. Any kind of technological tool can have a strong influence on human behaviour. Technology such as the internet can be perceived as an energy bulb. Exposing oneself to technology is a choice that includes a strategic range of usage between minimal to abundant. Not wanting to be influenced in any undesired way can make an internet expert consciously choose not to use a particular technology, thus an internet expert can be someone who is purposefully not involved with particular internet streams. This shows that internet experts are aware of the potential harmful influences and dependencies that can be caused. Besides choice, the obstacle of time also prevents us from viewing the abundance of information available: A single person will never be able to visit every website in existence.

In the past, one could be offline and still have social interaction; today, being offline can be equated with completely switching off from social contact. Is it actually possible to live without technology? Dependence on technology means that, socially, simply switching off all electronic devices might not even be an option. For some, abstaining from technology can pose a major problem, as it can mean that they are no longer

included in a social group. So in this sense, the statement that the virtual elite is mainly ruled by its users and not by its non-users rings true ⁽⁷⁸⁾. Even so, those who live 'online' view those who live 'offline' differently. They appear less dynamic, not to mention 'weird' or even frightening. Kroker points out that some particularly dominant stakeholders enter our personal world uninvited and can blur or even shape our individual opinions. An essential message for the receiver is to keep thinking for themselves and not to let technology or the incoming message do the thinking for them. The benefit of switching off all electronic devices is thus that it hinders

Being switched off enables slow and simple interaction, whereas being online involves fast and complex interaction. It is the interplay of the different velocities of interaction that allows different stakeholders to be interrelated.

technological dependency from gaining the upper hand. It allows new ideas to form and leads to a more effective use of electronic devices afterwards. For the stakeholders in the stakeholder focus environment, 'switching off' could lead to new opportunities for interaction. Being switched off enables slow and simple interaction, whereas being online involves fast and complex interaction. It is the interplay of the different velocities of interaction that allows different stakeholders to be interrelated. Each stakeholder approaches the use of technology differently, and also the use of new media, which is labelled as context-specific ⁽⁷⁹⁾. But for the SFE as a whole, the aim for development is that each stakeholder context is brought together with the others as one united context; a close and cohesive unit ⁽⁸⁰⁾. It is thus important to develop one single common language. This is known as the question of translatability, and translatability is not an easy task ⁽⁸¹⁾. The ease of achieving unity among the stakeholders in the SFE greatly depends on the way in which it is approached. The multiple identity method created within the scope of this research reduces the importance previously attributed to former assumptions of stakeholder similarity based on a single indicator, such as activity. As I detail in the 'Identity' section on multiple stakeholder identity, we now know that players should be analysed on the basis of their full identity, including the five identity indicators. The previously assumed similarity among stakeholders is no longer accurate or current, as it only takes one aspect of identity into consideration. My contribution to translatability is the construction of a multiple identity concept within the SFE.

4. Chaos as a Structure: Acceptance of the Unfamiliar

Part of the process of digital development and reaching a desirable state is change. For society and the stakeholder focus environment, it is relevant to discuss how we currently deal with change and how we should approach it. Furthermore, development is also relevant to the question of what kind of change is desirable ⁽⁸²⁾. According to Neelie Kroes, only revolutionary change will suffice for digital development ⁽⁸³⁾. In this discussion, two categories of change must be distinguished: technological change and social change. For technological change, the relevant topics are speed, connectivity and capacity ⁽⁸⁴⁾. Even though the possibilities of technological change are regarded as endless, it does have its limitations ⁽⁸⁵⁾. The media, which have also changed through time ⁽⁸⁶⁾, have always given an enormous amount of attention to the future promise of the internet. The reason for this might be connected to the insatiable nature of human beings, who are never satisfied with what they have. Not only do they want more, but also bigger and faster. Attention to the changing nature of the internet comes both in the form of fascination and critique. Paradoxically, it is the speed of change of the internet that also increases repetition. For example, media channels increasingly repeat the opinions of perceived specialists. Hence information is repetitively duplicated. The distinction between the truth and buzz has been blurred and therefore the quality of information can be questioned. Digitalism has given rise to a tendency that is confirmed by Weinstein et al. (2001) ⁽⁸⁷⁾. Regarding social change,

the development of the internet has given rise to new forms of social phenomena and behaviour⁽⁸⁸⁾⁽⁸⁹⁾. For example, the increase in effective communication has stimulated social change⁽⁹⁰⁾⁽⁹¹⁾⁽⁹²⁾⁽⁹³⁾. However, traditional environments in particular are not used to social change and therefore not everybody copes well with it⁽⁹⁴⁾. Resistance to accepting continuous change can be explained by dominant characteristics of both the digital environment and the stakeholder focus environment; namely chaos and instability⁽⁹⁵⁾. Chaos can be understood as a momentary situation in which no clear

to activate each aspect of the stakeholder's identity. It is no longer perceived as irrelevant, but as a complementary factor. One thought leads to another that cannot lead to anything else if the unfamiliar part of the stakeholder's identity or environment is ignored. Therefore, making room for the unfamiliar also makes room for further processing or development. First comes perceptiveness to the unfamiliar, then comes the acceptance of it. Thus even though chaos is unpredictable, it can lead to unforeseen results. Apart from the fact that not everyone has

a structure in itself. Making chaos equivalent to structure may be contradictory and highly complex, but it seems to be the solution for survival in a digital environment. Unsurprisingly, particular stakeholders, such as media artists, are attracted to chaos. Chaos can lead to new understandings, and thus to high quality art projects: Chaos needs to be discussed since it is a dominant factor within our current society that we are striving to gain a hold on. Chaos has also always existed throughout the stakeholder focus environment as a whole. Stakeholders build structures in order to enhance productivity and effectiveness. Structure not only serves effectiveness, but also helps to explain occurrences, in preparation for deeper and more meaningful constructions. Throughout the development of the digital medium, it has been necessary to replace hierarchical structures with more up-to-date structures that are capable of being continuously adapted. The need to replace hierarchical structures might have been felt much earlier, but technology was not yet advanced enough to make that possible. Fixed structures stayed in place not only due to a lack of knowledge of how to adapt to change, but also because of a lack of the right tools to do so. Today, we should be more readily able to accept chaos, because we have the necessary tools to understand it and to perceive it too as a structure. Since it has not been possible to grasp or measure the value of chaos, it has been beaten down until now, and separate stakeholders broken down into explainable structures.

Chaos can be understood as a momentary situation in which no clear overview exists and in which it is difficult to describe what exactly is happening. Even if a stakeholder can analyse the chaos afterwards, they experience a feeling of discomfort and fail to be able to gain control while the chaos is happening.

overview exists and in which it is difficult to describe what exactly is happening. Even if a stakeholder can analyse the chaos afterwards, they experience a feeling of discomfort and fail to be able to gain control while the chaos is happening. Either way, the chaos leaves no stakeholder untouched. In a moment of chaos, there is a tendency to panic and flee. The feeling of discomfort is related to unfamiliarity and how particular stakeholders deal with that. Accepting the plurality of the stakeholder makes it acceptable

the capability to create order from chaos, it might be that the chaos is already in order and that it is just the right perspective that is missing. A new perspective can offer a range of new insights into the meaning of structure within chaos. Traditionally, chaos was dealt with by creating fixed structures. Structure guaranteed stability and sustainability. Now, through the presence of continuous change, we can forget about stability as we know it. Therefore, chaos has to be approached as

B. Stakeholders

1. Stakeholder Identification

Traditionally, stakeholders are the topic of business literature, where the central focus is on the interaction between corporations and their environment ⁽⁹⁶⁾. Recently, they have also become a topic for non-typical business industries. For example, the British Arts Council uses the term ‘stakeholder’ to distinguish between players of the arts field. This section describes the identity indicators and further characteristics of all stakeholders in the media artist’s environment. Stakeholders are held to have a particular interest in someone else’s identity, or vice versa, and to influence the identity of the media artist. Or, as Beringer (2012) summarizes, stakeholders surrounding the media artist are “those who are able to affect or are affected” ⁽⁹⁷⁾. This is called the stakeholder theory. There is a wide range of stakeholders that have an interest in the result and impact of the behaviour of media artists; artists move within a complex ecology, engaging with different kinds of stakeholders. Understanding how artists serve their stakeholders and vice versa is key to understanding the relevance of artists and their current position in society. Beringer (2012) considers that the foundation of stakeholder theory is defined by the position and type of relationships with the different groups in the stakeholder’s environment. These relationships play a vital role for the success both of the group as a whole and the interests of the individual stakeholders ⁽⁹⁸⁾.

The importance of including environmental issues in stakeholder analysis has gradually come to be recognized, although the focus remains on the corporation and on ‘doing business’. In addition, as Rimbaud-Gilbert et al. (2011) point out, the stakeholder approach has been widely applied in the debate on corporate social responsibility ⁽⁹⁹⁾. This may give the impression that the stakeholder concept is designed for the good behavioural purposes of a company and cannot be applied to other stakeholders at the center. Since the stakeholder theory originates from business literature, it is understandable that the company is central to the definition of stakeholders. However, the present research is based on the conviction that the concept is useful for any kind of identity. Furthermore, Freeman’s definition is too strongly related to results and objectives. According to Y. Fassin (2009), anybody can be a stakeholder (100). Every possible interpersonal contact can be a potential stakeholder. This seems to be a never-ending story of people that seemingly cannot be categorized in groups. This is true to a certain extent. But there are some stakeholders that have a fixed role for all kinds of artists. For example, cultural institutions tend to have a static way of working. This

In the present research, the stakeholder theory is used to describe the role of stakeholders in enabling media artists to see new possibilities and to increase the level of their workflow.

categorisation clarifies where certain attitudes are allowed and where not, and helps to illustrate the general differences towards the present approach and why a certain institution can be helpful to an artist.

The initial intention of the stakeholder theory was to show how corporations can also serve the interests of their environment according to Freeman (2011) ⁽¹⁰¹⁾. In the present research, the stakeholder theory is used to describe the role of stakeholders in enabling media artists to see new possibilities and to increase the level of their workflow. Existing stakeholder literature poses the question of who or what counts as a stakeholder. Although the central focus is on corporations and not on media artists, the criteria are relatively similar. Freeman (2011), a frequently cited and established researcher in stakeholder theory, defines the stakeholder in an organisation as “any group or individual who can affect or is affected by the achievement of the organisation’s objectives”⁽¹⁰²⁾. The present thesis works from this broad assumption that anybody can be a stakeholder. Furthermore, M. Laine (2011), for example, questions whether nature can be counted as a company stakeholder ⁽¹⁰³⁾. Although nature also plays an important role in the arts, the stakeholder focus in this thesis concentrates on people. In the literature, the broad stakeholder definition has been criticized for lack of practical relevance. It has therefore started to narrow down the term according to more specific criteria such as claim to legitimacy by Hill et al. (1992) ⁽¹⁰⁴⁾ or fairness (Philips et al. (2000) ⁽¹⁰⁵⁾. I have narrowed down the stakeholder definition by usefulness. Understandably, many concepts of the stakeholder theory are based on companies. However, for the purposes of the present thesis, it is important to move away from some of the dominant beliefs of stakeholder theory in order to create room for the mission behind the present research. The first belief that this thesis progresses away from is that stakeholder theory

In the present research, the aim of the stakeholder theory is to bring the workflow of the media artist and the stakeholders concerned to a higher level.

Creating understanding for each stakeholder may make it easier to be judgmental and more open to creating a common language that allows each person to feel understood.

is there to solve environmental issues. In the present research, the aim of the stakeholder theory is to bring the workflow of the media artist and the stakeholders concerned to a higher level. The stakeholder theory is used here to sketch a clear overview of the surrounding stakeholders' identities and the kinds of relationship between them and the media artists, and among the stakeholders themselves. The second tendency that I want to avoid is the importance given to companies. This seems particularly important for net art, as it started out as an anti-capitalist art stream and has always had a conflicting relationship with companies. Since there is much useful business literature on stakeholders, this thesis will leave out certain words when quoting from this, such as: 'business', 'company' and 'capital'. This avoids giving false emphasis to topics that are not relevant enough to the present research to be given such weighting.

In order to create an awareness of both the differences and similarities among stakeholder groups, it is helpful to sketch an overview of the existing types of stakeholders surrounding the media artist. This awareness may give rise to new possibilities (for collaboration) among stakeholder groups and to knowledge-sharing for various purposes, help to find solutions to conflicts, and to show artists that they are more different to fellow artists than they previously believed. Savage et al. (2011) state that "interest symmetry among stakeholder groups with dissimilar identities is proposed to have a positive influence on their mobilization, whereas identity overlap may reduce the likelihood of stakeholder action" (106). This assertion may also stimulate cooperation with other stakeholders and leads being different as a prerequisite for stakeholder interaction. Also, a focus on unity would incite people to talk to each other more, and the enhanced understanding for others that would result from this may cause a stakeholder activity to be evaluated differently, more positively and, most of all, in a less polarized manner. The purpose of describing the stakeholders in an artist's environment is to clarify the differences among groups in relation to issues, attitudes, intentions and motivations. Creating understanding for each stakeholder may make it easier to be judgmental and more open to creating a common language that allows each person to feel understood. With time and patience we might find out that we have much more in common than we realised and that identities are not as first assumed.

2. Stakeholder Heterogeneity

'Stakeholder heterogeneity' refers to the simple claim that stakeholders are different ⁽¹⁰⁷⁾. Differences among stakeholders can give rise to conflicts of interest ⁽¹⁰⁸⁾. By analysing the interests of each stakeholder, it can be observed that there are overlaps between stakeholder interests, but it is the differences in priorities that can cause conflict. Stakeholders give varying priority to different interests, thus the benefit of forming groups with other stakeholders in order to fulfill these interests is debatable. Strong et. al (2013) discusses rules for stakeholder satisfaction and mentions three basic criteria: timeliness, honesty and empathy ⁽¹⁰⁹⁾. An overarching interest that represents the primary priorities of each of the stakeholders could lead to unity among them. It could motivate them to support each other because this would also further the fulfillment of their own interests. For the sake of unity, I believe that the existence of an overarching interest is key. As Beringer et. al (2012) describes, it is a matter of role clarification ⁽¹¹⁰⁾. In addition to describing the priorities of individual stakeholders by group, the second major priority of this thesis is to create a balance between culture and business within media art. Cennamo et. al (2009) argues that only one single objective can exist ⁽¹¹¹⁾. Therefore, in order to create a balance, the single objective of each stakeholder in the stakeholder focus environment should be to create a balance. As explained above, the approach towards creating a balance between culture and business is multi-layered. This means that balance has a different meaning for each stakeholder, but each of these is accepted for the good of the larger balance between culture and business.

C. Stakeholder Focus Environment

1. Predecessors of the Stakeholder Focus Environment

Each of the three classes described below describe a part of the stakeholder focus environment, but does not fully reflect the convergence of industries as the SFE does. Not only does the SFE represent the complete identity of society, but its definition also creates the foundational criteria for interaction and innovation, and provides solutions to problems that were previously perceived as unattainable (such as a balance between culture and business within media art), since it holds all stakeholders to be interconnected. The descriptions of the three different classes clarify the discrepancy that previously existed between stakeholders. The self-serving way of stakeholder thinking has previously not perceived a complete environmental picture to be a necessity. An incomplete representation of stakeholder identities has been the main barrier to a complete representation of stakeholder identities that the SFE overcomes.

The Virtual Class

The virtual class, a predecessor of the stakeholder focus environment, quickly gained a dominant position. This dominance was enabled by the increasing speed of connectivity of technology. The fast pace with which the virtual class gained its position is, however, not a legitimisation for an appropriate model for bringing all stakeholders together per se. This is not to say that high speed cannot be a key indicator for dominance, but the disruptive way with which the virtual class assumed its new position and the internal and external consequences of this must be questioned. Thanks to the internet, the concept of disruptiveness has become increasingly mainstream over the last decade. Although the virtual class also had good intentions, it was mostly centered on its own ideals and did not take into account society at large. Put simply, many people were not able to enjoy or take advantage of the desired changes induced by the virtual class. History teaches us that different social groups have claimed legitimacy for being a dominant influential force on society. The speed with which the virtual class attained a new role is unique in history. The virtual class inspired different ways of behaviour through the use of advanced technologies. The main advantage that the virtual class made so appealing is new levels of efficiency.

The virtual class still has a dominant presence within society today. Part of its presence is a matter of image, which suggests that society's outlook is more influenced by the virtual class than it really is. The phenomenon that one group can create an image of having a highly influential impact on society inspired the present conception of an existing environment that serves not as a partial representation of society,

The virtual class can be compared to social streamings such as the avant-garde, as the extraordinary lifestyle created could only be lived by few.

such as the virtual class, but as a full representation of society: the stakeholder focus environment. The analysis and formation of the SFE is decisive for outlook of society as a whole. Thus not only should the relevant issues of the SFE be measured and discussed, but this should also be done from the perspective of the conditions of society as a whole. The virtual class can be held primarily responsible for the outlook of the internet. However, it is crucial to make a distinction between the virtual class and the SFE. Although some stakeholders in the SFE can also be considered to be part of the virtual class, the main difference is that the virtual class represents a specific time period in a technological era, which does not, however, correspond with the interpretation of the identity indicators that are relevant today. Previously, the aim of the progress of the virtual class was concentrated on the class itself, being confirmed by Kroker (2001), whereas the focus of the SFE, its intentions and considerations, considers society as a whole. The virtual class is a special(ist)

group of people within society that, by virtue of the speed of attaining dominance, is highly unique throughout history. The virtual class can be compared to social streamings such as the avant-garde, as the extraordinary lifestyle created could only be lived by few. The virtual class is nothing new and, similarly to the avant-garde, regularly causes societal change: "The notion of the avant-garde focuses on the ability of those artistic individuals and groups who attempt to change societal thinking", Harrison et al. (1998) ⁽¹¹²⁾. Furthermore according to Chartrand (1984), "the avant-garde utilizes creativity to shape future thinking and practice, while also having a central role in defining culture" ⁽¹¹³⁾. Often, the important role of the avant-garde was not recognized by its environment. The different way of thinking of the avant-garde was neglected after it was taken notice of: "It seems that the first wave of digitalization ; the literature, arts and the broader cultural context of the liberalization, is confused with the lack of business models that have lead to the lack of economic strength to turn technological enthusiasm into more productivity. That is a major problem. The lack of acknowledgement for creativity as the source of innovation does not lead to progress, but to stagnation" ⁽¹¹⁴⁾. Stagnation is typically a word used in the business sector. Business needs to adapt more to the artistic world. Less stagnation would then take place, because a unique mindset gives an objective insight of the current status quo. There was no necessity for the different viewpoint provided by the avant-garde. The avant-garde must become a priority if we want to deal well with the continuously changing environment. Recognising the importance of the avant-garde is necessary to enable structural interaction and enhance societal change and establish a social heterogeneous community. In the words of Virtueel Platform (2005-2008): "On the one hand the artistic projects have to get the possibility to position themselves into a broader context, in this way the possibility exist for exchange of knowledge and concepts between science, industry and art/culture. It is to be predicted that the internet causes a shift where new players and rules will count" ⁽¹¹⁵⁾.

The technological progress of the virtual class might have led to a change in society, but not to the equal benefit of all.

The technological progress of the virtual class might have led to a change in society, but not to the equal benefit of all. The virtual class represents a specific era within history that began when technology, and in particular the internet, took shape. The point at which it ends has not yet been explicitly determined, but to my opinion the term 'virtual class' can now be fully replaced by the term 'stakeholder focus environment'. The virtual class pushed digitalisation forward, however its intentions and authenticity are subject to much doubt. This is well described by Kroker (2001): "The virtual elite is a mixture of predatory capitalists and visionary computer specialists for whom virtualization is about our disappearance into nothingness" ⁽¹¹⁶⁾. Combined with its high volatility, this so-called predatory mentality might explain the lack of manners ⁽¹¹⁷⁾ or, as Bruce Sterling writes, "the Information Society is not at all a friendly environment" ⁽¹¹⁸⁾. Kroker (2001) confirms that, despite their accomplishments in technological innovation, the social values of the virtual class are similar to those of classical capitalism, with self-minded intentions ^(119,120). Nonetheless, despite the dubious intentions of the virtual class, it co-created the foundations of the stakeholder focus environment.

E-Culture

The former prominent Dutch digital culture institution Virtueel Platform calls the field in which media artists are active 'e-culture': "With e-culture, the digital media in the arts –and cultural sector is meant. The term refers to the consequences of digitalization for the production, presentation and archiving of art and culture and the initiation of innovative forms of art. This new way of working influences in an increasing way our communication, society, politics and economy" ⁽¹²¹⁾. Although its name directly relates neither to media nor to digital art, the term 'e-culture' has a predominantly artistic focus. At the point in time at which the term came into being, it was already highly revolutionary that media art was viewed as separate from the classical arts scene, because (apart from the friction between media artists and the classical art scene) it was clear that digitalism had different dynamics. Nevertheless, the focus of e-culture was limited to the artistic field and did not take into account interaction with other players, and therewith other stakeholders in the stakeholder focus environment. However, the importance of e-culture for society has been rightly recognized ⁽¹²²⁾; an early observation for which the artistic scene should be given greater credit. Awarding greater merit for this highly progressive form of pre-constructive thinking should be supported on a broader level to reduce the unpleasant depths (and debts) of media artists.

The Creative Class

The creative class is an exemplary group that has not only theorized changes to the environment, but also put these into practice by working together with different industries that were otherwise approached separately.

CREATE (2007) therefore defines the creative class as “a new economic sector where relative autonomy, creativity, a networked context, and (large-scale) production of small-scale expressions define its work ethos. At the core of the ‘creating’ class is information, communication and media” (123). However, the creative class did not consist of pure artists, but predominantly of creatives who produced their work for business purposes, thus the cultural mission may have been strongly diminished for the sake of business. The creative class has great potential for accomplishing a balanced media art project. Let us assume that at least one utopian project has been undertaken in the spirit of this research topic. Let us assume that, in this project, a media artist worked together with several different types of stakeholders. During this project, the cultural mission was guaranteed and a balance was created between culture and business within media art. But if the creative class already covers the sufficient components relating to the present research question, why even consider constructing the stakeholder focus environment concept? The creative class requires a survival mentality and shares the self-sufficient character of the virtual class. It does not represent the full identity of society as a whole. Why would that matter to media artists? Media art simply happens throughout society and cannot be categorized as part of a small class only. Society requires an environment in which there is time to reflect. A real structure is required to allow any ideal to be realized in society. As part of the SFE, media art is representative of society as a whole. As CREATE (2007) states, the newly developed creative class seems able to deal well with the fluctuating character of society’s value system, in which each composite value can be used for negotiation (124). This has led to much attention to the surrounding environment of the creative class, especially due to the group’s increasing economic importance. It could therefore be argued that the creative class could be a role model for stakeholders that struggle to decide which attitude to adopt within the volatile environment that is society. But although the creative class is able to see differently with a newly interpreted value system, has shown a new way of working and has acted upon this to their own advantage, this cannot be applied to all stakeholders in society as a whole. Although the creative class is able to manoeuvre through this environment very competently with the help of media tools, a more critical look at their high dependence on technology, suggests that it is not fully representative of society as a whole. A high degree of technological dependence where each identity indicator is part of a negotiation process might be possible for a limited time and a limited group, but it is not relevant to all stakeholders or society as a whole. Society may require some changes, but not everything about traditional society is worthless. The capacity of the creative class is too limited to be able to take on further developments. Fundamental change requires time to experiment and to think.

For the kind of value negotiation that the creative class uses, stakeholders need to be mentally fit and constantly aware of the kind of interaction in which they are involved. Not all stakeholders have this nature and therefore the attitude of the creative class is not relevant to all stakeholders. The behaviour of the creative class appears to be a survival strategy in which there is too little room to guarantee the development of sustainability within

The creative class has shown that, within this fluctuating environment, creativity can be a critical success factor.

society. Nevertheless, the creative class has shown that, within this fluctuating environment, creativity can be a critical success factor. The necessity of creativity is also an important insight for other stakeholders because, although creative thinking has always been appreciated, it has not always been given top priority because it has not always directly served stakeholders’ activities. This has now changed with the increase in attention to the creative class due to their growing economic importance. In most entrepreneurial environments in which the internet plays a major role in the business model, including the creative class, a trend towards the integration of multiple stakeholders can be observed. This development can be explained by the fact that the main interest of each stakeholder is to disrupt the status quo. Major players generally seem to

be less interested in other types of stakeholders, and incorporate them only when they really need to. It is possible that, until today, there has not been enough potential to accomplish a functional multiple stakeholder environment. It would seem that the main mission of larger stakeholders is too important to experiment with different types of stakeholders, although doing so could enhance their workflow.

2. The Stakeholder Focus Environment (SFE)

The stakeholder focus environment is the environment of special interest for this research. Some argue that the internet has caused different industries to merge into a single fuzz ^(125,126,127,128,129,130), a notion which inspired the conception of the stakeholder focus environment in the present thesis. The technological dynamics pertaining to society are also applicable to the SFE. The SFE can be seen as a representative extension of society. Describing the SFE is also relevant for the issues that society is facing. The concept of the SFE is further extended by descriptions of each stakeholder, which together represent the identity of the SFE and thus society. By constructing the SFE, I aim to fully account for the identity of society as a whole. This analysis hinges among other things on the extent to which the SFE serves society. Tolman (2000) confirms that the importance of a sense of community feeling within the SFE also reflects its relationship to society ⁽¹³¹⁾. Each of the previously described classes (virtual, e-culture and creating) are incorporated into the SFE and are all relevant to the media artists in question. The SFE is a combination of all of the separate stakeholder environments and forms an environment in itself, hence different stakeholders are viewed from one single perspective ⁽¹³²⁾. The SFE has always been there, but it is only now that this environment is named and defined. Instead of trying to change the stakeholders or their environment, it is the way that stakeholders are viewed and the definition of the stakeholder focus environment ⁽¹³³⁾ that need to be changed. The intention behind the SFE analysis is to bring all types of stakeholders closer together. Therefore, an underlying layer is woven throughout the SFE description that expresses how it could be further developed to increase awareness of how distinct stakeholders can be relevant to each other. Furthermore, the SFE includes a set of characteristics, conditions ⁽¹³⁴⁾ and rules ^(135,136) to enhance workflow. The idea that stakeholders that were previously viewed separately are part of the same environment may lead to clashes between different stakeholders. Ideally, an environment should be researched free from barriers and each stakeholder should be able to move as they choose. In reality this is not the case, which explains why particular stakeholder activities can be considered to be very special, even though they seem so simple. An activity can be perceived as special when not many others have performed it in that way and barriers have been overcome along the way in order to do so. The SFE plays a dominant role within and for society, and is the representative focus group for society. The emphasis of the present SFE concept is to create a synergy between different stakeholders perceived within a single

The intention behind the SFE analysis is to bring all types of stakeholders closer together.

environment. The perception of the present SFE may therefore deviate from individual SFE descriptions familiar to individual stakeholders. For example, family and friends are also considered to be stakeholders. The stakeholder focus environment is thus both formal and informal.

The stakeholder focus environment is a part of society and influences the outlook and opinions of society as a whole. For this reason, it may seem that certain aspects are not fully reflected upon. For example, stakeholder companies may have the impression that indicator finances are not fully reflected upon, or stakeholder media artists could feel that cultural values could be explained more broadly. It is important to understand that that this research has sought to steer a middle course in order to establish description of the SFE that corresponds to all stakeholders together as a unity. Stakeholders should see themselves as part of the whole SFE, and other stakeholders

as part of their own identity. The dominance of the SFE in society does not automatically imply that society is or should be dependent on it. Neither could it be erroneous to assume that a dominant SFE has a positive influence on society. The aim of the present thesis is to create a common language that can be considered as a blueprint in which each stakeholder can be the center of attention for an analysis both of their own identity and that of the stakeholders surrounding them.

The stakeholder focus environment is a part of society and influences the outlook and opinions of society as a whole.

3. Key Concepts of the Stakeholder Focus Environment

Three dominant concepts help to explain the dynamics of the stakeholder focus environment and present approach to constructing a balance between culture and business: multiple stakeholder involvement, multidisciplinary and mobility.

Multiple Stakeholder Involvement

Relationships between stakeholders are defined by the way in which they interact with each other. Onkila (2010) states that the different kinds of relationships between stakeholders “can be used as arguments for the power to define and share responsibility among different actors in society”. Onkila (2010) also states that “people should be able to manage the differences in stakeholder relationships, including actors involved, the attributes of the relationships, and the attributes of stakeholder interests”⁽¹³⁷⁾. In the context of stakeholder interactions, this thesis primarily examines new possibilities for contact and harmony between previously disconnected stakeholders. Myllykangas et al. (2011) defines six key characteristics in the analysis of stakeholder relationships: “(1), history of the relationship; (2), objectives of the stakeholders; (3), -interaction in the relationship (4), information sharing in the relationship (5), trust between stakeholders, and (6) the potential of a stakeholder to learn”⁽¹³⁸⁾. According to Fassin (2008), it is not common to describe the links between stakeholders⁽¹³⁹⁾. This observation is related to the original position of stakeholders. The term ‘stakeholder’ was initially coined as a support tool to analyse the environment of one central single entity. Thus the position of the stakeholder was not central, but peripheral. In the present thesis, the position of each stakeholder is of central importance, and the basis for the multiple stakeholder concept. This research is based on the conviction that one stakeholder cannot fully blossom without the other stakeholders in question. Cennamo (2009) emphasizes that involving multiple stakeholders is a complex task⁽¹⁴⁰⁾. Sengupta (2005)⁽¹⁴¹⁾ explains that this is because of the different kinds of stakeholders, which he calls the difference in culture amongst stakeholders. And as Maak (2007) states: Different stakeholders have different interests⁽¹⁴²⁾.⁽¹⁴³⁾ The title of an article by Wolfe (2002) therefore poses a relevant question: “How strong are the ties between stakeholders?”⁽¹⁴⁴⁾ argues that the difference between stakeholders gives rise to a more uncertain and risky environment. It may be the case that an environment becomes more complex the more different stakeholders it encompasses. However, it is unlikely that this makes the environment more risky. At present, the environment is dynamic and risky anyway. Involving different stakeholders enables complex situations to be tackled using multifaceted solutions, and to be tackled as a whole. I therefore argue that involving different stakeholders has a stabilizing effect within a highly complex and dynamic environment. Freeman (2007) relates the benefits of stakeholder collectivity to value creation, explaining that value creation is social by nature⁽¹⁴⁵⁾. This is the strength of an equal stakeholder approach in which each stakeholder’s identity is perceived to be equally as important as that of the others. Greenwood (2007) writes not of an equal stakeholder approach, but of stakeholder engagement, meaning the extent to which stakeholders are in contact with each other⁽¹⁴⁶⁾. Stakeholder engagement is based on the assertion that contact between stakeholders is a social responsibility⁽¹⁴⁷⁾. Within the stakeholder engagement concept, the stakeholders are held to be necessary for value creation⁽¹⁴⁸⁾. However, the equal stakeholder approach does not hold the stakeholders to be necessary per se, but to simply be already present. The only necessity for collectively creating a balance for the equal stakeholder concept is togetherness⁽¹⁴⁹⁾. Joworski’s (2009) statement on value

Multiple stakeholder involvement is based on a combination of the equal stakeholder concept and the concept of stakeholder engagement.

creation can also be applied to creating a balance: It is not easy, as the acceptance of other identities goes through a process of trial and error ⁽¹⁵⁰⁾. The two concepts have differing messages: The equal stakeholder approach emphasizes the equality of each stakeholder's identity, whereas the concept of stakeholder engagement tends to be aimed at one single, central stakeholder.

Each of the ten different stakeholder groups has individual preferences concerning their involvement with other stakeholders. Multiple stakeholder involvement can be defined as "the way in to which multiple types of stakeholders are and desire to be involved with their surrounding stakeholders" ⁽¹⁵¹⁾. Multiple stakeholder involvement is based on a combination of the equal stakeholder concept and the concept of stakeholder engagement. The concept of stakeholder engagement is perceived from one central single

stakeholder and it does not fully represent the engagement of all stakeholders together ^(152,153). Multiple stakeholder involvement, on the other hand, has the intention of bringing stakeholders together on an equal level ^(154,155,156,157,158). Involvement is related to identity, as each identity indicator is a form of potential stakeholder involvement. Thus the identity indicator collaboration, for example, is an expression of involvement. Concretely, involvement is just as much an aspect of the workflow as the identity concept, and describing the dynamics of interaction between stakeholders provides a broad overview of the overall cohesion of stakeholders within the SFE. The concept of multiple stakeholder involvement allows for a discussion of the themes that influence the cohesion of stakeholders amongst each other. Within the concept of multiple stakeholder involvement, the world multiple refers to the

involvement of more than one type of stakeholder. The stakeholder typology used is constituted by the ten stakeholder groups involved in this research. Thus multiple stakeholder involvement is analysed using the identity concept in combination with the ten stakeholder groups. Multiple stakeholder involvement gives rise to new ideas and insights ^(159,160). Furthermore, multiple stakeholder involvement can stimulate the creation of a community ^(161,162,163,164), guarantee a sense of civil society ⁽¹⁶⁵⁾, and also create social stability, which is the solution for dealing with an incredibly high pace of technological change ⁽¹⁶⁶⁾. Since stability no longer exists in today's working environment, social stability in particular is needed to prevent the extreme highs and lows caused by the current volatility. Multiple stakeholder involvement can create the kind of social stability in which each stakeholder can succeed. Each

stakeholder attributes varying degrees of importance to each identity indicator, which results in a balanced structure for dealing with today's environment. Thus there is more to the concept of multiple stakeholder involvement than just having an overview. Today, the feasibility of multiple stakeholder involvements has greatly increased through the technological development of media tools. The media that a stakeholder uses is strongly connected to other types of stakeholders. The media is also something that has placed limitations on multiple stakeholder involvement for a long time ⁽¹⁶⁷⁾. Multiple stakeholder involvement is certainly not only about understanding. Doing creates true innovation. Neelie Kroes, a politician striving for innovation in the European telecoms sector, states that innovation is being prevented by the interests of other stakeholders that merely want to maintain their power by defending their outdated business models ⁽¹⁶⁸⁾. Clearly, there needs to be an incentive for participating in multiple stakeholder involvement. From each distinct stakeholder perspective there are obvious reasons to participate in multiple stakeholder involvement or not. History provides numerous examples of failed multiple stakeholder collaborations. Brown (2003) refers to "the dilemma of stakeholder participation" ⁽¹⁶⁹⁾, such as a company collaborating with an artist. Most of these involve traditional frameworks in which stakeholders perceived each other's motivations and intentions to differ too much, leading at least one of the stakeholders to not perceive a need to participate. Although some stakeholders are used to collaborating with different fields ⁽¹⁷⁰⁾, others still do not feel the need to ⁽¹⁷¹⁾. These stakeholders still live by their status quo worldviews that do not understand the modern dynamics of the SFE. Within the SFE, only those stakeholders that profoundly understand the need for multiple stakeholder involvement can survive. Multiple stakeholder involvement is not an ideal, but a necessity.

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Multidisciplinarity

The present research holds multidisciplinary to be an important aspect of the stakeholder focus environment. Media artists have always been allowed to be multidisciplinary within their own field. Today, they are also required to be multidisciplinary outside their field and therefore the focus is upon the environment in which media art, science and entrepreneurship have the possibility to flourish simultaneously. In the story of multidisciplinary it would be wrong to assume that media artists have priority over other stakeholders. This thesis perceives multidisciplinary to be an individual stakeholder that is active in multiple distinct disciplines.

Borders between disciplines have lowered and thus acceptance for possible combinations of multidisciplinary must be adapted.

Acceptance for multidisciplinary varies throughout industries. Degrees of acceptance depend on the degree of distribution across disciplines involved. A high level multidisciplinary stakeholder with little distribution across disciplines can be more accepted than a stakeholder with a low degree of multidisciplinary but a high degree of multidisciplinary among industries. The multidisciplinary of the first stakeholder may be interpreted as complementary, whereas that of the second stakeholder is perceived to be 'foreign', and thus perceived as not directly useful. However, under current circumstances, this way of thinking, which I call 'the foreigner principle', is erroneous. Borders between disciplines

have lowered and thus acceptance for possible combinations of multidisciplinary must be adapted. It is beneficial for a stakeholder to perform multiple roles simultaneously; in addition to the fact that individual professions have overlapping requirements, it is also an added skill to have an increasingly broad range of knowledge and ideas. This may be embodied by one person or organisation. As previously discussed, bilingual people are more stable and prepared for change and survival than monolingual. This may also be applied to the workplace, where someone who possesses multiple unrelated skills is better equipped to survive in a volatile environment. It is not wise for anybody to be too centered on their core activity; instead there should always be an eye for what exists beyond that. I believe that overlapping multiple stakeholders' activities are a necessity (¹⁷²). Overlapping activities stimulate mutual understanding and respect for the differences of others, and thereby also stimulates others. This reduces criticism and misunderstanding of other stakeholders. In relation to the working environment, the importance of mixing depends on the demands of each stakeholder.

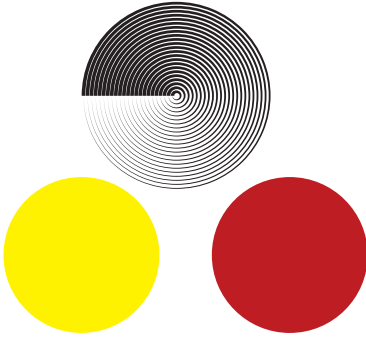


FIGURE 1.2.C.3.1 ACTIVITIES SEPARATED

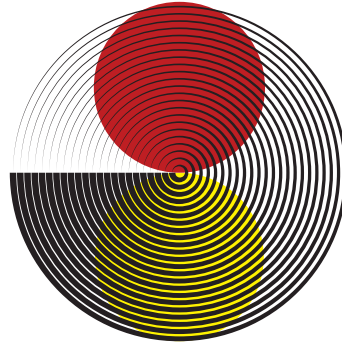


FIGURE 1.2.C.3.2 ACTIVITIES OVERLAPPING

Dika (2008) states that “interactive media art generally is a category that does not really distinguish between works created for artistic, scientific, or simply entertainment purposes; here not just artists with proper training, but also scientists, technicians, or programmers create art, consequently, they all have different goals in interactive media art: In some works, the aesthetic intent is more present, in others the idea, or technological innovation” (173). It can thus be concluded that each stakeholder can have multiple roles, and the media artist can also be a scientist, for example (174). The possibilities for multidisciplinary are endless. In relation to the increasing importance of technology, the combination of being a media artist with another occupation at the same time can also have great relevance for other institutions. Hence links can be made between all kinds of professions. Furthermore, stakeholder multidisciplinary can either be followed up chronologically or take place within the same time frame. In the first case, the stakeholder performs one single working discipline and subsequently changes to another discipline. Multidisciplinary within one single time period can be either a choice or out of necessity, as with having multiple jobs. For multidisciplinary within a single time period, it could be argued that the multiple disciplines might distract each other, leaving things half done. Indeed, a decline in workflow is possible. However, one or both activities can also profit from their simultaneous existence. Stakeholders have different approaches to multidisciplinary. A highly volatile stakeholder environment can cause a single stakeholder to need to be multidisciplinary in order to survive or minimize risks. The individual character of the stakeholder also influences the degree of their affinity towards multidisciplinary. Multidisciplinary is not necessarily a synonym for generalisation and an antonym for specialisation; a stakeholder can be a specialist in multiple disciplines.

Mobility

As a result of modern mobility, maps that characterize traditional social and geographical borders are fading (175)(176). Map-based geography has found its main purpose as a comparison tool upon which to base cultural analyses (177)(178). The term mobility is a key topic for the stakeholder focus environment. There is a particular interpretation of mobility that reflects the spirit of our time; a type of mobility that represents both a state of mind and a physical flexibility in which our identity is maintained wherever we go and for whatever reason we go there. The understanding of mobility underlying the present research does not cover all possible aspects of the term. It does not, for example, relate to modern car culture that sees certain cars as a status symbol (179). Neither does it consider transport statistics or design (180) (181)(182)(183)(184)(185)(186)(187). In the present thesis, mobility addresses the possibility for ubiquity. It is now possible to be everywhere and nowhere at the same time. The optimal form of ubiquitous mobility is

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multiple disciplines.***

a combination of technological and physical presence, creating the same feeling of human relationships, but with a new perception of time, distance and space supported by the right balance of being online and offline⁽¹⁸⁸⁾. Mobility influences the way we think and how we think about topics. Since the way people think is influenced by their environment, mobility can change the way that people think, depending on where they are. It is thus interesting to look for mobility patterns and the dynamics involved. Mobility creates room for expanding both time and space. Modern day society is characterized by a high degree of mobility, which has led to changing value systems⁽¹⁸⁹⁾⁽¹⁹⁰⁾⁽¹⁹¹⁾ and new possibilities for physical realities. Transportation is now primarily determined by technology, creating new social realities. As one form of technology, the internet has increasingly stimulated humanity to become more mobile⁽¹⁹²⁾. Furthermore, technology has made mobility less private, and enabled it to be visualized⁽¹⁹³⁾. For example, Montjoye et al (2013) studies current mobility patterns and finds that “a week long trajectory of 40 mobile phone users indicates that most individuals travel only over short distances, but a few regularly move over hundreds of kilometers”. This implies that most of society is statically oriented with a preference for one center. Hence physical mobility patterns have not changed greatly. To exploit the full potential of mobility and its new

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physical realities, Froböse (2013) states that a change of mindset is required⁽¹⁹⁴⁾. Through this change of mindset, or a so-called ‘new’ culture, answers can be found for complex matters, such as finding a balance between culture and business within media art. Esbester (2005) describes the distinction between physical and mental mobility in terms of tourism: “The experience of tourism took two forms: travel through actual space, and travel through the imagination – ‘mental tourism’”⁽¹⁹⁵⁾. Through technology, we have learned to think in a mobile way, and in our minds we have become able to travel geographical distances in a split second. Previously, mobility and migration were interpreted as two different concepts. Migration, which is a type of mobility, was previously perceived as a one-way

journey with the purpose of staying for a long period⁽¹⁹⁶⁾, whereas mobility mostly referred to modes of transport. The intentions behind mobility differ⁽¹⁹⁷⁾. Mobility can be by choice or can be forced, such as by political circumstances. What is more, cultural belief systems strongly influence the attitude towards mobility⁽¹⁹⁸⁾. The ‘new’ culture of mobility is driven by the attitude of traditional mobile cultures whose roots can be found with the nomads and the Jews and is guided by technology. Barrere (2004) asserts that we live in a “new era of migration”⁽¹⁹⁹⁾, but this time it is much more fundamental. With reference to the ‘new’ culture, both mobility and migration have merged into one and the same term. Yet, as may be a surprise to some, the number of people who choose a nomadic existence remains low⁽²⁰⁰⁾.

With regards to the stakeholder focus environment, the ideal locations are those in which all of the relevant stakeholders can be in contact with each other. Thus location and mobility matter, which applies to artists too⁽²⁰¹⁾. Hellmanizik (2009) focuses on Paris and finds that all successful artists born between 1850-1945 all lived in Paris at some point⁽²⁰²⁾⁽²⁰³⁾. This research inspires the question of whether these artists would have had the same careers if they had not lived in Paris and been surrounded by luminaries of modern art. As Hellmanizik’s (2009) findings underline, Paris had a positive influence on the careers of these artists, which suggests that, had they not have spent time in Paris, they might not have been as successful. What Paris was for artists then, Berlin is now. It is too early to say what the effect of Berlin on the level of career success for artists will be, but it shows the importance of place and thereby of mobility. Wolpert (1965) calls

the importance of place 'place utility' ⁽²⁰⁴⁾. A related art form is called locative art, where Gemeinboeck (2011)⁽²⁰⁵⁾ uses the description of a 'collective playground'; a mindset that fits perfectly with the spirit of the stakeholder focus environment ⁽²⁰⁶⁾. Through mobility, stakeholders can pursue the right location for a desired collective playground in which the borders between stakeholders are lowered, leading to possibilities for the further development of the stakeholders' individual identities and the identities of the stakeholder focus environment as a whole. This 'collective playground' also answers the question posed by Rosenkopf et. al (2003): "How can firms reach beyond their existing contexts in their search for new knowledge?" ⁽²⁰⁷⁾. Through mobility, ⁽²⁰⁸⁾ stakeholders with restricted knowledge can come together in locations that would previously have been considered impossible from the traditional stakeholder's perspective. Also relevant here is the stakeholder's approach towards the concept of learning. Learning can be done both inside and outside. As for Paris and Berlin, each location has its particular infrastructure and outlook. The question arises here of which conditions for mobility and location are required to be able to find a balance between culture and business within media art. One condition of a location should be the presence of all of the stakeholders required by the SFE. Relating location to the concept of mobility also means considering the connection between different locations and thus a contextual dynamic. Tokyo is a further example that illustrates the connection between location and mobility. The general belief is that time and space are very scarce in city areas, and abundant in rural areas. It is, however, often considered a problem that rural countryside is detached from the abundance of energy in the city. Nonetheless, opposing opinions can also be found, for example Spielman (2012), who claims that Tokyo can be perceived as a village ⁽²⁰⁹⁾. As can be concluded for the city of Tokyo, online networks are dominant over offline networks, which explains how it became possible to create a village feeling in the capital city of Japan ^(210 & 211). Hence the possibilities for mobility to include all the stakeholders of the stakeholder focus environment are endless.

1.3. Technical

Within the part "Technical" a tool has been created enabling each stakeholder involved into this research to find a balance between culture and business within media art. The tool is based on the stakeholder's identity, consisting of five identity indicators. Here the reader is stimulated to think of how its own stakeholder identity looks like or could look like and how it is and could be related to the other stakeholder identities as part of the Stakeholder Focus Environment as a whole.

1. Stakeholders in the Stakeholder Focus Environment

Although artists do not like to categorise or to be categorized, they are subject to reality. That is why different parties have different influences on the artist. Some stakeholders are generally more dominant than others. In the best case, each distinct stakeholder's policy regarding the media artist theoretically has the best intentions to improve their workflow. In practice, however, stakeholders are subject to social factors, bureaucracy, time and space. Some stakeholders are also unclear on what it is that an artist stands for, or what it would get in return. Although life is equally an exchange of values in the arts, they do not represent such a clear homogenous structure as other industries. The main driving factor in other industries is money. If other groups take categorisation seriously, then why shouldn't artists? Artists are very aware of whom they work with and for what reasons. Even if this awareness is based mostly on intuitive decisions, this intuition is a trained mechanism that artists have evaluated over time. An artist thinks about

his own work. For example, they might intuitively be more open to a fellow colleague than to a company. Following some reflection, however, they can intuitively change their opinion if they start to reassess the company and view it more positively. As illustrated below, all stakeholders surrounding the media artist can be categorized in ten groups. The categorisation is based on five identity indicators: activity, communication, value system, collaboration and finances. The categorisation process was also influenced by similarity of stakeholder relationships, stakeholder dynamicity attributes, and the kind of relationship with the media artist. The following typology provides a broad overview and clarifies differences in attitudes and ways of working.

Overview of existing stakeholders

Audio Art - Animation - Archiv - Academic databases - Actors - Art Academy - Art house - Artist group - Artists - Art magazine - Art projects - Art radio channel - Atelier - Books - Book store - Business - Cinema - Circus - Com-edy club - Companies - Courses - Cultural entrepreneur - Cultural institutions - Curators - Dance - Database with cultural information - Design - Embassies - Entrepreneur - European Union - Clients - Exhibitions - Fashion - Festivals - Congresses - Film - Financing - Funding - Foundation - Gallery - Gaming - Gaming companies - Government - Internet platform - Internet art platform - Libraries - Media art forum - Media company - media Institute - Media Lab - Media Network - Media project - Media School - Media theorist - Meeting forum - Municipality - Museum - Net art projects - Net art community - Net art magazine - Net Art mailing list - Net art websites - Net artist - media artist - Network - New media agency - Patents - Programmer - Research - Researcher - Research institute - Residency house - Scholarship - Social institutions - Software company - Software & hardware - Software engineer - Technologists - Theater - University - Video Games - Bank

FIGURE 1.3.1 EXISTING STAKEHOLDERS (UNCATEGORIZED)

- Grp 1: Media artists (colleagues)
- Grp 2: Media lab / art house
- Grp 3: Cultural institution
- Grp 4: Museum
- Grp 5: Gallery
- Grp 6: Foundation
- Grp 7: Educational center (universities & art academies)
- Grp 8: Government/ state
- Grp 9: Companies / entrepreneurs
- Grp 10: Family and friends

This stakeholder analysis aims to heighten stakeholders' awareness of their characteristics and the potential for collaboration with other stakeholders. It aims to provide a clear understanding of each stakeholder identity and its position within the stakeholder focus environment. Again, all stakeholders in the SFE are perceived as equal. However, as the present thesis focuses specifically on media art, it makes sense to place the media artist at the center and the other stakeholders from the media artist's perspective.

Thus work has different meanings for different stakeholders. To enable a full comparison between stakeholders, the comparison must consider both work and private lives. This is achieved in the present thesis by equating identity with the stakeholder's workflow (workflow = identity).

2. Workflow = Identity

Workflow

A new understanding of work is required in the search for the meaning of the word among the stakeholders in the SFE. Today, it is possible to create new ways of working from which all stakeholders can benefit, regardless of their different identities. The word 'work' is tricky because each stakeholder draws a different line between private and work life. Whereas some stakeholders might portray similar behaviour in both private and work situations, other stakeholders can behave completely differently in the two environments. Thus work has different meanings for different stakeholders. To enable a full comparison between stakeholders, the comparison must consider both work and private lives. This is achieved in the present thesis by equating identity with the stakeholder's workflow (workflow = identity). Therefore the two relevant units of analysis here are stakeholder workflow and stakeholder identity. Workflow is the way in which a stakeholder works. The purpose here is enhance the quality of the workflow of all of the stakeholders. The technological work environment of today has grown from a free-spirited place into a technically defined and repetitive process that has reached its technological limits. Marazzi (2005) mentions a caste system with defined working roles ⁽²¹²⁾. Initial improvements in workflow ended in a fixed and rigid system with little room for change. Despite the advanced technological level, work has become highly unstable ⁽²¹³⁾. Traditionally, the objective of work was to increase capital ⁽²¹⁴⁾. Technological innovation increased the potential for efficiency and, according to Franco Berardi, created a new perspective on work ⁽²¹⁵⁾. In order to create stability for routinized environments, new ways of thinking are required. In the arts, efficiency is not necessarily of any importance, or, to quote (name of author): "Art (konst) must never be useful, art must be allowed to be artful/strange (konstig)" ⁽²¹⁶⁾. If the artist can be seen part of the workflow technology, then Liu et. al (2008) relevantly states that "workflow technology continues to be subjected to on-going development" ⁽²¹⁷⁾. It becomes clear that there is much potential for changing human roles within the workflow in the technological era. Work used to also be important for the formation of social relationships ⁽²¹⁸⁾, which have, however, diminished in the so-called new economy or new business cycle ⁽²¹⁹⁾ ⁽²²⁰⁾ ⁽²²¹⁾. Equating workflow with identity enables work to be more human and less mechanical, thereby increasing life satisfaction ⁽²²²⁾ ⁽²²³⁾ ⁽²²⁴⁾. To my mind, enhancing workflow means technology has changed the meaning of work; a combined effect of greater opportunities and an enforced search for meaning. Traditional approaches to work and employees are therefore outdated. Social responsibility and creating a synergy with the environment is of increasing importance. New working structures are now possible, such as part-time work ⁽²²⁵⁾. In my opinion, part-time employees should be considered to be as important as the full-time employees because they spend a considerable amount of time outside of the working environment and thus connect the formerly foreign outside world to the daily reality of the workflow. Making the workflow breathe increases quality, and therefore facilitates meaning. Thus the most valuable lessons can be learned from stakeholders with a less common approach to work, such as part-time employees who can create synergies among people with different goals. Thus, ironically, increasing the quality of the workflow should be pursued beyond the work place.

Today, we live in a time where the accessibility of information seems to have reached its limits: Anybody can access any kind of information.

Identity

People have the tendency to distinguish themselves from others. This is often on the basis of simple and banal criteria and occurrences. With the help of the following verbs, people are able to express their abilities: to be, to do, to have, to know and to be able to (can). Understandably, people like to demonstrate their abilities to others. Today, we live in a result-oriented and recognition-oriented society. Inabilities do not go unnoticed either, but communication about these is not always as visible and therefore performed as actions such as gossip, laughter or denial. How much importance should be attributed to a person's abilities to define someone's identity? Do we really find abilities so important, or is this just a trend in results-driven modern day society that is advanced by technology? Identity is not just a matter of the self, but also inherited and/or environmental. A certain identity can win approval and respect. Approval by others could make life feel more secure and comfortable. But it could mean having to give something

in return, be it time, knowledge, skills, money or even freedom. Thus recognition can be an exchange that is not positively rewarded by everyone and thus not necessarily advantageous. The origins of a person's need to distinguish themselves from others date back to when status and identity were of primary importance for survival. Gaining knowledge through access to information seems to be a major distinguishing determinant to acquiring a preferred identity and therewith also security. Today, we live in a time where the accessibility of information seems to have reached its limits: Anybody can access any kind of information.

This makes the value of knowledge and its symbols a redundant determinant in reaching a preferred status. In such a connected society with an overload of information, it almost shows more character to decide not to want to know everything or not to be in contact all the time. But being disconnected from networks is almost impossible, because saying "no" to social networks is like saying "no" to a social life. We have now reached a point where we all have equal access to information and skills. Although it still seems advantageous to appreciate broad access to information and skills, it may also be preferable to emphasize what we do not know and appreciate our similarities to

protect ourselves and survive. This perception has been created that causes people to distinguish themselves by focussing on their differences. It is the current perception that being the same is no longer interesting and that everyone must be able to know and do everything. Consciously or unconsciously, norms and values that used to be of great standing are less appreciated today. Goffman (1959) calls the behaviour of distinguishing oneself from someone else the "presentation of self"⁽²²⁶⁾; behaviour he attributes to the concern about how one is perceived by others.

On the internet, people are increasingly enabled to differentiate themselves from others by trying out different roles, identities and ways of acting according to Turkle, (1995)⁽²²⁷⁾. Yet despite this increasing possibility for experimentation, several studies point out that users look for stable, grounded and meaningful interaction with significant others⁽²²⁸⁾. It could thus be concluded that people not only appreciate being different, but also put value on sameness. There are subcultures in which people appreciate each other due to similar traits⁽²²⁹⁾. Some subcultures are built on perceptions of membership authenticity and loyalty. Wellman and Haythornthwaite (2001) state that "the diffusion of subculture through the internet is indicative

of how subcultures spread globally as well as the extent to which information and communication technologies now inundate everyday life' (230). Turkle et al. (2001) adds, "as people spend more and more time in virtual places, there is a push, a kind of expression of human desire, to make the boundaries between the physical and the virtual more permeable" (231). To mention an example, Williams (2006) studies a group of straightedge people and found that there was a discrepancy between online and offline 'straight-edgers', and between music-oriented and non-music-oriented 'straight-edgers'. Some group members said that you were only 'straight' when you did not use any drugs or alcohol, but not 'edge' when you were not involved with any tacit offline form of music. Others argued that straightedge is not about being 'cool' by being part of a certain music scene, but the way you deal with worldly problems and your standing in life. Thus differences of opinion and the tendency to distinguish yourself from others can even be a characteristic of similar groups, which Williams (2006) refers to as "the personal dimension of authenticity" (232). Identity plays a central role in this research, and is understood in the terms used by Michael Ermann (2011), whereby identity "occurs in exchange between the individual and society. It contains a central feeling of the self to which a person is connected with its environment. The feeling of coherence and continuity within the context of social relatedness shapes life and is called identity. People can therefore only in relationship and through comparison with someone else achieve an identity. The person's identity can through interplay of 'belonging to' and 'taking a distance from' only be developed" (233). Identity is something that develops over time, as advanced by Moinian (2006) (234). Furthermore, Cierpka (2011) notes that "Identity is context-dependent. People can possess various identities, dependent in which context they are. Which identity comes to play is dependent on the circumstances. Expectations, roles and structures of experiences are activated that fit to the circumstances. Every time a new coherence must be found" (235).

Humanity Cannot Beat the Efficiency of the Machine

In society, the differences between people are emphasized and it has become important to distinguish yourself more by results or outcome and less by individual experiences. Focussing on sameness might be a matter of recognition, but it is not decisive for a person's uniqueness. Technology has made it possible to standardize and control employees by their results. Although the machine is designed to adapt to humans, the effect is that humans have adapted their behaviour to the machine. However, Larraín et. al (2007) argue that "people with healthy identities demonstrate an internalized value system, ideals, and personal convictions that are constant over time, so there is no real vulnerability to manipulation" (236). It is indeed plausible that we ourselves determine the extent to which we are influenced by machines. Since we do not live in a time of constants, we need to change all the time to maintain a healthy identity. Rutland et al. (2012) even found that "bicultural individuals show better social-emotional adaptation (e.g. higher self-esteem, fewer mental health problems than their peers with more monocultural group identities" (237).

However, not all circumstances can be easily adapted to. Ermann (2011) states that "when the self-observation and the mirrored self of the environment do not fit anymore, the feeling of identity is out of balance" (238). This mental state in which the sense of identity disappears and is replaced by a loss of orientation and feelings of insecurity is called 'identity diffusion'. Erikson (1959) also calls this a 'phase-specific identity crisis' (239). I posit that society as a whole is currently facing a periodic identity crisis. Through the increasing importance of technology, industries have become increasingly volatile and we must continuously reinvent our identities to keep up with that volatility. The influence of technology seems to be unimportant; it is the hard numbers that count. With such a mentality, humanity cannot beat the efficiency of the machine, but the machine will beat humanity. Our norms and values have been created over thousands of years and all of a sudden can be manipulated and are irrelevant. The intention of social media, for example, is a paradox, because it has increased individualism in western society. Since you are always connected, you no longer need to be present and can thus do what you want to do. The boundaries of contact are lowered, and so has its loyalty to care about being in contact with others.

We increasingly focus on self-development and on being different from others, but by doing that we have become increasingly homogenous. We have accepted the increasingly result-oriented individuality that we believe enables us to shape life as we want to have it. In theory this sounds wonderful, but in reality this type of mentality is destructive for durability. Solutions for certain problems take time to be formed. Our adaptation to the fast pace of technology has created a lack of patience. Why can't we solve a problem immediately? Because we are not machines. All forms of industry attach importance to their distinctive characteristics to guarantee the value of their identity and to protect themselves from inflation. Symbols are used as proof of belonging to a group and being able to benefit from their resources. With the help of technology, the need for specialization has increased and in this process we have gone so far in distinguishing ourselves from others that, according to Bolter (1991)⁽²⁴⁰⁾, cultural unity amongst groups of people has been lost and there is no way back. Continuous reinvention is not easy or even possible for some industries that are built on routines and habits of acting in fixed ways. We see this in the current economic crisis, where solutions have been provided to temporarily save institutions from crumbling rather than offering new possibilities for the structure of an institution that factor in multiple identities. Artists are also required to redefine their identities in order to earn money. Understanding that both groups can have multiple identities and that both groups can potentially share some similarities creates acceptance and understanding as a basis for collaboration.

3. Identity Indicators

Indicators

The characteristics of indicators have been interpreted differently throughout the literature. In business literature, indicators regularly refer to performance and aim to quantifiably measure an occurrence within a process. The identity indicators used here can be characterized as social indicators. With the identity theory in mind, concrete indicators enable the construction of a clear stakeholder identity description, which allows for a comparison and analysis in relation to other stakeholders. Indicators can be used to stimulate the common language of the SFE by way of shared objectives and a common learning process⁽²⁴¹⁾. Kushner (2009) adds that “indicators are statistical measures that, quite simply, help people understand how things change over time (outputs, opinions, operations)”⁽²⁴²⁾. Indicators are not only useful for quantification, but also for qualitative aspects that cannot be put into numbers. The selected identity indicators in the present thesis are qualitative indicators without any intention to be expressed in numbers. Another definition of indicators is “time series that allow comparisons and permit the identification of trends”⁽²⁴³⁾. The ability to compare indicators is of particular relevance for the present stakeholder analysis. It is not only worthwhile to compare similar types of indicators, but also to analyse different type of indicators in relation to each other in order to gain new insights and discover new possibilities for each stakeholder in the SFE. Keuning (2010) discusses the criteria for evaluating the usefulness of each indicator and confirms that the main criteria for indicators is stakeholder comparability⁽²⁴⁴⁾. Keuning (2010) concurs that ‘obviously, stakeholders can only be benchmarked on the basis of reliable, comparable and meaningful (identity) indicators in particular’⁽²⁴⁵⁾. According to Plessas et al. (2007), indicators should be used “as developers of knowledge rather than as certifiers of the already known”⁽²⁴⁶⁾.

Stakeholders can be highly different from each other, but they have at least one thing in common: they are part of the stakeholder focus environment. This thesis not only discusses the media artist from the perspective of their work and the financial aspects thereof, but considers the media artist as a stakeholder equal to any other stakeholder within the SFE as a whole. This is done with the help of five selected identity indicators. A common language is constructed that allows each stakeholder to be compared equally with the others, while simultaneously offering a practical guide for readers that develops their awareness of their own identity, their position within the SFE, their chances and opportunities, and those of the other stakeholders win their environment. For the purposes of the present thesis, the most appropriate indicators for characterising a stakeholder’s identity are: activity, communication, value system, collaboration and finances. The stakeholder’s value system dictates the way in which the stakeholder communicates for possible collaboration in the form of an activity in return for finances. In the literature, these indicators are interrelated and it can be complex to categorize an occurrence in terms of one indicator only.

According to Plessas et al. (2007), indicators should be used “as developers of knowledge rather than as certifiers of the already known”.

1. Activities

A literal definition of activity is “The state of being actively occupied; brisk or vigorously action; busyness, liveliness, vigour”⁽²⁴⁷⁾. To take care of oneself and others, to create value and meaning in life, people engage in activities. Whether consciously or not, each activity involves different intentions and behaviour. An activity is an action and can be characterized in different ways. A person can represent a single identity or multiple identities. The range of possible identities combined with the types of activities seems to have increased in complexity. The value that work activity can generate (besides financial value) is relevant to the stakeholder’s full identity. An activity should enable a stakeholder to develop their identity further. Instead of just adapting to quotas determined by others, we need to embrace our identity and stimulate our intrinsic motivation to create personal growth through the activities that we undertake. It is not about creating new activities per se, but about reinterpreting activities. Examples of stakeholder activities are: art piece, presentation, speech, performance, publication, workshop, lecture or a conversation. The purpose of mapping stakeholders’ activities is to understand the stakeholders’ approaches to what keeps them busy, what they do, which different types of activities all the distinct stakeholder groups are involved with, and, accordingly, to Matthews et. al ⁽²⁴⁸⁾ improve the ability to balance multiple activities.

Traditional boundaries have previously prevented any convergence of activities between stakeholders. For example, the traditional arts world has long been neglectig media art as an art form because of its experimental use of media. Only recently have media art and the traditional arts world begun to recognize the potential benefits of each other. On the one hand, the traditional arts world now acknowledges that it can no longer neglect the important role of new media in art. On the other hand, net artists have recognized the usefulness of the established channels of the traditional arts world in increasing the quality and distribution of their artwork. The importance of media art has also been recognized as a source of innovation outside the arts. There are two institutions that serve to support media artists: the **media lab (stakeholder group 2)** and the **cultural institution (stakeholder group 3)**. The media lab has been directly linked to media art since the very beginning. Even though the source of some of the players behind the media lab can be traced back to the traditional arts world or a bureaucratic government, the media lab can be described as an advanced center that truly aims to further develop media art. A media lab is a resource center of knowledge and material where media artists can produce art work or receive advice in solving a problem. Some media labs are increasingly theoretically minded and focus on the conceptual thought of media philosophy, whereas others have a more practical focus on the artwork. With regards to academic science, media art theory is different ⁽²⁴⁹⁾; cultural institutions can be considered more traditional than media labs, simply because their history goes back much further and their origins are not directly linked to modern media (art). With regards to media art, cultural institutions can be considered as a general contact point

for knowledge and information about media art with the aim of supporting media art and bringing it to the attention of external stakeholders. Cultural institutions are important for media art because they have a rich external network and good relationships with the government.

For the stakeholder group educational centers, which includes universities and art academies, an integrated stakeholder focus environment perspective is of relevance towards education. This means that each stakeholder identity needs to be in touch with the identities of other stakeholders. For education, to guarantee an integrated stakeholder approach, a focus must be placed on multidisciplinary activities. Concretely, this means that students should follow different types of multidisciplinary courses outside their own fields of expertise. Teaching multidisciplinary at an early career stage allows stakeholders to draw from it throughout their career, and ideally stimulates them to network as much as possible with as many different kinds of stakeholders as possible.

Furthermore, the potential functionality of centers of education has expanded; important universities have gained prestige and status by virtue of their routinised, established structures. They have been highly

effective in attracting motivated individuals and transforming their knowledge into high-class research papers. For example, the renowned Berkman Center for Internet and Society at Harvard University regularly invites academics to take part in their programs through open calls. The value of joining such a program has decreased because personal networks have become increasingly more available, allowing anyone to be knowledgeable about any type of subject. Such an open call could even be considered to be restrictive instead of liberating for one's own line of work. Thus an increasingly viable possibility for an independent working approach no longer requires a selection process. A position at a prestigious university might still be highly rewarding for a career, bringing advantages such as having an audience to present ideas to, an academic network and the financial rewards, but it has become less relevant. The relative cost of performing an activity individually has decreased. Thanks to modern technology, we are increasingly able to organize our own work activities and reach our goals independently. We no longer need a prestigious university to publish and promote our articles. The loss of exclusivity must be a difficult prospect for traditional stakeholders. Nevertheless, high-tech companies still choose to collaborate with traditional

companies so that they can take advantage of the personal networks and, in return, these traditional companies can take advantage of the innovative technology to optimize their own activities⁽²⁵⁰⁾. Stimulating activities through collaboration with distinct stakeholders can be regarded as a form of experimentation.

Technology has forced stakeholders to be responsive and flexible to change. The rules for the tangible world are becoming outdated. Yet in addition to an increase in opportunities for new activities, the transformation into a modern stakeholder environment has led to a conflict between restriction and liberation, and this needs to be solved. The stakeholder group **government** has a dominant role in breaking down restrictive rules and stimulating a dynamic stakeholder focus environment. The government is the major institution within the SFE that formally determines regulations. With regards to the arts, Zielinski (1994) states that only the government can control artists⁽²⁵¹⁾. To make sure everything goes accordingly, the government creates laws that either limit or stimulate the freedom of particular stakeholder activities. There has to be the right mixture of regulation and responsiveness for the reinterpretation of our activities. The influence of the government on the SFE is

reciprocal. Whether a government supports the SFE depends on the interests of the ruling politicians, whose attitudes are influenced by the voters (in a democracy), technological developments, the economic situation, geographical position, history and national culture of a country. Due to the dynamic character of the SFE, government attitudes towards the SFE are subject to constant change, like an outdoor thermometer. In relation to the SFE and media art in particular, it has nevertheless been common for the government to support stakeholders through subsidies. Support for stakeholders varies between countries. With regards to the arts, the Arts Council England provides a high volume of financial support ⁽²⁵²⁾, and the Australian government is also regarded as a significant contributor to the arts ⁽²⁵³⁾. In the United States, however, only 15 to 25% of revenue for the operating expenses of major arts organisations comes from public agencies (Kirchberg, 2000), in comparison to Germany, where public funding accounts for almost 80% of cultural institutions' budgets ⁽²⁵⁴⁾. It is argued that subsidies have a great influence on the developments of art streaming. For example, Steve Dixon points out that the U.S. had a better and more affordable internet connection during the nineties than Europe. However, since there were no subsidies in the U.S., new media could only develop further through commercial companies. In Europe, however, the government supported media artists with subsidies, which led to a critical movement concerning the meaning of new media in society ⁽²⁵⁵⁾. Today, stakeholders increasingly require creativity in order to be innovative and overcome problems through new ideas. As The European Chamber of Commerce (2010) states: "We need radically new approaches rather than just identifying and further disseminating the best solutions that can be found today" ⁽²⁵⁶⁾. Stakeholders seem to have acknowledged that the artistic sector is a major source of creativity. From a government perspective, this means that creating awareness refers to strengthening stakeholders' independent ability to perform an activity. Each stakeholder is responsible for their own financial wellbeing, financial support can be finite, and activities should be able to go ahead without financial support. An artist's independence is not a result of money alone. Thus the government could offer other forms of support to stakeholders in the SFE, such as measures to improve the SFE's infrastructure ⁽²⁵⁷⁾⁽²⁵⁸⁾. The government could also recognize and reward social aspects of the SFE, such as support for exemplary stakeholders that have experimented with business models and made their own money in line with the ideals of the SFE. The government needs to stimulate artists' career development and foster stakeholder activities ⁽²⁵⁹⁾⁽²⁶⁰⁾. The ideal government approach would be one that stimulates the entrepreneurial mindset of the artist and energizes the vitality within an SFE to create new activities. This could be accomplished by simply highlighting and exhibiting exemplary cases of stakeholders that have accomplished their activities in a viable way.

2. Communication

Communication is a tool for showing identities. Through communication, similarities and differences among stakeholders become clear. Robert Prince makes an important contribution to the explanation of how communication has changed:

“The tools of communication have shaped the ways we relate to each other, the ways we think, and our sense of who we are. Turning to electronic media, Prince emphasized the rapidity of change, the incredible speed of communication and the instantaneous availability of overwhelming quantities of information, and he stated that these undermine qualities of mind that have to do with delay, lingering attention, and modulation of stimulation”⁽²⁶¹⁾. Although mass media is not highly interactive⁽²⁶²⁾, the meaning of interactivity has become increasingly social through the internet⁽²⁶³⁾, because “computers are arenas for social experience and dramatic interaction, a type of media more like public theater, and their output is used for qualitative interaction, dialogue and conversation”⁽²⁶⁴⁾. The development of social media has enabled new forms of collaborative communication and participation for users⁽²⁶⁵⁾. Communication and choice of language dictate a stakeholder’s identity to a great extent. Through communication, one can identify with or distance oneself from a story. Technology has strengthened the ability to identify with an experience because of the increasing availability of information. Technology allows: “The use of social networking sites and other forms of social media by a global population is a relatively recent phenomenon that has enabled new forms of narrative”⁽²⁶⁶⁾. The speed with which ideas can spread has increased dramatically. That is why social media is also interpreted as mass media, because it is almost impossible to distinguish one’s own thoughts from those of the masses⁽²⁶⁷⁾. Through the heightened danger of social media that one’s own ideas can be communicated by someone else, a stakeholder can decide against this kind of communication channel. Non-standard stakeholders like artists are easily recognized in the masses. With regards to communication, artists thus do not necessarily have an advantage⁽²⁶⁸⁾. On the other hand, some artists use their distinctiveness to their own communicational advantage⁽²⁶⁹⁾. To decrease the risk of losing their own ideas, artists could present themselves less transparently in other groups. In this way, they can continue to enjoy the benefits of social media by having direct access to stakeholders hitherto regarded as unreachable. However, a symbiosis between stakeholders is never a guarantee. Besides, as far as the questionable value of a collective experience through a technological medium such as social media is concerned, there is a risk that, instead of integrating, the artist observes their environment and simply adopts that material for their own work. Contact between different stakeholders can remain problematic and cannot be properly optimized without real human communicative intervention. The Dutch initiative Kunstzin by Lyda Vollebregt, for example, aims to “enable artists to bring them into contact with the public”⁽²⁷⁰⁾. This initiative shows that, although access to communication among different kinds of stakeholders has increased, it is not self-evident. Stakeholders’ websites show that there are great differences between the ways that they present themselves. According to Crolley (2008), websites have three functions: “to provide

basic information and news effectively, to increase revenues and to enhance the image and identity of the stakeholder” (271). The content that a stakeholder group presents to their audience is one-sided. For example, artist websites do not show a willingness for social integration and their message does not invite multi-stakeholder participation; they do not stimulate interaction with other stakeholders, who may be hesitant to contact them as it is unclear whether the interest for other stakeholders is mutual.

Let us assume here that the information a stakeholder presents on their website communicates their identity. The information that they do not communicate is also a part of their identity. This leads to the question of why a stakeholder would only provide information regarding their professional specialisation, and does not stimulate any form of contact outside their professional

field. It can even be said that the website represents an incomplete, non-transparent picture of the stakeholder’s identity. An artist could decide not to put any financial information on their website for fear of inflating their artistic value.

The present research regards the stakeholder group **foundation** as a supporting stakeholder with the intention of ideally enhancing the quality of the work not only of media artists, but also all other stakeholders in the stakeholder focus environment. Hence not every foundation directly supports media art. To lower the boundaries for mutual contact between stakeholders, each stakeholder needs to have their full identity in mind as part of the SFE. Having only an individual stakeholder mission in mind does not enable sufficient contact with other types of stakeholder. In this case, the mission for each foundation can be broadened so that also media artists can seek support from all kinds of foundations, and vice versa.

Stakeholders have become increasingly aware of their responsibility towards the environment and would like to share their knowledge and experience with other people (272). Learning by examples of other stakeholders can be a major learning curve increase conscious awareness of one’s own identity. Sharing knowledge and gaining a realistic idea about a stakeholder requires the full stakeholder identity.

Every stakeholder has its own value system. Based on its value system, a negotiation through an exchange of values can be considered.

3. Value System

The values of the value system that influence how we think and act are all-pervasive. The value system describes what an individual stakeholder finds important about itself and about others. Each particular stakeholder can prioritize different values. Value systems vary according to individual stakeholder preferences and societal matters of culture. There is nothing objective about a value system.

Sense of Community

Independently of culture, there is a tendency to believe that the composition of the societal value system is changing. CREATE (2007) broadly discusses this change and indicates that it has been caused by a “huge extension of people’s horizons through the introduction and use of cars, planes, telephones, radio and television in the second half of the last century” (273). CREATE (2007) argues that the consequence is that “our society has become fragmented and lost its sense of community” (274). Concerning the meaning of a sense of community today, Crolley (2008) touches upon the essence of being part of a community, summarising that “it means supporting your team at all times, whatever happens, through thick and thin” (275)(276). Thus no matter what change occurs, one adapts oneself or one remains the same depending on the conditions of the community. CREATE (2007) contends that communities are strengthened by the internet and function as a counter-movement against fragmentation because “they stimulate the formation of groups and the exchange of ideas and experiences”(277). In my opinion, each technological tool mentioned above has caused both the fragmentation and stimulation of groups within society. The internet is no exception here. The change in the value system means that aspects are reinterpreted and valued differently. CREATE (2007) asserts that “where some things lose their value rapidly, others quickly gain in value” (278), thus each value (social, financial –and cultural value) can be used to negotiate each distinct stakeholder’s purpose.

Negotiation of Values

The stakeholder is a gatekeeper of norms and values that can both send and receive. The sender is a stakeholder that affects, influences and inspires other stakeholders and the receiver is a stakeholder that is affected, influenced or inspired by other stakeholders. Every stakeholder has its own value system. Based on its value system, a negotiation through an exchange of values can be considered. Each stakeholder has a different motivation for interacting with another stakeholder and different expectations of what and in which form to receive something back in exchange for an effort. Whereas for one stakeholder the motivation for interaction with another stakeholder might be knowledge, for another stakeholder it might be emotional stability. The extent of sending and receiving depends on the accessibility of a person’s norms and values. This accessibility can vary among each group of stakeholders.

Discussing the stakeholders' value systems can lead to the discovery for the stakeholder that it has unwillingly been too accessible for a certain type of stakeholder and has been revealing too much of its norms and values without receiving anything back. Giving away too much to another stakeholder can be the cause of a stakeholder's financial problems. It is also possible for a stakeholder not to be in contact with other stakeholders at all ⁽²⁷⁹⁾. This could be a reason for a lack of financial resources. For some stakeholders it is extremely difficult to determine whether and when a stakeholder is a sender or a receiver of values.

Success

Superlatives are used to capture the expectations that stakeholders aim for in all kinds of work across all types of industry. Within the arts, the term 'superstars' is used, and in business 'high potentials'. These titles are gained mainly through working, but their recognition expands much further across society. Despite differences between cultures, there is a general tendency for all cultures to attribute importance to success and the potential for success. For example, an African man explains that in his village each man wants to become a big man ⁽²⁸⁰⁾. Here, being superior is a measurement for success. Success is considered a major aspect of your career and life in stakeholder value systems. A stakeholder's attitude towards success depends on the nature of the stakeholder. Stakeholders regarded as successful by their environment do not necessarily perceive themselves to be successful. If the stakeholder's nature prescribes a different path, there is a discrepancy between perception and experience. The stakeholder's success can therefore also be

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considered as a personal failure. With the awareness of distinct individual value systems, the relevance of clichés that propose general conditions for prescribing traditional measures of success are questionable. One of these clichés is the perception of the art market as a superstar market. Rosen (1981) ⁽²⁸¹⁾ takes the market as a point of focus to determine the criteria for success and the requirements to which artists need to respond. The definition of success within the superstar market is traditional, and considers that the winner takes it all, being financial rewards

and the recognition of the masses. From this perspective, a crucial ingredient for success is talent; "extraordinary talent is a prerequisite for a commercially successful artist or band" ⁽²⁸²⁾. Here, the opposite of success is failure and, according to the literature, "artistic careers most often end up in failure" ⁽²⁸³⁾. Alcalá (2012) argues that high levels of artistic creation can be reached by institutions that identify and select the most talented individuals of each generation ⁽²⁸⁴⁾. All stakeholder industries undertake young talent scouting. Although it might be effective in some cases, this approach excludes stakeholders that reach their full potential at a later stage in life.

An analysis by Galenson (2004) shows that writers can peak at different stages in their lives. Galenson (2004) observes that "the life cycles of experimental and conceptual writers tend to differ sharply" ⁽²⁸⁵⁾. Galenson (2004) believes that the peak of a writer's work is related to the nature of their talent, whereby a distinction between conceptual and experimental writers is made. Galenson (2004) characterizes conceptual writers as writers who have a methodological approach to their work based on precise factual

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accuracy, who are certain about their goals, and have a feeling of accomplishment after having finished a novel ⁽²⁸⁶⁾. The work of the experimental writer, on the other hand, is based on their own perception and intuition and never has a clear direction, and the writer never has the feeling that their work is finished ⁽²⁸⁷⁾. Galenson (2004) states that conceptual writers peak early in their career, whereas experimental writers peak late in their career ⁽²⁸⁸⁾. There is a good chance that experimental writers who peak at the end of their career are mostly neglected by the institutions that focus their talent scouting on young potentials or future superstars. Considering that, according to this example, only two groups of artists exist, which would mean that a considerable number of artists are never recognized.

Instead of having high expectations with the focus on a particular small group of promising artists, institutions could lower their expectations and broaden their offer of services and privileges towards an undefined group who are interested in being involved with the institution's activities. In this way, a close stakeholder focus environment can be created that can survive in a volatile environment with a large group of potential artists. Seeing things differently is not specifically about the quest for young artistic talent to respond to the conditions of the superstar market, but to acknowledge the nature and demands of media artists across the board, regardless of their age or education. This is based on the notion that everybody can be an artist and, in this way, each artist is treated equally and success and failure play a less dominant role in the final production of the artistic work.

In order to adopt a different perspective, and thereby to learn to appreciate all kinds of value systems, artists and surrounding stakeholders must understand that the so-called success of the artist is not necessarily manifested by their work, but in their identity as a whole. It is possible for an artist to be regarded as successful without having produced their own work, because, instead, they have used their expertise to help other artists to finalise their work. The value system is central to a new form of consciousness. In the literature, there are stakeholders who do not produce any art themselves, but support media artists in whatever way possible; also called 'shadow artists'. It is argued that they would not have had enough potential to make it as an artist themselves. The new way of looking at value systems and identity as a whole teaches us that shadow artists are also or have also been successful. Thus to stop producing art and give less priority to the arts could also be seen as a form of success. Although, according to the traditional arts sector, quitting has always been interpreted as a loss because art should always be priority number one, the decision of artists who no longer identify themselves with a specific art stream can also be considered a success. It is important to understand that art does not only live within the artistic work, but primarily through the spirit and the mind of the artist's identity, which nowadays can be any stakeholder within the stakeholder focus environment. Thus Alcalá et al.'s (2012) claim that most artistic careers end up in failure can be regarded as invalid ⁽²⁸⁹⁾. I argue that, in relation to the five indicators for identity analysis, reevaluation leads to a whole different rating of the stakeholders' identity. A different rating system that takes the whole identity into account is of great importance because it helps to generate a much more

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integrative definition of success, whereby a stakeholder previously perceived to be successful could be shown in a different light, or even to be unsuccessful.

Galensons' (2004) differentiation between conceptual and experimental writers clarifies that the nature of stakeholders can be different and can influence the way that their lives and work evolve⁽²⁹⁰⁾. The nature of a stakeholder can be explained through a wide variety of conceptual theories that aim to explain the dynamic nature of humans and society based on different factors, such as time and culture. The concepts you are knowledgeable of can influence your view on which values within your value system have meaning for you. It is important to understand that the value system within a stakeholder group can differ, but similarities between stakeholder groups can also exist. Creating awareness of the type of value system of each individual stakeholder enables further analysis with the aim of further convergence within the stakeholder focus environment.

The stakeholder group **family and friends (group 10)** is an often-overlooked group that plays a considerable role within the stakeholder focus environment⁽²⁹¹⁾⁽²⁹²⁾⁽²⁹³⁾. It takes time to develop a constructive line of thinking for each stakeholder. As for the artistic work of a media artist, the technical requirements may go through much trial and error before it reaches its final form. During periods of struggle and development, it is the stakeholder group family and friends in particular that can offer valuable support. Support from family and friends can vary, taking the form of financial or emotional support. Being part of a particular social network also gives stakeholders access to the right contacts to help them develop themselves and their work further. Opportunities can exclusively arise for stakeholders with specific friends or family, which can be beneficial for the stakeholder and thus potentially increase the quality of their workflow.

It can be frustrating for hard-working stakeholders with little access to finances and who thus struggle for survival. In the arts, this suffering is often regarded as a necessary condition for the creation of an excellent art project. Stakeholders who come from a wealthy family, on the other hand, probably struggle less financially. In my opinion, an artist's suffering is sensationalist and overestimated as a criterion of 'good' art. Achieving the possible is as unique as achieving the impossible. Based on family background, some stakeholders might be more vulnerable to criticism because the quality of their work is argued to have less (artistic) value. Family and friends can have expectations concerning their definition of success. Of course, family and friends can help to increase the quality of the workflow, but they can also prevent the stakeholder from reaching their true potential. When the family puts high pressure on an artist to do something else other than make art, this might not help the creation of the artwork, but the suffering it causes can. The formula for the ideal type of family and friends for creating excellent artistic results is different for each stakeholder and therefore highly subjective. It is important to be self-aware, to be aware of your current environment, and to be able to relativize the worth of your artistic work.

4. Collaboration

Collaboration can be driven by different factors. It may be a pleasant experience and help a stakeholder to improve their workflow, but it may also be an uncomfortable experience in which the quality of the workflow might be decreased because of disturbance or a copycat. According to Bosma (2007), it is about whom you collaborate with and for what reasons ⁽²⁹⁴⁾. Whereas some stakeholders might collaborate for financial reasons, others collaborate for expertise or knowledge. The decision to collaborate can also be based on multiple different reasons and values simultaneously. Traditionally, **the stakeholder group museums and galleries** exhibit art and sell traditional and contemporary art. For media art, which can also be considered as a form of contemporary art streaming, the location for exhibition or sales is not automatically the museum or the gallery. Media art, and here I refer back to the sense of the original net art, does not consist of material. From the net art perspective, showing a media artwork in a museum diminishes its possibilities because the internet enables this art form to be shown anywhere at any time. In addition, galleries choose not to exhibit these art forms as they rarely have any material value. Of course, the initial provocative attitude of net artists towards the traditional arts world did not help here. There has thus been little stimulus for collaboration between media artists and museums and galleries. The increasing struggle to attract visitors and potential buyers to museums and galleries has required them to become more proactive and interactive in what to present to their environment. The playful net artist knows better than anybody else how to attract and keep the attention of the public. Museums and galleries are increasingly using innovative media tools to make themselves more attractive. Hence possibilities for collaboration have changed from an opposing relationship to openness for collaboration. And, as Leimu (2005) explains, collaboration can be beneficial ⁽²⁹⁵⁾.

Just as identity can change over time, so can the motivation for collaboration. This depends on the type of stakeholder. For some stakeholders, a change in motivation for collaboration can be interpreted as unreliable, whereas others have more understanding for this fluctuation. Savage et al. (2011) explains that collaboration: “allows an organization to achieve something that could not be accomplished in any other way” ⁽²⁹⁶⁾⁽²⁹⁷⁾. Younger, independent workers are more used to the concept of collaboration with different stakeholders for different activities. Bigger companies also collaborate with other companies, but in a less improvised and more defined way. Collaboration can be improvised or clearly defined. It can take place between the same type of stakeholders or between multiple types of stakeholders. Stemmrich (2007) ⁽²⁹⁸⁾ explains that, within media art, it is common that specific competences have been gained through experimental collaboration between artistic disciplines ⁽²⁹⁹⁾, which are also greatly useful for other areas. Kluszczyski (2007) mentions that the kind of network infrastructure needed to make such exchange possible is lacking, which may primarily be a consequence of the insignificance attributed to this art form by other stakeholders, but also partly of the lack of willingness of avant-garde artists to collaborate with external stakeholders ⁽³⁰⁰⁾. Mogolda (2001) states that “as the SIM case study suggests, it is no easy task to simultaneously see the world from others’ eyes and our own eyes and to guide the connection of the two (i.e. know thyself and others). That process is more complicated than getting others to adapt to one’s cultural norms” ⁽³⁰¹⁾. It would thus appear to be more complicated to find a compromise by keeping one’s own stakeholder identity than to adapt to the cultural norms of a stakeholder (group). The tendency of a stakeholder to adapt to the norms of the majority explains the difficulty for any minority stakeholder to keep their unique stakeholder identity. The deep disappointment of undesired stakeholder identity change is exemplified here by collaboration between companies and arts organisations. According

to The Australia Business Arts Foundation (2010), the motivation for a company to collaborate with an art organisation is that “many companies viewed partnerships with arts organisations as a way to deliver on their corporate objectives and priorities. ‘Brand positioning and alignment’, ‘social responsibility’ and ‘employee engagement’ emerged as the key areas where arts partnerships align with the corporate priorities of companies that sponsor the arts (‘arts supporters’)” (302). The strong push of companies to be involved in the arts often leads to a loss of uniqueness of the fragile artist’s identity. Thus it is of utmost importance to enhance the harmony between each stakeholder identity within the stakeholder focus environment. Takahashi (2008) underlines the difficulty of collaborations between two distinct stakeholders, but also the benefits of collaboration between an artist and an external stakeholder (303). Yoshioka (2008) writes about the role of a parasite in the human body and how a symbiosis can be established (304). Imagine that the parasite is the media artist and the human body is the whole stakeholder focus environment or society. He argues that a symbiosis is not that simplistic and can only be initiated through trial and error and negotiation. Symbiosis means negotiation of both sides – the artist and the stakeholder focus environment/society. My idea is that when an artist is financed by something like a subsidy, there is no stimulus for negotiation with society, which gives the impression that the media artist is not available for collaboration. When a stakeholder such as the media artist is involved in a true collaboration with other stakeholders, new insights can arise. Metzger (2011) mentions the ‘alienation effect’ (*Verfremdungseffekt*) introduced by Bertolt Brecht, which is about “making the familiar strange and the strange familiar” (305). The artist indeed has the potential to enable people to see things in a different way, but this is based on the condition that all the stakeholders are in contact with each other. Collaboration can result in symbiosis for both the artist and other stakeholders. Metzger (2011) mentions that the risk of collaboration between different kind of stakeholders is that stakeholders can become too uncomfortable through defamiliarisation, which can create bad will (306). With regard to change, inter-stakeholder collaboration can lead to collaborative advantage (307) or inertia (308). An important criterion is that solidarity is created and the potential for different ways of thinking is familiarized amongst stakeholders.

Trust and Commitment

To prevent a high degree of defamiliarisation between stakeholders, two important values of the value system that are of importance within a collaboration are discussed here. These two values are trust and commitment. Greenwood et al. (2010) states that three elements determine trustworthiness: “According to Mayer et al. (1995), there are three critical elements that determine trustworthiness: ability, benevolence, and integrity” (309). The authors analyse particular behaviour within collaborations and give clear insights into how a particular stakeholder relationship can be interpreted. The trustworthiness within a stakeholder relationship might be low, but that does not mean that the collaboration cannot be fruitful. Greenwood et al. (2010) argue that trust is a fundamental aspect of the moral treatment of stakeholders within the organisation-stakeholder relationship (310). Furthermore, the authors state that “enabling trust has a clear moral element. The existence of trust implies an ethical obligation not to abuse that trust for one’s benefit” (311). As logical as this might sound, it is important to understand that, within a fluctuating environment, the conditions for collaboration might not always or even never be as optimal as they were before. Therefore, high levels of trust that have been reached in a fixed homogenous stakeholder environment earlier on are not necessarily realistic at a later stage. Within traditional stakeholder theory, trust has largely been defined within a fixed organisational environment. In this way, trust is interpreted as a responsibility, which enables

the continuity of organisational activity. Greenwood and van Buren (2010) thus also consider that “a large part of the relationship that is developed by rational prediction and emotional bonds is a belief in ‘goodwill’ or the moral character of the actors”⁽³¹²⁾. Here it is about knowing how to act and position yourself in case of untrustworthiness. This can be beneficial to sharpening your awareness and consciousness of your own workflow. Yet this type of interaction requires practice and also the willingness to broaden your own horizon and correct your incorrect prejudices. Nevertheless, I argue that the higher the heterogeneity of the stakeholder network, the more complex it can be and the more time it takes to establish trust and harmony in a stakeholders collaboration. The same is true of commitment. Commitment is decisive for collaboration. Without commitment, a stakeholder cannot inspire another stakeholder to act. For trust, there are also different scales of commitment, whereby each type has a different influence on a different stakeholder. Looking to another stakeholder can signify a matter of commitment, as the stakeholder thereby signifies to another stakeholder that they acknowledge their presence, which is sufficient for some to confirm their own self worth and approval.

5. Finances

Many stakeholders are attracted to the arts because of the high level of job satisfaction, also named ‘psychic income’. Steiner et al. (2012) compares the level of job satisfaction with non-artists and finds that “artists on average are found to be considerably more satisfied with their work than non-artists. Differences in income, working hours, and personality cannot account for the observed difference in job satisfaction”⁽³¹³⁾. Steiner et al. (2012) identifies the characteristics that distinguish artistic work from non-artistic work, namely “variety of the work, a high level of personal autonomy in using one’s own initiative, the opportunities to use a wide range of abilities and to feel self-actualized at work, an idiosyncratic way of life, a strong sense of community, a low level of routine, and a high degree of social recognition for the successful artists”⁽³¹⁴⁾. In relation to artists the Cultural Enterprise Office (2006-2011) states, “ideally, your work will generate enough income to finance its delivery and ongoing development, and sustain you and your aspirations”⁽³¹⁵⁾. This raises the question of how a stakeholder can live with as little money and effort as possible. Considering the high psychic income through making art, artists could live with less money. This means that €1 is worth more for an artist than for other stakeholders whose level of job satisfaction is lower. Although psychic income in the arts might be high, financial income is generally low. Filer (1986) suggests that the starving artist is “more a myth than a real-life character”⁽³¹⁶⁾. In my opinion, this statement underestimates the seriousness of the issue. The main issue is not that media artists would not be skilled enough to sell their artwork or attract public interest. There is a major lack of recognition and appreciation for the importance of who artists are and what they do in society and within the stakeholder focus environment. The relationship between media art and finances is complex. It is widely held that the anti-capitalist attitude of the net artists initiated as a counter movement to the business industry, where the sense of business activities were drifting out of sight. The logical conclusion is that the anti-capitalist attitude of net artists does not encourage a constructive way of thinking about how money could be earned through their art. Paradoxically, the anti-capitalistic view of net artists stretched the traditional mindset towards business models and led to the creation of new financing models that have attracted wide attention throughout society. The anti-capitalist attitude of net artists is considered to have been the origin of new models such as open source, (“open source means that the use and the working process of the software is free”⁽³¹⁷⁾). Here, the money is made with related services, such as “specialized services, donations, subsidies, new paths, cultural sales tax, advertising and things that are

better than free (immediacy, speed, personal authenticity)”⁽³¹⁸⁾. Considering the decreasing support for the arts, financing is a problem for both traditional and net artists. Traditional sponsors such as cultural institutions are increasingly ineffective since they are established on an outdated foundation that is not valid for today’s requirements. Traditional financing, creates a mutual dependency between the sponsors, cultural institutions and the artists, whereby the cultural institutions have become gatekeepers of which art should be shown and supported: “Cultural institutions are profoundly conservative institutions, mainly because of their multiple dependencies on wealthy sponsors and trustees, the commercial art market, the civic authorities and the mainstream values of the bourgeois society”⁽³¹⁹⁾. Traditional institutions do not have the dynamicity to adapt their system to the transitory existence of today’s technology, including the complex nature of media artworks, and are therefore not able to serve the financial needs of an artist.

Financing Options

Regardless of their anti-capitalist attitude, net artists must earn money too, and since their own projects were initially not meant for and probably not appropriate for that purpose, they do this through other jobs such as educational work or computer programming. Kubacki et al. (2006) finds that musicians are great risk-takers in their artistic expression, but, when it comes to finances, they show a great lack of engagement: “All the musicians stated that they preferred to wait for the telephone rather than actively seek opportunities for work”⁽³²⁰⁾. According to Kubacki et al. (2006), artists see finances as a necessary evil instead of as a way of increasing the possibilities for their freedom of artistic expression: “The majority of them accept the rules of business economics in their work as entrepreneurs or non-profits only because they are forced to do so”⁽³²¹⁾. Fillis (2006) concurs, adding that, “For some working in the art sector, recognition and reputation are more important than selling the artwork, leading to clashes between idealism and commercialism”⁽³²²⁾. It is my conviction that artists find it very important to sell their artwork and that the sale of an artwork – regardless of the price – is a part of the recognition of and appreciation for their work. As attitudes towards finances might vary during the artist’s career, the claim that they have a casual attitude towards finances should not be considered as representative for all artists. The decrease in financial support has forced media artists and their surrounding stakeholders to search for new possibilities for financial continuity. Bouma (2012) explains that the drastic cut in subsidies has led both to paralysis and heightened activity with the quest for new financing options⁽³²³⁾. The arts sector is trying to reinvent itself, which involves looking for potential new sponsors⁽³²⁴⁾.

During their training and education, artists are taught about artistic values, but seldom about the financial aspects of how to sell their work. The authenticity of the way in which artistic work is sold is important. There are numerous examples of artists who have become increasingly involved with business over time. Altena (2012) gives the example of Michael Samyn & Auriea Harvey, who, as he explains, “in the past made ‘furore’ with net art such as Entropy8Zuper!. Nowadays they have a storytelling company called Tale of Tales that produces 3D Computer games”⁽³²⁵⁾. Such cases can cast doubt on whether the artists in question were ever really anti-capitalist. But if we consider the multiple identity theory, where a stakeholder can have any identity at any time, a change of identity is part of the stakeholder’s and therewith also the artist’s lifecycle. Nevertheless, being different from the majority can make it harder to live an alternative lifestyle beyond the ‘9 to 5’ reality. Privileges are restricted and only made available to those who posit that they are of direct value to the group. The constant struggle can make minorities like artists become less open about their work and identity with other stakeholders. Mansoux et al. (2008) concurs, explaining that “They are

unwilling to show the inner workings of their art, for fear of giving away their identity and ruining their chances of generating income”⁽³²⁶⁾. Against the background of the volatile industry full of insecurities, artists cannot openly show their work.

For an artist with a non arts-related job, it could be difficult to be active in a work environment in which creativity is not nurtured or represented in the relationship between the artist and the employer. Since the artist is considered a stranger by the group, their ideas are not respected and they themselves are neglected. The artist’s willingness to be part of the working community decreases and feelings of disappointment can develop into ignorance on both sides. The traditional mindset that a media artist is paid for their art is not applicable due to its lack of material value. A media artist gets paid when there is appreciation for their identity that does not expect anything in return. In a society in which the spirit of the business industry is so dominant, this is probably not realistic. A compromise is thus needed by which the media artist can present their identity in relation to a certain activity in order to secure financing. When an artist lacks familiarity with a financial activity, they require assistance in order to improve their financial situation. Other stakeholders can also benefit themselves from collaborating with the artist to increase also their own psychic income and their awareness of what can have meaning in life. The Australia Council (2010) mentions “high levels of uncertainty and difficulties in professional development”⁽³²⁷⁾ and Steiner et al. (2012) adds that “the artistic labor market is marked by several adversities, such as low wages, above-average unemployment, and constrained underemployment”⁽³²⁸⁾. Therefore, as a media artist it is not necessarily wise to be dependent only on a single source of income only. Instead of the former focus of traditional artists on cultural institutions, net artists could broaden their financial focus towards other stakeholders such as the public and companies. Mutual advantages can arise when net artists avoid critical selection and share their activities with both the public and business: The net artists acquire funding and the public and companies gain new perspectives on how to address certain issues.

Artists also sell other services and/or products not (directly) related to their art projects to enable themselves to overcome financial uncertainty, to finance their lives and to realize their art projects. Although the goal of certain artists may be to fully finance themselves with the production of their art, since net art projects can take a long time to develop, this can be unrealistic. The way an artist finances themselves influences the quality of the artwork produced. This can be perceived as part of the artistic work of the net artists – what is called the financial portfolio: “Artists tend to adopt ‘portfolio’ careers, undertaking a variety of remunerated activities in both arts and non-arts related areas in order to spread the income risk, which is part of contingent employment”⁽³²⁹⁾. The British Cultural Enterprise Office (2006-2011) advises their artists to “try to identify a range of clients and/ or funders so that you are not reliant on one income stream⁽³³⁰⁾”. According to the business literature, “portfolio selection is concerned with selecting an optimal portfolio that can strike a balance between maximizing the return and minimizing the risk among a large number of securities”⁽³³¹⁾. Furthermore, “portfolio management is a technique for optimizing the organizational returns from project investments by improving the alignment of projects with strategy and ensuring resource sufficiency”⁽³³²⁾. As the European Chamber of Commerce (2010) state: ‘new forms of financing will have to play a more important role’⁽³³³⁾. The way in which an artist as a stakeholder earns their money can be called a business model: “Over the last decade, the business model domain has been in a state of considerable flux, especially owing to the impact of digitization”^(334,335). For an artist, the word ‘business model’ may sound somewhat heavy and does not cover the importance of cultural values within the value system of the media artist. But the concept is useful for explaining the possibilities of how a media artist earns or can earn money. For example, a company offers an artist the chance to exhibit their work in the company’s offices. If money is involved, it can be considered to be a business model. If no money is involved, it cannot be considered a business model⁽³³⁶⁾. A business model itself is a form of financing. Thus other forms of financing such as subsidies, scholarships and donations can also be seen as business models. It is not about designing a new type of business model, but finding ways in which the playful character of net art can be maintained without requiring a repeat obligation to be fulfilled. In this way, no unnecessary pressure is involved for the artist and enough room is left for creativity. Routine and repetition

are not necessarily bad, but the artist must have the freedom of choice. One solution for working in such a dynamic industry is to keep the business model simple. In this way, little time is wasted on verbalising complex ideas, running the risk of missing the right moment for action. Too much time and effort is spent on preparing business models; in such a volatile industry, timing and swift action matter most. The best preparation for acquiring financing is to developing a working rhythm which is both stable and capable of withstanding fluctuation. The relationship between financing and net art is a struggle between structure and creativity. Magretta (2002) argues that “the strength of a business model is that it tells a story about the business, focusing attention on how pieces of the business fit together – with the strategy describing how the firm differentiates itself and deals with competition” (337). So the way an artist earns their money must fit with the story that they aim to tell their audience. The low durability of the material and the long development time add to the complexity of finding an appropriate way of how to deal with finances in media and net art. Stemmrich (2007) states that media art could be profitable if it finds a mass audience (338). Thus although the nature of net art is complex, the financial possibilities in media art are a topic of discussion. Nevertheless, problems remain. For example, selling media art might be considered not to be worthwhile since other free net art is easily accessible.

In the financing process, a distinction can be made between related and unrelated activities of the artist, whereby portfolio activities can be arts-related or non-arts-related. Throsby (1994) calls the supply of labour to arts and non-arts markets the “work preference model” (339). In accordance with the group categories used in the present thesis, Throsby (2011) identifies three work categories for artists, namely “core-creative, arts related, non-arts” (340). This broad categorisation is preferable for the purposes of the present research, as it allows room for interaction between stakeholders and the focus is more on the stakeholders’ identities rather than just on the artwork. A survey by Throsby (2007) finds that 41% of artists were able to work for 100 per cent of their working time at arts work (creative and arts related)(341), whereas “most of the 59 per cent who undertook some non-arts work did so out of necessity rather than choice” (342). Here, the choice between jobs can make a minute difference; namely the choice between “work that is more artistically rewarding but less commercially viable on the one hand, and work that is more routine but more lucrative on the other” (343). The Australia Council (2010) discusses artists who use their artistic skills in other industries, for example “novelists who are also editors, actors who run corporate training, visual artists who design websites, or dancers who are also Pilates instructors” (344). Artists hold multiple jobs for a variety of motivations and opinions on non-arts activities vary. According to The Australia Council (2010), this is an example of “how the arts contribute to society and how creative talents nurtured through artistic practice are being used to build cultural industries and enhance communities and business” (345). Praet (2006) sees this differently and interprets it as a matter of necessity, drawing on the concept of “financial necessity” initiated by Bijmens (2004) as the main argument (346). Steiner (2012) agrees that “most artists seem to be unable to support themselves solely from doing art. They have to devote a substantial amount of time to non-artistic side jobs” (Haak, 2005; Throsby and Hollister, 2003; Robinson and Montgomery, 2000) (347). The critique with regards to net art has been that most net artists are not in full-time employment and do not spend enough time on the production and reflection of their artwork. In the early days of net art, it was commonly held that it would not stand the test of time and would be filtered out as a form of art streaming. This way of thinking is in the spirit of the superstar market, where the ideal standard is a full-time artist who earns their money with art projects (348)(349). However, other activities can also stimulate, inspire and create access to otherwise unaccessible resources and networks. For some artists, doing something different is more effective in optimising the quality of their artwork workflow. An artist who is involved in portfolio financing, also known as multiple job holding, is considered to be a multi-disciplinarian. Constructing a financial portfolio enables the artist to discover which stakeholders they are involved with and dependent on. Through this awareness, the artist can make changes to increase the quality of their artistic workflow. Naturally, each stakeholder has a different financial portfolio, whereby artists are also active in non-art activities (350)(351)(352). The project development time and the weighting of each artistic project can influence the willingness of experimentation with financing options and the number of stakeholders involved. The process of financing in net art is not as transparent as it can be in

other industries, where, for example, someone just has one job. The project portfolio management literature focussing on companies states that “stakeholder behavior and stakeholder management are key success factors for project portfolios. Furthermore, stakeholder management must not only focus on single stakeholders but also account for stakeholders influencing one another in fairly complex interactions of multiple and potentially interdependent stakeholders” (353). The role an artist can play for different stakeholders within the discussion of holding multiple jobs can be various. The nature of the stakeholder influences the attitude an artist can adopt. However, an important distinction between the net artist and their stakeholders is that their intentions can differ sharply. However, net artists attitudes can also differ radically from one another. Therefore, the focus is on the comparison of stakeholder identities to find similarities. Having multiple jobs can be enjoyable and allows the stakeholder to take a distance from their artistic work and regain a fresh attitude: “I enjoy the balance between working in the warehouse and making art. The warehouse and driving the delivery can give me the headspace to come up with ideas for projects and problem solve projects I’m working on at the time. If I only made art I think I would burn out very quickly” (354). The Australian Council (2010) agrees that not all non-arts work is undesirable for artists. Making money with an activity that is not directly related to the production of artwork can be mutually beneficial for both types of stakeholders. The purpose of the indicator finances is to give a better insight into the existing financial situations of net artists and to discuss to which extent the artist’s financial portfolio influences the quality of a net art piece. Other activities can stimulate, inspire and give access to otherwise not accessible resources and networks. Therefore different stakeholders are relevant for this topic and each have a different motivation for being involved with the artists. Being a multi-disciplinarian can also increase the quality of the work and its workflow, which gives the part-time artist a whole different status in the stakeholder environment as a whole. It could be, for example, that you encounter an art piece that is impressive at first sight. When you look at the picture of the whole identity, however, i.e. at the other identity indicators besides how money is made, the art piece can be a lot less appealing. The Spanish artist Anton Unai, for example, mentions in an interview with the Belgian journalist Sarah Meuleman that he would do anything to earn his money, including pleasing Satan (355). Considering all five identity indicators, I believe that an artist also has a moral responsibility and cannot say whatever he wants just to provoke the public. This answer is too exaggerated to be useful as a relevant guide. On the other hand, there are also artists who are afraid that the topic of finances could decrease their artistic integrity, which holds them back from experimenting with new ways of financing and keeps them focussed on traditional institutions. For Throsby (2011) it appears logical that there is a positive preference for “such work if it were to involve applying the artist’s creative skills in new and imaginative ways” (356). But, just as the previous example touches on a non-arts-related activity that is far removed from the core activity, Throsby (2011) also mentions that this kind of activity “may even be the more appealing to some artists as a challenge” (357) and “Most artists can potentially supply not one but three distinct labour markets” from Throsby (2007) (358). CREATE (2007) believes multi-disciplinarians are essential for building winning ecosystems: “We need highly educated, creative people who build bridges between disciplines” (359). This example does not concern artists, however artists and media artists in particular are highly involved in the frontier of the avantgarde multidisciplinary ecosphere that is focussed upon improving hardware and software technology. According to CREATE (2007), this forms the basis for the most important developments (360). The internet has increased the ability for large groups to be multidisciplinary. Online, we are individually enabled to be the media ourselves by making our own radio show, publishing a text, or selling a product or service. We also need to adapt to this dynamicity in the physical world. A person who wants to be multidisciplinary nowadays in the physical world is highly limited by overregulation. The need to arrange a license for everything is too time consuming; a tendency also true of the virtual world. It is not about creating new activities, but reevaluating existing ones. One of these is to increase the ability for people to be multidisciplinary and decrease regulations. On the streets, what people think has become invisible. We have stopped talking to each other. We are only serving our own needs and have become too efficient. This has caused friction between groups of people, because they no longer understand each other or talk to each other. Yet this is crucial to give meaning to one’s own life.

For the stakeholder group **media artists**, it is both logical and useful to broaden the focus from the artistic

work of the media artist towards a full understanding of the entire identity of both the media artist and all of the other relevant stakeholders in the stakeholder focus environment. In this way, media artists can be seen in a different light. A formerly highly appreciated media artist, typified as being highly successful, can be evaluated differently. An example of this is Anish Kapoor. In 2011, he was part of the Rolex Mentor and Protégé arts initiative (See Appendix Figure 1.3.3.5.1. Anish Kapoor & Nicholas Hlobo.). The initiative funded well-known artists to collaborate with another artist for a year. This was a use of art as a promotion tool for the company to increase their luxury identity. The campaign picture advertizes and promotes the program. As you can see, is it a beautiful addition to the image of the brand. The website then makes it easy to access the online shop in which the watches are sold, which is of course what the company wanted. The description makes clear that Anish Kapoor is a successful artist: “Year after year, Anish Kapoor, one of the world’s most famous living artists, astonishes the international arts community with his gigantic, enigmatic creations that fill the biggest exhibition spaces in the world’s best-known galleries”⁽³⁶¹⁾. This emphasizes just one small aspect of the full identity of the artist – his work, and, in this case, his art pieces. Since the focus is often only placed on the art piece, the longevity of the material used dictates to a great extent the material value of the art piece. This is one of the major problems with which media art has been struggling, because the material value of the art piece lacks longevity. As we consider the full identity of the artist with its five indicators, we might wonder whether the profit made by the Rolex program and the promotion gained for the company corresponds with the artistic message of the work. To my mind, an artist critically questions the current status of society. With this program, the artistic work of the artist and the finances earned by the company are clearly separate. This is a classic example of a stakeholder activity that cannot be seen separately from the credibility of the whole artist identity. It is important for artists to be aware of what exactly joining such a program could mean, and to question to which extent they are willing to be linked to such a product. It is also important for both the artist and all of the stakeholders to develop early on an awareness of the full artistic identity, which goes further than only the art piece. To be able to have a balanced identity where both business and culture are equally weighted, it is wise to start practising this early instead of focusing on artistic goals only. Identity must thus be seen as equal to workflow, because the artwork is determined by every aspect of a person.

For the stakeholder group **companies**, the main priority is to make a profit. Some companies feel responsible for their environment, which is known as corporate social responsibility. There are even companies that believe that “the corporation is said to encourage, motivate, educate, support, advise, and guide the stakeholders towards environmentally responsible ways of acting”⁽³⁶²⁾. This is a self-fulfilling notion. Not all wisdom originates from companies; on the contrary. This says a lot about the attitude of companies towards society. They may have a high degree of power driven by money and be able to influence society’s outlook through their products and services, but this is not a form of legitimisation: what corporations do is not necessarily right for society – power is not wisdom. Companies aim to achieve as high a profit as possible. This is done through cost efficiency and a customer focus. Cost efficiency is achieved by implementing performance measurement systems. In rapidly changing market conditions, there is much pressure to be optimally cost-efficient while remaining cost-competitive. It is said that a shortcoming in performance measurement systems is that there is too much focus on financial performance indicators⁽³⁶²⁾. Arguably, continuous innovation is said to be necessary. However, there is still too much focus on the balance sheet instead of the human aspect of the employees. Companies have adapted themselves to the wishes of their environment in order to be more appealing for others. Over time, the way that companies are perceived by their own employees has increased in importance: “Given that people are our most important resource, corporate social responsibility is an absolutely fundamental issue”. Thus the employee voice has strengthened. As Keele (2005) state, “generation X and Y are not interested in working for companies if they are not seen by them and their friends as good corporate citizens”⁽³⁶⁴⁾. Furthermore, creativity has been acknowledged as an important aspect in inciting change according to Dell’era (2010): “several new organizations have aimed to link arts and business to improve both society and corporate performance”⁽³⁶⁵⁾. A clear change can be observed in the mentality of companies with regards to their position within the stakeholder focus environment. Through the heightened volatility of technology, a company can still

never be sure of its own financial continuity. The relationship between companies and artists has changed from the company playing a supportive role to both having equal roles and continuously negotiating and renegotiating their mutual values. Stakeholder companies can no longer survive individually, and their survival depends on “identifying the high-potential creative and binding them to the company is still regarded as the make-or-break factor for a company’s success”⁽³⁶⁶⁾. The increasing necessity for companies to be creative in a highly volatile environment increases the necessity for artists’ skills. It is thus of growing importance for stakeholder companies to be actively involved in the arts and with artists. For example, the significance of artists for media companies is that “artists act as ‘content suppliers’ for media companies or are producing themselves essential components of media products”⁽³⁶⁷⁾.

Even though there is a tension between cultural and economic values⁽³⁶⁸⁾, the main emphasis for a company working with an artist is always ultimately financial⁽³⁶⁹⁾. With regards to the five identity indicators, the connection between companies and the arts can take different forms. Company intentions behind collaborating with artists can be subject to debate. Financial support for the arts can be labelled as an act of philanthropy, however Moir et al. (2004) “finds little evidence, if at all, of corporate philanthropy in the context of firms giving to the Arts in the U.K.”⁽³⁷⁰⁾. Philanthropic intentions can therefore be regarded as highly doubtful. Many companies in Japan offer financial support to social and cultural projects through sponsorship or donations (*mesena*) in order to improve their reputation⁽³⁷¹⁾. It is also said that “funding on an immediate, local scale can create strong ties between the company and the community”⁽³⁷²⁾. Since external stakeholder support has not traditionally been a company’s main priority, it is questionable whether an equal stakeholder approach is realistic between a company and stakeholders receiving support from them. Besides financial support, companies today are more actively involving artistic practices to improve their working activities⁽³⁷³⁾. The social and cultural value of a service or product that a company offers has increased in importance, whereby the artist’s role has also become of unprecedented significance. It is thus also important that media artists themselves are conscious of their new role in order to achieve a balance in the relationship between both. What is more important according to Rowntree (2001): “during periods of huge uncertainty, such as we all face, there are no ready-made solutions. This applies to all organizations and policymakers, in whatever sector they operate. The demands on products/ services/ employees and leaders are changing as a result. Our success will depend on a readiness of mind and openness of attitude, and a certain humility to admit what we don’t even know we don’t know. The more organizations are in tune with a changing external environment, the more they are likely to adapt and flourish”⁽³⁷⁴⁾. Companies confirm that any form of creativity can play an important role for innovation. Innovation is considered to be a catalyst for change, be it pioneering or a response to a trend⁽³⁷⁵⁾. As part of the stakeholder group company, the entrepreneur is considered to be a further stimulus for business innovation. The entrepreneur can be defined as “an individual with an urge to run a business establishment who accepts financial risks and undertakes new financial ventures. In general, a personality composite of innovation, risk taking, motivating, planning, a creative problem solving and one who makes profit out of calculated risk. Vijayshree et. al (2011) define Entrepreneurship as: “Entrepreneurship is the process through which an entrepreneur transforms his vision into a successful business venture”⁽³⁷⁶⁾. This is also applicable to artists. Entrepreneurs and artists have in common that they both have several sources of income and cannot always be sure if, when and from whom they will get paid. The main difference is that, whereas for an entrepreneur the return might mainly be focused upon financial values, the return for an artist can include more cultural values that define the psychic income. But an artist is also a type of entrepreneur, also known as an *artpreneur*: “Artpreneur is the one who is enterprising using the fine arts skills (i.e., drawings, crafts, music, dance etc.). Artpreneurship is a process where art meets commerce”⁽³⁷⁷⁾. Rowntree (2001) offers the explanation that “perhaps the most salient difference between arts and business is the relative inability of the arts to make meaningful gains in productivity”⁽³⁷⁸⁾. Thomas et al. (1978) accordingly states that “there is another reason for renewed interest in the ways that artists of different cultures think and work. As we move from a manufacturing to a knowledge-based economy, wealth creation is no longer determined by physical objects moving over physical geography. Completely different cognitive processes are needed to explore new routes to wealth

creation” (379). Seifter (2012) confirms that artistic skills such as critical thinking are in high demand in the business sector and have a long tradition in the arts (380)(381). Dell’era (2010) also confirms that artists can provide companies with insights into current trends and on how to act in potential future situations (382). Thus the relationship between companies and art has changed, and the potential for an equal stakeholder approach with the company (despite its notorious history) within the SFE has become grown. Media art now counts now as an innovator of technology, including awareness for how to deal with and approach technological knowledge. Thus the necessity of renewal for a company has increased its dependence on media art.

Financing Options - Four Examples

The following section provides practical examples of business models and outlines four ways to approaching financing in net art (see appendix Figure 1.3.3.5.2: Four ways of financing in net art Appendix – Figures):

1. *Net art project without a business model*
2. *Financing within a net-art project*
3. *Net art-related financing*
4. *Non-net-art related financing*

The aim of providing practical examples is to provide artists and surrounding stakeholders with practical ways of developing their own financial portfolio, as well as to help them to understand how to integrate business models into their art projects. It is hoped that this will reduce reluctance to experiment with business models and increase awareness that relying on traditional stakeholders does not necessarily boost the quality of the financial portfolio.

Group 1. Net art projects without a business model

The first group involves no business model at all. The aim of this is to emphasize that not all decisions between making art and finances are related. Although innovation between finances and making art are possible, is it not a necessity of the art production process.

Project 1: Specht

The Specht project represents a focus on the internet and different mediatic forms of expression. It was first presented in the media art atelier *Kunstquartier Bethanien* in Berlin. It represents the possibilities for mobile art, while simultaneously enabling a possibility to present other non-artistic activities. The Specht project brings art to the public. Exhibition visitors are everywhere, including on the street, where the bicycle and the box can be presented. The box is directly attached to the steering wheel of the bicycle and in that way mobile. The experiences in the 12 different chambers of the box are influenced in an interactive manner. The 12 different chambers in the box represent holes that a woodpecker creates, also considered a nest. Each of the 12 different nests represents a personality and can be related to the multiple identities that increasingly have the ability to experiment with, thanks to the internet. Holes allow views into each of the nests. There is a red colored room with a mirror, another room full of feathers, one full of flowers, and one room filled with sand. Small lights create different forms shadow play, underlining the different types of multidimensional characters: In one room the birds carry holy objects and in another neighbor room the birds are imprisoned. (See appendix Figure 1.3.3.5.2: Specht)

Project 2: Landscape

At first sight, the picture is a picturesque image of a landscape with a house, a canal, trees, sky and a green field. On closer inspection, however, each component is a separate part of the composition as a whole. The picture, consisting of different components of different origins, portrays the connectedness that has resulted from digitalization. The difference in brightness between the components caused by the various weather circumstances also represents the other more individual and dark side of digitalization. (See appendix Figure 1.3.3.5.3 Live webcam: different locations)

Group 2. Financing within net art projects

As net art originated from an anti-capitalist mindset, there is currently not much net art that includes an integrated business model. A recent project, gifmarket.net (2011), experimented with a business model incorporated in the net art project itself. Since no one net artist and project are the same, there is no one exemplary business model that can be applied to all projects. The Dutch artist Herman Brood was in the habit of giving away many of his artworks, making the prices on which his business model was based largely dependent on his mood and the recipient of the painting. The business models used in art thus depend on the personal ideology of the artist at a particular time and in a particular place. This fluctuation also corresponds to the playful character of net art. It is not necessary to construct new types of business models for net art projects, but it is important that the model reflects its playful and provocative character. By using various types of media, traditional payment methods can be implemented in a net art project. Combining various types of media in one project would require a change in public focus. Thus business models are not explicitly present in net art projects. For this reason, the fear that a business model would diminish the artistic value of a project is not necessarily valid. In the concept project below, the business model is built into the net art project itself. This has rarely been done up until now, since net art pieces have always been distributed for free. This concept project is based on the 'pay as you go' business model.

Project 1: 'The Mirror 1': Mirror, mirror, who is the real me?

After throwing a coin into the slot, the virtual you appears in the mirror. The mirror is connected to various search databases on the internet that scan the internet for your online behaviour and combines it with your appearance to create a picture of you in the mirror. This project centers on the identity we have on the internet. We no longer know exactly who we really are. The virtual you takes on a life of its own and we adapt to a machine that to a great extent determines our lives. Although the machine was initially meant to make life easier and be there for each and everyone, it can instead make it unnecessarily complex, which explains the unintelligible picture in the mirror. If the mirror cannot find anything about you then it would portray reality: the self. The picture that appears on the mirror can also be printed and taken home. (see appendix Figure 1.3.3.5.4. Mirror, mirror, who is the real me?)

Group 3. Net art-related financing

Currently, business models related to net art tend to use the established channels of the traditional arts world. This means that the net art piece is interpreted as a classical artwork and sold through a gallery. One possibility for net art-related financing is to construct customized business models that could help net artists to increase their independence and facilitate financial activities with the public and companies. Since there is no one exemplary business model for net art, the following section presents two net art-related business models that offer potential solutions for different types of net art projects.

Lease business model

The lease business model is based on a leasing contract between the artist and the company that rents the net art piece for a fixed period of time. The company pays a fixed amount of money for the leasing period. A leasing contract in the arts world is an established concept, however it is not yet applied to net art. It is common to lease art when the leaser wants to regularly change it or when the sales price exceeds the budget. The reason for leasing net art is that the valuation of a net art project is difficult and highly unstable due to the low material value and fast rate of ageing. The leaser does not risk being left with a worthless, outdated net art piece, which would make it very attractive for companies.

Project 1: Lease business model – Virtual Zoo – Bird House

The virtual zoo is an exhibition consisting of birdhouses with a small television screen inside. The television screen shows birds filmed by a webcam in their natural habitat. The birdhouses are hung up throughout a company and the birds are filmed from different geographical time locations, meaning it is daytime on some screens and night time on others. The virtual zoo reverses the fence of the zoo, where the animals are free and the human beings are locked up in a cage called the company. This shows how simple it is to undo the redundancy of locking up animals in a cage. This is meant playfully and not as criticism of companies. Yet it does call the current reality into question and show how simple solutions for environmental problems could be. (See appendix Figure 1.3.3.5.5. Lease business model – Virtual Zoo – Bird House)

Missing hardware business model

The missing hardware business model is based on a net art piece where one missing part of hardware has to be added in order for the project to function. The missing hardware can be obsolete technology. Whoever wants to experience the net art project must first acquire the missing piece of hardware. By paying for the hardware, the client buys the net art piece. For this business model it is important to use hardware that has not been used before (or anymore) and that not that many people have. The patent-database is very useful for this. The hardware functions as a physical code protecting the copyright. Since only hardware is used that very few people have, the risk of copying or the spread of viruses is reduced. A problem for net art – that hardware fast becomes obsolete – is thus turned into an advantage; namely the guarantee of exclusivity by buying the hardware. The motivation for hackers to hack the net art piece is minimal since they do not have the necessary hardware (one cannot hack something that one does not have).

Project 2: Missing hardware business model: digital storytelling

This project tells a story similar to a play, however it is real and partly live. The story is told with the help of different types of media, such as a website, webcam, radio channel etc. Since the story is real and the events shown are live, the net art project features reality. The missing piece of hardware can be an outdated video game controller that is used to slowly unravel the story of the play. (See appendix Figure 1.3.3.5.6. Missing hardware business model: digital storytelling)

Group 4. Non-net art-related financing

Net art projects can be complex and require lengthy preparation, which can make planning in a business model difficult. This is made even more difficult by the lack of material value of media art. This is also the reason why non-net art-related financing is discussed through which net artists and any other stakeholders in the stakeholder focus environment can communicate their identity through and acquire financing. The possibilities for external financing are infinite. The potential for making your own money with an activity that is not directly related to the production of the artwork can enhance both the artwork and the financial situation of the artist. Since media art projects often are long-term and labour intensive projects whose ideas take time to mature, artists could sell products that reflect their identity and working activities in the meantime. Selling a product can be compared with the concept of micro financing, by which people receive a loan and financial services in order to improve their financial circumstances. The sociologist Zygmunt Bauman argues that an economic situation that has been slowly worsening over time can lead people to focus on local trade. This also has the potential to reduce fear of others and anonymity in a community, since local trade reduces stress and increases communication between people. Instead of a loan, products are sold to encourage the entrepreneurial mindset of the artist or any other stakeholder in the stakeholder focus environment.

Selling tea

In his study of the role of coffee, McCosker et al. (2012) explains that “coffee, as a stimulant, and the spaces in which it has been consumed, have long played a vital role in fostering communication, creativity, and sociality”⁽³⁸³⁾, and that “the coffee house became, in short, ‘the primary social space in which ‘news’ was both produced and consumed”⁽³⁸⁴⁾⁽³⁸⁵⁾. Selling tea is double-sided. Firstly, since drinking tea is a social activity, it gives the artist the chance to talk about his own artwork. Any interested parties can get in contact with the artist and inform themselves about developments in their work. Secondly, people that not interested in art can help the artist to complete their artwork by buying their tea. This gives the artist the opportunity to speak about their work without obliging them to do so, and there is no pressure to constantly produce art. (See appendix Figure 1.3.3.5.7 Teheran Tea man 1 & Figure 1.3.3.5.8. Teheran Tea man 2).

Selling tea requires little experience, as selling the product does not require much specialist knowledge. Hence tea can be regarded as a low-barrier product that is highly tenable and can be sold anywhere. Tea represents the material value of the ideas of a media artist that were formerly represented by paintings. In so doing, the artist can simultaneously develop his ideas and support himself in providing his daily needs. When a client buys the tea, they support the artist in their daily needs and the further development of his artwork. The artist no longer has any obligation to fulfill the client’s expectations towards the art project. This enables larger and more expensive art projects to be financed, because the artist has a reliable way to generate money. By selling tea, the artist is not obliged to respond to certain expectations in return, unlike with scholarships, gifts or donations.

By selling tea, the artist also get more involved with business, which enhances greater understanding and balance between the two worlds of arts and business. The advantages of tea are that it can be sold from everywhere, which allows for mobility to work from wherever and whenever possible. It gives artists and researchers the independence to make their own agenda and to talk about art while selling tea. In this way, the public and the artist are brought together more closely, which also increases the awareness for the existence of media art (and net art). Thus selling tea can easily be combined with the production of multidisciplinary media art projects as part of a mobile art laboratory. The mobile art laboratory can be compared to a driving theater in which multi-media art installations are shown in various ways to the public. The project is made possible by the sales of tea and amass funds during the presentation of its art installations. This can take various forms and correspond to the activities mentioned in relation to indicator activities: art piece, presentation, speech, performance, publication, workshop, lecture or conversation. Selling tea can be done as an individual stakeholder or expanded to other stakeholders such as artists or researchers. The stakeholder indicators can be stimulated for further development to put aside a part of the funds earned. Activities can be organized in collaboration with local artists, cultural organisations, and indeed with all of the stakeholders in the SFE willing to participate and fulfill the cultural mission of the mobile art laboratory.

PHD THESIS

**An Analysis of Cultural
Entrepreneurship:
A balance between
culture and business
within media art**

REINIER SIKKENS

**PHD Thesis for the
Faculty of Economics
and Social Sciences
of the University of Potsdam**

2.

**Empirical
Framework**

2. Empirical Framework

1. Methodology

The empirical part of this thesis uses a questionnaire. The questionnaire was designed to test the validity of the theoretical framework: The aim of the respondents' answers is to reveal whether or not the themes and dominant research keywords discussed in the theoretical framework enable an increase in the quality of the workflow, and ultimately if a balance can be created between culture and business within media art. The questionnaire was constructed based on two methodologies and divided into three sections. The first -and the third section of the questionnaire are based on the 7 point Likert scale method. The 7 point Likert scale method allowed to cover all the relevant research keywords and enabled the produced results across all the stakeholder groups for comparison with each other. The second section of the questionnaire consists of five open questions and can be considered as qualitative analysis. The combination of quantitative and qualitative methodology is useful to cover the whole scope of the research. The quantitative approach is apt to address all of the relevant terms discussed throughout the thesis, whereas the qualitative approach primarily concerns the five main keywords of the research.

2. Data Collection

From the beginning of this project in September 2010, a database was constructed with the aim of archiving relevant contacts, finding new publications, analyzing differences in online presentation between contacts, building a network of contacts and ultimately as a basis to send out the research questionnaire. The collection of contacts was an important part of the development of the research topic. At first, the focus for collection was on media art only. It soon became apparent that media art is multidisciplinary, so different distinct disciplines were defined that broadened the focus of the research topic. Soon, the amount of artistic disciplines was so numerous that it was necessary to divide them into four main disciplines, music, dance, theater and gaming. During the course of the research, the contact database grew substantially in variety. It became evident that a balance between culture and business could not solely be sought within the artistic field, but that the whole environment of the media artist is of relevance. Ultimately, a total of 84 categories were created with a total number of 4726 contacts.

The composition of the research database is such a key aspect of the present research topic because it represents the international and online character of the stakeholder focus environment. Today, an online character might seem normal, but taking into consideration that the stakeholders in the research database used are the creators of the online world as we now know it, the perception of media artists takes on a special significance.

To simplify the categorization, the 84 categories were grouped into a total of 11 groups, which are called the stakeholders of the SFE (see Appendix C. *Overview of stakeholder groups*). In order to be used as a basis upon which to send out the questionnaire, the database required further validation. Some contacts were key figures for this research, such as the famous media artist Nam June Paik, however several of these contacts are long deceased

and thus could not be used. A further criterion for the reduction of the number of relevant contacts included the disappearance of some avant-garde online media artworks due to the expiry of the websites. The major cause for reduction was an absence of contact details. After thorough validation, a total of 1364 valid contacts could be imported into the group mailing website www.mailchimp.com used to dispatch the questionnaire. (See Appendix 2.2.1 *Overview of validated contacts* and 2.2.2 *Overview of the dispatched correspondence*).

Soon after sending out the questionnaire, the statistics began to take shape. The data generated through the mailservers www.mailchimp.com showed a 24 hour performance graph, a total openrate percentage and ratings for the countries in which the email had been opened. The 24 hour performance rate graph clearly shows two peaks

(See Appendix 2.2.3. *24 hour performance rate of opened mails*). The first peak occurs at 19.00 p.m. GMT and the second at 3.00 a.m. GMT. Taking into consideration that the United States and the European countries grouped are the two top locations in terms of opens (Appendix 2.2.4 *Top locations by opens and World map of opens*, and 2.2.5 *Overview of countries that opened the questionnaire*), it makes sense that the first peak at 19.00 p.m. is represented by the European visitors and the second peak by visitors in the United States. Even more so because the second peak is less steep, which is explained by the 9 different time zones existing in the United States, whereas Europe has only two time zones. A total unique open rate of 36.1% of the total amount of contacts mailed of 1364, gives a total open number of 492 unique users who opened the questionnaire. This is considerably higher than the industry average for arts and

artists of 20.3% (Appendix 2.2.6 *Open rate vs. industry average open rate*). The total number of non-unique users who opened the questionnaire is 1009 in a total of 29 different countries. A significantly high unique open rate of 36.1% with a total open rate of 492 unique users over a total of 29 different countries indicates a high awareness for the receipt for the research questionnaire. As media art is the focus of this research topic, the database has an emphasis on 'digital'. The high open rate of 36.1% of the research questionnaire may be explained by a high awareness for any type of digital traffic among recipients.

I received several interesting and kind responses from different stakeholders supporting my research topic and requesting to keep in contact with me. Although my main focus was of course to collect a sufficient amount of completed questionnaires, I grew aware of two positive side effects of having sent out my questionnaire to all the contacts in the research database. Firstly, through the reactions I received I became aware that my existence as a researcher was validated and my research topic was valid throughout the research field that I created myself, namely the SFE. Secondly, sending out the research questionnaire was an opportunity to make myself known to the SFE, so here my questionnaire can be regarded as a dynamic business card for potential future interactions and collaborations. One such correspondence thread that I had was with the "Institute for everything possible" ⁽³⁸⁶⁾, which was about potential future collaborations. For me, these two side effects of "belonging to" and "ability for networking" legitimize my research topic and provide potential ground for future practical work with the stakeholders of the SFE.

However, the key objective and concern was the number of completed research questionnaires returned. Although the initial open rates looked optimistic, for a long period the total number of completed questionnaires remained at 6. For a target group for which online existence and presence are so important, the reason for this must go beyond a lack of willingness to contribute to the research. The existence of the SFE is not based on material value, but on highly fragile, easily copied and fluctuating (spiritual) values. These (spiritual) values may be ideas, knowledge, an identity or an attitude. In my opinion, which corresponds to my findings of my initial field work through the media art scene in Berlin, many recipients did not respond less out of willingness, but more to protect their own valuable identities by being opaque. A second possible reason for the low response rate is that artists do not feel comfortable speaking about money. Not only is it too personal, but they still consider economic values as a counterforce to artistic creation. From a competitive standpoint sharing ones own business model might result in it being copied and in the loss of a competitive advantageous position.

As the initial response rate proved low, I established a number for the least required number of completed questionnaires needed to produce enough data upon which to make valid conclusions. Taking into consideration the structure of the questionnaire, the minimum number required was 20. After sending out a reminder, the response rate increased to 13 completed questionnaires. Reducing the length of the questionnaire may have boosted the response rate, however this would also have compromised the quality of the questionnaire, thus this avenue was not pursued.

The number of 13 online completed questionnaires was not sufficient to enable a meaningful evaluation of the results. Therefore to reach a sufficient number of completed interviews on my questionnaire, I decided to undertake an offline survey among local contacts in the form of personal interviews using the questions in the questionnaire. I visited local stakeholders in my city of residence, Lisbon, Portugal, selecting interview participants to match the complete identity of the SFE at hand. The character that is so important for media art consists of a combination of the factors online, offline, local and international. These characteristics are represented by the final interview participants both online and offline. The willingness for participation in an offline interview was highly positive. The total number of participants in the offline interview was 19. This gives a total number of 32 participants (See page 101).

Here I need to reinforce the usefulness of the 7 point Likert scale method to produce results over a relatively large amount of keywords being investigated. Whereas for one reader the questionnaire initially might seem to be too long to be useful to investigate an interviewee participant. For the other, someone that is familiar with the 7 point Likert scale, knows that responding to a single question does not involve too much time and effort. Meaning to say that the amount of the 7 point Likert scale questions is proportionally correctly balanced in combination with the open questions in section two of the questionnaire.

A. The Research Questionnaire

The construction of the research questionnaire is based on the structure of the theoretical framework (Appendix E. *Questionnaire*): A question was formulated relating to each key term in the literature, mirroring the theoretical framework within the empirical framework. The questions are divided into three sections: 1) General 2), Specific, 3) Technical. Each part consists of related research keywords that collectively answer the main research question.

Motivation of the Questionnaire

The field of cultural entrepreneurship is a developing area, where there is much room for interpretation. The intention of this research is to provide a structure whereby the stakeholders of interest are being connected to each other. In the theoretical framework a start has been made through the creation of the Stakeholder Focus Environment. Since this research is a growing unit of complexity, the questionnaire is an opportunity to collect new knowledge and further support the foundation of the Stakeholder Focus Environment, including its stakeholders. The motivation to choose for the structure of this questionnaire is that it enables to cover the whole scope of this research, which is considered essential to find an answer of how to find a balance between culture and business between culture and business within media art. Each term used both in theory and again in the questionnaire is part of the ongoing development of the field of cultural entrepreneurship and more concretely of my research theme.

PART 1 - GENERAL

The general section of the questionnaire was designed to provide an insight into the subject of my research. It gives examples of external projects, ideas and opinions with regards to the field of cultural entrepreneurship and a balance between culture and business within media art, including influential artistic disciplines (theater, dance, music, and gaming). Each example includes a statement and asks respondents to indicate their degree of affiliation with the former mentioned topics. Taken together, the keywords used per question represent the research topic and the field in which the research takes place. For the keyword “cultural entrepreneurship” (**Question 1**), the intention is that the respondent understands what is meant by the term and how it relates to their own workflow. This is done by making a statement about the role of the Cultural Enterprise Office in stimulating creative enterprise in Scotland. Here, the Cultural Enterprise Office represents the field of cultural entrepreneurship and thus this question asks respondents whether cultural entrepreneurship would increase the quality of their work. According to professor Giep Hagoort, the cultural mission (**Question 2**) must be given utmost priority in order to create a balance between culture and business functions. Indicating the degree to which respondents find the cultural mission important directly tests the validity of whether they themselves view

it as a requirement for their own work. Of course, it is the bigger picture here that counts and relating one keyword to another to be able to make reasonable conclusions. Thus each and every keyword from the main research question are the focus of separate questions to first understand the attitudes toward each individual concept. For the keyword “balance” (**Question 3**), an appealing artwork is mentioned of the artists Kim Asendorf & Ole Fach. The artwork serves as a practical example of an experiment involving a business model within an internet artwork. Where the previous question asks respondents to assess importance, this question asks them to test the

feasibility of a balance, namely whether or not it would be practically feasible for respondents to create a balance between culture and business in their own projects. The keywords “culture” and “business” are the topics of questions 4 and 5, respectively. **Question 4** refers to the societal meaning of culture and not to the artistic interpretation of the term to which my main research question refers. Nevertheless, I found it important to include a question that addresses the societal meaning of culture as this allows for a somewhat broader understanding of the respondents’ attitude to their own culture(s). I associated the term with Professor Arjo Klamer, a renowned professor in the field of cultural entrepreneurship who knows how to discuss the current status quo of our culture. To exemplify the type of culture that is dominant in the Netherlands, he refers to “instrumentalism”. Instrumentalism refers to the pragmatic attitude that is dominant in the Netherlands with the consequence that we have become so practically oriented that we have lost sight of the meaning of what we are doing. Question 4 thus asks respondents whether their culture decreases or increases the quality of their workflow. For the term “business”, **Question 5** makes reference to an article that discusses the payment difficulties that artists in Berlin face. This example represents the relevance of my research topic and is a good indicator of the extent to which the respondents feel an affinity with the statement that doing business is difficult as an artist or as a stakeholder within the SFE. It might even be that respondents feel that business does not belong to the responsibilities of an artist. **Question 6** is a straightforward question on whether ‘a balance between culture and business’ is a priority throughout the identity of the stakeholder. **Questions 7, 8, 9, 10, 11, 12 & 13** refer to the influential role of net art, media art and the distinctly influential artistic disciplines (theater, music, dance & gaming) and asks respondents to assess the importance for and influence of these artforms on their work.

PART 2 - SPECIFIC

This specific section of the questionnaire focuses on the role of the SFE, including its three key concepts: mobility, multiple stakeholder involvement and multidisciplinary. This section consists of five open

questions that ask respondents to give their opinion on the dynamics of the SFE, its three key concepts and the position of the media artist within the SFE.

Question 1 first explains the SFE and the stakeholder groups involved. The purpose of creating equality between all the stakeholders is also referred to as creating one language in the theoretical framework. To allow for this, it is necessary to find out the respondents’ own dynamics with different types of stakeholder groups and discover moments of difficulty and harmony. **Question 2** covers the term “multidisciplinary”, which can enable an increase in the quality of the workflow for each stakeholder group. Multidisciplinary can stimulate the dynamicity within the SFE and lower the barriers of interaction between stakeholder groups in order to accomplish one language. Respondents are therefore asked to give their opinion and own experiences with regards to multidisciplinary to test whether or not the hypothesis posed in this thesis that multidisciplinary increases the quality of the workflow is supported. **Question 3** explores

the respondents' opinion on mobility. Mobility may also increase the quality of the workflow by expanding the field of the SFE, so that all of the stakeholder groups are increasingly flexible to interact in a manner that is comfortable for them. **Question 4** asks about the respondents' standpoints on multiple stakeholder involvement. Multidisciplinarity and multiple stakeholder involvement are similar in that both terms refer to different disciplines. For multidisciplinarity, however, this is within a single stakeholder, whereas multiple stakeholder involvement refers multiple stakeholders. I hold that multiple stakeholder involvement can improve dynamicity among the stakeholder groups within the SFE. **Question 5** refers to the main stakeholder of interest for this research: the media artist. I believe that the media artist is the main driver for dynamicity within the SFE. Media art has played an exemplary role in showing other stakeholder groups how to think differently and to approach today's digital reality. The fifth open question therefore asks respondents to name a media artist and in which way a media artist's work can influence that of other stakeholder groups in the SFE.

PART 3 - TECHNICAL

The technical section of the questionnaire is meant as a practical tool enabling each stakeholder to evaluate themselves and any other stakeholder in the SFE. The multiple-choice questions are sourced from the theoretical framework. With the help of each of the five identity indicators, each stakeholder workflow can be equally analyzed with the ultimate aim of creating a balance between culture and business. In this section the respondent is asked to indicate their attitude towards the SFE, identity, competition and the five identity indicators. This question aims to find out the attitude of the respondents to themselves and other stakeholders as well as the importance for respondents to be part of a group and to be the same or different from others. For each identity indicator it continues to more sharply define the uniqueness of the respondent and to create awareness of what makes one respondent different in its identity from others.

B. Analysis of Results

The following chapter analyzes the answers provided in the questionnaires.

RESPONDENTS

The final number of participants was **13** in the online questionnaire and **19** in the offline interviews, making a total of **32**. The participants are spread over six different stakeholder groups: media artists (including artists) (**8**), educational center (including university) (**6**), entrepreneurs (**6**), museums (**10**), companies (**2**), and cultural institutions (including theater) (**3**).

ONLINE QUESTIONNAIRE

	NAME	ARTIST/INSTITUTION	STAKEHOLDER GROUP
1.	Josephine Bosma		Media Artist
2.	Robyn Orlyn	Robyn Orlyn	Artist / Dancer
3.	Schröder	Science Center Spectrum Ed.	Center / Museum
4.	Sarah Thelwall		Entrepreneur
5.	Michael Liebe	Booster Space UG	Entrepreneur
6.	Jon Thomson	Thomson & Craighead	Media artists
7.	M. Sikkens	Bureau Twee & ZZP	Entrepreneur
8.	Roland Alton	Fairkom	Entrepreneur
9.	Andreas Haltermann		Media Artist
10.	Kate Armstrong	Emily Carr University of Art +	Design University
11.	Ine Poppe	Poppe & Partners	Media artist
12.	Wolfgang Spahn		Media artist
13.	Stefan Riebel	Institut für alles mögliche	Educational center

INTERVIEWS

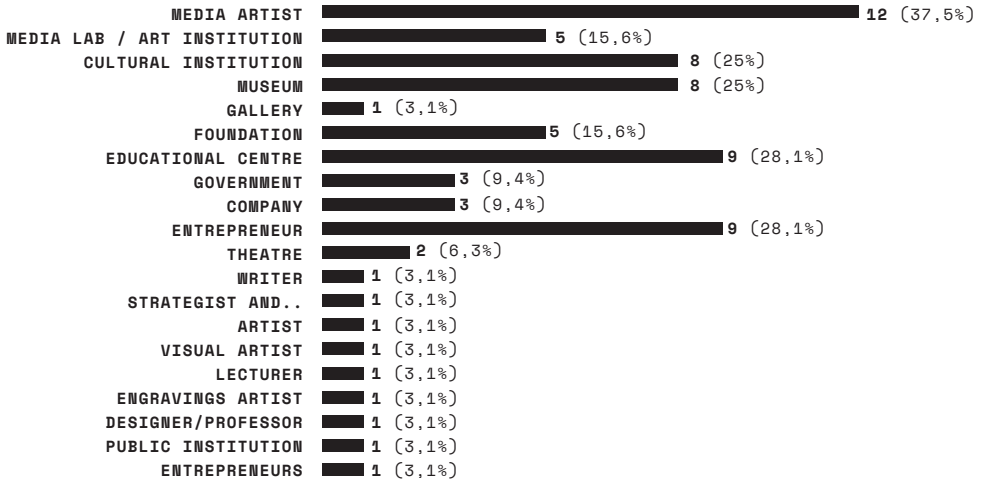
	NAME	ARTIST/INSTITUTION	STAKEHOLDER GROUP
14.	Tiago Bettencourt		Artist
15.	Teresa Vilaça	Casa Museu Medeiros & Almeida	Museum
16.	Denisas Kolomyckis	RaizvanGuarda	Artist / Cultural inst.
17.	Carlos Rodrigues	Digital Works	Company / Entrepren.
18.	Sofia Ângelo	Teatro de Carnide	Theater
19.	Joana Vasconcelos		Artist
20.	Catarina Redol	Restart	Educational center
21.	Célia Caeiro	Teatro Aberto	Theater
22.	Marina Ruivo	Museu Fundação Arpad Szenes	Museum / Foundation
23.	Joana Monteiro	Museu de Lisboa	Museum
24.	Dr. Paulo Costa	Museu da Etnologia	Museum
25.	Teresa Milheiro	Atelier Artricula	Atelier
26.	Ana Santiago	Startup Lisboa	Entrepren. / Company
27.	Prof. M. J. Damásio	Universidade Lusófona	Educational center
28.	Ana Mântua	Casa Museu Dr. A. Goncalves	Museum
29.	Rui Machado	Cinemateca	Museum / Ed.center
30.	José Alvarez	Museu Nac. do Teatro e da Dança	Museum
31.	Dra. Matos	Atelier Museu Júlio Pomar	Museum, Atelier
32.	Pedro Gadanho	MAAT Museum	Museum

It is noteworthy that the participants consider themselves as members of more than just one stakeholder group, leading to a total of twenty different categories amongst the 32 participants. This gives a first indication of the awareness for a multidisciplinary identity for each stakeholder participant.

Personal information

This introductory section requires respondents to enter their name, artist name, contact details and the stakeholder group that they feel that they belong to. This was included to facilitate an analysis of similarities and differences between stakeholders.

The following stakeholders constitute the stakeholder focus environment. Please select the stakeholder option(s) that best describes you: (32 RESPONSES)



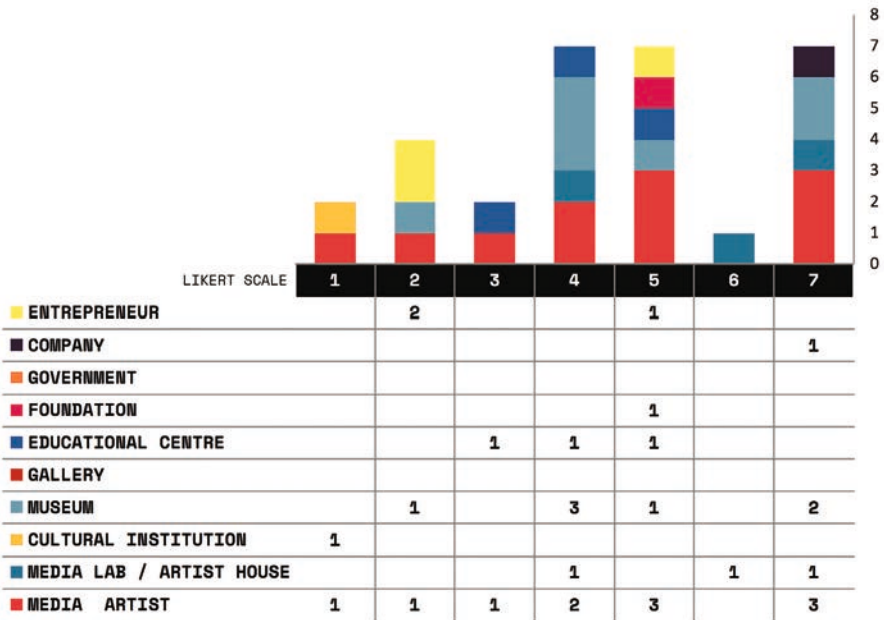
PART 1 - GENERAL

The first section of the questionnaire provides a general insight into the research topic. It allows both the participants and myself to learn more about the respondents' profile and activities. Since participants were from across the spectrum of the SFE, it was important to find a synergy at the start of the interview. Each participant was different, but the format of the questionnaire managed to create a common language for a meaningful analysis among different type of stakeholders. In addition, the offline interviews gave an abundance of extra information that is integrated into the analysis below.

From the very beginning of the interviews, the difference in identities among the participants was clear. The unique approaches to and views of their own work distinguished each participant from each other, regardless of which stakeholder group they are part of. The answers to the questions specifically define in detail the uniqueness of each participant, their differences and also their similarities. The participants' comments are not mentioned by name, but by the type of stakeholder group the participant considers themselves to belong to. For each question, the answers given are analyzed in respect to which type of stakeholder gave which type of answer. The distribution of the answers given is of relevance to determine whether each stakeholder group is cohesive in giving answers and if there are any other observations to be made through the answers given by each type of stakeholder.

QUESTION 1. Cultural Entrepreneurship

Statement: *Institutions such as the Cultural Enterprise Office aim to support creative endeavors by offering their knowledge and support in skill-building. Please indicate the extent to which such an institution would help to increase the quality of your work. (1 - STRONGLY UNHELPFUL VS. 7 - STRONGLY HELPFUL)*



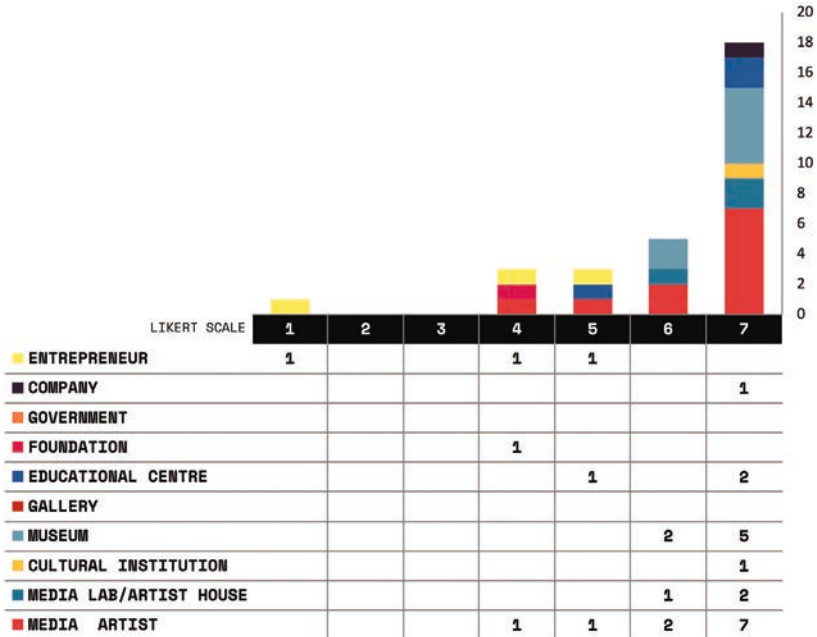
The existence for support for cultural entrepreneurship varies amongst different regions. I found out that support for cultural entrepreneurship is not existent everywhere, whereas in other regions support can be highly organized. Therefore, a comment respondent (R21) on the role of the Cultural Enterprise Office was: “That does not exist in Portugal”. Furthermore, the lack of initiatives such as a Cultural Enterprise Office was explained due to “cultural differences” (R17), meaning here that British culture attaches greater value to support for entrepreneurial initiatives than Portuguese culture. The governmental city hall of Portugal is also mentioned as a form of support (R18). It is explained that most cultural institutions are government-owned (R29). Yet an important additional comment contradicts the benefit of a supporting role by the government, stating “Government is too much stagnating the possibilities for the museum. “Good to stimulate entrepreneurship” (R28). This comment is supported by another comment by a participant affiliated with a government-owned museum who describes himself as “highly entrepreneurial” (R24).

From the answers represented in the figure above, a moderate general distribution can be noticed with a stronger positive tendency towards finding the role of an institution supporting creative endeavors strongly helpful. Based on the results above, there is room to further grow the belief and awareness that cultural entrepreneurship can further develop media art with the help of its surrounding stakeholders. Remarkable here is the unfavorable score of 2 given by two entrepreneurs. What is furthermore interesting is the high spread of answers given by the media artists. The high spread of the media artists’ answers gives a first indication of the different approaches within one stakeholder group. This is also slightly noticeable in the spread of scoring of the stakeholder group museum.

QUESTION 2. Cultural Mission

Question: Please indicate to what extent your cultural mission is your top priority.

(1- HIGHLY UNIMPORTANT VS. HIGHLY IMPORTANT - 7)



The above figure clearly shows that the stakeholders highly value their cultural mission and assign it top priority. Both online and offline participants rate this question highly. Only four participants, of which two are entrepreneurs, one a foundation, and one a media artist, gave a rating of 4 or lower. The stakeholder company gave a score of 7 and stated their willingness to be a part of the cultural mission (R17). This means that the cultural mission is not a top priority in itself for the company, but that the company is strongly in favor of multiple stakeholder involvement and willing to be in contact with stakeholders with a cultural mission to the mutual benefit of each others' identity.

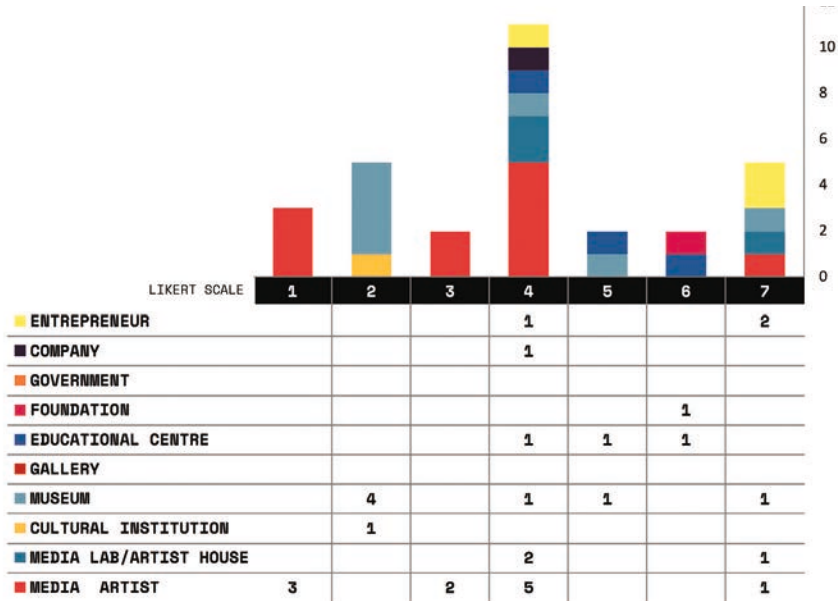
QUESTION 3. Balance

Question: Please indicate the extent to which a balance between culture and business could be achieved in your current projects or other work.

(1 - HIGHLY UNFEASIBLE VS. 7 - HIGHLY FEASIBLE)

For the field of stakeholders of media art I found out that the willingness to include "business" in their workflow grew. Whereas the term "business" would not be spoken about before, now the stakeholders are aware and more willing to speak about it. Apart from the willingness, this question examined the practical feasibility for creating a balance between culture and business. This question received a wide spread of different ratings with a strong concentration on score 4. The heterogeneity of each stakeholder's working approach would imply that there could be multiple ways of establishing a balance between culture and business within a project. The company (R17) states that "one needs to be realistic, but willing to create a balance". For example, one comment by an artist states, "I find it

difficult to sell myself”(R14), and another states, “I have a high standard of cultural mission, so it is very difficult” (R25). It is the combination of both culture and business where the complexity lies.



A coherence in answers can be found among the museum stakeholder group, of which four participants gave a score of 2. One of these museums comments that there is no autonomy, and that due to a lack of freedom it is not possible to create a balance between culture and business (R28)⁽¹⁾. Another museum (R24) explains that the lack of budget does not allow for making a revenue, thus a balance between culture and business is obsolete here ⁽²⁾. Another museum gives a score of 2, stating that creating a balance is highly ambiguous: “It should be organized, but it should avoid business objectives. Professionalization should be stronger” (R32). Interestingly, a further museum (R15) that gives a score of 7 clearly defines its legitimization of how a balance is created. Its activities are divided into two poles, namely the permanent collection(s) and the temporary exhibition. The permanent collection represents the business factor in the equation, whereas the temporary exhibition allow for more room for culture. For this stakeholder, this creates a balance between culture and business in a realistic framework ⁽³⁾. The two artist houses (R21) & (R18) give a score of 4 and describe the complications of creating a balance. (R21) comments that “cultural directed and business directed is not possible at the same time. In the end you find business is important, but should never interfere the cultural mission of the institution. The business is a foundation, but not as a goal. Business serves as a budget to accommodate the artistic interest of the project”. (R18) adds, “culture does not know to communicate mercantile. And commerce does not know how to use the means for business”. Crucially, each stakeholder learns the skills of the other and can find a practical solution to create a balance between culture and business.

1 “Não há autonomia. Ter mais liberdade, não é possível”.

2 “You need to have budget to be able to make a revenue”

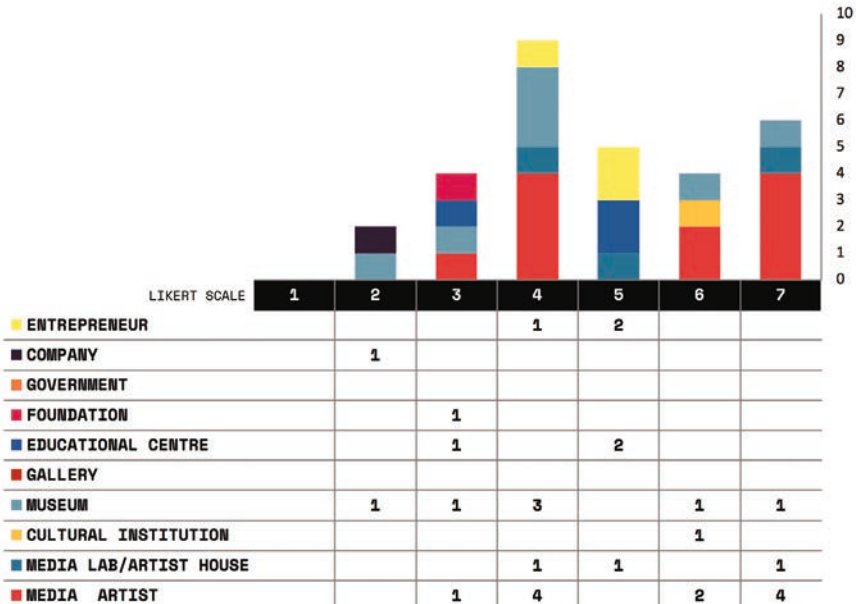
3 “A balance between culture and business is legitimized through the two poles of activities collection & temporary expositions.

The museum has a forward-thinking and entrepreneurial mindset and is aware of current developments. It needs to be realistic and is partly limited by its culture so that it cannot fully expand its ambitions for entrepreneurship. It has the right cultural and social awareness and mindset and knows what is important to move society forward. The founder of the museum, Mr. Almeida is an example of entrepreneurship because he opened a new market, both socially and culturally, for Lisbon. Therefore, neither economic nor social stability could be created”.

QUESTION 4. Culture

Question: Please indicate the extent to which aspects of your culture increase the quality of your workflow.

(1 - HIGHLY DECREASES THE QUALITY OF THE WORKFLOW VS. 7 - HIGHLY INCREASES THE QUALITY OF THE WORKFLOW)



This question explores the relationship between culture and the quality of the workflow. Since the offline participants are from Portugal and the online participants mostly from the northern Europe, it is of relevance to analyze whether there are any remarkable differences in ratings based on the differences in the cultural backgrounds of the participants. The conclusion is that no clear distinction can be made here and the ratings display a similar pattern for both the offline and online participants. The above figure shows a strong tendency for media artists to give a score of 7. The offline interviews indicate that Portuguese culture is more focused on emotions, which is an important aspect for the creation of art, potentially also implying that Portuguese culture increases the quality of the workflow with regards to creating art. This is confirmed by (R14), who states that, “the Portuguese culture stimulates to make art and I get better with age”. (R25) also confirms the importance of emotions in Portuguese culture for making art as an artist. (R24), a Museum that also scored 7, refers to the existential aspect of culture and adds that “everything we do is based by the culture we are”. However, there is also scepticism on the role of (the Portuguese) culture on the quality of the workflow. (R20) refers that there are “two sides”, artist house (R21) explains that the downside is the little amount of time available is spent talking, but in the end the Portuguese culture knows how to make it happen (on the knee).

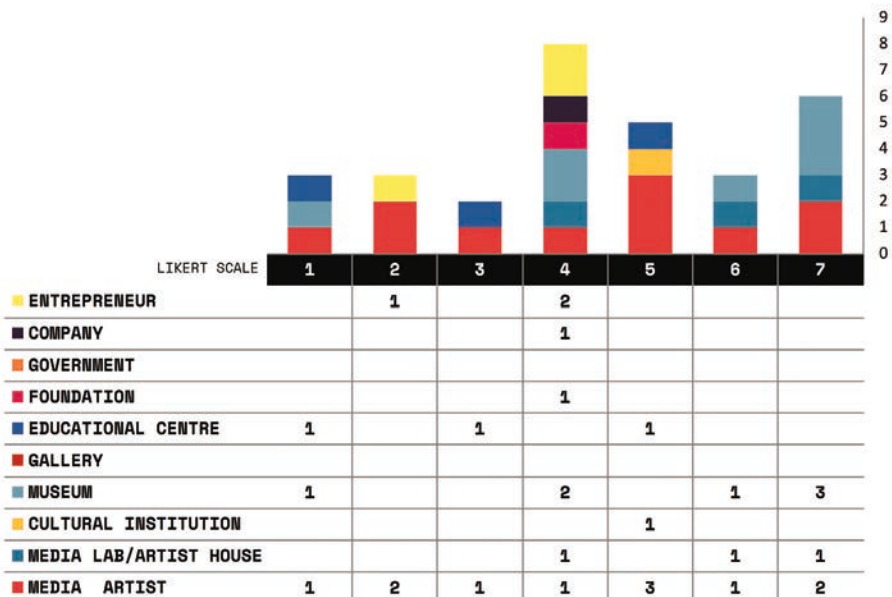
The participants that gave a score of 4 emphasize the two-sidedness that culture includes, as artist house (R18) indicates, “for both sides something can be said”, hereby also referring to the degree of difficulty of a culture: “It is the crisis that makes an artist”. (R18) explains that, before 1974, there was a very limited degree of freedom in Portugal, but that the level of art was very high. However, as (R18) explains, there are still difficulties and little support for art today. Through this limited amount of support, effectiveness for the use of means and contacts needs to increase, which means greater spread in activities and a higher level of multidisciplinary. One museum (R23) refers back to the 17th century, where, in the realm of culture,

Holland and the Southern European, for example, took different paths. In the southern countries, culture is (still) highly dependent on the government. Although governmental support was high in the Netherlands as well, the pragmatic attitude of Dutch culture is distinctly different to the more reflective nature towards culture in the southern countries. With a score of 2, one museum (R15) criticizes culture by stating that “there is no interest in culture by the Portuguese people, they have to want themselves too”, furthermore adding that the media is only interested in football, which is free of culture. I found that culture for each stakeholder of media art definitely shapes and influences the quality of their workflow. The differences between cultures, that determine the presence or absence of opportunities, do reflect here on the quality of the stakeholders` workflow strongly.

QUESTION 5. Business

Question: *Please indicate the ratio of how often you face issues with getting paid.*

(1 - NEVER VS. 7 - ALWAYS)



The scores given demonstrate an equal spread for each stakeholder group. Especially remarkable is the high spread of scores given by the media artists, whereas, based on the literature, a strong concentration of the score 7 among the media artists would be expected. For media artists, a stronger level of multidisciplinary can be observed, meaning that the individual portfolio of activities covers each required aspect to reach the current level of quality of the workflow. Nevertheless, irrelevant of which score is given here, financing is a relevant topic for all participants.

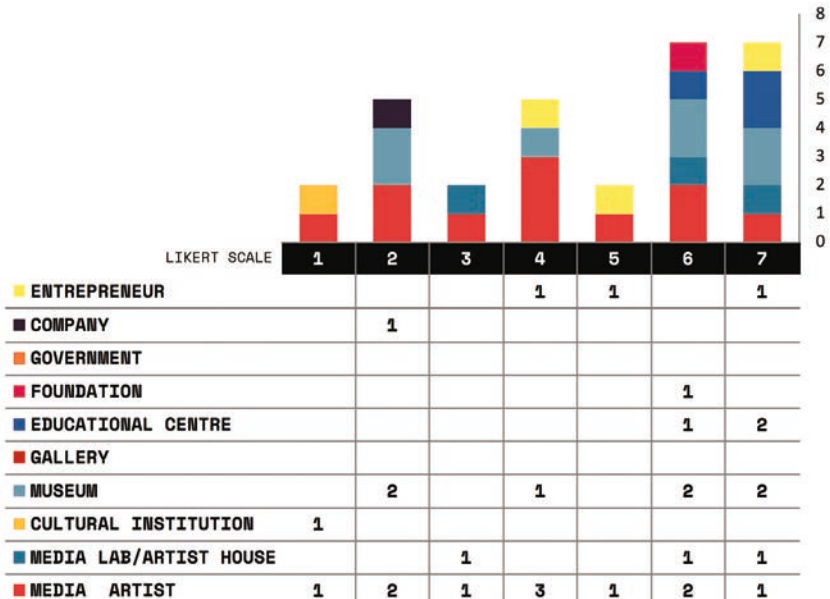
The difference in perception in answering this question should also be noted. Although some members of particular stakeholder groups, such as cultural institutions, foundations, museums, and the educational centers, do not face issues themselves with getting paid either on an institutional level or an individual level, because as employees they receive a fixed individual income, the focus in answering this question is more on the importance given to paying the artist. Museum (R24) gives a score of 7 and reinforces that, “we try always to pay the artist, or give time/access to exhibition for free to the artist”. With the score of 6, Museum (R28) agrees that there are no possibilities to pay the artist, but that they can offer their network

to increase the visibility of the artist’s work, such as taking part in a radio show. Museum (R21) explains that the payment process involves much bureaucracy. Artist (R14) explains that the merchant is the curator and that, in theory, the importance of the artist getting paid sounds true, but in practice that importance does not exist. Cultural institution (R21) also underlines, “artists are professionals and deserve to get paid”.

QUESTION 6. A Balance between Culture and Business

Question: *Is creating a balance between culture and business throughout your identity an important priority for you?*

(1 - HIGHLY UNIMPORTANT VS. 7 - HIGHLY IMPORTANT)

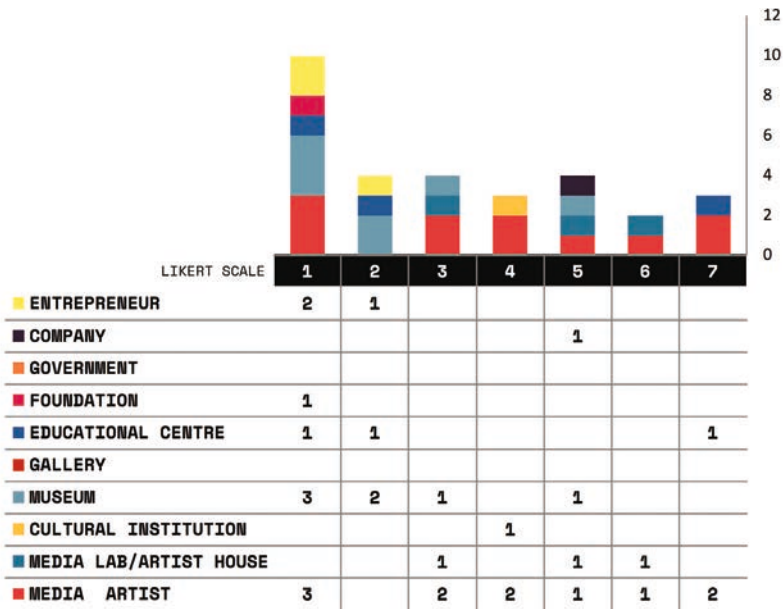


To test the validity of the main research question it is important to measure the priority the stakeholders of the media artist give to creating a balance between culture and business within media art. For the sake of this research, a strong tendency towards the score 7 would be favourable, as this would indicate that each stakeholder group fully underlines the importance of a balance between culture and business. Indeed, there is a concentration visible on the scores of 6 & 7, but there is a visible spread in answers that requires further explanation. The first question that arises is whether or not stakeholder groups find a balance between culture and business important. This might have to do with the approach towards the term “business”. As we could see in the question regarding the importance of the cultural mission, most respondents gave this, and therewith the term “culture”, a positive high score. Those same respondents are now more divided, with an especially striking spread among the media artists. With the score of 1, Museum (R29) comments “Our only focus is on culture. Yes if there would be more money I could do more projects”. Due to the main focus on culture, business is given less attention by the Museum and a balance between the two terms thus may not be consciously important in the mind of the stakeholders that gave low scores for this question. There is also a conviction that business harms the integrity of the artist and therefore a balance would only lower the artistic value and arguably a balance can never increase the quality of the

cultural mission. Since a practical method for creating a balance between culture and business does not yet exist, such as the identity indicator method, this assumption could hardly be accepted nor rejected in an objective way. For other stakeholders is making money not a priority, for example because they are being owned by the state. This allows stakeholders for example to put their full focus on their main activity, like: “safeguarding a collection” (R24). Important to think about is the moment that a government-owned cultural institution loses its funding. Now the institution is not able to be self-sufficient, because it never learned how to do business. Therefore the cultural mission can be safeguarded in the long-term if there is greater focus on the development of how to do business for each stakeholder. Museum (R23) gave a score of 7 and therefore underlines the importance of a balance between culture and business, stating “It is never 50/50, there is always more culture than business. But the revenues always needs to be in mind.”

QUESTION 7. Net Art

Question: *Please indicate to what extent your work/projects are influenced by the forwardthinking playful and provocative net art movement. (1 - HIGHLY UNINFLUENCED VS. 7 - HIGHLY INFLUENCED)*

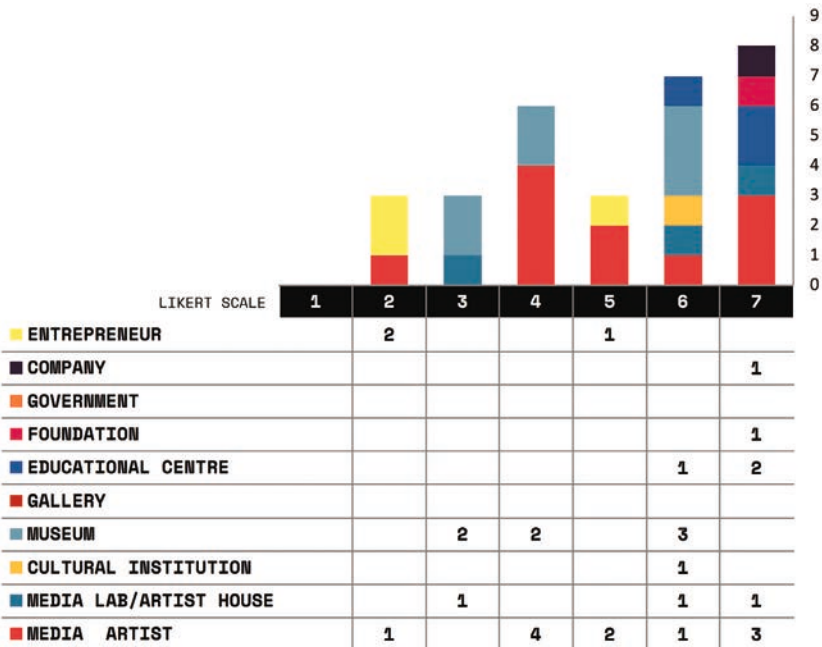


This research topic initially started with Net art as the main source of inspiration. In comparison with media art can Net art be regarded as a niche art form. The scoring of the relevance of Net art to the other stakeholders indeed confirms that Net art did not influence the work of most stakeholders. Only three respondents gave the highest score of 7 for the influence of net art on their work. Since net art is a very specific form of art, it is not surprising that awareness for its important pioneering role is low throughout all of the stakeholder groups. Even though Artist (R25) gave a score of 1, they confirm that the provocative and playful character of net art “represents the mindset of her own work”. Even though artist house (R21) gave a score of 3, they confirm that they are “always looking for what is new and what is going on. Contemporary, find out where society is at the moment”.

QUESTION 8. Media art

Question: Please indicate to what extent you believe that the quality of your work could be improved by being actively involved with the original minds of media artists.

(1 - HIGHLY UNLIKELY TO IMPROVE VS. 7 - HIGHLY LIKELY TO IMPROVE)

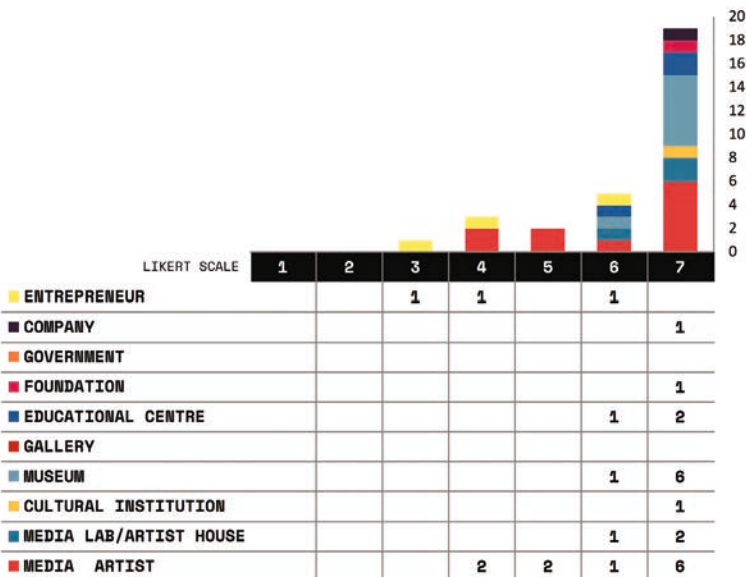


Since media art is a broader artform, a stronger response rate can be observed. Remarkable here is that the highest score is not given by the media artists themselves, but by the other types of stakeholders. This is a positive response rate, because it shows that other stakeholders are willing to be involved in the workflow of media artists, meaning that there is a potential for multiple stakeholder involvement. With a score of 6, Museum (R23) refers to the “creative minds” as an attractive aspect of the media artist. Artist house (R21) with a score of 3 also states that “You should not limit your scope, keep open vision! You have to be perceptive”. This comment is an apt introduction to the next question, which examines the value of multiple artistic disciplines.

QUESTION 9. The Influence of Distinct Artistic Disciplines

Question: Please indicate to what extent distinct artistic disciplines are of importance for your work.

(1 - HIGHLY UNIMPORTANT VS. 7 - HIGHLY IMPORTANT)

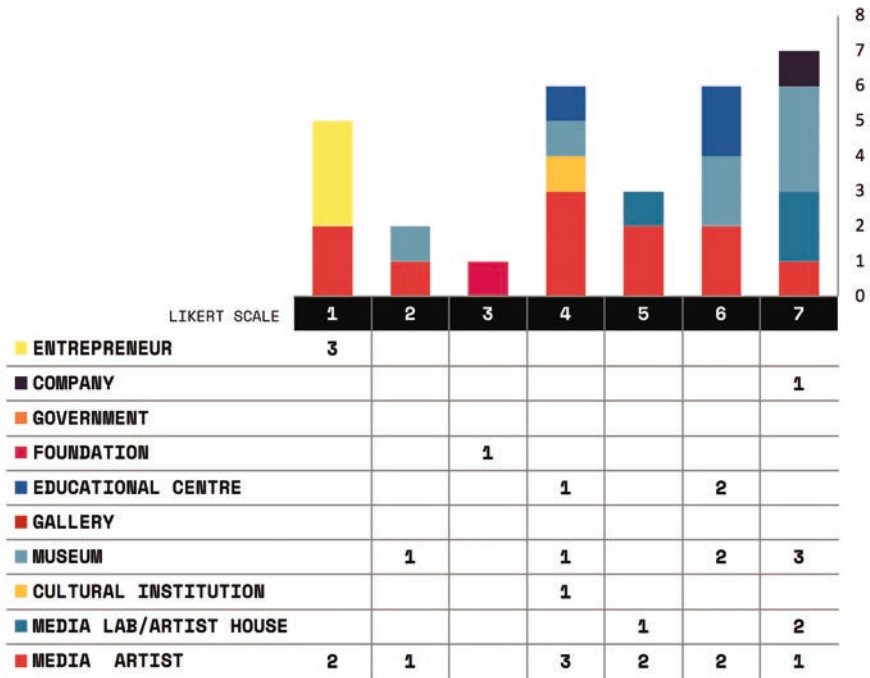


Where the previous questions show a stronger response rate for media art than for net art, here lower scores are an exception. This means that distinct artistic disciplines are of strong importance throughout all stakeholder groups. Several stakeholders giving a score of 7 also add further comments. The Company (R17) explains, “Being involved with different artistic disciplines is not the reality, but there is awareness”. Museum (R15) refers to the spirit of its founder: “From the beginning on, Antonio has had a highly entrepreneurial mindset with an eye for culture and the distinct artistic disciplines”. Museum (R22) relates value for the artistic disciplines to its events and states that “it is very important for events, which are moments that is all about the momentary value”. Museum (R23) acknowledges the importance for different artistic disciplines as well, but adds an important comment: “Yes important, but stick to your mission. Do not lose the reason of being (Raison d’être). It is about a complementary framework to open up for the contemporary arts”. Even though jewelry artist (R25) is highly inspired by distinct artistic disciplines and agrees with the importance of distinct artistic disciplines, an interesting insight is provided: “Jewelry is normally separated from other disciplines”. Thus each artistic discipline has its own characteristics, and some fit together better than others.

QUESTION 10. Theater

Question: Please indicate the extent to which you believe that the expression of your work/ projects could be improved by involving an experimental theatrical approach like Fura del Baus.

(1 - HIGHLY UNLIKELY TO BE IMPROVED VS. 7 - HIGHLY LIKELY TO BE IMPROVED)

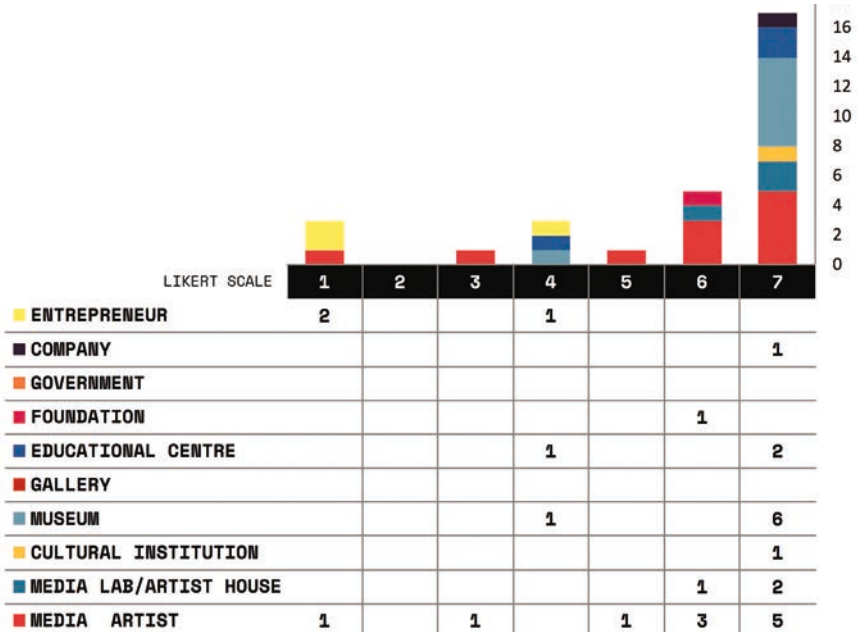


Theater does not play an important role for the work of all stakeholders, as shown by the spread of scores represented above. For all three entrepreneurs, the score of 1 is remarkable as, to my opinion, it would be expected that cultural entrepreneurs take a mediatory approach, whereby different disciplines are valorized and are brought together. If we take a quick look at the importance given to other artistic disciplines, the scores given by the entrepreneurs for each artistic discipline covered here are indeed relatively low. The low scores might be explained by a lack of awareness of the role that these entrepreneurs can play as a mediator. It might also be that the entrepreneurs are highly specialized and thus not able to give importance to each artistic discipline. The specialization argument also can be related to two media artists that also gave a low score of 1 for the role of theater within their work. A comment that touches the point of how a theatrical approach can be of value for another stakeholder is given by Museum (R24) that gave a score of 6: “The founders of the museum perceived a theatrical setting, such as lighting as a vital key inspiratory for a successful exhibition.”

QUESTION 11. Music

Question: Please indicate the importance of sound for your work.

(1 - HIGHLY UNIMPORTANT VS. 7 - HIGHLY IMPORTANT)

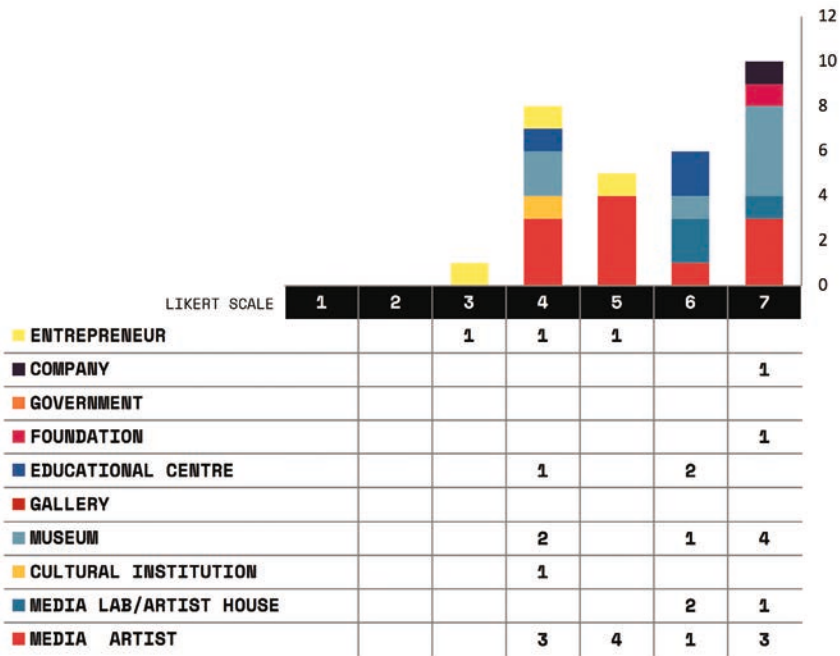


The importance of sound in the stakeholders' work receives the same strong scoring as the artistic disciplines. Thus music can definitely be regarded here as a more integrative artform than theater. As artist house (R21) with a score of 6 puts it, "Music is possibly the most intuitive form of art. It speaks to our emotions".

QUESTION 12. Dance

Question: Please indicate the extent to which you perceive a difference of understanding when an occurrence is analyzed through a different medium.

(1 - HIGHLY THE SAME VS. 7 - HIGHLY DIFFERENT)



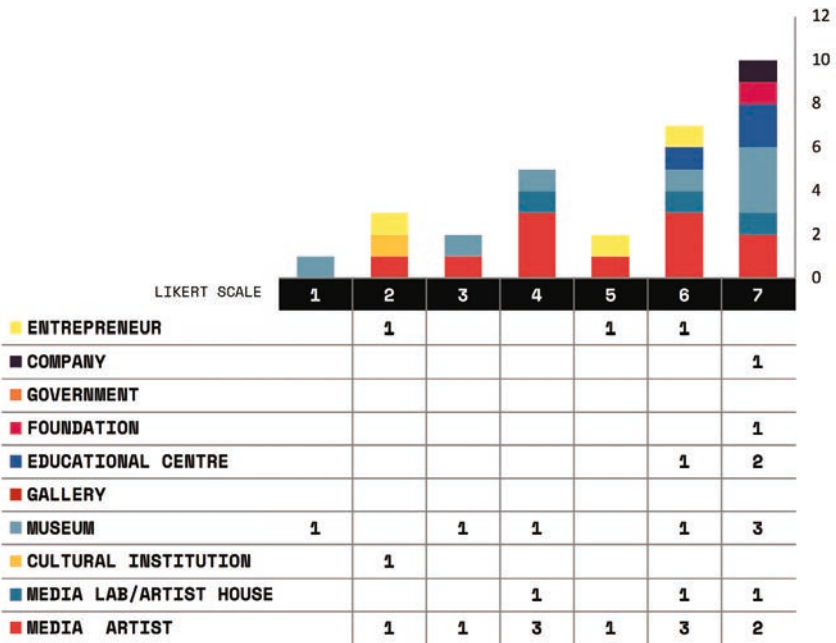
Although a greater spread among the answers can be observed for dance than for music, the above figure clearly shows a strong tendency towards the important role of dance. The answers show an equal spread among different stakeholders, but there is no explanation of why dance is perceived to be more important than theater. The difference in scoring might be explained through serendipity or the fluctuating character of the artform, or the response rate of the spectator. Artist house (R18) could not have better explained the difference in scoring by her statement, "It is the dialogue that matters to what extent each medium influences the spectator in which situation". So from the perspective of the momentary influence, both dance and music influenced the participants to a higher extent than theater.

Needless to say, each stakeholder has their own opinion of the importance of each artistic discipline on their own work. Nevertheless, it is good to reinforce the importance of the momentary value that can lead to differences in interpretation, represented here by different scores across artistic disciplines.

QUESTION 13. Gaming

Question: Please indicate the extent to which you perceive gaming as an important generator of new ideas.

(1 - HIGHLY UNIMPORTANT VS. 7 - HIGHLY IMPORTANT)



Gaming can be regarded as an artform, but is generally regarded as a form of play. Respondents' scores reveal a slightly positive response rate. Here, the foundation (R26) with a score of 7 interestingly mentions their startup app as a playful tool used for promoting their own activities. On the contrary, museum (R28) with a score of 1, mentions the game Pokemon, which in their opinion not lead to an increase in visitors nor in the quality of their own workflow. Museum (R24) mentions an exhibition for blind people. During the exhibition, which consisted of one pot in the room, the blind people started to feel inside the pot; an occurrence that would never have happened during a regular exhibition. Similarly, it is the playfulness of gaming that invites unexpected outcomes. Gaming scores highly because it allows us to project ourselves into new realities. It is also easily accessible and integrative in a way that goes beyond just the artistic disciplines. But it should be pointed out here that the room for imagination made possible by gaming does not guarantee that it has a meaningful role throughout the SFE.

PART 2 - SPECIFIC

Section 2 consists of open questions, designed to obtain a more profound understanding of the stakeholder participants' perspective on the five keywords of this research: the stakeholder focus environment, multidisciplinary, mobility, multiple stakeholder involvement, and media artists. This section was completed only by the online participants, with one exception. During the offline interviews, the keywords were discussed throughout the interview; there was no capacity to specifically go through these questions separately.

QUESTION 1. The Stakeholder Focus Environment

Question: *Please describe using examples how you perceive the dynamics of your own environment and explain the consistency between the stakeholders that you are involved with. Mention here both difficulties and harmony or consensus between the stakeholders.*

This question gives an insight of how each stakeholder perceives its own environment. It helps the research to characterize the Stakeholder Focus Environment further. A finding here is that the perception of each stakeholders' environment is highly personal, indicating that in the field of cultural entrepreneurship there is a relatively low degree of formalized structures as there is for example in the business industry. An example of how (R14) describes its environment is: 'The environment is very closed. Innovation is difficult, because of that'. Also (R5) describes its environment as demanding: 'Our work is in continuous stress between cultural and technological progress vs. institutional smallness'. However this perception cannot be used as a generalization for all the stakeholders. As a general tendency can however be noticed that there is a high degree of dynamicity within each of the stakeholders' environments ⁽⁴⁾. Here, where there is a high change rate of circumstances involved, both difficulties, but also opportunities can follow each other up at a high pace. This demands a higher degree of thoroughness as in other industries. By creating strong relationships, a stakeholder can establish a higher level of familiarity throughout its environment, which makes it possible to guarantee a higher rate of stability within its own workflow ⁽⁵⁾⁽⁶⁾.

4 (R11) "For my work I work with production companies and broadcasters and art foundations. Also with news agents or with art educating institutes. I also work with galleries, art centers and more commercial partners like (Dental) Conferences- So It really depends of the context I work in what the experiences with stakeholders are - impossible to generalize".

5 (R9) "Always a dynamic process, depending on experience and confidence and trust".

6 (R18) "Where there is familiarity between stakeholders, there is more willingness to share and collaborate."

QUESTION 2. Multidisciplinarity

Question: *Do you believe that multidisciplinarity increases or decreases the quality of your workflow?*

Multidisciplinarity for the stakeholders of media art involves for each stakeholder something else. I found out that there is a clear distinction of the perception towards multidisciplinarity influenced by the source of income of the stakeholders. For the stakeholders that receive their main income through a job, multidisciplinarity is regarded as an additional possibility for further development. For other stakeholders for who their income comes from various sources, multidisciplinarity is regarded as a necessity to survive. Even so here, (R6) explains that multidisciplinarity is not a conscious choice, but a natural consequence: "Multidisciplinarity...comparisons". Also (R11) agrees here ⁽⁷⁾. The main part of the respondents are in favour of multidisciplinarity ⁽⁸⁾ ⁽⁹⁾ ⁽¹⁰⁾ and mostly believe it increases the quality of the workflow ⁽¹¹⁾ ⁽¹²⁾ ⁽¹³⁾ ⁽¹⁴⁾ ⁽¹⁵⁾. However some respondents believe multidisciplinarity complicates the workflow and therefore its quality decreases (R31 & R14).

QUESTION 3. Mobility

Question: *Please explain which type(s) of mobility are meaningful to the further potential development of yourself and your environment. Are there any topics of interest to you that could benefit from a broadened horizon?*

All the stakeholders of the media artist are aware of the increased possibilities for mobility. Not only there is awareness for physical mobility, but also for the increased consciousness for mental mobility, whereby we can mentally change from here to there in a split second ⁽¹⁶⁾ ⁽¹⁷⁾ ⁽¹⁸⁾ ⁽¹⁹⁾ ⁽²⁰⁾. Thereby is however stated that we should not lose ourselves in tech optimism ⁽²¹⁾. Some other respondents approach mobility more practical ⁽²²⁾ ⁽²³⁾.

7 (R1) Has nothing to do with my artistic practice"

8 (R3) "Multidisciplinarity would increase my workflow"

9 (R4) "Actually I prefer transdisciplinary approaches... which I consider vital".

10 (R5) "I strongly believe in multidisciplinarity as source of inspiration, yet in practical workflow it is better to have people who know what you are saying and doing".

11 (R2) "Increase

12 (R9) "Yes"

13 (R10) "Increases"

14 (R8) "Sure. We always have multidisciplinary teams".

15 (R13) "Increases because as an artist you are challenged in different fields to work in and to thereby gain profound knowledge and experience besides being forced to constantly change the perspective onto things. It decreases, because there is a lack of time and expertise to truly meet all expectations and requirements each position demands".

16 (R14) "Willing to be in contact with all type of stakeholders in an open and dynamic way. Contact has to make sense with other".

17 (R2) "The one cannot exist without the other for me".

18 (R9) "A broad horizon is always good".

19 (R3) "Increased mobility would be very helpful to widen the benefits of our work and to reach a broader community".

20 (R13) "mobility as a given time between 2 points of workflow or roles to fulfill that allows to think, reconsider, rethink or simply allow a perspective with distance... when there is no time between the places we are to work we will not be able to think, clear, develop things further ..."

21 (R11) "Of course the world became more mobile for us in the West. And we all met people online and later in real life, and this has increased our possibilities.. Although all these beautiful advantages of mobility, we have to stay critical and don't loose ourselves in tech optimism - an attitude you see a lot around us. With the momentary world wide tendency to right wing governments, the art is in danger and should be protected and sponsored. Balance between culture and business always has a political background (look at Orban's Hungary and the recent book burnings). So to generalize is quite naive"

22 (R5) "Less cars, more bikes".

23 (R31) "Yes, Biennals".

(R6) refers to disciplinary mobility by saying that: “Personally we consider ourselves working within the field of contemporary art practice and not specifically media art and the interplay between different specialisms within contemporary art practice is itself a kind of mobility. Beyond art practice, we also believe there is plenty of opportunity for other disciplines (architecture, engineering, scientific research to have reciprocal benefit if intertwined with art practice”.

Mobility is not as important for all respondents, for example for (R32). Others like (R8) feel restricted in their mobility: “Mobility is restricted if you have a family or think ecologically. I reduced rights to zero and we have three kids. Thus I focus on local projects - and seldom I visit labs in other countries”. (R15) is sceptical about mobility: “There are not possibilities on the countryside. They are not interested in culture”.

QUESTION 4. Multiple Stakeholder Involvement

Question: *Please indicate whether you have a desire or feel a need for multiple stakeholder involvement. What consequences might multiple stakeholder involvement have for you?*

Multiple stakeholder involvement around media art can stimulate the support for the creation of media art and increase the quality of the workflow of each stakeholder involved. (R14) perceives multiple stakeholder involvement as very important: “Yes, there is a need for a more realistic approach from stakeholders to other stakeholders. For example the success model that the government uses to only promote “successful” artists is not realistic. In that way no facilities are offered to others & for the successful artists a very one-sided approach for promotion is generated”. The work of (R10) is “highly engaged with multiple stakeholders – the projects are predicated on this”.

I found out that most stakeholders are in favor of being involved with different stakeholders^{(24) (25)}. However at times one needs to remain its focus to make sure deadlines are met and the continuity of the work is guaranteed^{(26) (27) (28) (29) (30)}.

For multiple stakeholder involvement a tension can be observed between reaching ideals through work, such as being innovative and diverse, whereas the need for continuation limits for some stakeholders however to reach further then the daily reality. Important here to notice is that some stakeholders do believe that multiple stakeholder involvement is a necessity to make sure ends are being met. So this indeed corresponds with the hypothesis of this research that through multiple stakeholder involvement the workflow can be lifted to a higher level.

24 (R13) “important for variety and complex projects but also to solve complex tasks and problems”.

25 (R32) “Always work with collaborations. Production its important to work with multiple stakeholders. A good example is the Bill Fontaine Show where the Navy made sure to install for the microphones.”

26 (R2) “on the project and what the needs of the project are”.

27 (R3) “Besides the benefits, the more stakeholders there are the more difficult it gets to personally get in contact with everybody.”

28 (R5) “I usually work with multiple stakeholders and I would say it is one of my USPs to be able to juggle between them. Yet, I have learned that it is far more efficient and fun to have less stakeholders as interests of different stakeholders often collide and you appear to land in between conflicting interests”.

29 (R8) “Networking is okay, but not only”.

30 (R9) “Less fee and prices for me, less work perhaps”.

QUESTION 5. Media Artists

Question: *Please name and describe a media artist and explain why the concept of their work appeals to you. In what way might their work be relevant for other stakeholders?*

The stakeholders of the media artist are well aware of the meaning and important role of media art for its surrounding stakeholders and in society as a whole. Practically however it is not always possible to integrate the media artist throughout the stakeholders' workflow. Nevertheless is media art an important inspiration for other stakeholders to stimulate originality, persistence or an innovative approach as part of their own workflow^{(31) (32) (33)} (footnote: R8, R9, R14). (R6) Refers to the importance of being critically involved: "As practicing artists ourselves we always seek to critically engage with the technologies we use in our work. Other artists we think do this well might include, Harun Farocki, Pierre Huyghe, the work of Furtherfield as artist collective and institution, Guerrilla Girls, JODI and so on". Furthermore it is stated that stakeholders do not necessarily have a preference with which media artist to collaborate nor, is priority given to the medium that is used by them^{(34) (35) (36)}. Also other examples of artists are mentioned as a source of inspiration⁽³⁷⁾.

31 (R8) "I work with the people at fair.coop and like their radical approach towards a new way of economy with the means of cooperativism and using solely open source tools".

32 (R9) "Tony Oursler, poetic works, connecting disciplines, theater and visual art, and sculpture, mixed media principle".

33 (R14) "It is David Hockney, at an old age still working/ experimenting with the newest media".

34 (R2) "I like working with different types of media artists no one in particular".

35 (R32) "Any type of contemporary art. Medium is not of the most importance. For example Gary Hill".

36 (R11) "For me, being a media artist means developing a way how ideas can be translated/ transformed best in different kind of media: so depending of the background of the issues or ideas I want to adress is the approach. I wrote for Floris Kaayk the scenario of The Modular Body (we won a Golden Calf in the New Media Section at IFFR - the Dutch equivalent of the Emmy's).

The subject is bio-technology, we've been researching and talking to scientists out of that field, visting Synthetic and Bio-hackers' Labs and based our interactive visual materials on real science video's/websites/social media by using and changing them".

37 (R13) "Relevant since they were trying to practice life and its various disciplines as a whole and not as separate topics"

PART 3 - TECHNICAL

The third section of the questionnaire is specifically designed as a practical tool for each stakeholder to become conscious of its own identity indicators in relation to the other stakeholders within its own SFE. The results for the questions of the indicator method are discussed in thematic sections below.

Stakeholder Focus Environment

The questions designed for the stakeholder focus environment concentrate on the importance of group dynamics for each stakeholder, the awareness of what happens around the stakeholder, to which extent it wants to adapt to change, and if image formation can make a desired change happen. The answers show that there is a general tendency to be part of a group, where Artist House (R21) states: "Theater is group work". Furthermore, a preference for a diversified work environment can be observed, with Museum (R22) describing a "willingness to be in contact with other stakeholders". Access to information is considered vital: Artist House (R18) is "very curious", yet despite the importance of access to information, Artist (R25) adds that it "depends through which medium, personal contact is most important".

Although the answers show that change is considered to be important, they also show that change needs to make sense and needs to be done while taking into account the whole identity of the stakeholder, or, as Artist House (R18) formulates it, "Always with reality in mind", or "in context" as Museum (R22) puts it. Museum (R15) emphasizes that "Stability is important". (R15) explains the importance of the interpretation of change, which they define as: "Change as in growth/development/further artistic creation. As an artist I am more individual minded to reach the highest form of artistic expression in relationship to society". Artist House (R21) also relates change to becoming or staying contemporary. Museum (R22) considers themselves as a "changemaker" with the intention to create the right change in the museum". Image formation can establish exactly the change needed to keep a specific identity. The response score corroborates the importance of the concept of image formation.

There is an average response score for cohesiveness within the SFE. Artist house (R18), explains that, "There is willingness. We did a workshop with PWC". (R18) adds here: "Important is the expression, different groups can have the same objective". Museum (R28) strongly agrees with the cohesion in the SFE and points out that, "collaborations are done with different stakeholders".

QUESTION 1. Belonging to a Group

Statement: *Professionally, it is important for me to feel part of a group.*

(1 - HIGHLY UNIMPORTANT VS. 7 - HIGHLY IMPORTANT)

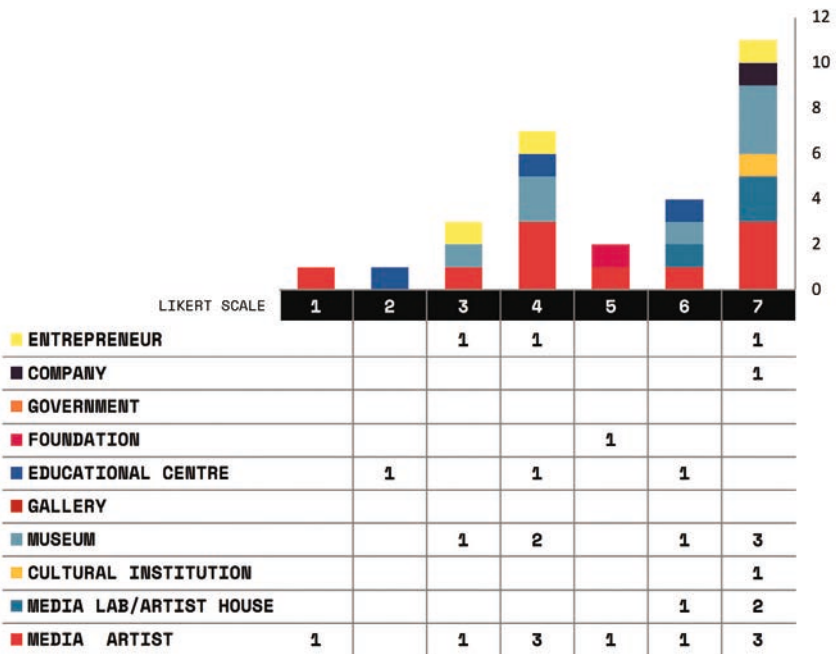


CHART EXPLANATION To understand the need for being part of the stakeholder focus environment, examining the need for professionally belonging to a group shows that the majority of the respondents is strongly in favor of belonging to a group, which supports the importance of the existence of the stakeholder focus environment.

QUESTION 2. Preference for Diversity within a Group

Statement: *Professionally, I would prefer to belong to a group consisting of a similar type of stakeholders only.*

(1 - HIGHLY DIFFERENT VS. 7 - HIGHLY THE SAME)

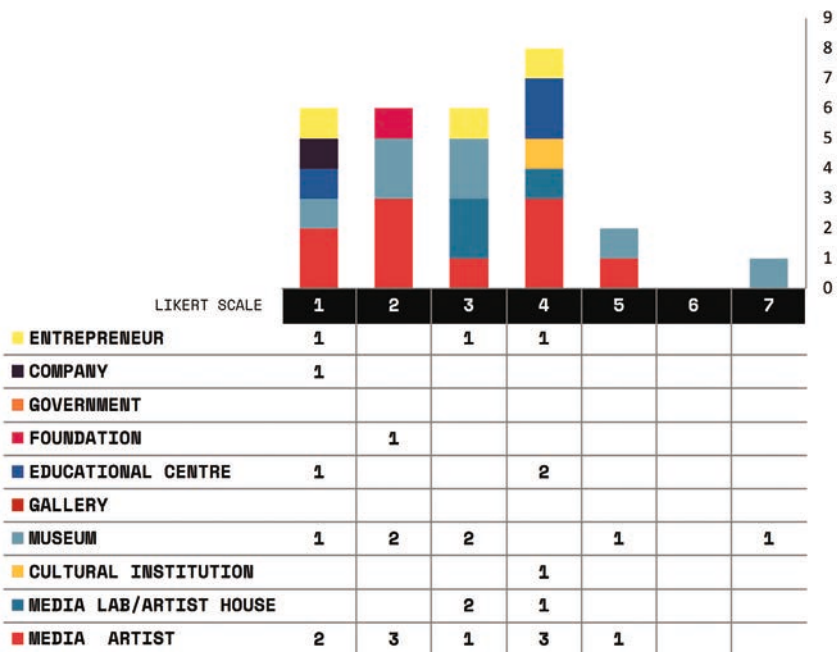


CHART EXPLANATION To understand the need for being part of the stakeholder focus environment, examining the need for professionally belonging to a group shows that the majority of the respondents is strongly in favor of belonging to a group, which supports the importance of the existence of the stakeholder focus environment.

QUESTION 3. Access to Information

Question: How important is it for you to have access to information?

(1 - HIGHLY UNIMPORTANT VS. 7 - HIGHLY IMPORTANT)

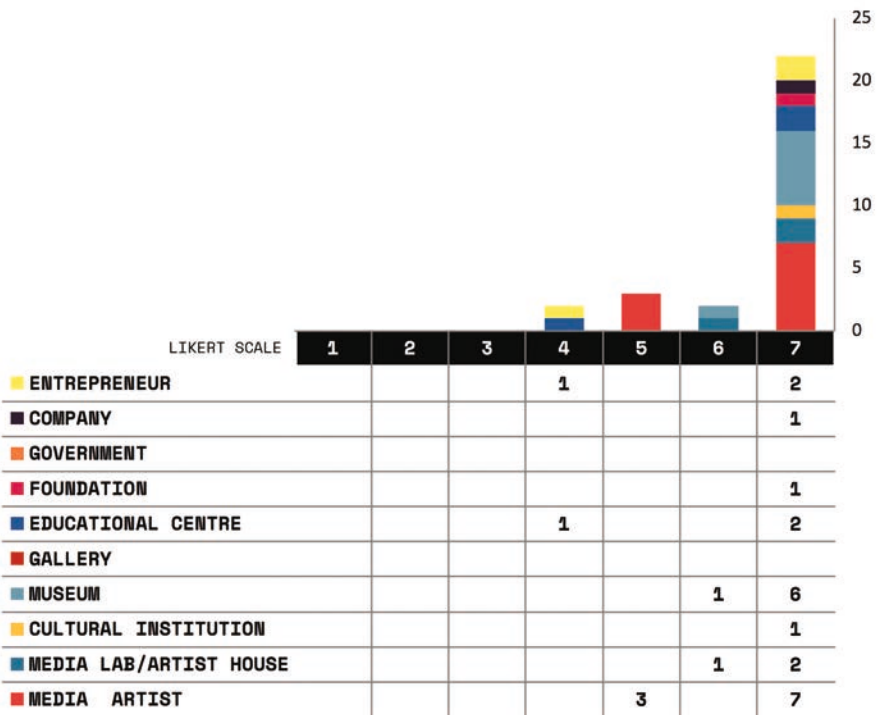


CHART EXPLANATION Access to information enables the stakeholder focus environment to be dynamic and enable equal opportunities for each stakeholder group involved. In the above results the respondents' majority recognizes that access to information is highly important and thus is this characteristic of the stakeholder focus environment supported.

QUESTION 4. Change

Question: *How important is change to you?*

(1 - HIGHLY UNIMPORTANT VS. 7 - HIGHLY IMPORTANT)

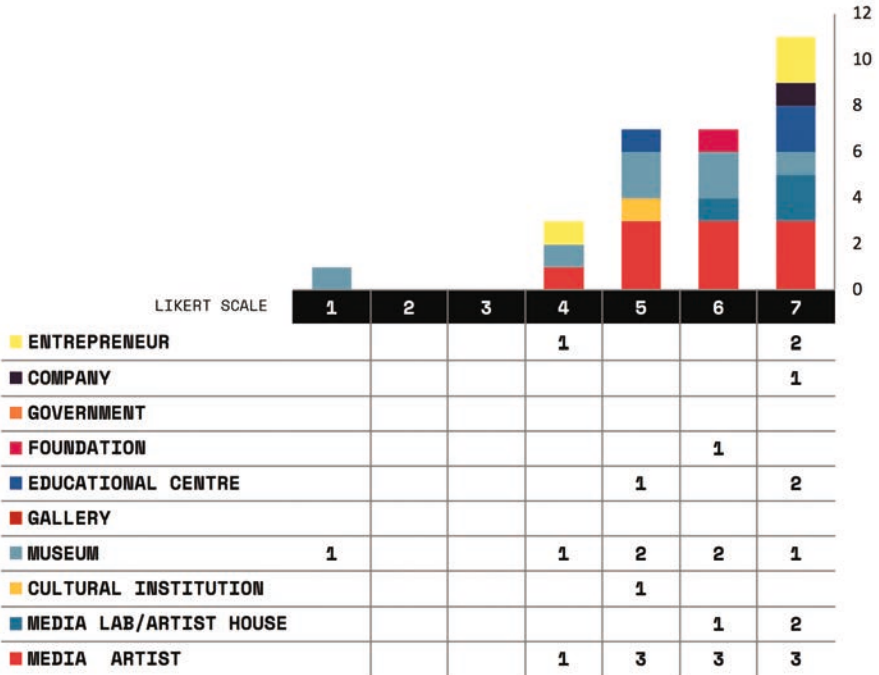


CHART EXPLANATION Today change is an important characteristic of the stakeholder focus environment. A strong tendency can be observed from the results above in which the importance of change is being recognized.

QUESTION 5. Image

Statement: *Image formation can transform a concept into reality, leading to a higher consciousness” - it is the message that makes imagery meaningful.*

(1 - STRONGLY DISAGREE VS. 7 - STRONGLY AGREE)

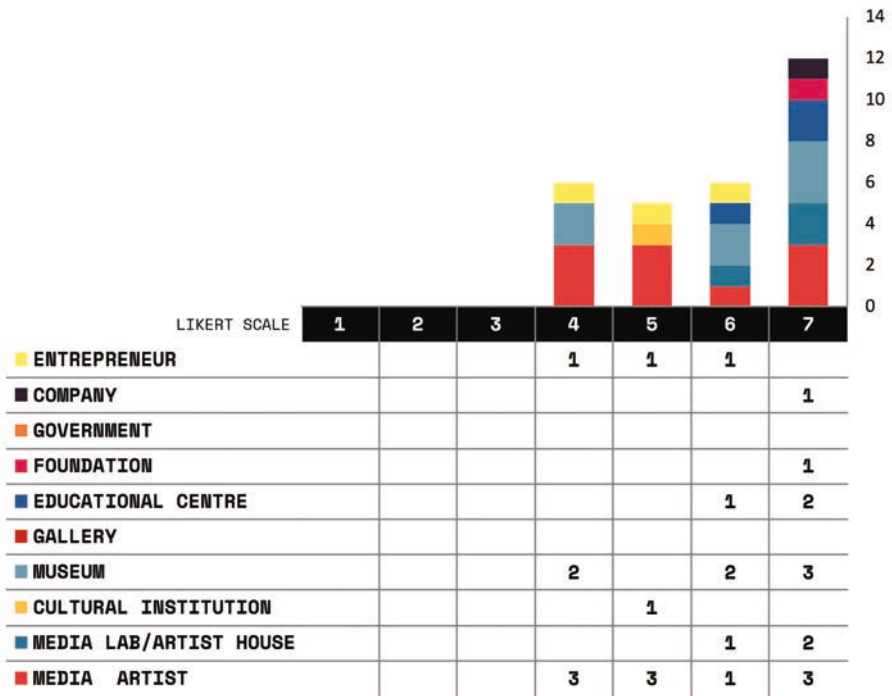


CHART EXPLANATION Image is an important aspect of the stakeholder focus environment and first represents what a stakeholder believes in and then can become reality. The respondents' results strongly indicate the support of image formation and thus allows for room for new ideas and approaches to later turn into reality.

QUESTION 6. Translatability

Question: Please indicate the level of cohesion between the different type of stakeholders within the stakeholder focus environment.

(1 - NO COHESION VS. 7 - HIGH LEVEL OF COHESION)

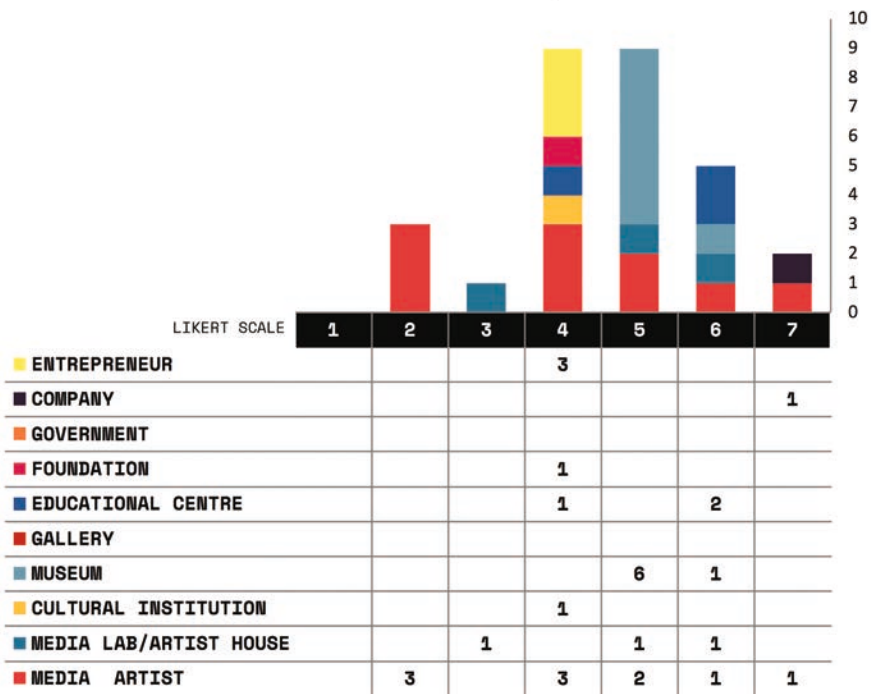


CHART EXPLANATION From the respondents' results can be observed that there is still work to be done to increase the cohesiveness within the stakeholder focus environment, whereby being different from other stakeholders is allowed, but with a strong sense of community.

Identity

An important aspect of identity is differentiation. The scoring clearly shows that each stakeholder places great importance on the differentiation between their own work and that of their colleagues. For Museum (R23) it is “important to be seen as a peer”. Artist (R25) agrees and emphasizes that they are “an unique artist”. Since work is not only done individually, but also as a group, for example in theater, Artist House (R21) emphasizes the ability for differentiation through teamwork.

The response rate does not reveal with whom the stakeholders identify themselves. Museum (R24) says they are “open to anyone” and Museum (R15) clarifies that we are all “part of society”, whereby Museum (R23) makes clear that “we are not the same”.

QUESTION 7. Differentiation

Statement: *It is important to me that my work can be differentiated from the work of my colleagues.*

(1 - HIGHLY UNIMPORTANT VS. 7 - HIGHLY IMPORTANT)

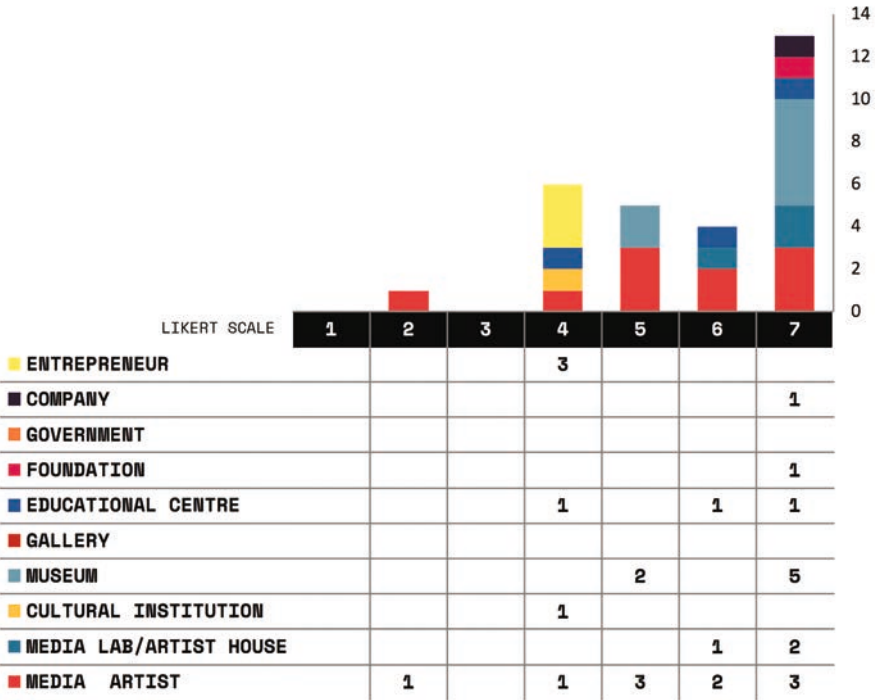


CHART EXPLANATION The stakeholders' identity is characterized through the work that is being produced. The strong importance given to differentiation indicates that the respondents truly identify with the work they do and value themselves to be different from their peers.

QUESTION 8. Sameness

Statement: *I mostly identify myself with stakeholders that are similar to me.*

(1 - STRONGLY DISAGREE VS. 7 - STRONGLY AGREE)

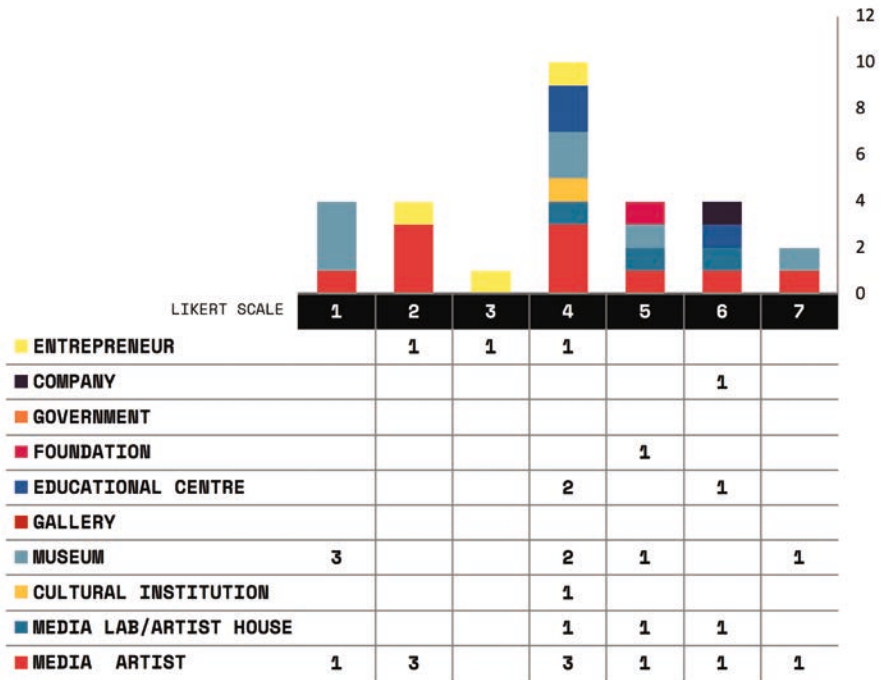


CHART EXPLANATION The discrepancy in the respondents' results can be interpreted as that stakeholders do not necessarily identify themselves within one stakeholder group only. A former tendency in where disciplines were strictly separated is not anymore of relevance here, and thus a convergence of disciplines can be observed from the results above.

Competition

For the purpose of the present research, it is important to investigate whether stakeholders perceive similar stakeholders as competition and if they are eager to collaborate with different type of stakeholders. In the past, disciplines were strongly defined, meaning that possibilities for involvement outside the professional field was either limited or different stakeholders perceived each other as too “different”, hence isomorphism took place. A further point of exploration concerns whether stakeholders consider their private life as part of their work or whether they separate these two aspects.

The response scores for all stakeholder groups indicate that similar stakeholders are not more likely to be regarded as a competitor. Museum (R15) is “open for other stakeholders”, Museum (R29), explains, “I do not see any competition”, and Company (R17) is “in favor of collaboration”. Having scored this question more highly, Museum (R23) explains their perception that “We are together, but we also differentiate from each other”.

The response scores also shows that stakeholders with a different identity are not necessarily viewed as complementary. Stakeholders do, however, respond that they are eager to collaborate with different type of stakeholders (R20), (R22), (R23), (R24). An important comment made by Artist House (R21) is that, for theater, “it is not possible in the process of creation”.

On the matter on isomorphism, a strong openness to different stakeholders can certainly be observed. Museum (R15) responds, “I am open for collaboration with others”. Museum (R22) adds, “They complement, but it needs to fit”. Museum (R23) states, “It is good to experiment with an out of the normal program”. Artist (R14) is open and is “confident in my work”, and Artist (R25) also confirms being open and gives an example of having done an exhibition of their jewelry characters in a Portuguese bank.

Responses show interesting results for the question of whether private and work life are separated. The media artists give lower scores, meaning that they separate private life from work less. As Artist (R25) explains, “Work is my life”. For more institutional respondents, a clearer distinction is made, as Museum (R24) explains: “There is a difference between both realities”. This result in scoring is an important observation, because it shows that the meaning of work is different among different stakeholders.

QUESTION 9. Competition

Statement: *I am more likely to perceive stakeholders with similar identities as direct competitors.*

(1 - STRONGLY DISAGREE VS. 7 - STRONGLY AGREE)

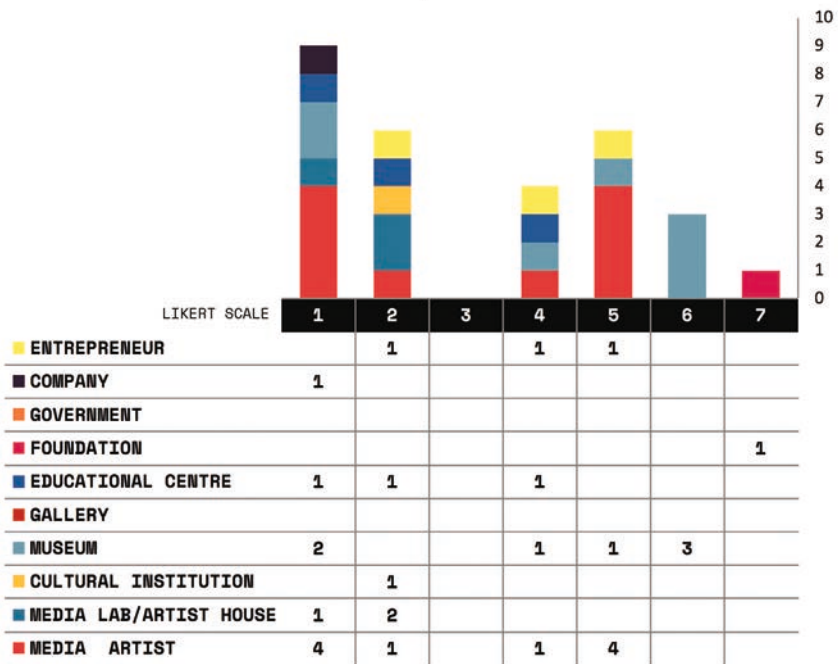


CHART EXPLANATION From the above respondents' scores there is little evidence that similar stakeholders consider each other as competitors. The willingness and need to collaborate is stronger than to perceive another stakeholder as a potential threat to its own workflow.

QUESTION 10. Different Stakeholders

Statement: *Stakeholders with a different identity from mine complement me and therefore I am more eager to collaborate with stakeholders with different identities than stakeholders with similar identities.*

(1 - STRONGLY DISAGREE VS. 7 - STRONGLY AGREE)

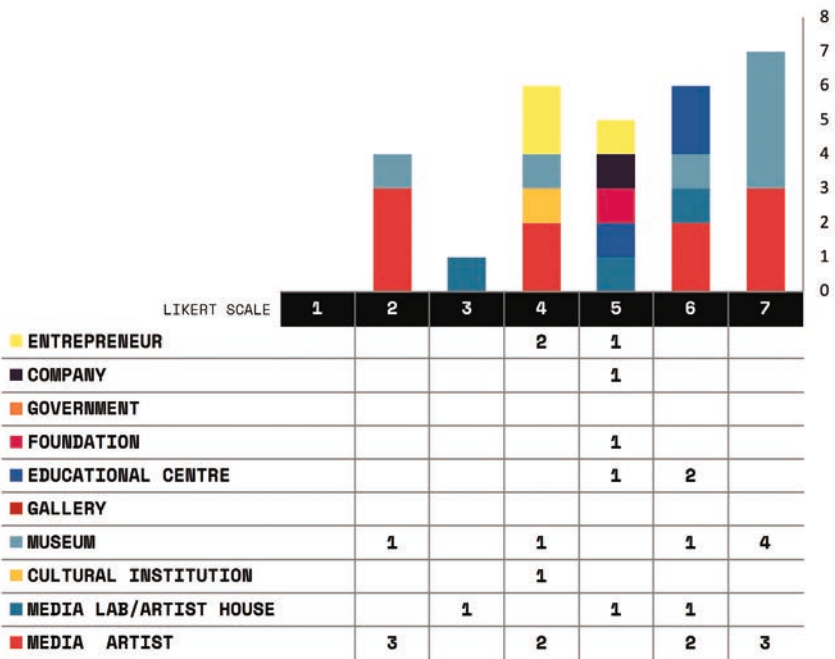


CHART EXPLANATION The scores above represent the open attitude for interaction with other stakeholders, but do not diminish the importance of interaction between similar type of stakeholders.

QUESTION 11. Isomorphism

Statement: *I prefer to avoid having professional contact with stakeholders that are too different from me.*

(1 - STRONGLY DISAGREE VS. 7 - STRONGLY AGREE)

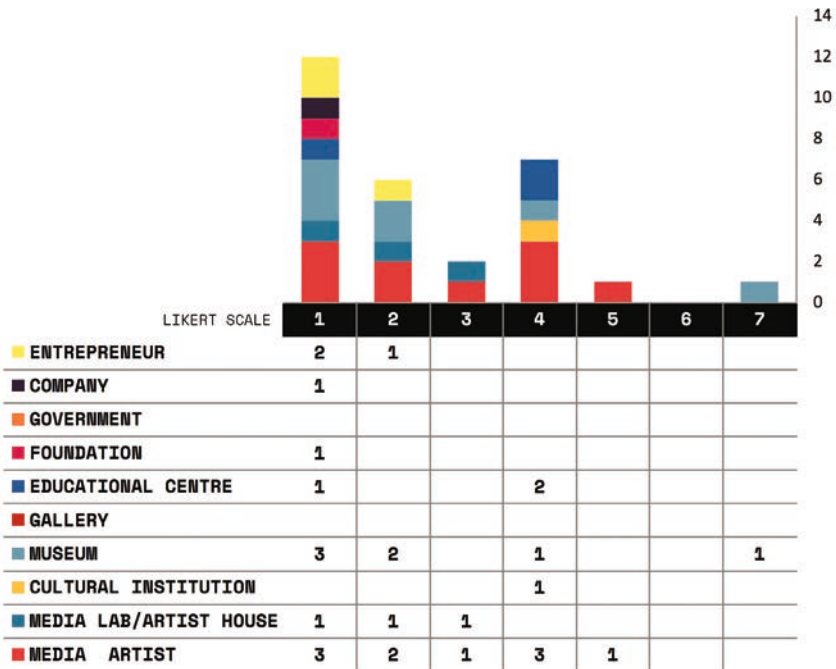


CHART EXPLANATION Above the examined term isomorphism refers to when someone or something different is too strange to be involved with. There is a clear indication from the responses above that the stakeholders are highly open for who and what is different from their own identity.

QUESTION 12. Private Life vs. Work

Statement: *I keep my work strictly separated from my private life.*

(1 - STRONGLY DISAGREE VS. 7 - STRONGLY AGREE)

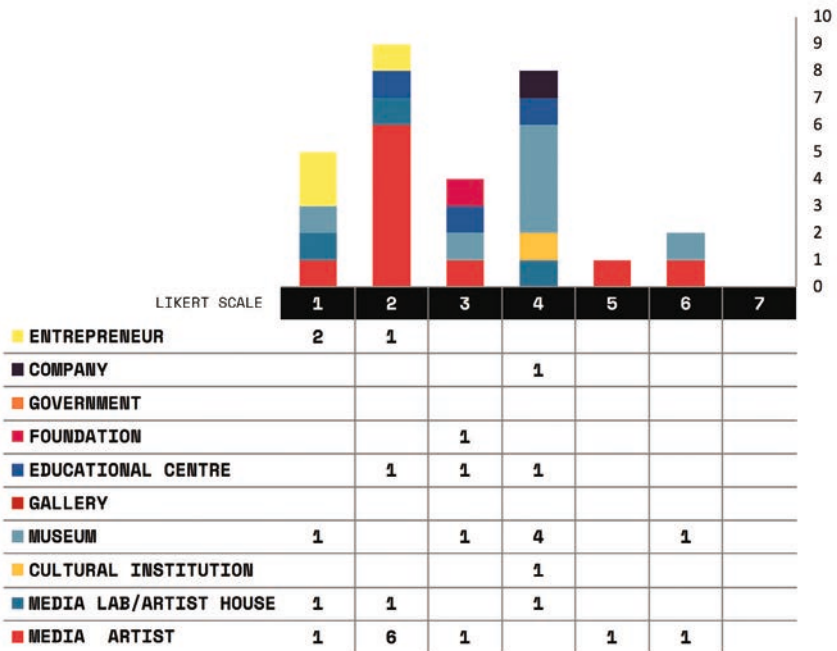


CHART EXPLANATION The psychic income someone gains from the work someone does explains the difference in responses given above. For a media artist where the psychic income is higher, the distinction between private vs. work life is blurred, whereas for more institutional work the tendency can be drawn that there is a clearer separation between both.

Identity Indicators

1. Activities

For the first identity indicator “Activities”, it is of interest to create an overview of the different activities that the stakeholders are involved with and to analyze whether an overlap of activities exists between different stakeholders. The questionnaire thus includes three multidisciplinary questions to explore the further potential of connecting different stakeholders and determine the influence on the quality of the activities. The following section also addresses the extent to which technology, regulation, and the government stimulate the performance of the stakeholder activities.

There is a uniform response score for technology. It should be highlighted at this point that technology is a broad term, especially considering the work that media artists produce. Nevertheless, it can be concluded that, generally speaking, stakeholders have a favorable attitude to performance and the use of technology.

Stakeholders do not necessarily feel limited to reach the potential of their work by regulation, but more so by the opportunities available^{38 39}. An important point made here is by Artist (R14), who states that, “The social rules too much”. It is the institutions that decide what art is, and not the art itself.

For the role of government within the SFE, the response scores are highly varied. This provides the first observation that government support is not straightforward and similar for all participants. The distribution of answers is equal among all the stakeholder groups, which gives a further indication that opportunities are not equally available. Nevertheless, the government still plays an important role in supporting the SFE. For example, Artist House (R18), who gives a score of 6, feels strongly supported by the government, and comments: “There are existing collaborations with the government that support the theater, but there is room for innovation with other stakeholders possible”. For Museum (R24), which is owned by the government, “The limitations motivate me feeling to be part of the government”. Here, (R24) refers to a well-known term in entrepreneurship, “bricolage”, namely doing with the means you have at hand. The comment of (R24) is relevant, because limitations forces one to become more profound in ones own work and to find new solutions. An overall comment by each of the participating stakeholders is that the government needs to innovate their relationship with its environment and to support the arts as a whole and not only the superstars. Government support needs to become more democratic, regardless of experience, education and age.

As for the activities, there is an overlap between different stakeholders doing similar activities. Scores for question 14 unanimously show that all stakeholders are participate in multiple activities at the same time. Museum, (R32) is correct in posing the question: “What is multidisciplinary? I change the type of work every day”. Whereas for some stakeholders multidisciplinary is changing a daily task within the job, for others it is more broad and involves activities that are not easily connected with each other. Question 15 tests the validity of multidisciplinary by validating whether doing a greater number of tasks at the same time decreases or increases the quality of the workflow.

38 (R24) “Not necessarily only regulations, mostly also possibilities”.

39 (R15) “Due to reality of Portugal, there is limited interest in the arts and there are limited possibilities”.

There is a clear discrepancy between the scores given by the different respondents. Museum (R23) refers to the decrease of quality in the workflow through a “loss of focus”. Artist house (R21), with a score of 5, comments that, “Your humanity is your limit. You do have to choose. What you do makes you learn, grow, aware. The more experienced you are, the better artist you become”.

As for question 16, it can be concluded being involved in only one single activity causes the workflow to stagnate in the long-term. Even though a strong response score could be observed in favor of multidisciplinary in the previous question, the conclusion that stakeholders in favor of multidisciplinary are not in favor of performing one single activity cannot be drawn. A stakeholder can have a preference for either multidisciplinary or performing one single activity, but they do not necessarily exclude each other; the dynamics are simply different. For example, Museum (R29), with a score of 2, describes a “preference to work on one single activity”. And Museum (R24) is involved in “not too much different activities”. Artist (R25), balances the question by explaining that a single activity “not necessarily stagnates, but yes there is more”.

QUESTION 13. Activities

Question: *Please mark the activities below that you are or have been involved with:*

**Art piece - Performance - Lecture - Presentation
 Publication - Conversation - Speech - Workshop**



QUESTION 14. Multidisciplinary

Statement: *I participate in multiple type of activities at the same time:*

(1 - STRONGLY DISAGREE VS. 7 - STRONGLY AGREE)

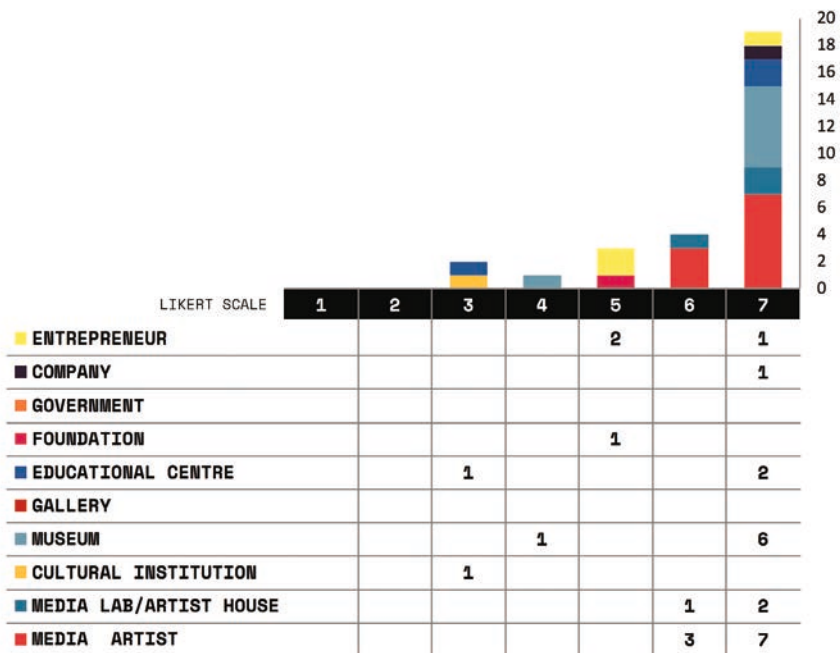


CHART EXPLANATION To examine whether the stakeholder respondents' are multidisciplinary active themselves is an important insight to be gained, so that the terms' practical relevance can be supported or not. From the results above, it is evident that the stakeholders are indeed practically involved in a multidisciplinary manner.

QUESTION 15. Multidisciplinary (quality of the activities)

Statement: *I perceive that working on different projects at the same time does not decrease the quality of the work I produce.*

(1 - STRONGLY DISAGREE VS. 7 - STRONGLY AGREE)

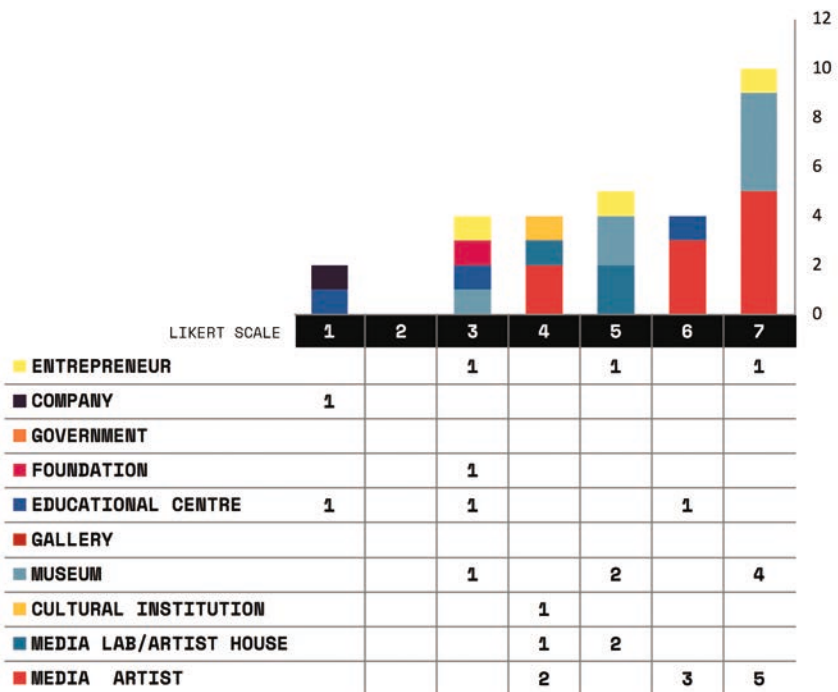


CHART EXPLANATION The above question examines the validity of multidisciplinary. From the above responses can be observed that multidisciplinary not necessarily guarantees the quality of the produced work. Nevertheless, a strong tendency can be observed that multidisciplinary has the potential to increase the quality of the work activity.

QUESTION 16. Multidisciplinary (quality of the activities)

Statement: *I perceive that only working on one activity at a time lowers my inspiration and thus my workflow stagnates in the long-term.*

(1 - STRONGLY DISAGREE VS. 7 - STRONGLY AGREE)

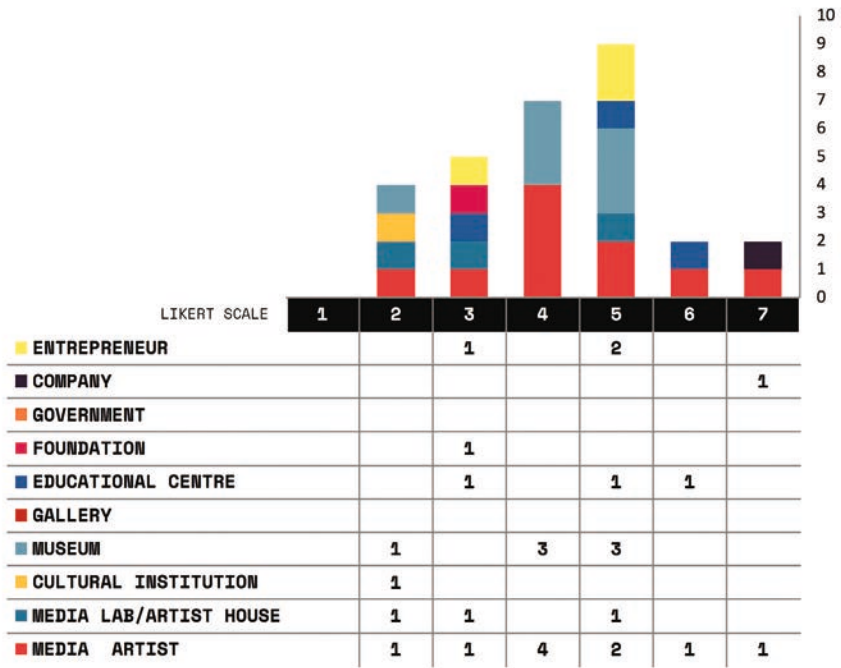


CHART EXPLANATION Whereas the examination of multidisciplinary is relevant, also attention needs to be given in which way performing one single activity influences the work activity. From the above results we can not say that there is a positive linear effect when a stakeholder increases the disciplines involved in. The results above indicate that there is the tendency for disagreement, hence a single activity does not necessarily lead to stagnation on the long-term.

QUESTION 17. Technology

Statement: *Through technology I am able to perform my activities with multiple types of stakeholders.*

(1 - STRONGLY DISAGREE VS. 7 - STRONGLY AGREE)

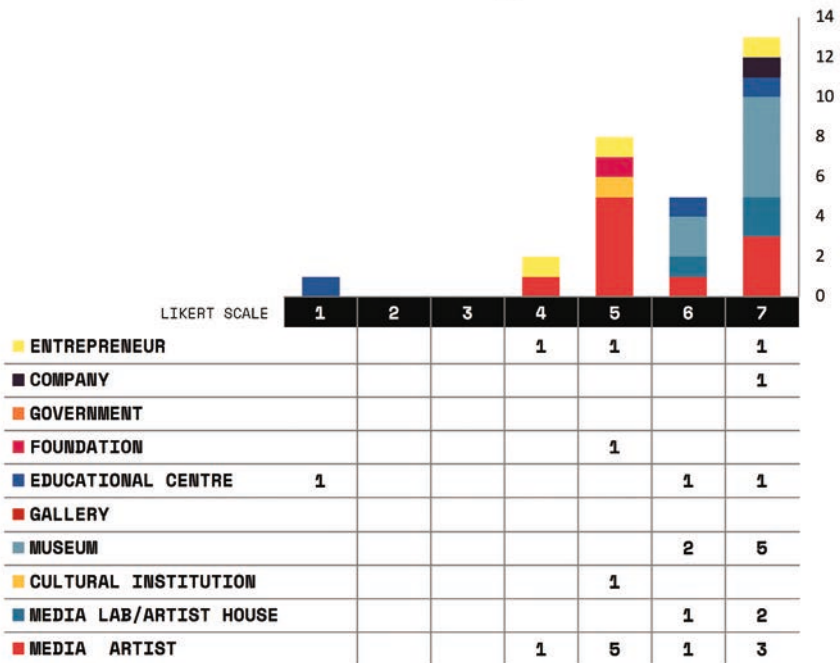


CHART EXPLANATION The emphasis of the term technology here is to support the stakeholder activity. Since media art is highly related to technology, the material of which an artwork is made of is not necessarily taken into consideration. More so the social attitude of stakeholders whether technology stimulates to perform activities with others is being examined.

QUESTION 18. Regulation

Statement: *The restrictions I face to perform my activities freely are due to out dated regulations.*

(1 - STRONGLY DISAGREE VS. 7 - STRONGLY AGREE)

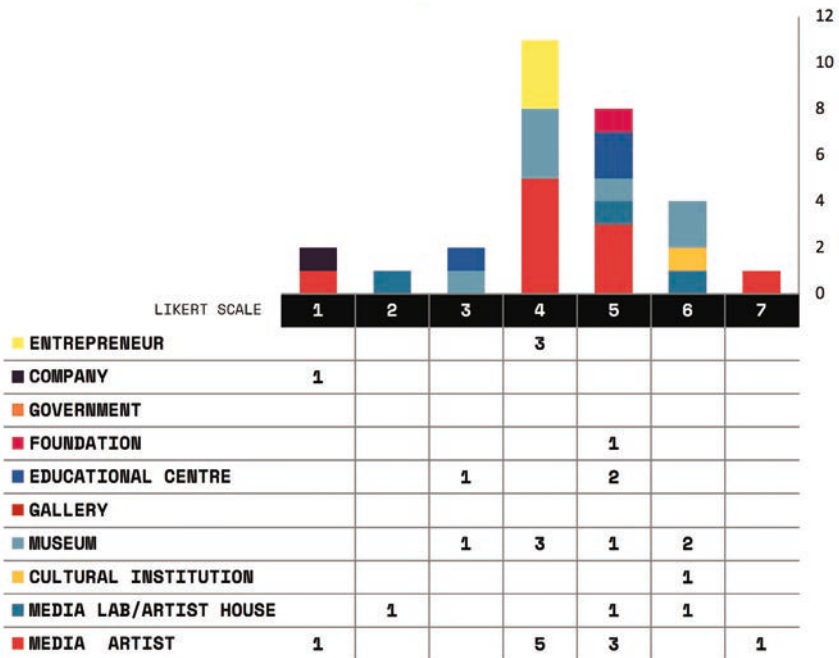


CHART EXPLANATION From the graph above only a slight tendency can be observed to be in favor of agreeing that regulation is restricting the stakeholders' activities. It is not necessarily the lack of regulation that restricts the stakeholders' activity, more so is it the lack of opportunity. But, regulation also does not stimulate to create opportunities, which can be interpreted as a restriction.

QUESTION 19. Government

Statement: *I feel stimulated by the stakeholder government to perform my activities to their fullest potential:*

(1 - STRONGLY DISAGREE VS. 7 - STRONGLY AGREE)

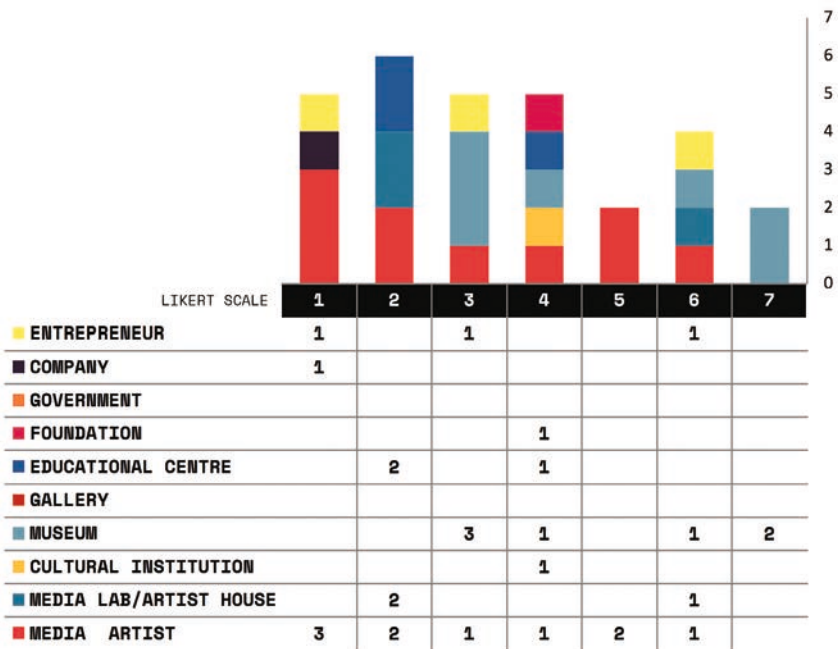


CHART EXPLANATION The government within the SFE ideally is to stimulate the creation of new opportunities and inclusion of all the different type of stakeholders, no matter if they are considered to be superstars according to predetermined protocols. From the respondents' results above clearly a spread can be observed, meaning that the governments' role for support and new creation of possibilities within the SFE still needs to be further clarified and developed if they want to be of value for all the stakeholder groups involved and not just the few that already acknowledge the support of the government.

2. Communication

For focus of the second identity indicator, Communication, is on finding out to which extent the stakeholders are in contact with the SFE as a whole and how each stakeholder communicates. This section assesses whether stakeholders value meaningful interaction, the frequency of communication, the choice of language, and the communication tools used. It also analyzes whether stakeholders perceive each other as a potential threat by examining the intentions for differentiating communication among stakeholders and whether stakeholders communicate their full identity or just a part of it. Finally, this section examines whether stakeholders regard a particular stakeholder identity as an advantage for communication.

The strong scoring for Question 20 shows that all participating stakeholders seek meaningful interaction. Although stakeholders tend to seek frequent interaction, this is not always successful, as shown by the responses to questions 21 and 22. As Museum (R15), with a score of 7, comments, “It should be the right mentality”. Museum (R23) adds that “the Style of working” matters. Artist house (R18), with a score of 7, gives an important example of a young actor who is also able to entertain an older lady, meaning that multi-layered communication and being critically unselective is key for successful communication.

As for Question 23, there is some differentiation in the response scoring for possible barriers to communicating with other types of stakeholders, but overall an optimistic attitude can be observed in the overall scoring⁽⁴⁰⁾. The scoring for the choice of language is mainly focused on a differentiated approach for each type of stakeholder. This means that an awareness exists for the type of recipient that receives the message.

A spread is visible in the responses to the question of whether online communication style is different from offline communication style, Museum (R24), with a score of 1, comments that “adapt(ion) is required” and importantly points out that the audience he reaches online is very different from his offline audience. The difference in communicative intentions might explain the spread in scoring. If a stakeholder has a singular type of audience, it could use the same type of communication style both online and offline. For questions 25 and 26, there are some stakeholders that do not experience any potential loss of ideas while communicating and thus are very open in their communication. Both questions are scored with an average score of 4. Some stakeholders attribute little relevance to a potential loss of ideas through communication^{(41) (42) (43)}.

The confidence for sharing might come from the tendency for almost all participating stakeholders to consider their own identity as a clear advantage while communicating with other stakeholders. There is a more varied scoring in relation to whether they communicate their full identity to other stakeholders, and the highest spread in scoring can be observed for media artists. Media artists attribute a higher degree of personalization to communication, which encourage them to communicate their full identity.

40 (R18) “Open minded”.

41 (R23) “The museum is all about sharing”

42 (R24) “Sharing is good”.

43 (R14) “I teach my students not to be afraid of showing their work”.

QUESTION 20. Meaningful Interaction

Statement: *Throughout my work I do look for stable, grounded and meaningful interaction with significant others.*

(1 - NEVER VS. 7 - SVERY FREQUENT)

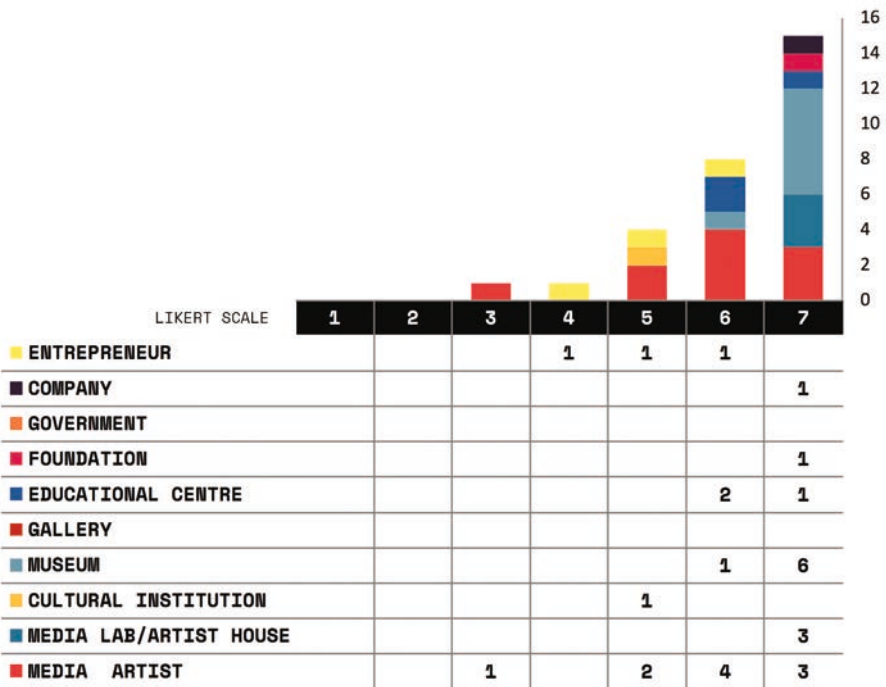


CHART EXPLANATION This results of this question is important indication for the approach towards communication. Since nowadays' communication might have become increasingly superficial, the respondents clearly look for meaningful interaction, which supports the argument made in literature by Williams (2006).

QUESTION 21. Interaction

Statement: *Frequent interaction with all the stakeholders from my stakeholder environment is crucial to maintain the high quality of my workflow.*

(1 - HIGHLY UNIMPORTANT VS. 7 - HIGHLY IMPORTANT)

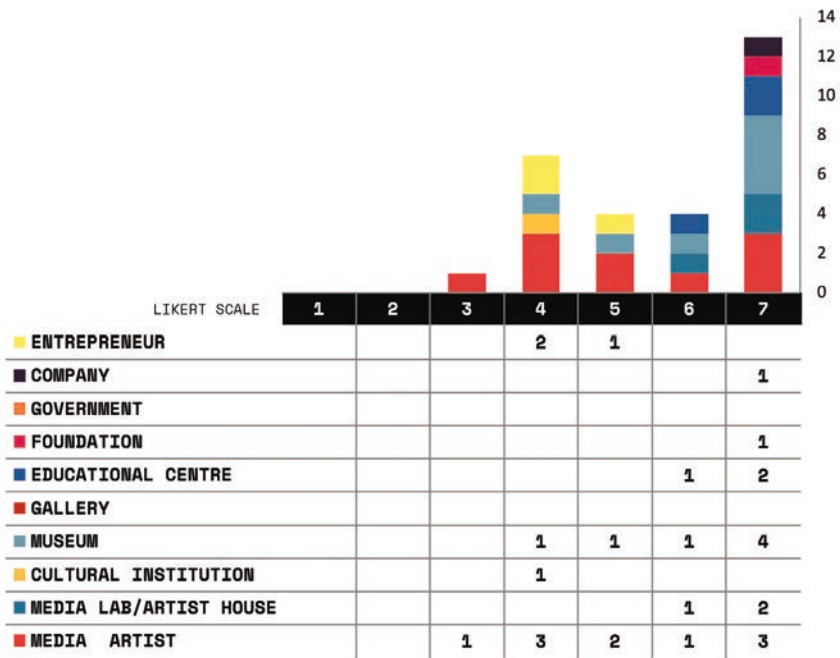


CHART EXPLANATION The question above examines whether the communication with all the stakeholders of the stakeholder focus environment is considered to be crucial. The high importance given by some stakeholder respondents indicate that they understand the importance to be in contact with the stakeholder focus environment as a whole.

QUESTION 22. Communication with Other Types of Stakeholders

Statement: *I frequently communicate with other type of stakeholders for my own ends.*

(1 - NEVER VS. 7 - VERY FREQUENT)

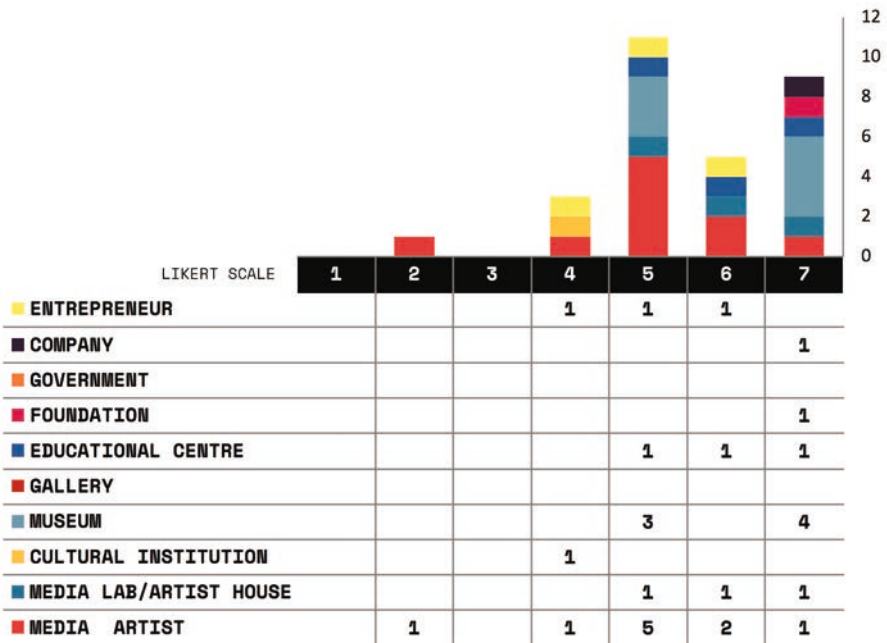


CHART EXPLANATION This question examines the frequency with which each respondent really communicates with other type of stakeholders. As can be seen above is there a strong emphasis in scoring of 5 and higher, meaning that the majority of the stakeholders frequently communicates with other stakeholders.

QUESTION 23. Communication with Other Types of Stakeholders

Statement: *For me there are no barriers to communicate with other type of stakeholders.*

(1 - FULLY DISAGREE VS. 7 - FULLY AGREE)

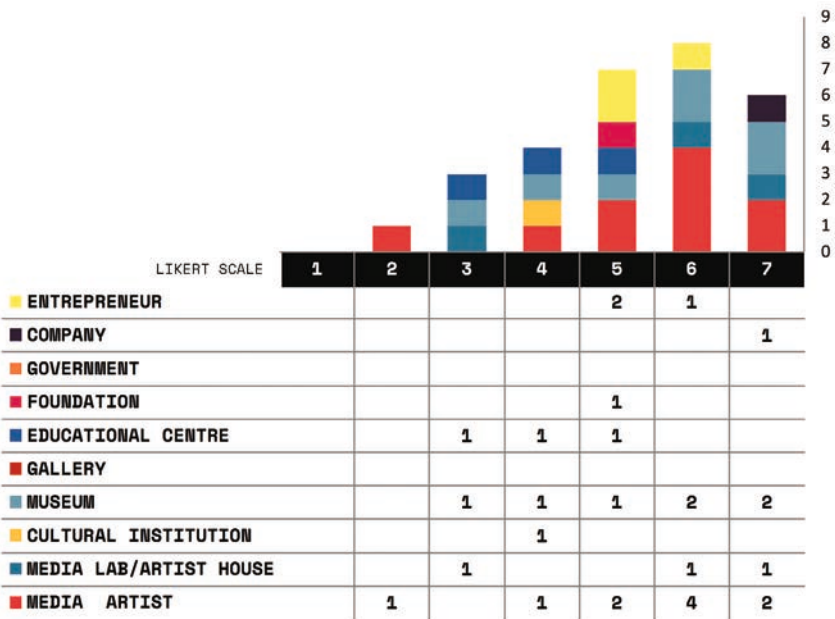


CHART EXPLANATION To guarantee development within the stakeholder focus environment it is important to understand whether stakeholders are able to freely communicate with other type of stakeholders or if they perceive barriers that would complicate growth. There is a positive tendency visible that no significant barriers exist, nevertheless since communication free of barriers is so important there is work to be done to improve the scores above.

QUESTION 24. Choice of Language

Statement: *The language I use when speaking to each of the stakeholders around me is always the same.*

(1 - FULLY DISAGREE VS. 7 - FULLY AGREE)

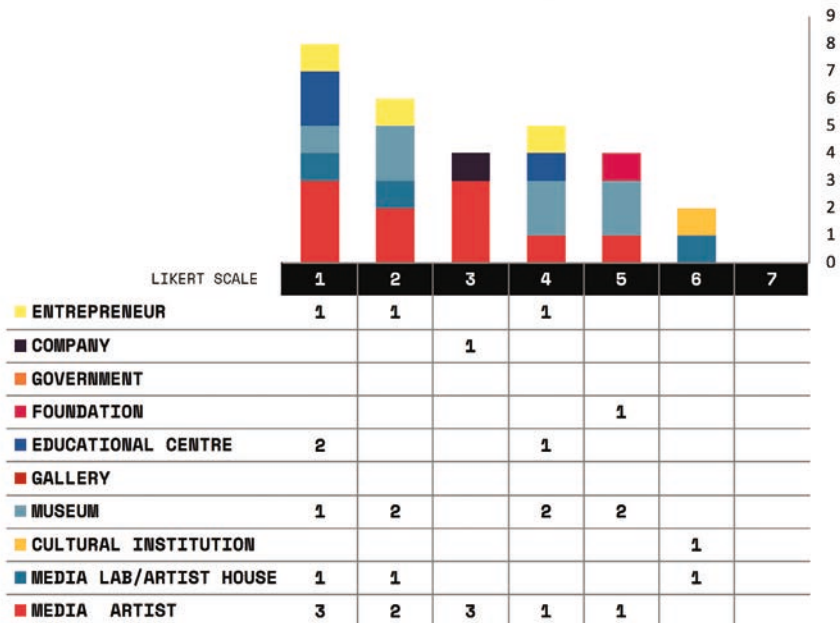


CHART EXPLANATION Choice of language can be different for each type of stakeholder that is communicated with. Examining the awareness of the value for customized choice of language is relevant, since proper communication can enable opportunities. From the above scores the main emphasis indicates that respondents indeed adapt their communication depending to the stakeholder they speak to.

QUESTION 25. Tools of Communication/Multiple Identities

Statement: *My online communication style is the same as my offline communication style*

(1 - FULLY DISAGREE VS. 7 - FULLY AGREE)

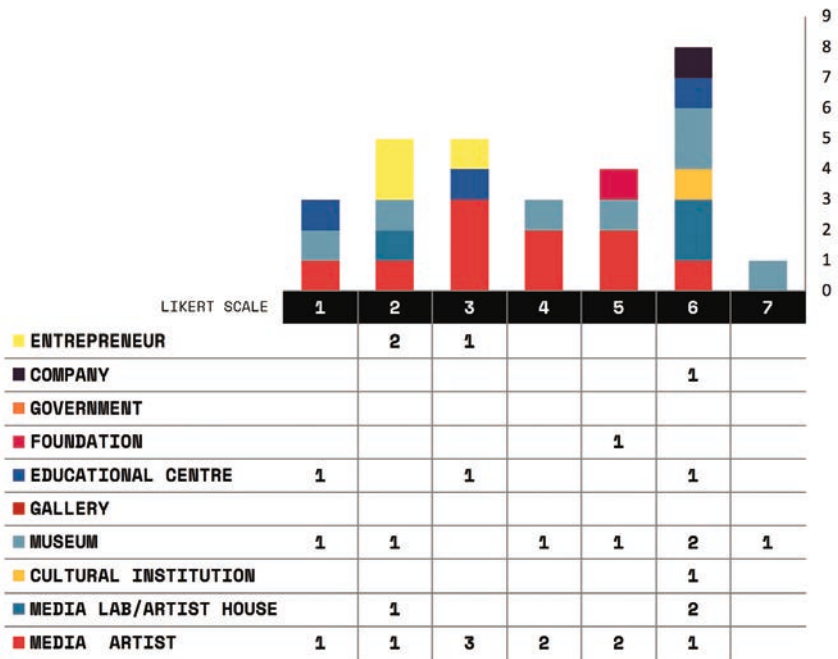


CHART EXPLANATION Since both online -and offline communication can have a different impact on the message that a stakeholder has it is relevant to investigate whether the stakeholder respondents distinguish in their style and message between both types of communication ways or not. The results show a strong spread, indicating that the approach for both communication styles is highly varied.

QUESTION 26. Losing Ideas through Communication

Statement: *To prevent my own creativity being used by others without my consent, I am very careful about which content I communicate about both online and offline.*

(1 - FULLY DISAGREE VS. 7 - FULLY AGREE)

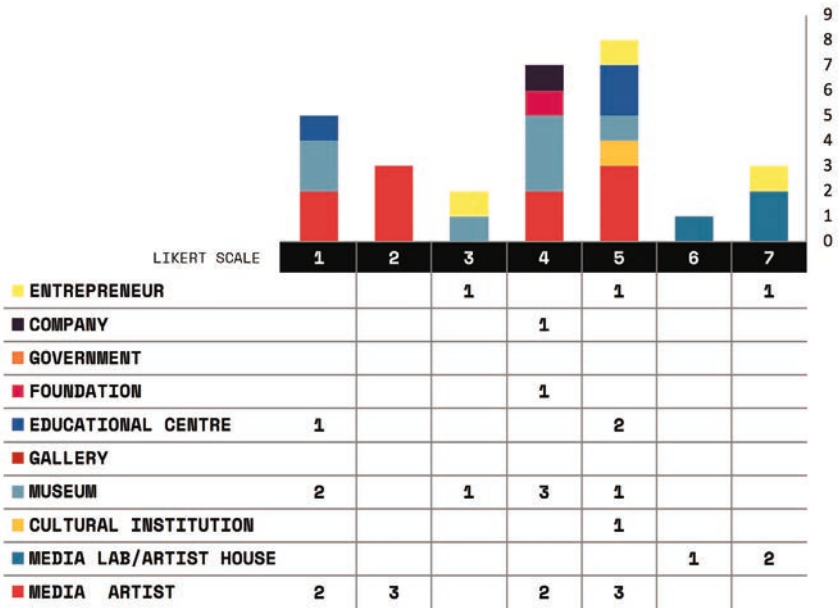


CHART EXPLANATION To investigate whether the stakeholder respondents are communicating carefully to prevent themselves from losing ideas to others is relevant to understand if they really feel that protecting their communication is a priority. From the above results there is a spread visible, meaning that for some respondents open communication can stimulate their identity, whereas indeed for other respondents, protective communication preserve their own ideas.

QUESTION 27. Opaque Communication

Statement: *To prevent my identity from being exposed, without my consent I make sure to communicate in an opaque way with particular risky stakeholders or in particular risky environments.*

(1 - OPEN COMMUNICATION VS. 7 - OPAQUE COMMUNICATION)

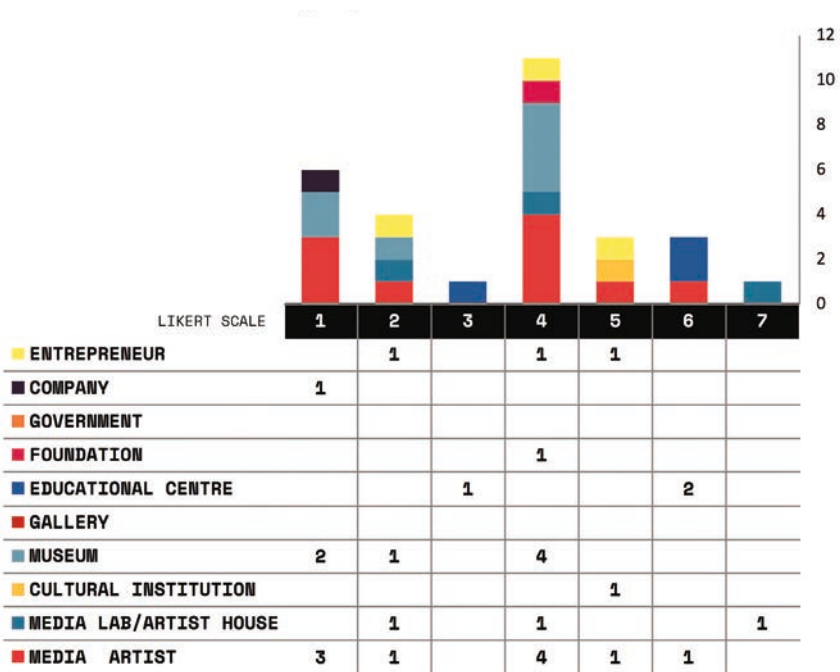


CHART EXPLANATION The term opacity enables a stakeholder to be protected from highly different stakeholders. There is no strong evidence that opaque communication is considered to be crucial to prevent the stakeholder identity to be exposed.

QUESTION 28. Disadvantage of Stakeholder Identity for Communication

Statement: *I perceive my type of stakeholder identity as an advantage when communicating with other stakeholders.*

(1 - FULLY DISAGREE VS. 7 - FULLY AGREE)

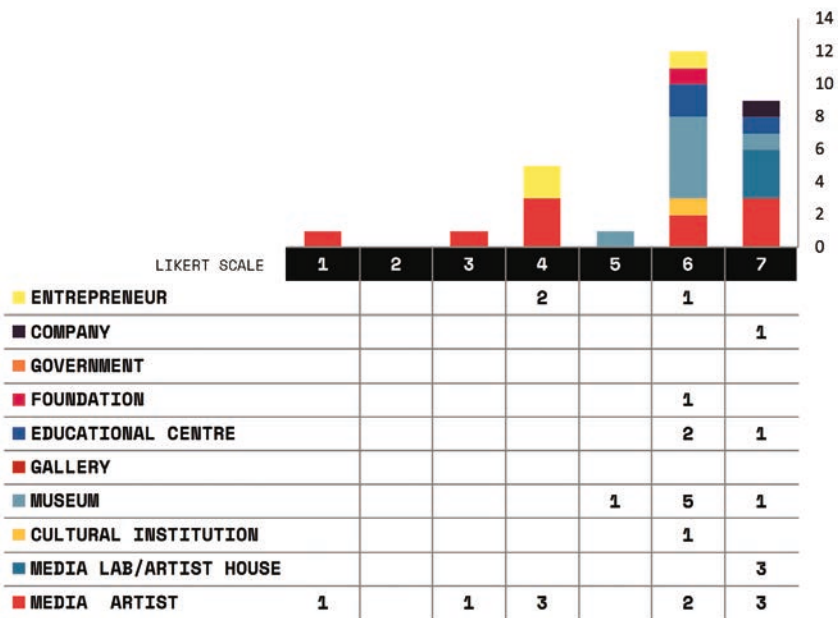


CHART EXPLANATION It is an obvious scoring that the majority of the respondents fully considers their stakeholder identity as an advantage to communicate with other stakeholders. This result can be explained by the fact that what you do is who you are.

QUESTION 29. Communicating Full Identity

Statement: *Instead of only showing my current work, I communicate my full identity, so that different type of stakeholders with different interests can find a common ground for potential interaction.*

(1 - FULLY DISAGREE VS. 7 - FULLY AGREE)

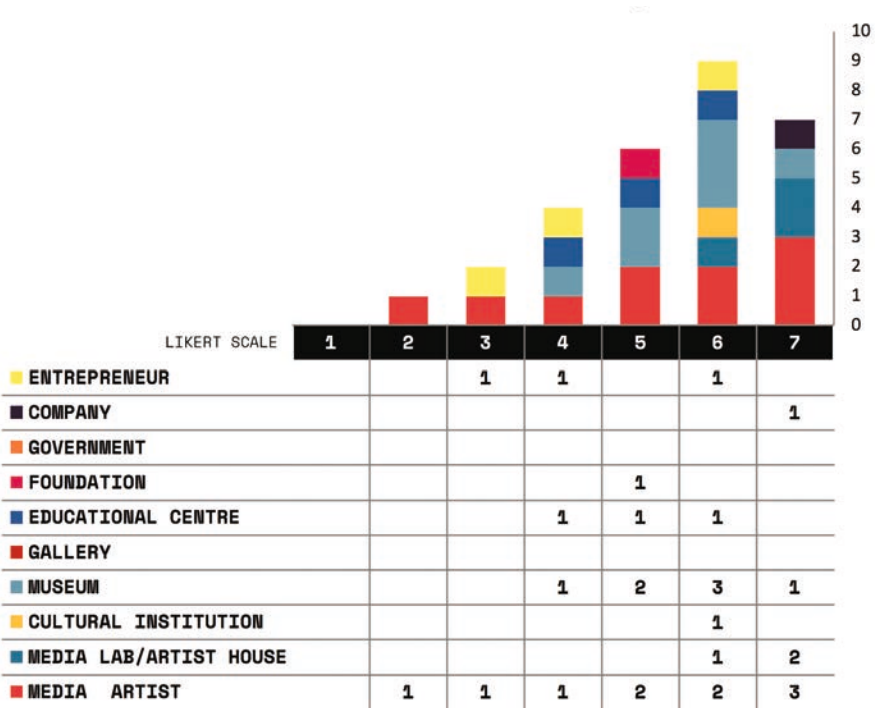


CHART EXPLANATION Since the focus is to connect stakeholders with each other through the full identity, it is relevant to understand whether stakeholders communicate more than just their work, which is a single part of their identity. A positive tendency in scores can be observed from the graph above, meaning that is being communicated with a broad mindset to achieve connection between different stakeholders.

3. Value System

Including the identity indicator Value System is an innovative approach because it not only evaluates and measures each existing value, being social, cultural, and economic, but also attempts to determine the extent of meaningful involvement between stakeholders. Only a common shared value system can enhance the quality of each stakeholder's workflow to the desired level. It was previously regarded that this was also possible on an individual stakeholder level, but in hindsight it can be concluded that that was too much of a singular approach with the focus too much on just one type of value, such as productivity or other economic values for the company. There may also have been too much focus on cultural values for the artist and cultural institutions, without taking into consideration economic values with the intention of enhancing the workflow to its desired level.

Question 30 explores whether technology has increased or decreased the sense of community. The scoring for this question is high, meaning that the majority of the stakeholders believe that technology increases the sense of community. Educational Center (R20) feels "more connected". Artist House (R21) explains that, "Technology broadens the community, it gives you a feeling of belonging". Oppositely, Museum (R28) considers that technology "increases isolation and decreases the sense of community". Question 31 receives high scores, meaning that each stakeholder feels part of their community. However, each stakeholder community does not necessarily correspond to the outlook of the SFE.

Questions 32 and 33 question participants' loyalty to the stakeholder group. They received a high score of 4, meaning that most stakeholders consider this question irrelevant. However, Artist (R25), with a score of 1 and 2 respectively, gives an essential comment that clarified the setup of society and the importance of both questions: "I am critical as an artist, which makes it important to not 'always' respond to the conditions of the community, which is difficult." Furthermore, Artist House (R21) adds that: "Shakespeare you can see 4, 5 or 6 times. But the curiosity that drives you to question what and how this theater group will do the Shakespeare play. Curiosity is stimulated. The aim of the artist should be to communicate with the audience. And not only to be an artist for self-expression, that is not a good artist". Here, they explain that art is only of value when it is integrated into society, concluding that one is always loyal to society, because one is part of it.

Questions 34 and 35 ask each stakeholder to rate the cultural, social and economic values aesthetics, authenticity, history, responsibility, recognition, belonging, trust, spirituality, symbolism, price, economic growth, cost, and customers. The scoring for Question 58 is mostly concentrated on 4 and 6, which does not suggest that stakeholders perceive that their value systems change considerably over time⁽⁴⁴⁾⁽⁴⁵⁾. For Artist house (R21) with a score of 6, "You always have to evolve, you have to want to be better". Artist (R25), with a score of 5, concurs, stating, "I am not the same as 10 years ago". Museum (R28), with a score of 5, is points out which specific values have evolved over time, namely "belonging, symbolism, spirituality, and economic growth".

A total of 13 values were examined, of which 3 are cultural values – aesthetics, authenticity and history, 5 are social values – responsibility, recognition, belonging, trust, spirituality and symbolism – and 4 are economic values –price, economic growth, costs and potential customers. The three cultural values receive high scoring rates by the stakeholders. The social values responsibility and trust are also scored highly. Some stakeholders state that recognition is not very important. Others give a lower score to belonging.

44 (R18) "It depends on the type of contact, the better the relationship, the higher the willingness to interact your full value system".

45 (R15) "My value system did not change, it is stable over time".

The most important comment given here is by Artist House (R21), which shows an awareness for economic values from a cultural institution. They state, “Your audience are your potential customers, that is your audience. That is for who you make theater”. This comment recognizes that monetary value is part of the recognition of artistic work. Artist (R25) also recognizes the importance of monetary recognition for their artistic work and finds that, “I deserve more recognition through economic values”. Although some stakeholders recognize the importance of economic values to further growth in an artistic sense, others solely attribute importance to cultural and social values and found economic values of little or at least less importance. This might be explained that most cultural institutions are government owned, meaning that there is no need for a cultural entrepreneurial mindset to obtain financial resources. For the other stakeholders that do recognize that economic values are part of cultural work, they also recognize the importance of a balance between culture and business and understand the importance of the target recipients and what they get in return: Money is recognition.

QUESTION 30. Sense of Community

Statement: *Please indicate the extent you believe that technology has increased or decreased the sense of community.*

(1 - HIGHLY DECREASE SENSE OF COMMUNITY VS. 7 - HIGHLY INCREASE SENSE OF COMMUNITY)

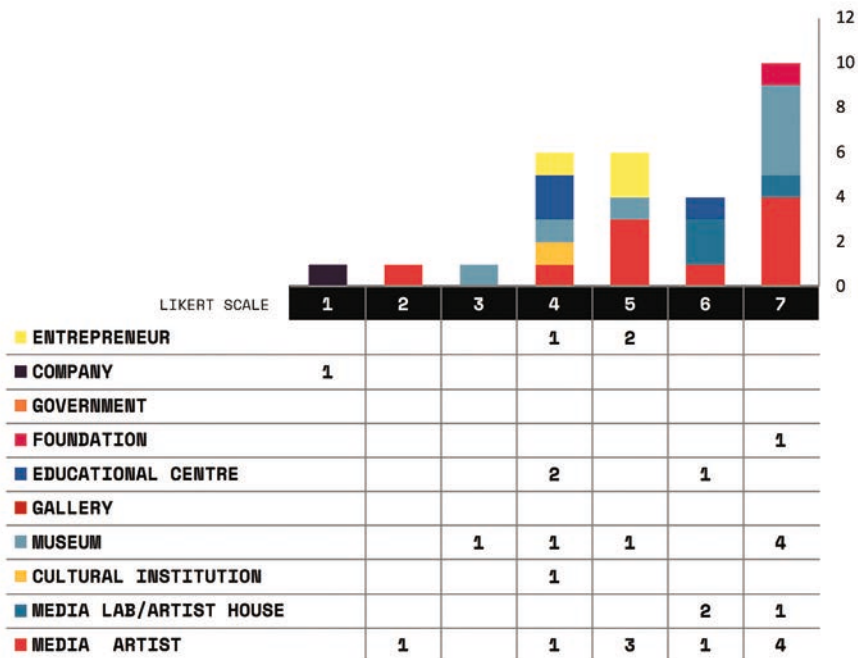


CHART EXPLANATION The above question measures whether technology increased or decreased the sense of community. From the scores given a positive tendency can be noticed, indicating that technology increases the sense of community. Here technology enables the stakeholder to show the full identity and integrate new stakeholders such as friends and family, which increases the stakeholders' sense of belonging.

QUESTION 31. Being Part of a Community

Statement: *I highly identify with the value system of my stakeholder group.*

(1 - NO IDENTIFICATION VS. 7 - HIGHLY IDENTIFY WITH)

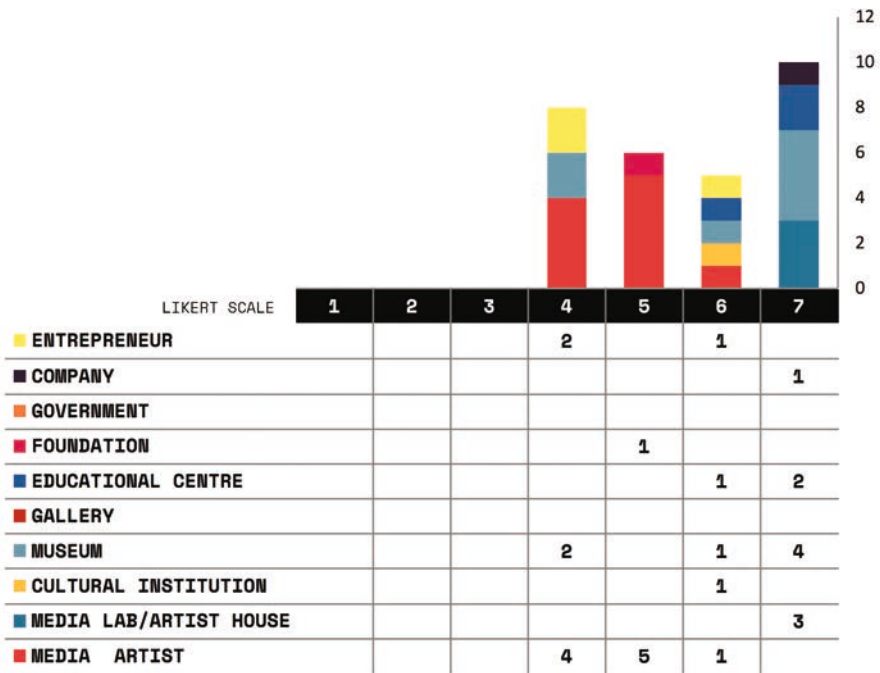


CHART EXPLANATION This question is related to whether stakeholders perceive their identity as an advantage. In this question the focus is more on whether the stakeholder identifies him/herself with the stakeholder group they belong to. The scoring above indicates a strong identification of each stakeholder of their stakeholder group.

QUESTION 32. Loyalty to Group

Statement: Please indicate to which extent you identify with the following statement: " No matter what changes occur, I adapt or remain the same depending on the conditions of the community.

(1 - FULLY DISAGREE VS. 7 - FULLY AGREE)

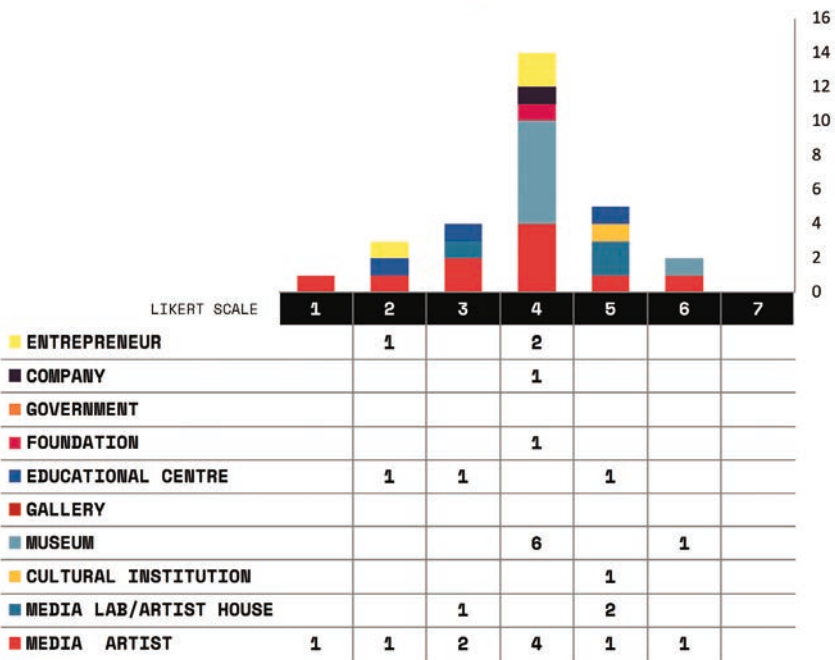


CHART EXPLANATION Examining the loyalty of a stakeholder to each of the groups that he / she is related to could be a potential cause for barriers to further development as an individual stakeholder. From the above scores it became clear that for this stakeholders the term loyalty does not seem to be of utmost importance.

QUESTION 33. Loyalty to Stakeholders

Statement: *Through technology, the loyalty to the surrounding stakeholders have increased/decreased.*

(1 - STRONGLY DECREASED VS. 7 - STRONGLY INCREASED)

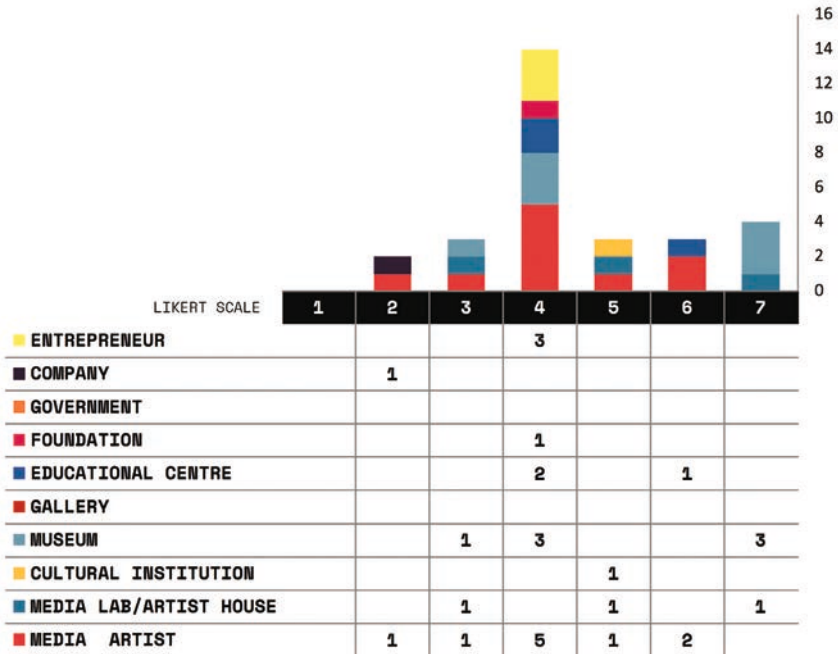


CHART EXPLANATION Stimulating interaction between stakeholders through technology can decrease the loyalty to fellow stakeholders, leading to a decrease of cohesion. From the scores above there is no clear indication that loyalty through technology is of utmost importance.

QUESTION 34. Change of Value System

Statement: Please indicate the extent to which your value system has changed over time.

(1 - NO CHANGE VS. 7 - HIGHLY CHANGED)

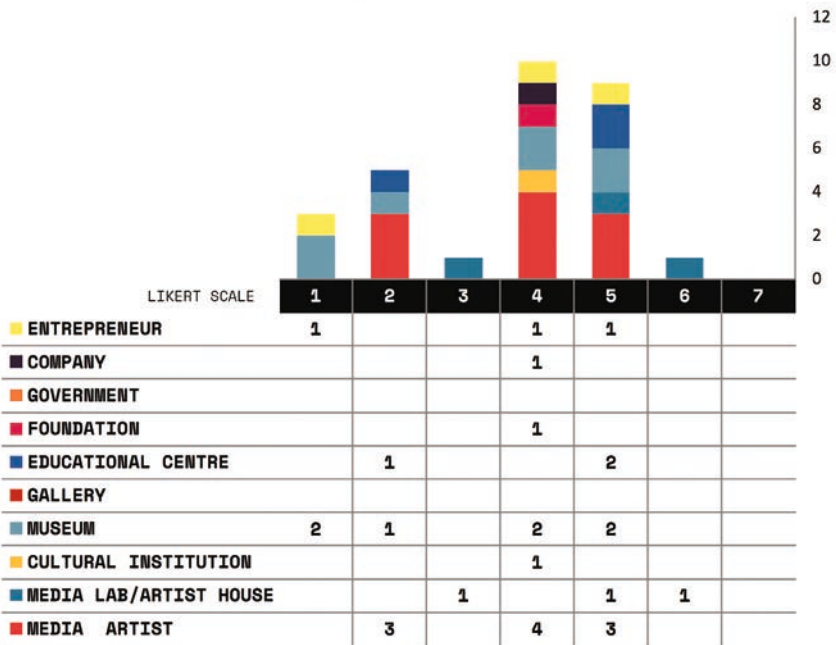


CHART EXPLANATION From the scores above there is no clear indication that the stakeholders value system strongly changed over time. An emphasis can be put here on the further development of the stakeholders' value system over time and the growth of relationships over time to show your full value system based on trust.

QUESTION 35. Importance of Value Indicators

Question: Please indicate the importance you give to the value indicators below.

1 2 3 4 5 6 7

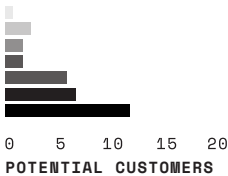
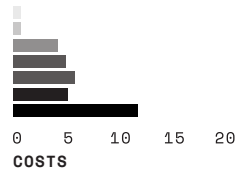
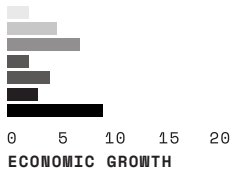
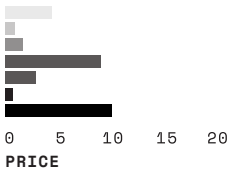
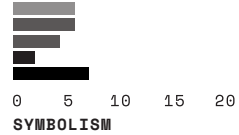
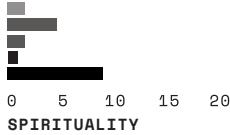
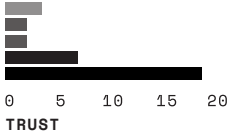
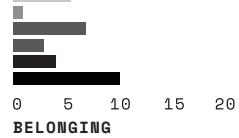
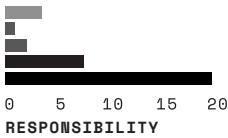
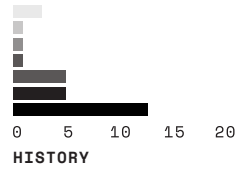
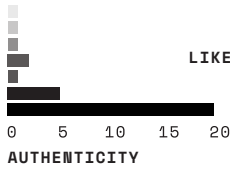
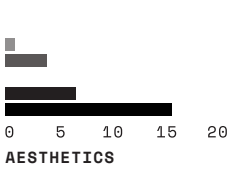


CHART EXPLANATION From the above graphs an overview of scores given to each value indicator can be found. The colors represent the Likert scale, where light red represents score 1 and dark red score 7. The numbers below each graph represent the quantity of respondents.

4. Collaboration

The responses to Question 36 show that there is a wide spread in collaboration throughout the stakeholder focus environment, meaning that there the requirement for interconnectedness between stakeholders does exist. The responses to Question 37 show that the strongest motivation for collaboration is cultural values, but the scoring for economic and social values is almost as strong. It can thus be concluded that there is a balance in the value attached to collaboration with other stakeholders.

The responses to Question 38 shows that stakeholders believe that collaborating with different type of stakeholders increases the quality of the workflow. The responses to Question 39 suggest that the stakeholders are more innovative than traditional, but there is no definitive result here. As Artist House (R18) with a score of 4, puts it: “They are different from each other, both innovative and traditional”. Question 40 produces a wide spread of difference in scores. For some stakeholders, collaboration with others is highly different, whereas for others it is the same. Museum (R23), with a score of 4, comments that the museum is “always open for change”, but that this needs to be realistic. Educational Center (R20), with a score of 3, explains that they are “always in search for change for further self –and professional development”. Question 41 produces the same scoring pattern as the previous question, which confirms the cohesiveness in responses of the stakeholders. Here, Museum (R24), with a score of 5, states that, “a willingness to collaborate and always open for others”. An important observation for both question 40 an 41 is that the media artists tend to rate the preference for change more highly than other stakeholders. This can be viewed as a confirmation of the hypothesis that media artists would be better able to deal with a changing environment and therefore should be more included and recognized in other stakeholders’ workflows. Question 42 produces a wide spread of answers, leading to the conclusion that the barriers perceived by the stakeholders vary greatly. The ratings for Question 43 are homogeneous, suggesting that stakeholders seek innovation in collaborating with others. For example, Museum (R24) is, “always looking for making things better”. It should be pointed out at this point that innovation can be differently interpreted. For Artist (R14), innovation is about improving the technique and doing research: “To always find ways to improve its work. Artist David Hockney was innovative by finding new ways of creating shadows”. For Museum (R15), it is more about “intellectual innovation”, and Museum (R23) explains that, “innovation is not necessarily related to technology, but also in innovative ways of working together”. A further spread in ratings is evident for Question 44, relating to the preference for changing stakeholders in order to innovate. Museum (R29) explains that, “each stakeholder requires a different approach, may it be innovative or classic”. For Museum (R15), “stability is most important”, thus not enabling much change. Company (R17) states: “I prefer to change the mind of the stakeholders”, and Educational Center (R20) is “open for any type of stakeholder”. Museum (R22) is : “open for learning, but no radical change”, and Museum (R28) comments that, “it is not the solution to change the stakeholders in order to innovate”.

QUESTION 36. Current Collaboration

Question: Please select the stakeholders with which you currently collaborate or have previously collaborated.

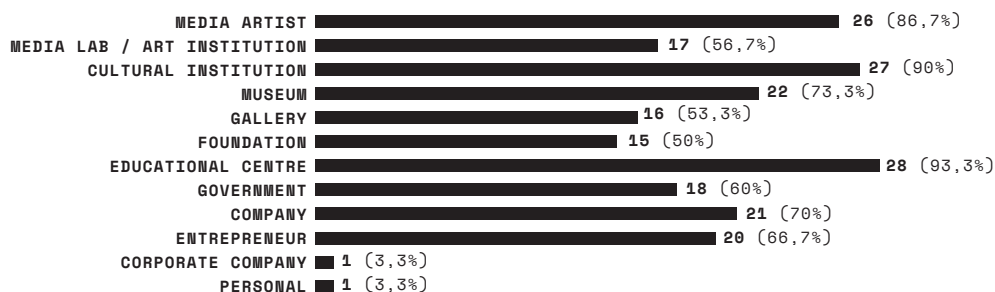


CHART EXPLANATION Above an overview of scores can be found how much and with who the stakeholder respondents have been collaborating with. Multiple answers were allowed. Even though there are some peaks of particular stakeholder groups visible, generally each of the stakeholder groups are well represented in the scores, suggesting a dynamic interaction between each of the stakeholders.

QUESTION 37. Motivation for Collaborating

Question: Please indicate your motivation for collaborating with other stakeholders.



CHART EXPLANATION Above the motivation for collaboration can be depicted, being categorized into the three different value groups. There is an equal spread of scores visible.

QUESTION 38. Different Types of Stakeholders

Statement: *Collaborating with different type of stakeholders increases/ decreases the quality of my workflow.*

(1 - STRONGLY DECREASES VS. 7 - STRONGLY INCREASES)

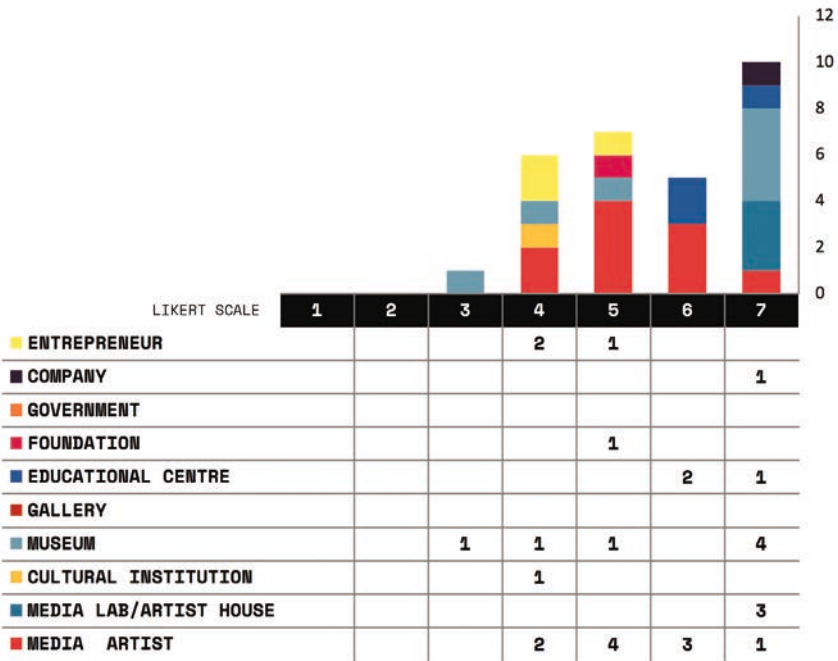


CHART EXPLANATION From the above scores a positive attitude can be observed towards collaborating with different type of stakeholders. Hence, there is a willingness for collaboration with other type of stakeholders.

QUESTION 39. Traditional Stakeholders

Statement: *The stakeholders I collaborate with rather can be described as traditional.*

(1 - HIGHLY INNOVATIVE VS. 7 - HIGHLY TRADITIONAL)

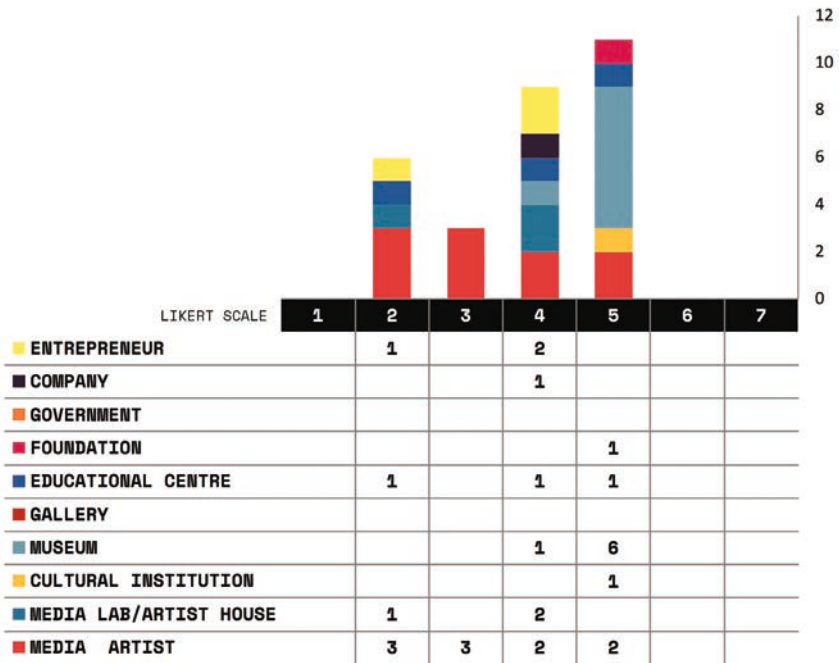


CHART EXPLANATION Understanding whether the stakeholder collaborates with more traditional oriented or innovative minded stakeholders gives an insight about the circumstances for collaboration of the stakeholder. From the above results, the stakeholders are inclined to collaborate with more innovative oriented stakeholder, but there is no strong evidence for a single collaboration with only innovative oriented stakeholders.

QUESTION 40. Mostly the Same

Statement: *The stakeholders I work with are mostly the same.*

(1 - FULLY DIFFERENT VS. 7 - HIGHLY THE SAME)

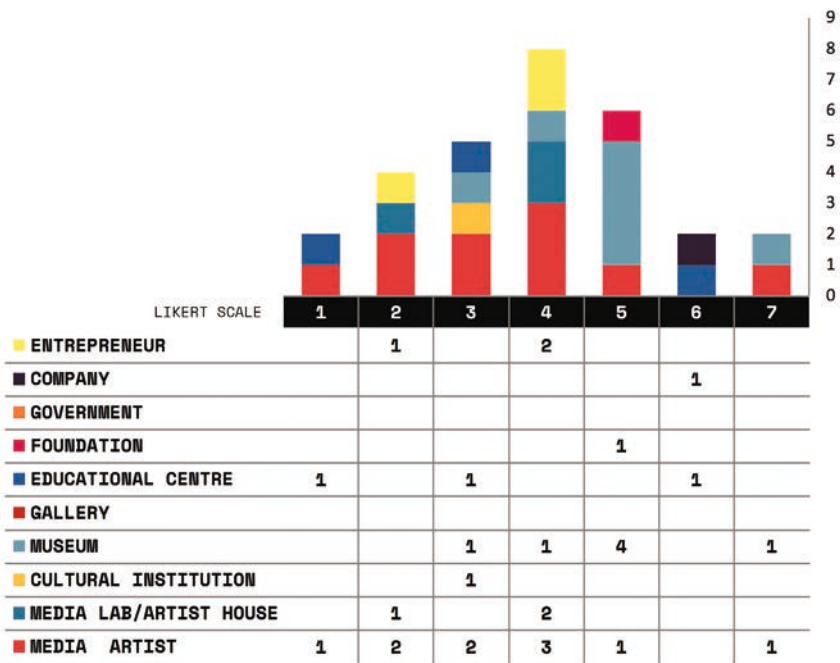


CHART EXPLANATION The above respondents' scores show a high spread of stakeholder collaboration patterns. For the Media artist group the scores can be found in the more lower range, whereas for institutions, a slightly higher score average is observed. The experimental attitude of the media artists explains the preference for changing collaborations, whereas insitutions tend to show less changes in their collaboration patterns and therefore gave a higher score.

QUESTION 41. Continuous Change

Statement: *The type of stakeholders I work with continuously change.*

(1 - HIGHLY SIMILAR VS. 7 - HIGHLY CHANGE)

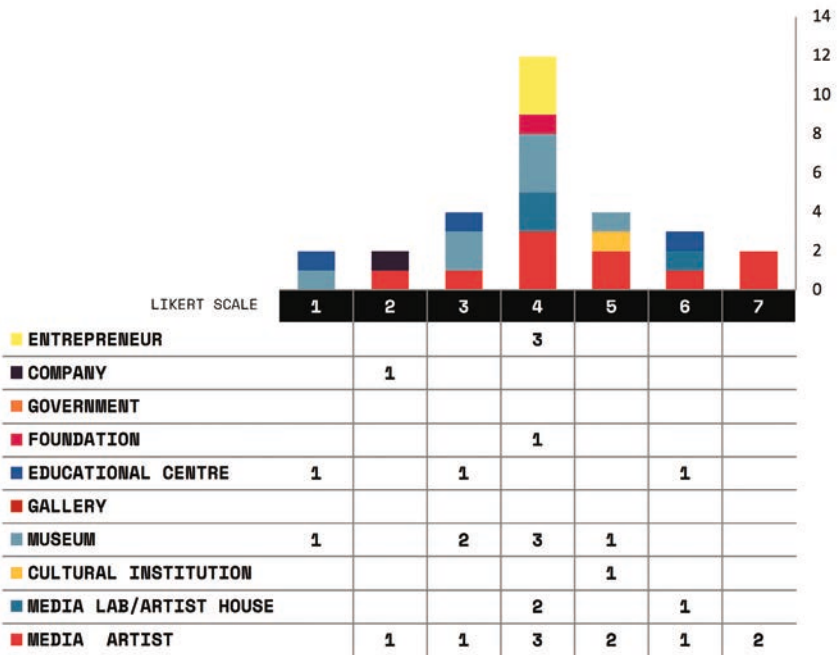


CHART EXPLANATION For this question the opposite perspective is taken into consideration, namely that of changing collaborations. The scores of the respondents are similar to the previous question, indicating that their response behavior is coherent.

QUESTION 42. Barriers for Collaboration

Statement: *I perceive barriers when collaborating with different type of stakeholders*

(1 - NO BARRIERS VS. 7 - HIGH AMOUNT OF BARRIERS)

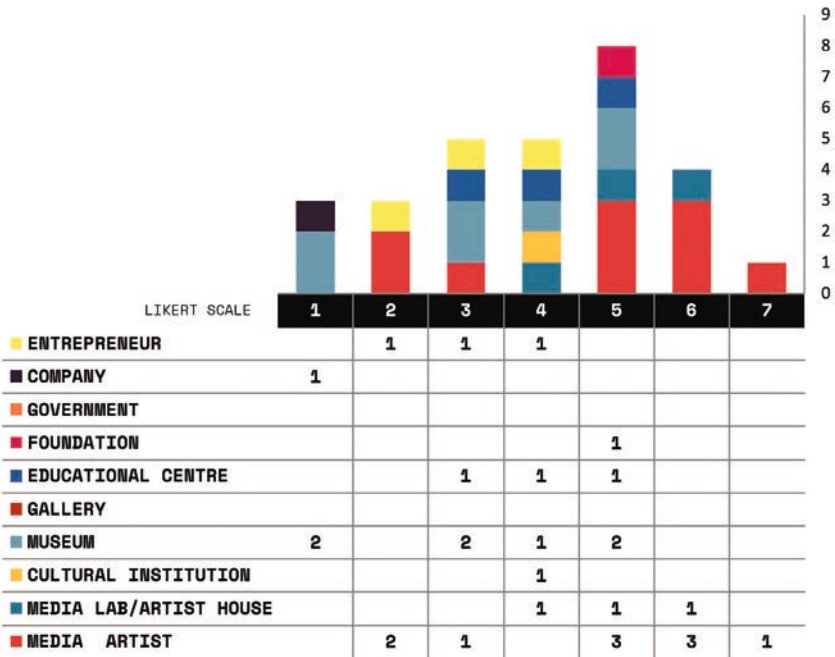


CHART EXPLANATION Examining for the existing barriers for collaboration produces a high spread in respondent scores, leading to the conclusion that the working reality among stakeholders highly differ, and thus where someone experiences an existing barrier, the other stakeholder does not perceive this barrier to exist.

QUESTION 43. Innovation

Statement: *Please indicate to what extent you aim for innovation during your collaboration with other stakeholders.*

(1 - HIGHLY UNIMPORTANT VS. 7 - HIGHLY IMPORTANT)

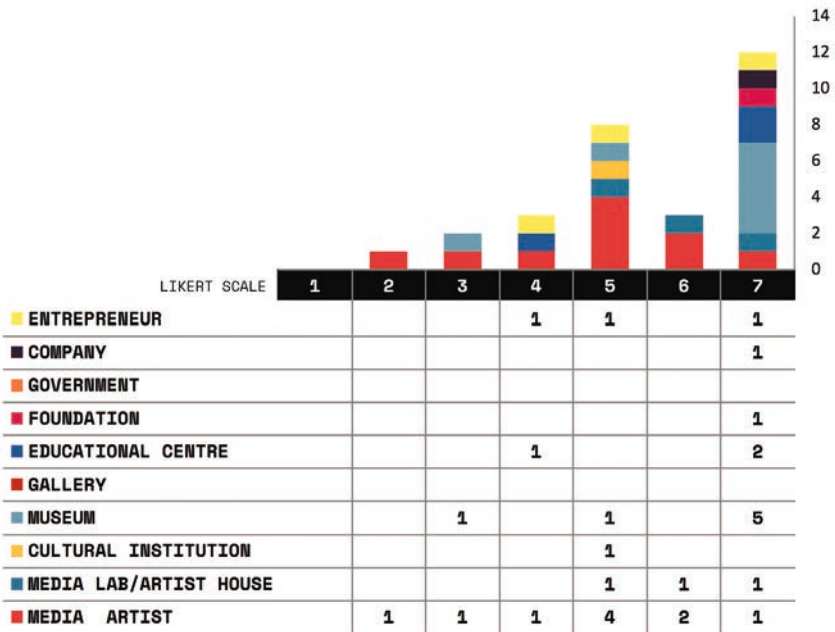


CHART EXPLANATION The respondents are showing a strong willingness for innovation throughout their collaboration with other stakeholders.

QUESTION 44. Changing Stakeholders

Statement: *I prefer to change the stakeholders I collaborate with in order to innovate.*

(1 - FULLY DISAGREE VS. 7 - FULLY AGREE)

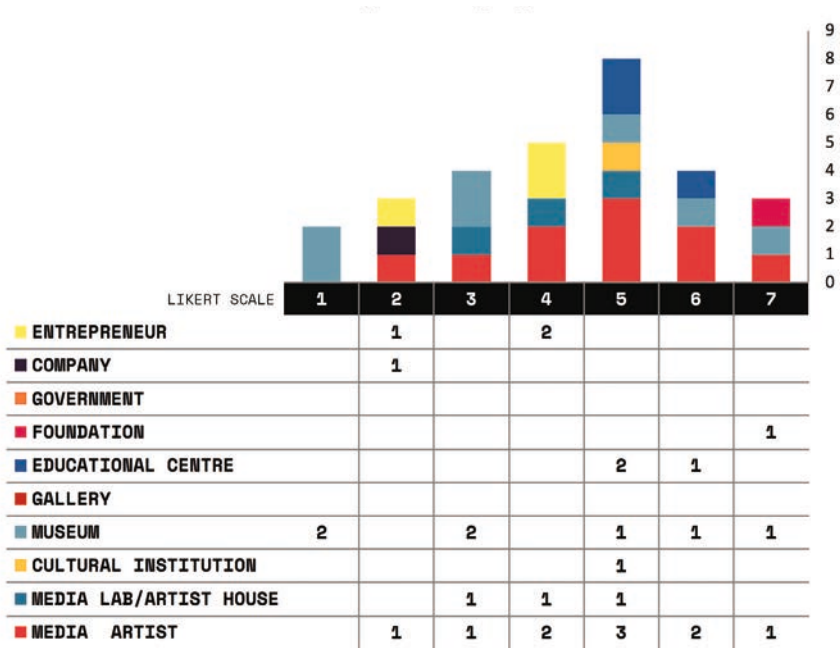


CHART EXPLANATION Even though the respondents showed a strong willingness to aim for innovation within a collaboration it does not necessarily mean that the stakeholders also make a change for another stakeholder. The strong spread of scores show that there is no clear one answer to be drawn about the preference for changing collaborations in order to innovate for stakeholders.

5. Finances

The questions for the indicator Finances generate unique results that not only refer to financial income and psychic income, but also to the willingness of stakeholders to pay for a non-material good, such as identity.

The responses to Question 45 show that great importance is attached to psychic income. Question 46 is also scored highly, meaning that, even though stakeholders are aware of possible lower salaries, financial income is not of less importance. As Artist House (R21) comments, “People working in the art are not income motivated. Your pay scale will always be different”.

Questions 47 and 48 examine the willingness to pay for something that does not necessarily have material value, such as identity or a media artwork. Both questions show a strong spread for all stakeholder groups. These questions are key because they touch on a possible solution for finding a balance between culture and business within media art with the help of the identity indicator method, which takes all stakeholder identities into consideration. Some stakeholders give a low score and are not willing to pay for something without material value, either because they are not into media art or they do not wish to pay for an identity.

Artist (R14), with a score of 6 and 7 respectively, explains, “Important is who is the artist. For artist Jenny Olsen, the identity is appreciated”. Artist (R25), who rates both questions with a 7, explains, “Consciousness gives the importance”, meaning that if one is conscious, one will know what it is important to pay for. Artist (R15) explains it in the following way: “Always a desire for involvement, but there should be the right conditions and respect, understanding, awareness, consciousness from each stakeholder about himself, about the other and its role within its environment”. Educational Center (R20), who rates both questions with a 3, is “not really willing to pay for a media artwork”. This shows that the production of media art not only receives its recognition through economic values, but just also through cultural and social values. Correspondingly, Artist House (R21), which rates both questions with a 7 adds that “The experiences you have are not reduced to material value. Emotions is not material! Why do you go to a concert? Feelings!” They refer to the momentary value of emotions, or, as Museum (R22) explains, “We pay for the moments”. And this is the point exactly. For example, Museum (R23) rates both questions with a score of 1, indicating no willingness to pay for an identity or for media art, yet comments that they are “only willing to pay for events, such as concerts or dance shows”. This suggests that stakeholders might be willing to pay for an identity or a media artwork when it is presented in the form of an event. We can conclude that media art and identity are or need to be highly socially integrated to gain their income, so we can say that you get more for spending €1 because you not only get to experience the artwork, but you also have a collective experience with your audience, which is part of the SFE and can be called the “stakeholder friends”.

For Question 49, most high scores are given by media artists, who indeed have various sources of income. A low scoring for both question 49 and 50 can be seen for stakeholders such as the museum because they have a single source of income. A high scoring for question 51 in general is the result of the fact that most stakeholders only have one job. The lower scorings come from the stakeholder groups Entrepreneurs and Media Artists, who have several sources of income. For question 52 there is a strong division visible. Either a stakeholder’s income is related to media art or a low score is given, indicating that this income is not related to media art. Furthermore, a strong scoring of 1 is visible for Question 53. Museum (R15), with a score of 1, explains that, “It does not exist now, one needs to be realistic”. Educational Center (R20), with a score of 5, comments: “I believe that an increase of different activities increases the quality of the workflow”. Artist house (R18) agrees, explaining that they have “various work to release”, and Museum (R28), with a score of 7, confirms multidisciplinary activities such as “book writing and radio programs”.

QUESTION 45. Psychic Income

Statement: *Psychic income refers to emotional fulfillment and intellectual development of the work you do. Please indicate how important psychic income is to you.*

(1 - HIGHLY UNIMPORTANT VS. 7 - HIGHLY IMPORTANT)

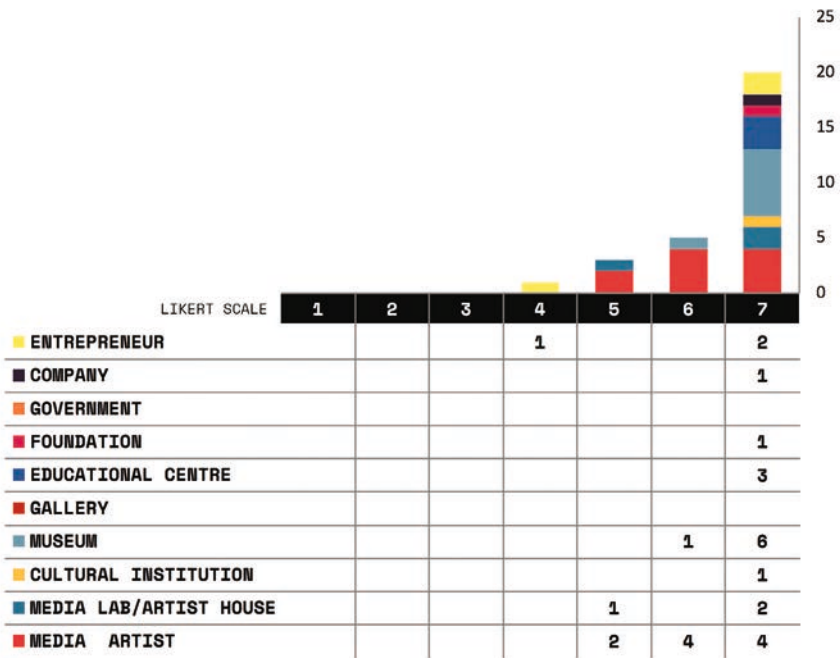


CHART EXPLANATION In accordance with literature is an outstanding importance given to the the psychic income of the work that the stakeholder respondents are involved with. Psychic income is an important measurement, because it reflects how much satisfaction someone gets from what they do.

QUESTION 46. Real Income

Statement: *Real income relates to the money you earn with your job. Please indicate how important real income is to you.*

(1 - HIGHLY UNIMPORTANT VS. 7 - HIGHLY IMPORTANT)

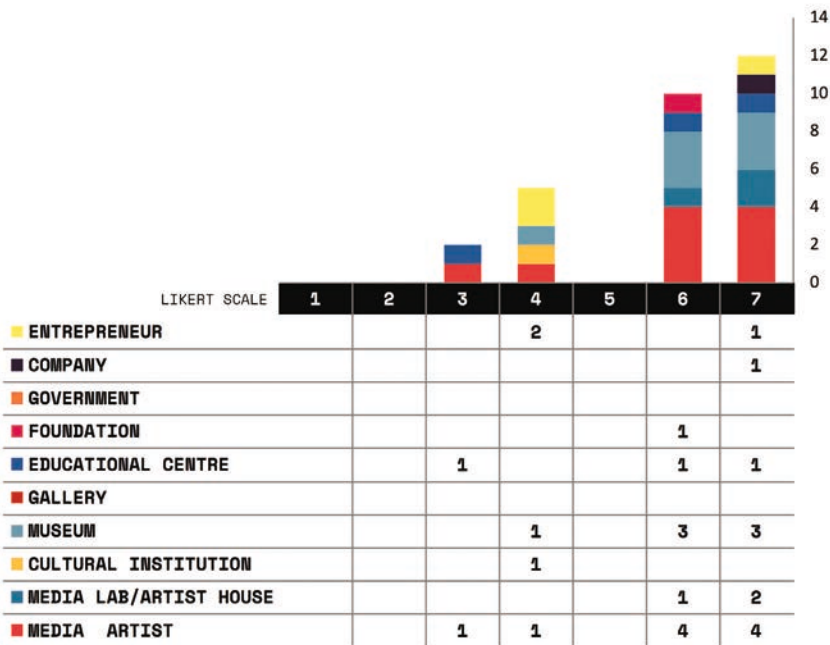


CHART EXPLANATION From the scores given to real income, it is obvious to observe that a strong importance is also given to real income. The underlying motivation to be found here is not so much that real income is the main driver of motivation for doing the work, as more is real income considered to be a necessity.

QUESTION 47. Paying for Identity

Statement: *I am willing to pay a stakeholder (e.g. a media artist) for the sake of who they are, hence pay for identity instead of paying for a product or service.*

(1 - HIGHLY UNWILLING VS. 7 - HIGHLY WILLING)

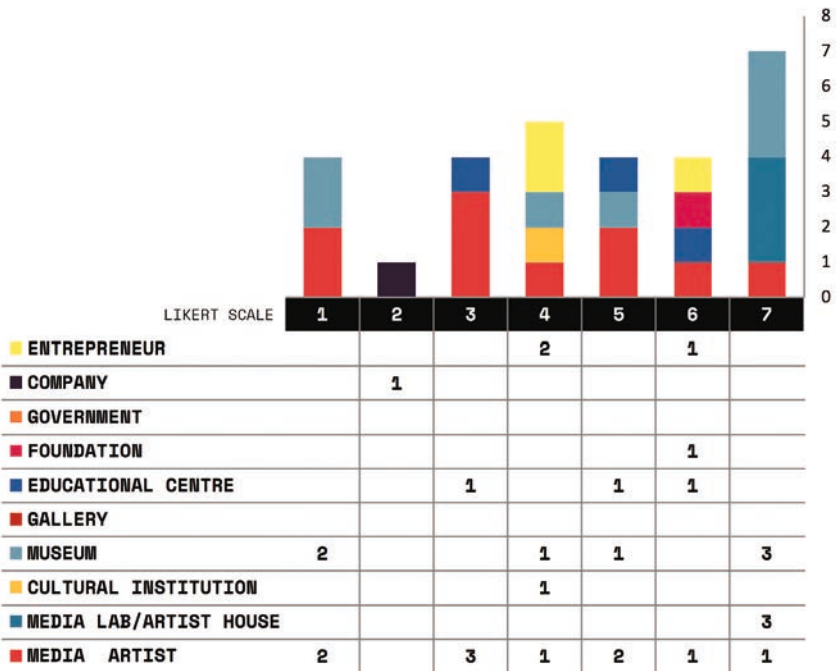


CHART EXPLANATION For this research it is important to investigate whether the stakeholder respondents would be willing to pay for an immaterial good, being the identity. Finding a balance between culture and business within media art is influenced by the respondents' scores of this question. From the above scores a strong spread among all the stakeholder groups can be observed. There is still further work to be done to grow the awareness of how important a stakeholder identity can be for another stakeholder.

QUESTION 48. Media Art

Statement: *I am willing to pay for media art that has no material value.*

(1 - HIGHLY UNWILLING VS. 7 - HIGHLY WILLING)

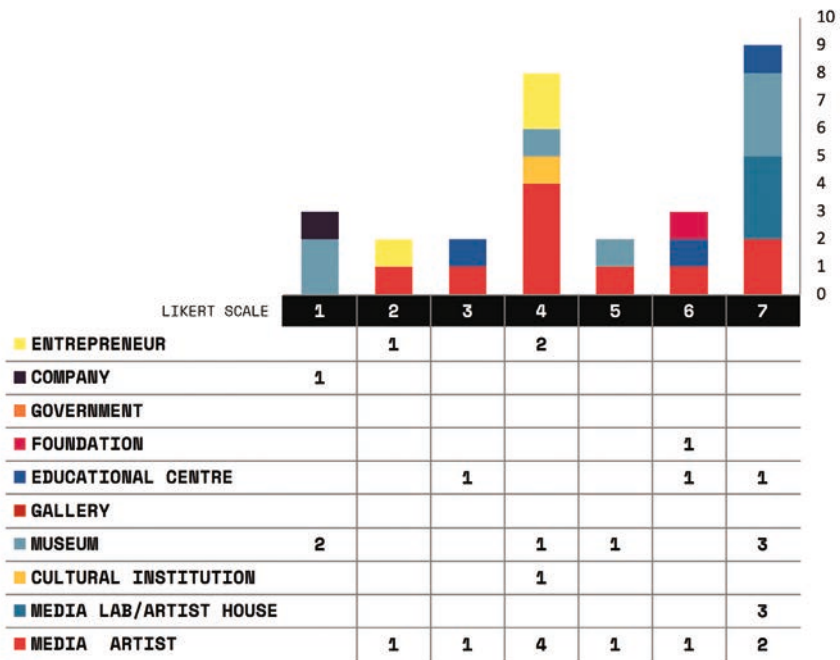


CHART EXPLANATION As for identity, there is also a strong spread visible for the willingness of stakeholders to pay for media art. Whereas there is willingness from some stakeholders to buy media art, others however do not have interest, due to the immateriality of the work. willingness from some stakeholders to buy media art, others however do not have interest, due to the immateriality of the work.

QUESTION 49. Multiple Sources of Income

Statement: *Due to the high income uncertainty, I spread my sources of income across several sources.*

(1 - NO SPREAD VS. 7 - HIGH SPREAD)

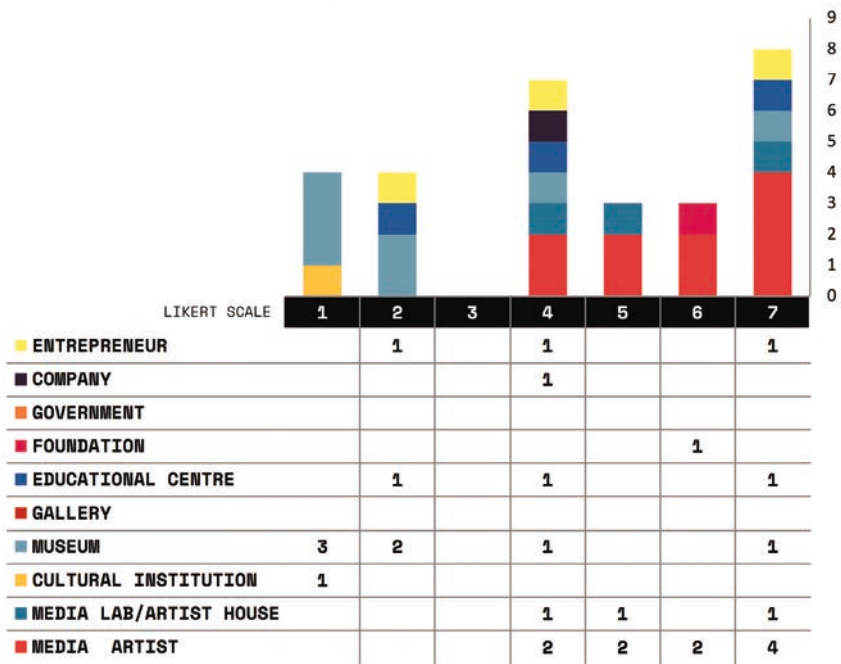


CHART EXPLANATION From the above respondent scores a spread can be noticed among the different stakeholder groups. Where the main difference is to be explained by whether stakeholder groups have a main job or do multiple projects at the same time.

QUESTION 50. Focus on Different Stakeholders for Income

Statement: *I focus on all the different existing type of stakeholders to gain my income.*

(1 - LOW VARIETY VS. 7 - HIGHLY VARIETY)

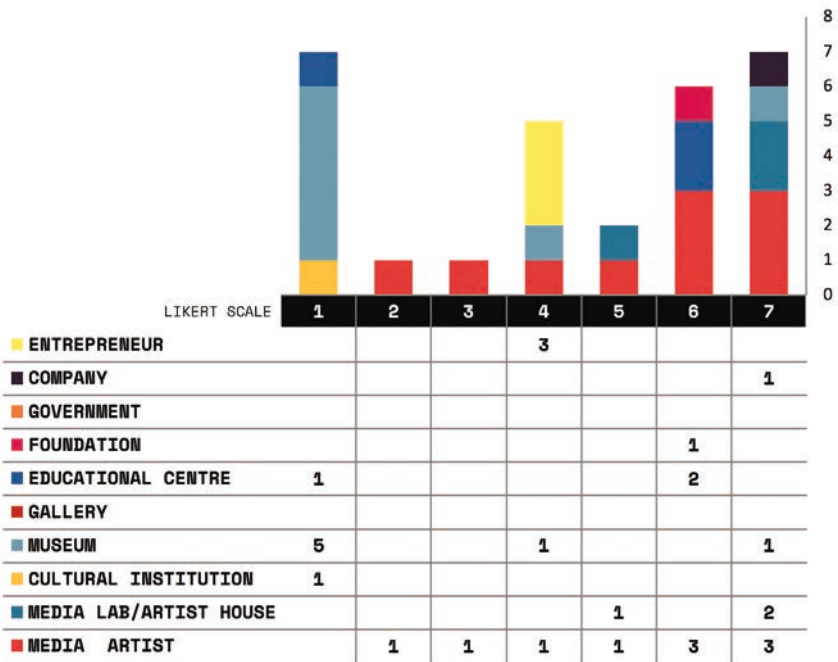


CHART EXPLANATION The focus for income is dependent whether the stakeholder respondent gains an income from a single employer or gains its money from several projects. It is clear to observe that the respondents working for an institution give a low score.

QUESTION 51. Income through Main Job

Statement: *I earn the most of my money through my main job.*

(1 - FULLY DISAGREE VS. 7 - HIGHLY AGREE)

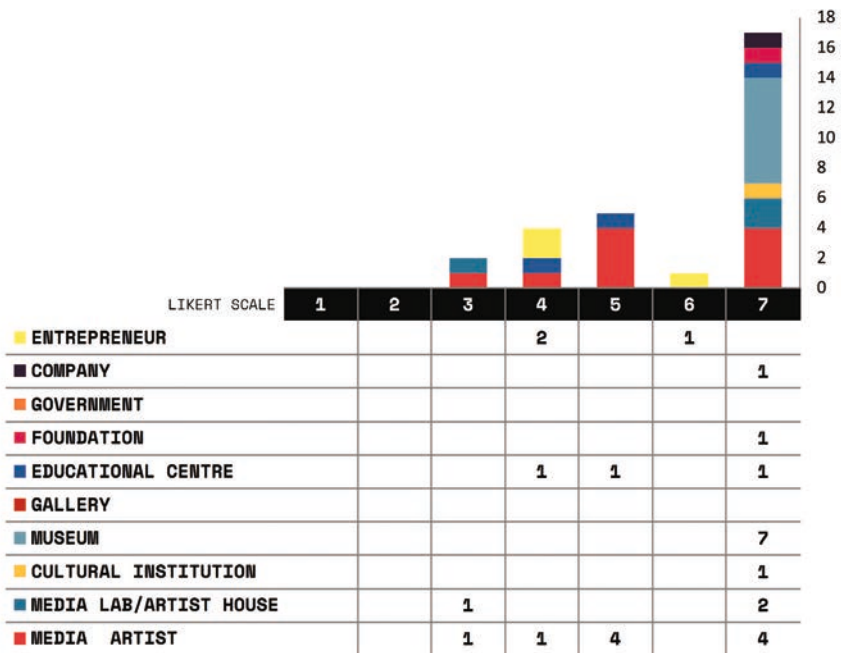


CHART EXPLANATION The strong scoring that most stakeholder respondents earn their main income through a main job indicates that there is still room for development to make multidisciplinary flourish on an equal level.

QUESTION 52. Related vs. Unrelated to Media Art

Question: Please indicate whether your sources of income are more related or unrelated to media art.

(1 - HIGHLY UNRELATED TO MEDIA ART VS. 7 - HIGHLY RELATED TO MEDIA ART)

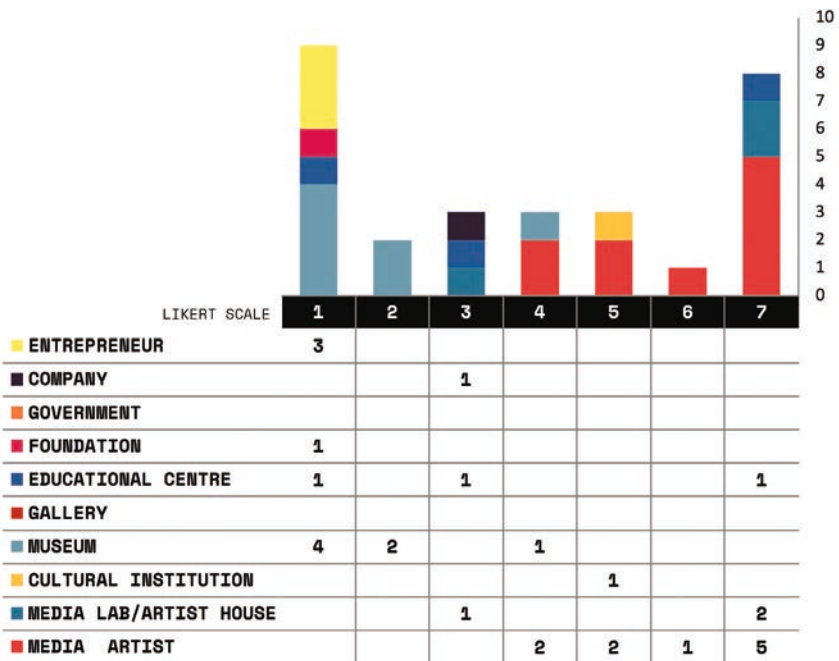


CHART EXPLANATION From the above scoring there is a clear division visible of mainly two sides. Either the stakeholder respondents' income is not related to media art, or on the other side it is related to media art.

QUESTION 53. Multiple Jobs

Statement: *I choose to have multiple jobs for the sake of increasing the quality of my workflow rather than as a matter for financial survival.*

(1 - HIGHLY NOT IN FAVOR OF MULTIPLE JOB HOLDING VS. 7 - HIGHLY IN FAVOR OF MULTIPLE JOB HOLDING)

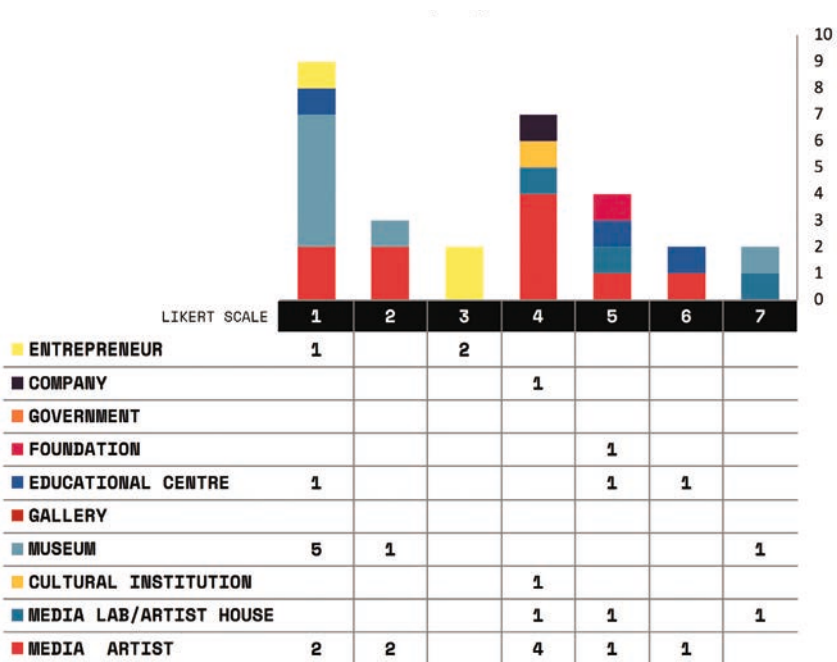


CHART EXPLANATION The possibilities of your environment strongly influences whether the stakeholder respondent is actively involved into multiple job holding for the sake of increasing the workflow or not. An interesting point here is that where some stakeholders did not perceive any barriers for collaboration, now it becomes clear that with regards to multiple job holding there is clearly a barrier in some regions that the non-existence of it does not allow it.

PHD THESIS

**An Analysis of Cultural
Entrepreneurship:
A balance between
culture and business
within media art**

REINIER SIKKENS

**PHD Thesis for the
Faculty of Economics
and Social Sciences
of the University of Potsdam**

3.

Conclusion

3. Conclusion

A. Conclusion

MAIN RESEARCH QUESTION:

**How can a balance
between culture
and business
within media art
be achieved?**

Finding a balance between culture and business within media art is possible. Both the theoretical framework and the empirical framework of the present thesis have consolidated an awareness for the existence of an overarching stakeholder focus environment and the benefit of multiple stakeholder involvement. With the support of the identity indicator method, this thesis has created a practical tool by which stakeholders can position themselves within the stakeholder focus environment and create a personal balance between culture and business within media art through their own workflow. Within this process, the cultural mission must be top priority for media artists to achieve an appropriate balance. However, other stakeholders such as companies can also add to the equation of the media artists' balance without having their own cultural mission.

1. GENERAL

How can the tendencies of the broad research context of the media artist be characterized?

Field of Cultural Entrepreneurship

The theoretical framework of the present thesis indicates that cultural entrepreneurship is vital for creating a foundation upon which a cultural mission can be guaranteed. However, the results in the empirical framework suggests that cultural entrepreneurs are currently not fulfilling their role or are not recognized as doing so. It is plausible that the kind of new understanding required to advance the field of cultural entrepreneurship is not yet established among the stakeholders. This is also strongly connected to assessments of support for cultural entrepreneurship. In Portugal, for example, consider it to be non-existent, whereas in British culture cultural entrepreneurship is more developed and thus more integrated and recognized by fellow stakeholders. Nonetheless, generally speaking, the potential role that cultural entrepreneurship can play within the SFE to stimulate mobility, multidisciplinary, multiple stakeholder involvement and guarantee a highly qualitative and multiple stakeholder workflow in the volatile digital reality of today, is not yet adequately recognized. The tension between cultural and economic values that is described in the theoretical framework is confirmed by the stakeholders throughout the questionnaire; an area in which the role of the cultural entrepreneur is strongly needed in order to find a customized solution.

The empirical results show that the importance of the cultural mission is recognized both in theory and in practice. From the perspective of multidisciplinary, not only the awareness that each stakeholder can also be a cultural entrepreneur needs to be fostered, but also the awareness that cultural entrepreneurs advance cultural activity by finding new ways of financing, social integrating, and guaranteeing that the cultural mission is priority number one.

A Balance between Culture and Business

The foundation of the present research can be found within the question of a balance between culture and business. This thesis focuses on ten different stakeholders, each of which presumably has a different understanding of what a balance between culture and business exactly means. The empirical results suggest that the difference in meaning for a balance between culture and business is due to the heterogeneity of each stakeholder's working approach. It also confirms that there is the tendency for stakeholders to lack necessary skills, such as business skills, to accomplish a full balance between culture and business. However, it is not equally important for all stakeholders to create a balance because it is not always necessary. Nevertheless, there is always a balance between culture and business present, even if it is not necessary for a stakeholder to consciously create this balance. Acquiring knowledge and practical skills about the meaning of business can increase a stakeholder's autonomy, thereby enabling them to accomplish a higher level of the cultural mission. Conscious awareness of the full significance of a balance between culture and business thus gives stakeholders a broader understanding of their own position in the SFE in relation to other stakeholders and allows them to better identify the need to increase the quality of their own workflow. A common language should bring stakeholders closer together, so that each stakeholder can receive and provide support in their own balance between culture and business.

Media Art, Net Art, and the Influence of Distinct Artistic Disciplines

As media art is multidisciplinary in nature, it was necessary to examine and observe further distinct disciplines in this thesis. For the sake of variety and clarity, this thesis looked at theater, music, dance, and gaming. Understanding the media artist and the role of the distinct artistic disciplines in the SFE is both described in theory and tested through the empirical framework. The empirical framework gives rise to the conclusion that both media art and its distinct artistic disciplines are recognized as an important inspiration for the stakeholder's own work. Net art did not receive recognition from the stakeholder respondents as it can be considered a highly niche art form, thus not all art forms gel with all stakeholders. The main characteristic of media art and the chosen distinct artistic disciplines is their immaterial character. The main strength of media art, besides playfulness, lies in its momentary value, also considered as the value of the moment. This strength justifies the need for stakeholders to be more involved with media art and its artistic disciplines in order to increase the quality of their own workflow. Due to its momentary value, media art has a high capacity to continuously reinvent itself and is more integrated in the activity of other stakeholders in order to survive.

2. SPECIFIC

What are the current dynamics of the stakeholder focus environment, its predecessors and society?

Society

THE DYNAMICS OF SOCIETY

From the perspective of society, technology has had both positive and negative consequences. Negative can be considered the loss of jobs through automation with as little human involvement as possible, and positive that technology has also led to the creation of new jobs. Effectiveness seem to reach infinite levels, and since we as humans are not machines, it is difficult to keep up with this technological innovation.

Jay Bolter points out that we humans have become overspecialized and thereby disconnected from each other. He argues that this is irreversible, stating that “we cannot go back”. In order to keep humans motivated, a major increase in focus towards social change has occurred to create stability. Social change involves new ways of looking at the meaning of work and reconsidering the real value of what matters in working together, such as belonging and a sense of community.

INTERNET, INFORMATION, AND KNOWLEDGE

It is uncommon to perceive information is a scarce commodity today. Before the existence of the internet, information was scarce and only membership of certain groups could guarantee access to information and the acquisition of knowledge. The availability of information has now reached unprecedented levels, and, considering that only a limited amount of information can be absorbed, the real value of all of this information can be called into question. This thesis shows that information is only of value if there is an interest in the content. The role of the “real versus image” has been described to explain that experimenting with identity through creating an image can lead to becoming reality. It can thus be concluded that an image can attract the desired information and experiences to become reality. Different stakeholders have the abilities to experiment with their identities to varying extents, and thus some have limited flexibility within their identity to transform their desired identity into reality.

CHANGE AND CHAOS AS PART OF DEVELOPMENT

As the question of how to deal with reality today has become increasingly relevant due to the changing outlook of society, a closer look at how to deal with this change and find an appropriate approach to chaos was necessary. This section has discussed how introducing new technology can lead to a change in the value system of the user, leading to a gap between users and the non-users. It is therefore questionable whether a change that has occurred is desirable or indeed a necessity. Change not only means the use of new technology or its consequences, but also to a change in mindset, meaning a re-evaluation of one's own identity. In relation to being online or offline it can be concluded that the interaction of the two different velocities allows for different stakeholders to be involved with each other with the aim of increasing their cohesion, also called translatability.

CHAOS AS A STRUCTURE AND ACCEPTANCE OF THE UNFAMILIAR

The theory section of the present thesis shows that stakeholders can further develop themselves by looking to other stakeholders that are used to dealing with change and chaos, such as media artists, who are used to perceiving structure through chaos. It can be concluded that media artists are important pioneers of how to deal with today's uncertainties. It is thus important to be open to new happenings and to be willing to learn from them, however, if they are too unfamiliar, this can lead to isomorphism and rejection.

Stakeholders

STAKEHOLDER IDENTIFICATION

The main conclusion that can be derived for stakeholders is that each and any stakeholder identified within this research is equal to each other and of the same mutual importance. This represents a significant difference from business literature, where it has been dominantly accepted that the stakeholder theory has been designed to serve the company. Furthermore, it has been found that there is a wide range of stakeholders with an interest in media art. The attitude of media art towards change and chaos, its original mindset, and playfulness are some of the reasons for its attractiveness.

STAKEHOLDER HETEROGENEITY

As the term “stakeholder heterogeneity” suggests, there are many different types of stakeholder. The theoretical section of this thesis has discussed whether a difference between stakeholders is advantageous against the background of different interests and therewith potential conflicts. It can be concluded that stakeholder heterogeneity increases the quality of the workflow and stakeholder differences complement each other instead of causing conflict. With one multi-layered overarching interest that fulfills each and every stakeholder’s interest, a desired unity amongst different stakeholders can be created, and a balance between culture and business is the desired multi-layered purpose that can do this.

Stakeholder Focus Environment

1. PREDECESSORS OF THE STAKEHOLDER FOCUS ENVIRONMENT

From an understanding of the concept of stakeholder, the scope expands to integrate each relevant stakeholder in this research within an environment that represents the desired image allowing for further development. Therefore, the characteristics of three different environments, also considered to be the predecessors of the SFE, have been analyzed, as well as their strengths and shortcomings.

The Virtual Class

From a technological perspective, the virtual class has created a new digital reality that had never before been seen. Not only did new levels of efficiency become possible, but a new understanding of what reality is took shape, driven by a new set of characteristics such as speed, digitality and efficiency. It can be concluded that the virtual class has not been able to create sufficient stability to be representative for society as a whole, but it has created the foundation for the stakeholder focus environment.

E-Culture

With its origin in media art, the term e-culture is a suitable term to describe the environment of the media artist. The term takes into consideration the digital identity of the media artist and distinguishes the art form media art from the classical arts. This emphasizes the difference between the classical arts and media art, and creates a platform for further development for the media artist. It can also be concluded that the creation of e-culture sends a message that media artists deserve to be recognized for their pioneering role both in the digital arts and within society. Nevertheless, the absence of the term “financing” here makes it insufficient to function as an environment within this research.

The Creative Class

The most distinctive strength of the creative class is that it has been able to perform creative endeavors and generate finances by doing so. In addition, the collaborative nature of the creative class can set an example for other stakeholders. Although the term “finances” has been widely integrated within this environment, it too much represents a survival mentality and therefore is not apt as a guiding example for society as a whole. Furthermore, does the lack of the conscious use of the full identity, including its five indicators, means that the creative class cannot function as a representative environment for this research.

2. STAKEHOLDER FOCUS ENVIRONMENT

The stakeholder focus environment (SFE) represents an extension of society and is created to serve as an environmental framework in which the stakeholders examined in this research can move together and can be observed from one perspective. The aim of the SFE is to bring all the different types of stakeholders closer together with one common language and use the identity indicator method as a tool for a comparative stakeholder analysis. Ideally, each stakeholder should feel motivated to add their own unique value to the SFE as a whole.

The empirical section of this thesis has examined the relevance of the dynamics created in the SFE, taking into consideration the thoughts and opinions of stakeholders’ own environments. The results of the empirical section show that there is a strong willingness to belong to a group. Here, the degree of familiarity determines the willingness for sharing and collaboration within a group. Although willingness to belong to a group

is high, the cohesiveness among stakeholders leaves room for improvement. Furthermore, respondents confirm the importance of access to information. It is personal contact, however, that is the most important. There is also a strong willingness to be in contact with different types of stakeholders. Experimentation with the unknown is encouraged as long as it fits with the current workflow. A key conclusion from the empirical research is that there are clear differences in perceptions of what work means for different stakeholders. For some stakeholders, work and private life are two different things, but for other stakeholders, mostly media artists, work and private life are considered to be the same. Considering work to be part of private life can be explained by the high amount of psychic income that is gained with the practice of media art.

Stakeholders tend to be open for other stakeholders rather than view themselves as competitors. Stakeholders show a high willingness to collaborate with other stakeholders. However, some responses do differ here, suggesting that competition is present to perform its own activities, but in a supportive way. Concerning change, the conclusion can be drawn that a change needs to make sense and in order to be accepted, and that a certain amount of stability is important. This corresponds with the theoretical section of this thesis, which highlights that change is not necessarily an improvement. A desired change can be visualized through image formation, the relevance of which is confirmed by the empirical results.

Key Concepts of the Stakeholder Focus Environment

Three key concepts have been determined that are representative for the SFE, namely multiple stakeholder involvement, multidisciplinary, and mobility.

MULTIPLE STAKEHOLDER INVOLVEMENT

This thesis is based on the assumption that no stakeholder can fully operate alone: Multiple stakeholder involvement is key for success. The consequence of involving different stakeholders is an increase in the environment's complexity. The theoretical section shows that multiple stakeholder involvement enables complex situations to be tackled through multifaceted solutions for a potential risky environment as a whole. Involving different stakeholders has a stabilizing effect within a highly complex and dynamic environment. Furthermore, each aspect of all of the five identity indicators can be a form of potential stakeholder involvement and is therefore highly integrated in each stakeholder's workflow. Due to new technologies, the complexity of multiple stakeholder involvement has greatly increased.

The importance of multiple stakeholder involvement is both recognized and supported by the stakeholders' own workflow. However, different work requires different requirements, and the more stakeholders are involved in some work, the more increased complexity can be considered to be redundant, thus the Empirical Framework regards multiple stakeholder involvement as two-sided.

MULTIDISCIPLINARITY

Support for multidisciplinary varies throughout different industries. The multidisciplinary character of media art means that media artists are multidisciplinary by nature within their own field. Out of necessity, media artists must also expand to become multidisciplinary outside their own field of expertise. Since boundaries between disciplines have been reduced, it has become worthwhile to explore further possibilities for multidisciplinary across disciplines, such as media art, science, and entrepreneurship, due to their potential to flourish simultaneously.

Whether multidisciplinary increased the quality of the workflow has been discussed in both the theoretical and empirical sections. Not all industries recognize the value of multidisciplinary, and some even regard it as decreasing the quality of the workflow as it can cause a loss of focus. The empirical results show that the majority of the participants is strongly in favor of multidisciplinary and believes that it increases the quality of workflow. However, for practical reasons it can be useful to work with a single disciplinary team to ensure that the focus does not stray.

MOBILITY

Theory teaches us that we can be present anywhere at any time. This form of ubiquitous mobility is a mixture of online and offline presence, whereby stakeholders' behavior and thinking is influenced by the environment in which they function. Mobility allows for contact flexibility amongst stakeholders. Ideally, mobility creates a dynamicity that enables all involved stakeholder to experience their desired growth together with the other stakeholders. Due to the mobility possibilities of today, mobility can be said to help to find answers to complex matters, such as finding a balance between culture and business within media art. The empirical section of this thesis indeed confirms the increase of mobility possibilities. Mobility is driven by contact with others; it is other people that makes one mobile. Here it is important to highlight that contact with others must make sense, and one must be careful not to lose oneself in too much optimism about the seemingly endless possibilities for mobility.

3. Technical

Is there a method that enables each stakeholder (in the stakeholder focus environment) to construct their own practical answer to the main research question?

The stakeholders in the Stakeholder Focus Environment

The ten stakeholders selected as part of the stakeholder focus environment are: media artists, cultural institutions, galleries, museums, foundations, educational centers, government, company, and family and friends.

Workflow = Identity

To enable a comparison of stakeholders, the term “identity” is equated to workflow. Increasing the quality of the workflow can be achieved through a further understanding of each stakeholder identity. The theoretical section of this thesis shows that stability within the SFE can be created through new ways of thinking. It has been observed that today, solutions for increasing the quality of each stakeholder’s workflow are to be found in uncommon places, outside the regular workplace. Since within media art thinking differently is a common standard, solutions for other stakeholders can be found within media art.

IDENTITY

It is important for stakeholders to differentiate themselves from other stakeholders. This is confirmed by the theoretical and empirical work in this thesis. However, the empirical section shows that differentiation is driven not by the need for recognition, but more by the possibility of self-expression. Access to information stimulates the ability for acquiring a preferred identity. Nonetheless, even though stakeholders are increasingly able to experiment with different types of identities, they do place value on stability. In theory, the value has been recognized for sameness, however the scores in the empirical section show that stakeholders value differentiation more than sameness.

Identity Indicators

The identity indicator method has been especially designed for this research, consisting of the five identity indicators Activities, Communication, Value System, Collaboration and Finances. The identity indicators are used to stimulate a common language among all the stakeholders in the SFE and to create a balance between culture and business within media art.

ACTIVITIES

The stakeholders in the SFE are highly engaged in multidisciplinary activities. By performing different activities, stakeholders are in contact with other type of stakeholders. Technology is positively related to the performance of stakeholder activities. The role of the government in supporting activities and the transparency of governmental support is assessed as insufficient. Overall, the government could be more clear about the possibilities for stakeholder support and focus on the SFE as a whole rather than concentrating on “high potentials”.

COMMUNICATION

Stakeholders can present their identity through communication. This thesis has shown that all involved stakeholders attach importance to communication with other stakeholders. It has also shown that

frequent communication with other stakeholders is a criteria to guarantee its own stakeholder workflow. Stakeholders are highly open for active communication with other stakeholders, even though a symbiosis between stakeholders is never a guarantee. Communication is multi-layered and stakeholders could have a critical, unselective approach while communicating. Stakeholders could communicate their full identity and so attract further stakeholders hitherto not considered as part of the inner circle. Stakeholders find sharing and open communication important, but are aware of the importance of knowing exactly who the recipients are.

VALUE SYSTEM

The composition of the value system has changed. According to the empirical results, stakeholders believe that technology has increased the sense of community. The identity indicator method has made visible the exchange between two stakeholders. For the value system this means that it is not only possible to negotiate economic values, but also cultural and social values. The theoretical framework has created an awareness that each stakeholder should be conscious of their own value system and the value system of other stakeholders. This can prevent stakeholders from being taken advantage of and allows them to access to any type of value, may it be cultural, social or economic. The theoretical framework makes a key observation regarding accomplished values that can be recognized by others as success. Within this research, success has been redefined and given more room for the individuality of each stakeholder's workflow process. The conclusion here is that a different view can perceive success not so much in terms of the work produced, but more by emphasizing the identity and the belonging value system of the stakeholders involved. Furthermore, some media artists clearly recognize the potential and importance of economic value as recognition for the work they produce and as a way to further develop and expand their cultural mission.

COLLABORATION

Stakeholders collaborate with different type of stakeholders for different reasons. In order for collaboration between different stakeholders to succeed, trust is key. Stakeholders believe that the quality of the workflow increases when collaborating with different stakeholders, whereby media artists tend to change stakeholders more often than other stakeholders in order to innovate.

FINANCES

Important is that income can be not just economic, but also psychic. The satisfaction gained by creating something oneself is regarded to be higher within the arts, which is something that attracts stakeholders to be involved in the arts. Since media art has no material value, the value of the artwork lies predominantly in something untangible, also considered to be the identity of the media artist. The empirical framework investigated whether stakeholders are willing to pay for identity, and while not all stakeholders consider identity worth paying for, some do. Furthermore, there is a clear difference in sources of income among stakeholders. Stakeholders as part of larger cultural institutions tend to have one source of income, whereas media artists and entrepreneurs need to be more inventive to generate income through multiple sources of income, which can be labeled multiple-job holding. Furthermore, some media artists recognize the importance of earning money with their own media artworks and consider money as a form of recognition for their own work.

This research presents four different types of financing options in order to exemplify examples of art projects. It can be concluded that it should not be an obligation to include a business model within an art project, but that doing so does not necessarily decrease the importance of the cultural mission as in a project. With the right mindset, a balance between culture and business within a media art project is possible with the right type of business model. The innovativeness of a business model should not be a selection criteria for an art project. Instead, it is the capacity for integrating the business model into the art project that matters.

B. Barriers and Limitations

Until now, particular topics have been predominantly attached to particular stakeholder groups. For example, the concept of stakeholder analysis has been strongly linked to business, and values have tended to be closer to the field of media art. This research has attempted to cut through the barriers of sticking to the known interpretations for common theoretical concepts and discuss each concept from the perspective of society as a whole, yet with a practical undertone. It was important for this research to be of practical use. A limitation in creating a new method to apply to different types of stakeholders is that the method is not yet fully mature and thus some analyses could not be accomplished to their full potential. For example, in the empirical framework includes only one company. For future research, more time must be invested in obtaining an equal spread of respondents. Another limitation to be overcome in future research is the balance between stakeholders. Some stakeholders could have been positioned more strongly in a discussion, whereas other stakeholders are of less relevance. Since this research has aimed to take an innovative approach, balancing stakeholder positions is a matter of gaining the kind of experience to reach its full potential. The empirical results do not prove the importance of net art for other stakeholders, although the importance of media art is recognized. This can be considered as a limitation as net art is considered to be the core of this research. For future research, greater focus must be placed on how to more convincingly present the role of net art to its surrounding stakeholders.

C. Contributions

This research makes a considerable contribution to the fields of cultural entrepreneurship, media art, and net art.

The distinguishing innovative factor of this research lies primarily in the **combination of concepts** that have not been brought together so specifically before. Constructing the overall framework in which all the main keywords could be integrated as part of a whole took considerable time and the **creation of the stakeholder focus environment** is unique. Not only has it enabled all stakeholders to be brought together, but it has also provided a way to answer the main research question of how to find a balance between culture and business.

This thesis has thus created a framework in which the media artist can no longer be ignored, but is positioned as an important stakeholder in the stakeholder focus environment as a whole. The identity indicators, such as the value system with the use of cultural, social, and economic values, allow for a repositioning of media artists. The increased awareness of the importance of the identity of the media artist arising from this research will ideally enhance financial possibilities and establish a balance between culture and business for media artists.

By **equating workflow to the term “identity” (workflow=identity)**, a broader perspective has been gained of the work produced by stakeholders. Moreover, finding similarities between different types of stakeholder and differences between similar types of stakeholders has created a different level of consciousness for each stakeholder. Stakeholders can now be more realistic about their own role and that of other stakeholders. The **construction of the identity indicator method** was a useful tool in achieving this as it enabled the focus to be placed on **identity as a whole and not only on the (artistic) object**. Using the identity indicator method **enables different stakeholders to be connected in a structured way** through the five different indicators. This new focus on the whole stakeholder identity and the connection of identities of different stakeholders has led to **new interpretations of what success is and what the role of each stakeholder is**, and a new awareness of and new opportunities for creating a balance between culture and business. With the help of the research questionnaire, participant stakeholders representative of the entire stakeholder focus environment could contribute their insights to this research.

The identity indicator method allows for an equal contact or other type of analysis between each type of stakeholder in the stakeholder focus environment. Since the focus of the identity indicator method is based on identity indicators, a small stakeholder can be validly compared and contrasted with a large stakeholder. For example, media artists versus companies. This signifies not only the **possibility to examine the stakeholders on the same level**, but furthermore that **in principle, all stakeholders are equal**. The business literature interprets stakeholders as secondary players surrounding companies, which are viewed as the most important factor. However, this research shows that stakeholders can be viewed as equally important, regardless of their size.

D. Suggestions for Further Research

The present research topic is indubitably worth pursuing in further research.

The multifaceted nature of the topic makes devising a corresponding analysis framework highly complex. The following suggestions for further research are both theoretical and practical, and could advance the findings of the present thesis yet further.

A further step would be to further analyze the stakeholders in the SFE according to the categories 'general', 'specific', and 'technical' created in the theoretical framework and implemented further in the empirical section of this thesis. The potential of the stakeholder database as a generator for knowledge and information and a stimulation for further interaction is extremely high, bearing a potential that this thesis could unfortunately not fully benefit from. The online survey used generated the minimum amount of quantitative data necessary to fulfil this research. The offline research first initiated through field work in the media art sphere in Berlin and later continued through personal interviews, represents the qualitative generation of knowledge. It is in the combination of both the online survey and the personal interviews that the potential for generating an optimal volume and quality of data and therewith knowledge lies. In this way, further research can gain from new perspectives using the framework built within this research.

To further advance this research topic, further practical experiments need to be performed to gain a more profound understanding of each stakeholder identity. These must again consider all stakeholders in the stakeholder focus environment. The term "stakeholder focus environment" has been created in this research, whereby each of the stakeholders are of equal importance. The theoretical significance of the creation of the SFE is to bring the different stakeholders together. It is a matter of further shaping the definition of the SFE both in theory and in practice that makes further research useful here. This research has produced a great deal of theoretical and empirical understanding using online and offline surveys. The questionnaire used was designed as a guide for each participant and can be continuously recycled to determine its own position that of its environment.

The "general" section of the survey reinforces the participants' awareness of the key factors that influence the dynamics of their environment, such as cultural entrepreneurship, the cultural mission, a balance between culture and business, media art and its influencing distinct artistic disciplines. With regards to each of the stakeholders considered in this research, it is of importance to further expand knowledge of each identity and the current and potential role that each stakeholder can play within the SFE. It cannot be taken for granted that any of the stakeholders involved have reached their optimal state, thus there will always be a need to evaluate their identities, positions, and roles. Secondly, a more profound understanding of the keywords in the "specific" section of this research, namely media artist, mobility, multidisciplinary, multiple stakeholder involvement and the SFE must be gained, using not only literature, but also and predominantly conversations with relevant stakeholders.

Often, the meaning of the keywords in the literature examined for this thesis did not reflect their full meaning as perceived by this research, thus a large amount of integration and reshaping of keywords was necessary. On a practical level, the different interpretation of keywords was also a positive and desired result, because of the high variety throughout the SFE. The keywords mentioned above are intended to have a binding role, so that the differences can have a mutual advantage for the stakeholders involved. For example, it became clear that the term “cultural mission” was highly useful for this research. Each participant recognized the importance of the term and at the same time each of them had a different interpretation of it. So for this term, an ideal result was already achieved, namely creating one language with different outcomes. The terms “mobility”, “possibilities for multidisciplinary”, and “multiple stakeholder involvement”, however, need to be further carved out. Furthermore, there is particular potential in the terms “multidisciplinary” and “multiple stakeholder involvement” when different stakeholders’ workflows merge, allowing them to further benefit from each other’s expertise on a daily basis and providing more stability to tackle the continuous volatility facing them today.

The “technical” section involves the identity indicators method and allows participants to continuously evaluate their own identity in relation to the other stakeholders in their environment. Contact with different types of stakeholders is key here, and particularly assessing whether contact is meaningful and to what extent it influences a stakeholder’s identity. The potential of the identity indicator method with its five indicators must be further consolidated for both offline and online use. The empirical research has shown that it is an apt tool for analysis among different types of stakeholder. Yet the aim behind creating the identity indicator methods goes further than that. The tool was also created as a tool for stakeholders that they can use to position themselves. It can be assumed that the questionnaires have created awareness for the usefulness of the identity indicator method. However, the method could be presented in a different form, such as a mobile application, in order to further prove its usefulness for more intensive use by the stakeholders in the SFE.

PHD THESIS

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4.

Appendix

A. Footnotes

1

- RESEARCHER** Karin Johansson
YEAR 2012
TITLE Experts, entrepreneurs and competence nomads: the skills paradox in higher music education,
MAGAZINE Music Education Research, 14:1, 45-62.
PAGE 46-47
CITATION *'It is not enough for today's classical musicians to train performers; they '... require the skills to run a small business, the confidence to create new opportunities, pedagogical and communication skills for use in educational, ensemble and community settings, industry knowledge and strong professional networks' (Bennett 2007, 185). In other words, it is not enough to become an expert, as expertise is mostly developed and exercised in delimited areas of knowledge and skill (Benner, 2005). Seltzer and Bentley (1999) describe the 'skills paradox' (10) of today's knowledge society as the difference between, on the one hand, the ever increasing demands for a wide range of 'new flexible and adaptable; to be one's own information manager; to organise one's own learning across disciplines; to reflect and evaluate; to take risks and set goals for the future; and, on the other, the continued need for 'the old basic skills' of musicianship, knowledge, technique, artistry and experience. These still require long-term commitments to time consuming institutional learning contexts and educational relationships that might be seen as difficult to combine with the constantly expanding list of new basic skills'. Furthermore, it is also a matter of discussion and negotiation what these new basic skills might and should be.'*
- NOTE** This citation explains the need and benefit for cultural entrepreneurship.

2

- NOTE** *Own criterium*

3

- RESEARCHER** Laurie A. Meamber (George Mason University)
YEAR 2000
TITLE Artist Becomes/ Becoming Artistic: The Artist as Producer-Consumer
MAGAZINE Advances in Consumer Research (Volume 27)
PAGE 48
CITATION *'Artists are influenced by the postmodern conditions of art and of life, as well as by social factors, the support of family and financiers, and previous experiences with art in childhood/adolescents and as adults. Together, these factors are connected with the role of artists to become (an artist) and to be artistic in life.'*
- NOTE** The interconnectedness of an artist with family and friends and previous experiences with art in childhood makes me say more specifically that the media artist and the media artwork are highly influenced by their environment.

4

- RESEARCHER** Ryszard W. Kluszczyski
YEAR 2007
TITLE Re-Writing the History of Media Art: From Personal Cinema to Artistic Collaboration
MAGAZINE Leonardo, Volume 40, Number 5, October 2007, pp. 469-474
PAGE 472
CITATION *'On the one hand, the collaborative dimension indicates the influence that the multimedia character of contemporary art has had on this particular work – the collectivity of the creative process reflects the diversity of artistic practices and their attendant competences (technology, programming, hardware, choreography, music etc.) On the other hand, it demonstrates how art's interactivity opens a new dimension of creative collaboration. No separation of the authorial from the recipient sphere occurs, nor is the difference between the role of the artist and recipient obliterated. Instead, we witness the emergence of a new plane of creation, complementing and expanding the domain of endeavors undertaken by artists – until now the sole creators of art – to include the domain of creative recipients.'*
- NOTE** In this citation the collaborative character of media art is described.

5 SECONDARY SOURCE

RESEARCHER Lasse Steiner & Lucian Schneider
YEAR 2012
ARTICLE Re-Writing the History of Media Art: From Personal Cinema to Artistic Collaboration
MAGAZINE SOEP Papers on Multidisciplinary Panel Data Research at DIW Berlin
PAGE 8
CITATION *"Frey and Pommerehne (1989, pp 146) mention that there are at least eight criteria for determining who is an artist, including "time spent on artistic work, the income derived from artistic activities, being a member in a professional artist's group or association, or subjective self-evaluation"*

PRIMARY SOURCE

RESEARCHER Frey and Pommerehne, W.W.
YEAR 1989
ARTICLE "Muses and Markets: Explorations in the Economics of the Arts."
MAGAZINE Blackwell
PAGE 146

6

RESEARCHER David W. Galenson
YEAR 2006
TITLE Painting by Proxy: The Conceptual Artist as Manufacturer.
MAGAZINE Working Paper 12714; NBER Working Paper Series
PAGE 2
CITATION *"Today many leading artists do not touch their own paintings, and some never see them. This paper traces the innovations that allowed a complete separation between the conception and execution of paintings.' 'Eliminating the touch of the artist from painting is yet another way in which conceptual innovators transformed art in the twentieth century'.*
NOTE This citation is an example that reinforces the discussion of whether an artist can be considered an artist if the work is not produced with its own hands.

7

RESEARCHER David W. Galenson
YEAR 2006
ARTICLE Painting by Proxy: The Conceptual Artist as Manufacturer.
MAGAZINE Working Paper 12714; NBER Working Paper Series
PAGE 4
CITATION *"Today some of the greatest artists do not touch their paintings, and some do not even supervise those who touch these works. Recent innovations in art have radically changed the nature of painting, so that many painters have joined their literary and musical peers as white-collar workers'.*
NOTE This citation is an example that reinforces the discussion of whether an artist can be considered an artist if the work is not produced with its own hands.

8

RESEARCHER David W. Galenson
YEAR 2006
ARTICLE Painting by Proxy: The Conceptual Artist as Manufacturer.
MAGAZINE Working Paper 12714; NBER Working Paper Series
PAGE 3

9

RESEARCHER David W. Galenson
YEAR 2007
ARTICLE Re-Writing the History of Media Art: From Personal Cinema to Artistic Collaboration
MAGAZINE Leonardo, Volume 40, Number 5, October 2007, pp. 469-474
PAGE 4
CITATION *"The case for authenticity thus involves the physical touch of the artist. Gilson was of course aware that a number of Old masters had routinely made paintings in collaboration with others, but he noted that in every case these collaborations involved 'a master and assistants working together under his direction and responsibility'.*

10

- RESEARCHER** Andreas Weixler & Se-Lien Chuang
YEAR 2008
ARTICLE "Virtuoso Audiovisual Real-Time Performance"
BOOK Interface Cultures – Artistic Aspects of Interaction (Christa Sommerer, Laurent Mignonneau & Dorothee King)
PAGE 246
CITATION *'Historically seen, it seems to be an age old dream of artists to make music visible and visuals audible. Musical instruments as an interface for an audiovisual system have been created a long time ago, including the perspective lute of Giuseppe Arcimboldi (1527-1593), the Clavecin oculaire of Louis Bertrand Castel (1688 – 1757), the ocular harpsichord (1757) of A. Morley, the Clavilux (1922) of Thomas Wilfred (1889-1968), the Optophon (1915) which composer Alexander Skrjabin (1871-1915) used in his orchestra piece Prometheus (1910-11).'*

11

- RESEARCHER** Rudolf Frieling & Dieter Daniels
YEAR 2007
ARTICLE 'Audio Art als Phänomen der Moderne'
BOOK Medien Kunst Netz - Medien Kunst im Überblick 1 (Christa Sommerer, Laurent Mignonneau & Dorothee King)
LINK http://www.medienkunstnetz.de/themen/medienkunst_im_ueberblick/audio/scroll/#top
CITATION *'Nicht erst seit dem 20. Jahrhundert, sondern schon Jahrhunderte länger ist Musik wesentlich von Medien geprägt. Insbesondere Musikinstrumente und schriftliche Notation bestimmen als Medien, wie Musik gemacht wird, wie sie gehört wird und damit: was Musik ausmacht. Erst mit dem Aufkommen mechanischer Musikautomaten aber kann Musik gänzlich medial vermittelt werden, weil sie nicht mehr an die Konkretisierung durch einen Menschen gebunden ist.'*

12

- RESEARCHER** Rudolf Frieling & Dieter Daniels
YEAR 2007
ARTICLE "Sound & Vision in Avantgarde & Mainstream"
BOOK Medien Kunst Netz – Thematische Schwerpunkte 2
LINK http://www.medienkunstnetz.de/themen/bild-ton-Relationen/sound_vision/7/
CITATION *'Um 1920 macht sich eine neue Generation von Künstlern auf den Weg, die ästhetische Spezifik der audiovisuellen Medien zu erproben – und hier beginnt die eigentliche Geschichte dessen, was heute >Medienkunst> heißt. Als erstes Medium erproben sie den Film. Zu den Pionieren gehören Dziga Vertov, Man Ray, Hans Richter, László Moholy-Nagy, Viking Eggeling und als erster, aber bis heute unbekanntester: Walter Ruttmann.'*

13

- RESEARCHER** Rudolf Frieling & Dieter Daniels
YEAR 2007
ARTICLE 'Neubeginn am Nullpunkt ab 1950'
BOOK Medien Kunst Netz - Medien Kunst im Überblick 1
LINK http://www.medienkunstnetz.de/themen/medienkunst_im_ueberblick/vorlaeufer/scroll/
CITATION *'Die Utopien, welche die audiovisuellen Medien in ihrer Gesamtheit vor allem als neues künstlerisches Mittel verstanden, werden von der Realität überholt. Man könnte sagen, dass die Massenmedien nach dem Ende des 2. Weltkriegs endgültig ihre Unschuld verloren haben. Nach dem so genannten Jahr Null steht auch die künstlerische Entwicklung an einem Nullpunkt, von dem aus erst in den 1960er Jahren eine neue Entwicklung dessen beginnt, was heute üblicherweise als Medienkunst bezeichnet wird. Doch schon in den frühen 1950er Jahren lassen sich Beispiele für die neuen Haltungen gegenüber den audiovisuellen Medien ausmachen, welche diesen Nullpunkt zum Thema machen. Die Künstler sehen sich mit einem fest etablierten Mediensystem konfrontiert, dessen technische Möglichkeiten sich schneller entwickelt haben als die entsprechende Medienästhetik und das wenig Spielraum für Experimente lässt. Deshalb beziehen sich diese Ansätze implizit oder explizit auf die Medien als Gegenwelt zur Kunst. Anhand der drei Medien Radio, Fernsehen und Film werden dabei um 1951/1952 künstlerische Modelle vorgestellt, welche bereits prototypisch für die gesamte folgende Entwicklung sind. Drei Strategien werden hier noch in ihrer frühen, radikalen Reinform deutlich.'*

14

- RESEARCHER** Rudolf Frieling & Dieter Daniels
YEAR 2007
ARTICLE 'Satellitenprojekte'
BOOK Medien Kunst Netz - Medien Kunst im Überblick 1
LINK http://www.medienkunstnetz.de/themen/medienkunst_im_ueberblick/kommunikation/10/
CITATION *'Das Bewusstsein um die Möglichkeit weltweiter Echtzeit-Kommunikation und die verschiedenen Kommunikationstechnologien (Telefon, Telex, Fax, Computernetzwerke, Telefonkonferenzsysteme, Satellitentechnik) haben Künstlerinnen und Künstler in vielfältiger Weise angeregt. Bereits 1961-1962 konzipierte Nam June Paik ein Klavierkonzert das gleichzeitig in San Francisco und Shanghai gespielt werden sollte. Der Part der linken Hand sollte in der amerikanischen Stadt gespielt werden, der der rechten in der chinesischen. Seine Idee kam für eine Ausführung zwar noch etwas zu früh, zeigt aber Paiks guten Informationsstrand. Die erste Fernsehübertragung zwischen Amerika und Europa über Telstar 2 fand im Juli 1962 statt. (30) Bis zur ersten von Künstlern gestalteten zweiseitigen Satellitenkommunikation sollten jedoch noch 15 Jahre vergehen. 11. September 1977 gelang die erste künstlerische Zweigweg-Live-Übertragung zwischen New York und San Francisco. Liza Bear, Keith Sommer und Willoughby Sharp konnten für die Aktion >Two-Way-Demo< den 1976 in der Erdumlaufbahn platzierten NASA-Satelliten CTS nutzen. Zahlreiche Künstler nahmen an dieser ersten transkontinentalen Satellitenfernsehkonzert teil: an der Ostküste der USA neben den Organisatoren unter anderem Andy Horowitz, an der Westküste unter anderem Carl Loeffler und Terry Fox. Es wurde diskutiert, Texte wurden verlesen und vorbereitetes Video material eingespielt.'*

15

FESTIVAL Transmediale
YEAR 2017
TITLE Ever Elusive
LINK <https://2017.transmediale.de/>

16

SECONDARY SOURCE

RESEARCHER Inke Arns
YEAR 2007
ARTICLE 'Interaktion, Partizipation, Vernetzung Kunst und Telekommunikation'
BOOK Medien Kunst Netz - Medien Kunst im Überblick 1
LINK http://www.medienkunstnetz.de/themen/medienkunst_im_ueberblick/kommunikation/scroll/
CITATION 1. Die ersten Interventionen von Künstlern in Netzwerke Ende der 1970er Jahre geschahen zunächst aus einer Verweigerungshaltung gegenüber dem Kunstbetrieb. >Unsere Vorstellung war<, so Hank Bull und Patrick Ready, >dass es sich dabei um eine Kunst handelte, die nicht durch den Kunstbetrieb hindurch muss, sondern direkt von den Künstlern, den Produzenten, zu den Hörern gelangt.
2. Es ging darum, wie auch später in der Netzkunst der 1990er Jahre, Räume außerhalb institutionalisierter Kunstdiskurse zu besetzen und nutzbar zu machen. Es ging, so schreibt Roy Ascott 1984, um die Schaffung einer >planetarischen Diskursgemeinschaft, die außerhalb der institutionalisierten Verwaltung des Diskurses steht, oder diese umgeht..

PRIMARY SOURCE 1

ARTIST Hank Bull
YEAR 1988
INTERVIEW ORF Broadcast Kunstradio
CONFERENCE Steirischer Herbst Festival
RESEARCHER cited by Heidi Grundmann
MAGAZINE Kunstforum International, vol. 103
YEAR 1989
PAGE 284

PRIMARY SOURCE 2

ARTIST Roy Ascott
YEAR 1984
ARTICLE "Art and Telematics-Towards a Network Consciousness"
RESEARCHER cited by Heidi Grundmann
MAGAZINE Art and Telecommunication
PAGE 33

17

SECONDARY SOURCE

RESEARCHER Steve Dixon
YEAR 2007
CHAPTER 'Interaktion, Partizipation, Vernetzung Kunst und Telekommunikation'
BOOK Digital Performance - History of New Media in Theater, Dance, Performance Art, and Installation
PAGE 136

PRIMARY SOURCE

RESEARCHER Jay Bolter & Richard Grusin
YEAR 1999
CHAPTER Postmodernism and Posthumanism
BOOK "Remediation: Understanding New Media"
CITATION 'But importantly, they also maintain that the reconfiguration is not trivial, since it heralds unique new forms as well as impacting on the way that older media themselves become reconfigured: 'What is new about new media comes from the particular ways in which they refashion older media and the ways in which older media refashion themselves to answer the challenges of new media.'

18

RESEARCHER Matthias Weiss
YEAR 2007
ARTICLE "Was ist Computerkunst? Ein Antwortversuch und Beispiele zur Auslegung"
BOOK Medien Kunst Netz - Thematische Schwerpunkte 2, Rudolf Frieeling & Dieter Daniels
LINK http://www.medienkunstnetz.de/themen/generative_tools/computer_art/
CITATION 'Im klassischen Kunstsystem wird in der Regel ignoriert, dass der Computer Werkzeug und Bestandteil von Kunst war und ist, und dies beinahe ebenso lange, wie es die Maschine selbst gibt.'

19

- RESEARCHER** Steve Dixon
YEAR 2007
CHAPTER Introduction
BOOK Digital Performance - History of New Media in Theater, Dance, Performance Art, and Installation
PAGE 1
CITATION *'During the last decade of the twentieth century, computer technologies played a dynamic and increasingly important role in live theater, dance, and performance; and new dramatic forms and performance genres emerged in interactive installations and on the Internet.'*

20 SECONDARY SOURCE

- RESEARCHER** Rudolf Frieling & Dieter Daniels
YEAR 2007
ARTICLE 'Synthese - Partitursynthese'
BOOK Medien Kunst Netz - *Medien Kunst im Überblick 1*
LINK http://www.medienkunstnetz.de/themes/overview_of_media_art/audio/11/#ftn37
CITATION 1. *'das Konzept >Musik< wird auf fast tragische Weise von den verbreiteten Vorstellungen zu Kreativität, Autorschaft und künstlerischem Ausdruck überschattet.*
2. *Fehlerknackse des CD-Players, Geräusche der Computerhardware und von (oftmals gezielten) Software-Fehlbedienungen prägen das Klangmaterial. >Tatsächlich ist >Scheitern< zu einer bedeutenden Ästhetik geworden (...), die uns daran erinnert, dass die Kontrolle der Technologie eine Illusion bleibt (...).*

PRIMARY SOURCE 1

- RESEARCHER** Markus Popp cited in Kurt B. Reighley
ARTICLE *'Downtempo, Lost in Music'*
EDITOR Peter Shapiro
MAGAZINE Modulations. A History of Electronic Music
YEAR 200
PAGE 179

PRIMARY SOURCE 2

- RESEARCHER** Kim Cascone
ARTICLE *'«The Aesthetics of Failure'. 'Post-Digital Tendencies in Contemporary Computer Music'*
EDITOR Peter Shapiro
MAGAZINE Computer Music Journal, 24, 4
YEAR 2000
PAGE 13

21

- RESEARCHER** Rudolf Frieling & Dieter Daniels
YEAR 2007
ARTICLE *'Fernsehen Kunst oder Antikunst?' Konflikte und Kooperationen zwischen Avantgarde und Massenmedien in den 1960er / 1970er Jahren - Der Fernsehapparat als Kunstmaterial.*
BOOK Medien Kunst Netz - *Medien Kunst im Überblick 1*
LINK http://www.medienkunstnetz.de/themen/medienkunst_im_ueberblick/massenmedien/4/
CITATION *'Die Entwicklung intermedialer Kunstformen last in den 1960er Jahren enge Verbindungen zwischen Kunst, experimentellen Theater und dem zum Expanded Cinema gewordenen Film entstehen.'*

22

- RESEARCHER** Steve Dixon
YEAR 2007
CHAPTER Preface
BOOK Digital Performance - History of New Media in Theater, Dance, Performance Art, and Installation
PAGE x
CITATION *'The scope of the book is therefore wide, as it subtitle suggests - a history of new media in theater, dance, performance art, and installation' - but is also quite specific. Digital performance, in the terms that we define it, concerns the conjunction of computer technologies with the live performance arts, as well as gallery installations and computer platform based net.art, CD-ROMs, and dig-ital games where performance constitutes a central aspect of either its content (for example, through a focus on a moving, speaking or otherwise 'performing' human figure) or form (for ex-ample, interactive installations that prompt visitors to 'perform' actions rather than simply watch a screen and 'point and click'). Apart from occasional references, our study excludes the use of digital technologies in 'non-live' and 'non-interactive' performance forms such as film, television, and video art.'*

23

- RESEARCHER** Scott deLahunta
YEAR 2008
ARTICLE "Blurring the Boundaries – Interactions between Choreography, Dance and New Media Technologies"
BOOK Interface Cultures – Artistic Aspects of Interaction (Christa Sommerer, Laurent Mignonneau & Dorothee King)
PAGE 225
CITATION 'Using examples of several practicing artists, I hope to elucidate a diverse field of arts practice defined neither by adherence to tradition/ convention nor its opposite *avantgarde!* experimental, but more by the capacity for switching between modes of practice and artistic media/ materials. This capacity is one that I will refer to as blurring boundaries.'

24

- RESEARCHER** Bo Kampmann Walther
YEAR 2011
ARTICLE "Towards a theory of pervasive ludology: reflections on gameplay, rules, and space"
MAGAZINE Digital Creativity, 22:3, 134-147
PAGE 138
CITATION "Learning to move and advance in a space filled with discrete norms of orientation, meaning that you can do this but not that, is the art of gaming"

25

SECONDARY SOURCE

- RESEARCHER** Steve Dixon
YEAR 2007
CHAPTER Videogames
BOOK Digital Performance - History of New Media in Theater, Dance, Performance Art, and Installation
PAGE 601

PRIMARY SOURCE

- RESEARCHER** Milto Manetas
YEAR 1998
BOOK In My Computer
ARTICLE 'PPP: an Interview'
CITATION *It's a very theatrical experience, and you control your hero with a stick. You turn the stick right or left and the hero walks to his adventures.'*

26

SECONDARY SOURCE

- RESEARCHER** Steve Dixon
YEAR 2007
CHAPTER Videogames
BOOK Digital Performance - History of New Media in Theater, Dance, Performance Art, and Installation
PAGE 608
CITATION 'Lucien King's collection *Game on: The History and Culture of Videogames* (2002), adopts the slightly garish cartoon approach that currently typifies videogame imagery but is, in fact, an exhibition catalogue. As the foreword notes, the first forty years of videogames' existence has been largely ignored by the art world, and the 2002 exhibition was surprisingly.'

PRIMARY SOURCE

- RESEARCHER** Lucien King
YEAR 2002
BOOK Game on: the History and culture of Video Games

27

SECONDARY SOURCE

- RESEARCHER** Inke Arns
YEAR 2007
ARTICLE "Read_me, run_me, execute_me Code als ausführbarer Text: Softwarekunst und ihr Fokus auf Programmcodes als performative Texte"
BOOK Medien Kunst Netz – Thematische Schwerpunkte 2. Rudolf Frieling & Dieter Daniels
LINK http://www.medienkunstnetz.de/themen/generative_tools/software_art/2/
CITATION 'Softwarekunst beschreibt dagegen eine künstlerische Aktivität, die im Medium Software eine Reflexion von Software (und ihrer kulturellen Bedeutung ermöglicht). Sie betrachtet Software dabei nicht als pragmatisches Hilfsmittel, das hinter den durch sie erzeugten Ergebnissen zurücktritt, sondern richtet ihr Hauptaugenmerk auf den Code selbst, auch wenn dieser nicht immer explizit offen gelegt oder in den Vordergrund gestellt wird. Softwarekunst macht die – so formuliert es Florian Cramer – ästhetischen und politischen Subtexte scheinbar neutraler technischer Befehlsabfolgen sichtbar.'

28

- RESEARCHER** Inke Arns
YEAR 2007
ARTICLE "Read_me, run_me, execute_me Code als ausführbarer Text: Softwarekunst und ihr Fokus auf Programmcodes als performative Texte"
BOOK Medien Kunst Netz – Thematische Schwerpunkte 2 Rudolf Frieling & Dieter Daniels
LINK http://www.medienkunstnetz.de/themen/generative_tools/software_art/5/
CITATION 'Ihr Ziel ist nicht Gestaltung und Design, sondern die Befragung von Software und Code als Kultur – und von Kultur als implementiert in Software. Dazu entwickeln sie experimentelle Software, die sich als eigenständiges Werk beziehungsweise Prozess – und nicht nur als Hilfsmittel zur Generierung arbiträrer Oberflächen – mit der technologischen, Kulturellen oder sozialen Bedeutung von Software auseinandersetzt.'

29

- RESEARCHER** Rudolf Frieling
YEAR 2007
ARTICLE "Mapping und Text Editorial"
BOOK Medien Kunst Netz - Thematische Schwerpunkte 2, Rudolf Frieling & Dieter Daniels
LINK http://www.medienkunstnetz.de/themen/mapping_und_text/editorial/scroll/
CITATION 'Darüber hinaus beziehen sich die hier versammelten Autoren auch auf die Fülle von Internetprojekten, die sich mit den technologischen Bedingungen von Browsern, proprietärer, kommerzieller Software und traditionellen Arten von Repräsentation befassen, um dazu technische oder künstlerische Alternativen und kritische Reflexionen zu entwerfen.'

30

SECONDARY SOURCE

- RESEARCHER** Steve Dixon
YEAR 2007
CHAPTER Online Performance: "Live" from Cyberspace
BOOK Digital Performance - History of New Media in Theater, Dance, Performance Art, and Installation
PAGE 459

PRIMARY SOURCE

- RESEARCHER** Erkki Huhtamo
EDITOR Andrea Zapp
YEAR 1999
ARTICLE 'Networked Narrative Environments as Imaginary Spaces of Being'
CITATION 'from the internet-related artworks created in recent years such historical awareness seems to be nearly totally absent. No matter how critical the approach, the internet is treated as if nothing like it ever existed before. Underlying these works, there seems to be a hypothesis about a paradigmatic rupture separating the internet from its predecessors both qualitatively and quantitatively.'

31

SECONDARY SOURCE

- RESEARCHER** Steve Dixon
YEAR 2007
CHAPTER The Genealogy of Digital Performance
BOOK Digital Performance - History of New Media in Theater, Dance, Performance Art, and Installation
PAGE 38
CITATION 1. 'In examining the complex history of multimedia performance and its antecedents, it is not our intention to adopt a dispassionate or cynical 'it's all been done before' position. Susan Greenfield warns of an inflexible and conservative 'crystalline intelligence' that can only relate new technologies to old ones'
2. 'and Theodore W.Adorno reminds us 'nothing is more damaging to theoretical knowledge of modern art than its reduction to what it has in common with older periods.'(2) But looking back, particularly at the early twentieth-century avantgarde, brings into sharp focus an historical landscape littered with a surprising amount of complementary work, albeit within different contexts, and using pre-digital technologies.'

PRIMARY SOURCE 1

- RESEARCHER** Susan Greenfield
YEAR 2003
ARTICLE 'Tomorrow's People: How the 21st Century is Changing the Way We Think and Feel'.
PUBLISHER Allen Lane / Penguin Press

PRIMARY SOURCE 2

- RESEARCHER** Theodor W. Adorno
YEAR 1973
ARTICLE 'Ästhetische Theorie'
PUBLISHER Suhrkamp

32

- RESEARCHER** Golo Föllmer
YEAR 2007
ARTICLE Audio Art
BOOK Medien Kunst Netz - *Medien Kunst im Überblick 1*, Rudolf Frieling & Dieter Daniels
LINK http://www.medienkunstnetz.de/themen/medienkunst_im_ueberblick/audio/20/
CITATION 'Enthierarchisierung. Audio Art ist häufig bestrebt, Hierarchien aufzulösen. Als Umfeld und strukturelles Modell dafür bietet sich das Netzwerk an, und daher häufen sich Beispiele mit diesem Fokus seit der Entstehung des Internets. Aber der Ansatz ist älter.'

33

- RESEARCHER** Steve Dixon
YEAR 2007
ARTICLE Introduction
BOOK Digital Creativity, 22:3, 134-147 Digital Performance - History of New Media in Theater, Dance, Performance Art, and Installation
PAGE 1
CITATION 'We define the term 'digital performance' broadly to include all performance works where computer technologies play a key role rather than a subsidiary one in content, techniques, aesthetics, or delivery forms. This includes live theater, dance, and performance art that incorporates projections that have been digitally created or manipulated; robotic and virtual reality performances; installations and theatrical works that use computer sensing/ activating equipment or telematics techniques; and performative works and activities that are accessed through the computer screen, including cybertheater events, MUDs, MOOs, and virtual worlds, computer games, CD-ROMs, and performative net.art works.'

34 SECONDARY SOURCE

- RESEARCHER** Josephine Bosma
YEAR 2007
ARTICLE "Die Konstruktion von Medienräumen Zugang und Engagement: das eigentlich Neue an der Netz(werk)kunst"
BOOK Medien Kunst Netz – *Thematische Schwerpunkte 2*, Rudolf Frieling & Dieter Daniels
LINK http://www.medienkunstnetz.de/themen/public_sphere_s/medienraeume/5/
CITATION 'Station Rose wollen ihr Publikum an ihrer Erfahrung des Cyberspace teilhaben lassen, in dem sie ein temporäres immersives Environment schaffen. In einem Interview äußert sich Rose: >Wichtig ist der Aspekt der Performance innerhalb der Medienkunst. Diese Echtzeit Momente sind zwischen Materiellem (und) Immateriellem angesiedelt < (1). Performance und andere physische Ereignisse in Echtzeit scheinen die beste Gelegenheit zu bieten, die doppelte Erfahrung des Cyberspace, die physisch und zugleich nicht physisch ist, zu ermöglichen und das Publikum einzuladen, an dieser Erfahrung online teilzuhaben. Performance in der neuen Medienkunst kann genau dies leisten und damit über den One-on-One Kontakt mit dem Computer hinausgehen. So verband Station Rose bei ihren Performances in den frühen 1990er Jahren ihre Computer mit dem Internet und forderte ihr Publikum auf'.
PRIMARY SOURCE 1

- RESEARCHER** Station Rose
YEAR 2004
DOCUMENT Interview Laudanum Website

35 SECONDARY SOURCE

- RESEARCHER** Gilberto Prado
YEAR 2004
ARTICLE "Artistic experiments on telematics nets: recent experiments in multi-user virtual environments in Brazil."
MAGAZINE Leonardo, Vol. 37, No. 4 (2004), pp. 297-302
PAGE 300
CITATION *About art on the net.*
'Artistic experimentation with new digital media has been demonstrated and has multiplied in the last 30 years, with artists using several types of production, distribution and exchange.'

36

- RESEARCHER** Brian Holmes
YEAR 2013
ARTICLE *Crisis Theory for Complex Societies*
LINK https://brianholmes.files.wordpress.com/2013/05/crisis_theory.pdf
PAGE 2
CITATION 'These forces include science, technology, and organizational form, on the one hand, and institutions, state politics, and cultural ferment, on the other. Their interplay is what makes society complex, lending every process or event its multi-causal nature.'

37

- RESEARCHER** Brian Holmes
YEAR 2013
ARTICLE *Crisis Theory for Complex Societies*
BOOK Disrupting business: Art and activism in times of financial crisis.
PAGE 210
CITATION 'Social movements, civil society organizations and more diffuse cultural trends also play important roles. In every new configuration of society that has emerged so far, certain defining axioms of capitalism have remained invariant; the disposition of the weak, the exploitation of labour and of nature, the private appropriation of socially produced wealth. But not let's prejudice the future!'

38

- RESEARCHER** Brian Holmes
YEAR 2013
ARTICLE *Crisis theory for complex societies*
BOOK Disrupting business: Art and activism in times of financial crisis.
PAGE 218
CITATION *'For the growing numbers of people around the world who do not fit into any 'historic bloc', the only substantial chance to participate in political life is offered by social movements – and by the cultural, ideological and organizational initiatives that arise to articulate them as a challenge to the reigning powers.'*

39

- RESEARCHER** Brian Keeley
YEAR 2007
ARTICLE "How what you know shapes your life"
MAGAZINE OECD Insights - Human Capital
CITATION - *'What challenges face our societies?' (page 12)*
- *'Poverty does not just mean an absence of money; it means a lack of resources – education, health, useful social contacts – on which to build economic success'. (page 15)*
- *'France is far from alone in having communities that exist outside the mainstream. Many developed countries are worried about how they can maintain cohesion in societies that are home to even more disconnected communities'. (page 15)*

40

- RESEARCHER** Brian Keeley
YEAR 2007
ARTICLE "How what you know shapes your life"
MAGAZINE OECD Insights - Human Capital
PAGE 123
CITATION *'Indeed societies face some tough decisions on how they find the development of human capital. The resources available are limited, and how they are limited, and how they are allocated will be extremely important for societies in the years to come.'*

41

- RESEARCHER** Brian Keeley
YEAR 2007
ARTICLE "How what you know shapes your life"
MAGAZINE OECD Insights - Human Capital
PAGE 124
CITATION *'But where will this process of increasing human capital take us next? Will we choose to create 'winner takes all' societies, in which the talented and educated pile up economic and education resources, leaving everyone else far behind? Will economic inequality – in some ways a powerful incentive for people to improve their lots - turn into a trap from which those who lack educational, social and economic capital cannot escape? Or will we choose to create societies that try to give everyone, regardless of their gender, class, or ethnic background, a fair chance of competing?'*

42

- RESEARCHER** Garnet C. Butchart
YEAR 2010
TITLE The Exceptional Community: On strangers, Foreigners, and Communication
MAGAZINE Communication, Culture & Critique
PAGE 23 & 24
CITATION - *'To pursue a program of isolating the outside and carving out its most disturbing features – those that appear alien, foreign, and strange – is where things can get ugly (it is well known that the alien, foreigner, and stranger are typically figures of suspicion, discrimination, and even scapegoating, whereas the other is a figure of alterity worthy of hospitality)'*
- *'There is no place like home'*

43

- RESEARCHER** Garnet C. Butchart
YEAR 2010
TITLE The Exceptional Community: On strangers, Foreigners, and Communication
MAGAZINE Communication, Culture & Critique
PAGE 21
CITATION *'Community – the concept and the phenomenon – bears within it an inherent weakness. As we know, for there to be community there must be some kind of boundary (symbolic and discursive and always psychic), a boundary that limits or, a limit that delimits a mark at any rate, that marks what is inside and outside, within and/or beyond a limit, hence included or excluded by the boundary.'*

44

RESEARCHER Wilbur Schramm
YEAR 1964
ARTICLE "What mass communication can do, and what it can 'help' to do, in national development."
EXCERPT FROM: "Mass Media and National Development: The Role of Information in the Developing Countries"
BOOK Communication for social change. Anthology: Historical and contemporary readings. Edited by Alfonso Gumucio-Dragon and Thomas Tufte
PAGE 22
CITATION *'The question is how to go ahead. What's missing is a road map to an alternative society.'*

45

RESEARCHER Harry Bouwman
YEAR 2003
ARTICLE "Communication in the information society: ICT and the (in)visibility of communication science in the Low Countries".
MAGAZINE Communication 28, 2003, 61-87
CITATIONS - "The question is how ICT is integrated in user routines (implementation and adoption issues), what the actual use of ICT is and what the effects and consequences are of the use of ICT for individuals, organization and society." (pag 64)
- 'How can stakeholders (organizations, communities, and individuals) use these technologies, adopt them and integrate them in their daily lives.' (page 65)

46

RESEARCHER Arthur & Marilouise Kroker
YEAR 2001
ARTICLE "The American Algorithm"
BOOK Hacking the Future: Stories for the flesh eating 90s
PAGE 8
CITATION *'Most societies desperately try to immunize themselves against the blast of digital technology'. So society is involved with many emotions concerning digitalization. They are afraid for it, but at the same time they embrace it.'*

47

RESEARCHER Arthur & Marilouise Kroker
YEAR 1996
ARTICLE "Code Warriors - Bunkering in and dumbing down"
BOOK Hacking the Future: Stories for the flesh eating 90s
PAGE 80
CITATION *'It isn't a matter of being pro or anti-technology, but of considering the consequences of virtual reality.'*

48

RESEARCHER Arthur & Marilouise Kroker
YEAR 2001
ARTICLE "Code Warriors - Bunkering in and dumbing down"
BOOK Hacking the Future: Stories for the flesh eating 90s
PAGE 85
CITATION *'No one bothered to tell us that digital reality also deletes jobs!'*

49

RESEARCHER Arthur & Marilouise Kroker
YEAR 2001
ARTICLE "Code Warriors - Bunkering in and dumbing down"
BOOK Hacking the Future: Stories for the flesh eating 90s
PAGE 82
CITATION *'For those outside the labor force – the jobless, the disenfranchised, the politically powerless, the surplus class – the disciplinary lessons administered by the virtual class are bitter.'*

50

RESEARCHER Harry Bouwman
YEAR 2003
ARTICLE "Communication in the information society: ICT and the (in)visibility of communication science in the Low Countries".
MAGAZINE Communication 28, 2003, 61-87
PAGE 64
CITATION *'Although technological developments in the field of ICT are extremely exciting, what is important is the impact that ICT has on social, economic and political developments and with it, its significance for society, organizations, groups (communities) and individual people.'*

51

RESEARCHER Jay Bolter
YEAR 1991
BOOK *Writing Space: Computers, Hypertext, and the Remediation of Print*

52

RESEARCHER Keiichi Takeda
YEAR 2013
ARTICLE Design thinking for future schools
MAGAZINE Fujitsu Sci. Tech. J., Vol. 49, No. 4, pp. 455-462

53

RESEARCHER Liz Crolley
YEAR 2008
ARTICLE "Using the Internet to strengthen its identity: the case of Spanish football"
MAGAZINE Sport in Society: Cultures, Commerce, Media, Politics
PAGE 3

54

RESEARCHER Arthur Kroker
YEAR 2001
ARTICLE "*The theory of the virtual class. Not a wired culture, but a virtual culture that is wired shut*"
MAGAZINE Data Trash. The theory of the virtual class.
PAGE 21
NOTE On this page the article explains that the internet does not know any countries, but that is slowly changes in old fashioned and historical borders that we know from before.

55

RESEARCHER Arthur Kroker
YEAR 2001
ARTICLE The theory of the Virtual Class
MAGAZINE Data Trash. The theory of the virtual class.
PAGE 10
CITATION "*The freedom to access information will be marked by the freedom to access individuals anywhere and at any time, since eventually everyone will be wired. The hybridization of television, telephone, and computer will produce every possible refinement of mediated presence, allowing interactors an unprecedented range of options for finely adjusting the distance of their relations. Through the use of profiles, data banks, and bulletin boards people will be able to connect with exactly those who will give them the most satisfaction, with whom they share interests, opinions, projects, and sexual preferences and for whom they have need. Just as 'individuals' will be able to access the realm of 'in-formation' (anything from their financial and insurance records to any movie ever made), they will also be able to access the domain of 'human' communicators to find the ones who are best suited to them.*"

56

RESEARCHER Ellery Roberts Biddle
YEAR 2013
ARTICLE "*Rationing the digital: the politics and policy of internet use in Cuba today*"
PROJECT Internet Monitor is a project of the Berkman Center for Internet & Society
PAGE 4
CITATION "*High skilled professionals such as doctors, academics, and high-ranking government officials are given access to the global internet at their places of work, because it is deemed necessary to their professional development. Factory workers, plumbers, bus drivers –and the millions of other workers who do not belong to the category of elite professionals are not so lucky.*"

57

RESEARCHER Wilbur Schramm
YEAR 1964
ARTICLE "*Mass Media and National Development: The Role of Information in the Developing Countries*"
PAGE 5
CITATION - "*The general assembly in December 1962 unanimously adopted a resolution 'expressing its concern that the survey discloses 70% of the population of the world lack in adequate information facilities and are thus denied effective enjoyment of the right to information'.*
- "*The General Assembly added that 'information media have an important part to play in education and in economic and social progress generally and that new technologies of communication offer special opportunities for acceleration of the education process'.*"

58

RESEARCHER Harry Bouwman
YEAR 2003
ARTICLE "Communication in the information society: ICT and the (in)visibility of communication science in the Low Countries".
MAGAZINE Communication 28, 2003, 61-87
PAGE 64
CITATION - *Information supply and communication applications play an increasingly important role, within and between organizations, and between organisations and their environment, (other organizations, customers, citizens etc.)*.
- *The internet allows many individuals and organizations to act as 'publisher' or 'broadcaster'*.

59

RESEARCHER Harry Bouwman
YEAR 2003
ARTICLE "Communication in the information society: ICT and the (in)visibility of communication science in the Low Countries".
MAGAZINE Communication 28, 2003, 61-87
CITATIONS - *The invention of the computer and the development of data communication, in particular the internet, have unmistakably had an effect on the way in which information is exchanged and how people communicate since the second half of the twentieth century*'.

60

RESEARCHER Harry Bouwman
YEAR 2003
ARTICLE "Communication in the information society: ICT and the (in)visibility of communication science in the Low Countries".
MAGAZINE Communication 28, 2003, 61-87
PAGE 72
CITATION - *It goes without saying that there are extraordinarily complex and varied issues in this field*'.

61

RESEARCHER Harry Bouwman
YEAR 2003
ARTICLE "Communication in the information society: ICT and the (in)visibility of communication science in the Low Countries".
MAGAZINE Communication 28, 2003, 61-87
PAGE 72
CITATION *The value web and interdependencies between and within organizations are different in each sector and have to be analyzed anew every time*'.

62

RESEARCHER Harry Bouwman
YEAR 2003
ARTICLE "Communication in the information society: ICT and the (in)visibility of communication science in the Low Countries".
MAGAZINE Communication 28, 2003, 61-87
PAGE 72
CITATION *Here we will focus in particular on organizations and the network or value web within which they operate. As a result of ICT it is no longer certain which parties play a role within an economic cluster and with which parties one should communicate*'.

63

RESEARCHER Hausmann, Hidalgo et al.
ARTICLE *The atlas of economic complexity - Mapping paths to prosperity*
CITATION - *Markets and organizations allow the knowledge that is held by few to reach many. In other words, they make us collectively wiser. The amount of knowledge embedded in a society, however does not depend mainly on how much knowledge each individual holds. It depends, instead, on the diversity of knowledge across individuals and on their ability to combine this knowledge, and make use of it, through complex webs of interaction*'. (Page 15)
- *The secret of modern societies is not that each person holds much more productive knowledge than those in a more traditional society. The secret to modernity is that we collectively use large volumes of knowledge, while each one of us holds only a few bits of it. Society functions because its members form webs that allow them to specialize and share their knowledge with others*'. (Page 16)

64

RESEARCHER Gilberto Prado
YEAR 2004
ARTICLE *Artistic experiments on telematics nets: recent experiments in multiuser virtual environments in Brazil*.
MAGAZINE Leonardo, Vol. 37, No. 4 (2004), pp. 297-302
PAGE 300
CITATION *The logic of the net, the ways those interchanges occur, increasingly celebrates this liberty of constantly altering mundane senses, though the ability to approach the subjects and their meanings from another point of view*'.

65

RESEARCHER Arthur Kroker
YEAR 2001

ARTICLE *The theory of the Virtual Class*

MAGAZINE Data Trash. The theory of the virtual class.

PAGE 10

CITATION *'What seduces is the fantasy of 'empowerment', the center of the contemporary possessive individualist complex. By having whatever information one wants instantly and without effort, and by being linked to appropriate associates one saves an immense amount of time and energy, and is more likely to make better decisions for oneself. Who can complain about having more information, especially if it can be accessed easily and appropriated by a system of selectors that gives you what you ask for and nothing else, or even better, that knows you so well that it gives you what you really want (need?) (is good for you?), but did not even realize that you wanted?'*

66

RESEARCHER Arthur Kroker
YEAR 2001

ARTICLE *The theory of the Virtual Class*

MAGAZINE Data Trash. The theory of the virtual class.

PAGE 11

CITATION *'More importantly, you will pay for information; indeed, you will be information'*

67

RESEARCHER Gerard Goggin
YEAR 2011

ARTICLE *"Ubiquitous apps: politics of openness in global mobile cultures"*

MAGAZINE Digital Creativity, 22:3, 148-159

PAGE 149

CITATION *'Technologies, especially those constituting the global mobile media infrastructure, are messy, partial and contingent. They are a combination of the old, new, reused and repurposed – a triumph of making – do, accident, unintended consequence and resistance, as much as the remains of grand plans (Larking, 2008, Dourish and Bell 2011). So we are a long way off having cultures in which information is actually ubiquitous.'*

68

RESEARCHER Charles Leadbeater
YEAR -

ARTICLE *The Beach Ethic*

PAGE 89

CITATION *'Beaches are ordered without being controlled. No one is in charge. Beaches are model civic spaces: tolerant, playful, self-regulating, democratic in spirit, mildly carnevalesque. Underlying the beach's appeal is a simple idea: the beach is a commons where people can self-organise in play.'*

69

RESEARCHER Charles Leadbeater
YEAR -

ARTICLE *The Beach Ethic*

PAGE 90

CITATION *'Generally a beach is a bad place to show off social status, armed with only a towel and trunks (although some people certainly like to show off their flat stomachs) But there is no room for BMWs, Montblanc pens and other signifiers of wealth and prestige. Ages, sexes and classes mingle.'*

70

YEAR 2007

BOOK Medien Kunst Netz - Medien Kunst im Überblick 1, Rudolf Frieling & Dieter Daniels

LINK <http://www.medienkunstnetz.de>

NOTE *The translation for the german word Bildformung in english is imagery.*

71

RESEARCHER Arthur Kroker & Marilouise Kroker
YEAR 2001

ARTICLE Speed delirium

MAGAZINE Digital Delirium

PAGE IX

CITATION *"The real can no longer keep up to the speed of the image".*

72

RESEARCHER Khawer Khan
YEAR 2012
ARTICLE *Marxism and the Media - Part Two*
MAGAZINE In Defence of Marxism
PAGE 2
CITATION "Alternative media outlets are important in that they are often expressions of the class interests of the proletariat".

73

RESEARCHER Khawer Khan
YEAR 2012
ARTICLE *Marxism and the Media - Part Two*
MAGAZINE *In Defence of Marxism*
PAGE 2
CITATIONS "Alternative media outlets are important in that they are often expressions of the class interests of the proletariat".

74 SECONDARY SOURCE

RESEARCHER Steve Dixon
YEAR 2007
ARTICLE *The Digital Revolution*
BOOK Digital Performance - History of New Media in Theater, Dance, Performance Art, and Installation
PAGE 172

PRIMARY SOURCE

RESEARCHER Michael J. Arndt
YEAR 1999
ARTICLE *Theatre at the Centre of the Core (Technology as a Lever in Theatre Pedagogy)*
BOOK Theatre in Cyberspace
EDITOR Stephen A. Schrum
PAGE 66-67
CITATION "The ability to make non-linear connections, the ability to interpret and manipulate symbols, the ability to project an end-user's reaction, the ability to effectively communicate through multiple mediums, and the ability to visualize and then execute a final product."

75

YEAR 2007
BOOK Medien Kunst Netz - Medien Kunst im Überblick 1, Rudolf Frieeling & Dieter Daniels
LINK <http://www.medienkunstnetz.de>

76

RESEARCHER Steve Unwin
YEAR 2005
ARTICLE "Business, Science, Art and the Mindset for Excellence"
MAGAZINE Total Quality Management. Vol. 16, No. 8-9, 1031-1040, October – November 2005
PAGE 1
CITATION "growing need for performance improvement in all spheres"

77

RESEARCHER Steve Unwin
YEAR 2005
ARTICLE "Business, Science, Art and the Mindset for Excellence"
MAGAZINE Total Quality Management. Vol. 16, No. 8-9, 1031-1040, October – November 2005
PAGE 1
CITATION "What is required are not new tools, new things to see, but a change in the mindset of the user, new ways of seeing"

78

RESEARCHER Arthur Kroker
YEAR 2001
MAGAZINE *Data Trash. The theory of the virtual class.*

79

RESEARCHER Shuddhabrata Sengupta & Tapio Makela
YEAR 2005
ARTICLE *The Delhi Declaration of A New Context for New Media*"
REPORT The Open Networks Agenda for International Collaboration in Media and Communication Arts.
PAGE 3
CITATION "Taken together, these elements constitute a landscape of intermedia constellations and media processes nested within different interlocking and coexistent contexts, some of which may be formal, institutionally anchored, located within recognized forms and disciplines, while others may be informal, located between and across forms and disciplines, and on occasion, expressed in a tangential relationship to the requirements of legality. The formal and informal aspects of this landscape are not a neat binary, but expressed as two poles of a continuous spectrum."

80

RESEARCHER Shuddhabrata Sengupta & Tapio Makela
YEAR 2005

ARTICLE "The Delhi Declaration of A New Context for New Media"

REPORT The Open Networks Agenda for International Collaboration in Media and Communication Arts.

PAGE 6

CITATION 'In a new media context, the distinctions between producers and users, practitioners and audiences, writers and readers are characterized by porosity close contact'. & "This means that outreach strategies"

81

RESEARCHER Shuddhabrata Sengupta & Tapio Makela
YEAR 2005

ARTICLE "The Delhi Declaration of A New Context for New Media"

REPORT The Open Networks Agenda for International Collaboration in Media and Communication Arts.

PAGE 4

CITATION 'However, it needs to be clearly understood that this coming together is not contingent on an easy translatability, or the evolution of some kind of 'Esperanto' form of cultural practice. Rather, we need to work with the understanding that there are and will be necessary difficulties of translation, that invite us to be at least legible to each other, before we make the claim to comprehensively understand each other. We need to share with each other what we do not know about each other before we can make the claim to mutual understanding.'

82

RESEARCHER Alicia Carrió
YEAR 2015

ARTICLE "The hunger games: Architects in danger"

BOOK The architect as Worker – Immaterial Labor, the Creative Class, and the Politics of Design – edited by Peggy Deamer

PAGE 221

CITATION 'To live with dignity through the coming years, and to fulfill our responsibilities to the future, we need to propose and realize a radical break that is neither apocalyptic nor messianic, but instead, pragmatically utopian. Nothing less will do it.'

83

RESEARCHER European Commission
SPOKESPERSON Neelie Kroes, Vice-President of the European Commission responsible for the Digital Agenda
CONFERENCE Morgan Stanley Thirteenth Annual Technology, Media and Telecoms Conference / Barcelona
YEAR 2013

ARTICLE *Investing in a Digital Future*

PAGE 1

CITATION 'Today I want to talk to you about the European telecoms market. We have an ongoing digital revolution. One that supports performance and productivity, employment and growth, across the economy. This is a sector that needs not incremental improvements. But a fundamental change for a different reality. The sector needs that, our economy needs that, investors need that. First we have a recommendation to create the right framework for investment: predictable, stable, certain.'

84

JOURNALIST Christina Mercer
YEAR 2017

ARTICLE *What is Li-Fi? The ultimate definition of Li-Fi*

LINK <https://www.techworld.com/data/what-is-li-fi-everything-you-need-know-3632764/>

85

RESEARCHER Harry Bouwman
YEAR 2003

ARTICLE "Communication in the information society: ICT and the (in)visibility of communication science in the Low Countries".

MAGAZINE *Communication* 28, 2003, 61-87

PAGE 66

CITATION 'Experts do anticipate, however, that the physical boundaries of electronic behavior will be reached around the year 2015'.

86

RESEARCHER Christian Ulrik Andersen & Søren Bro Pold
YEAR 2013

ARTICLE *The lost illusions of an Amazonian forkbomb: what lies beyond the print capitalism of the Gutenberg Galaxy?*

BOOK *Disrupting business: Art and activism in times of financial crisis.*

PAGE 125

CITATION 'Publishing technologies have undergone tremendous changes within the past decades – comparable to the changes brought about by the first printing press. The computer is in itself a writing and publishing machine that combines text code with computation, and much popular software includes the ability to produce text in new ways.'

87

RESEARCHER Deena Weinstein & Michael A. Weinstein
YEAR 2001
ARTICLE "Net Game Cameo"
MAGAZINE Digital Delirium by Arthur Kroker & Marilouise Kroker
PAGE 163
CITATION 'You ask what the net will be? It will be continuous spamming. The net will duplicate the fallen creation in cyber space.'

88

RESEARCHER Wilbur Schramm
YEAR 1964
ARTICLE "Mass Media and National Development: The Role of Information in the Developing Countries"
PAGE 17
CITATION - 'Another reason why social change is complicated is that group relationships must always be taken into account. It is individuals who must change, but these individuals live in groups, work and play in groups, enjoy many of their most cherished experiences in groups. Many of the beliefs and values they hold most strongly are group norms commonly held, and mutually defended. It is very difficult for an individual to turn against a strong group norm, for in that case either the whole group must change or he must find a new group.'
- 'Practically this means that social change is much easier if it is not contrary to group norms.'
- 'It is impossible, in the process of modernizing, to avoid some confrontations with group norms. The question is, how to confront them.'

89

RESEARCHER Wilbur Schramm
YEAR 1964
ARTICLE "Mass Media and National Development: The Role of Information in the Developing Countries"
PAGE 16
CITATION - 'In the service of national development, the mass media are agents of social change.'
- 'The specific kind of social change they are expected to help accomplish is the transition to new customs and practices and, in some cases, to different social relationships.'
- 'Behind such changes in behavior must necessarily lie substantial changes in attitudes, beliefs, skills, and social norms.'

90

RESEARCHER Emile G. McAnany
YEAR 2012
ARTICLE "Social Entrepreneurship and Communication for Development and Social Change – Rethinking Innovation"
MAGAZINE Nordicom Review 33 (2012) Special Issue, pp. 205-218.
PAGE 206
CITATION 'Communication for development and social change'. 'The idea of using communication for development and social change is almost 60 years old'.

91

RESEARCHER Wilbur Schramm
YEAR 1964
ARTICLE "Mass Media and National Development: The Role of Information in the Developing Countries"
PAGE 6
CITATION - 'But one aspect of communication development is of special concern to the new and emerging countries. This is the contribution that effective communication can make to economic and social development. Free and adequate information is thus not only a goal: it is also a means of bringing about desired social change.'
- 'With adequate and effective communication, the pathways to change can be made easier and shorter.'

92

RESEARCHER Wilbur Schramm
YEAR 1964
ARTICLE "Mass Media and National Development: The Role of Information in the Developing Countries"
PAGE 6, 10
CITATION - 'Thus modern communication, wisely used, can help to wield together isolated communities, disparate subcultures, self-centered individuals and groups, and separate developments into a truly national development.'
- 'Communication is fundamental to all social process: it is really society interacting.'

93

RESEARCHER Wilbur Schramm
YEAR 1964
ARTICLE "Mass Media and National Development: The Role of Information in the Developing Countries"
PAGE 11
CITATION - 'He therefore centred on the process that he called 'modernization' although fully aware that it is a relative term: what is modern today will no longer be modern tomorrow.'
- 'Modernization today reaches a far wider population and touches public as well as private aspirations. 'Central to this change', says Lerner, 'is the shift in modes of communicating ideas and attitudes for spreading among a large public vivid images of its own New Ways is what modernization distinctly does. Europeanization used the class media; modernization, the mass media.'

94 SECONDARY SOURCE

RESEARCHER Harry Bouwman
YEAR 2003
ARTICLE "Communication in the information society: ICT and the (in)visibility of communication science in the Low Countries".
MAGAZINE Communication 28, 2003, 61-87
PAGE 70
CITATION 'Tidd, Bessant and Pavitt (2001) observe that incumbents in a particular industry, in this case the traditional media companies, do not perform well when that industry changes dramatically, i.e. the rise of ICT. The balance of advantage shifts towards newcomers'.

PRIMARY SOURCE

RESEARCHER Tidd, J., Bessant, J., and Pavitt, K.
YEAR 2001
ARTICLE 'Managing Innovation. Integrating technological market and organizational change'.
PUBLISHER Wiley

95

RESEARCHER Bruce Sterling
YEAR 2001
ARTICLE "Unstable Networks"
MAGAZINE Digital Delirium by Arthur Kroker & Marilouise Kroker
PAGE 30
CITATION 'Instability is the congenital disorder of the lords of the Information Society'.

96

RESEARCHER R. Edward Freeman – Gianfranco Rusconi – Silvana Signori – Alan Strudler
YEAR 2012
ARTICLE "Stakeholder Theory(ies): Ethical Ideas and Managerial Action"
MAGAZINE J Bus Ethics (2012) 109: 1-2
PAGE 1
CITATION 'Using the language of stakeholders make it easier for business executives and theorists to see business and ethics as integrated, rather than always in conflict'.

97

SECONDARY SOURCE

RESEARCHER Claus Beringer, Daniel Jonas, Hans Georg Gemünden
YEAR 2012
ARTICLE "Establishing Project Portfolio Management: An exploratory Analysis of the influence of Internal Stakeholders' Interactions".
MAGAZINE Project Management Journal, Vol. 43, No. 6, 16-32.
PAGE 1
CITATION 'Hence, stakeholders (i.e. those who are able to affect or are affected by a new management approach) (Freeman, 1984) play a crucial role in successfully implementing management innovation.'

PRIMARY SOURCE

RESEARCHER Freeman, R.E.
YEAR 1984
ARTICLE 'Strategic Management: A stakeholder approach. Pitman series in business and public policy'.

98

SECONDARY SOURCE

RESEARCHER Claus Beringer, Daniel Jonas, Hans Georg Gemünden
YEAR 2012
ARTICLE "Establishing Project Portfolio Management: An exploratory Analysis of the influence of Internal Stakeholders' Interactions".
MAGAZINE Project Management Journal, Vol. 43, No. 6, 16-32.
PAGE 3
CITATION 'Stakeholder theory and management.
The basic assumption of stakeholder theory is that a firm, represented by its management, has relationships with many constituent groups of individuals in the firm and in its external environment, and that those groups do not only play a vital role in the success of a firm, but also the interests of all (legitimate) stakeholders have intrinsic value (Clarkson, 1995; Donaldson & Preston, 1995; Freeman, 1984). Stakeholder research is a relatively young field. However, the stakeholder concept – which originated from strategic management – has been applied to other research fields, including project management (first by Cleland, 1986).'

PRIMARY SOURCE 1

RESEARCHER Clarkson, M.B.
YEAR 1995
ARTICLE A stakeholder framework for analyzing and evaluating corporate social performance.
MAGAZINE Academy of Management Review, 20(1), 92-117

PRIMARY SOURCE 2

RESEARCHER Donaldson, T. & Preston, L.E.
YEAR 1995
ARTICLE The stakeholder theory of the corporation: Concepts, evidence, and implications
MAGAZINE Academy of Management Review, (20(1), 65-91.

PRIMARY SOURCE 3

RESEARCHER Freeman, R.E.
YEAR 1984
ARTICLE *Strategic Management: A stakeholder approach*

PRIMARY SOURCE 4

RESEARCHER Cleland, D.I.
YEAR 1984
ARTICLE *Project stakeholder management.*
MAGAZINE Project Management Journal, 17(4), 36-44

99

RESEARCHER Jose Maria Lopez-De-Pedro & Eva Rimbau-Gilabert
YEAR 2011
ARTICLE *"Stakeholder Approach: What effects should we take into account in contemporary societies?"*
MAGAZINE Journal of Business Ethics, (2012), 107:147-158
PAGE 147
CITATION *"In recent years, the stakeholder approach has been widely applied in the debate on corporate social responsibility (CSR)"*

100

RESEARCHER Yves Fassin
YEAR 2009
ARTICLE *"The Stakeholder Model Refined"*
MAGAZINE Journal of Business Ethics, Vol. 84, No. 1 (Jan. 2009), pp. 113-135
PAGE 117
CITATION *"Consequently, virtually everyone and everything should be considered as a stakeholder".*

101

RESEARCHER R. Edward Freeman
YEAR 2011
ARTICLE *"Managing for Stakeholders: Trade-offs or Value Creation"*
MAGAZINE J Bus Ethics (2010) 96:7-9
PAGE 1
CITATION *"One of the central uses of stakeholder theory, in its original form, was as a counterpoint to the idea that corporations should be managed in the interests of shareholders".*

102

RESEARCHER R. Edward Freeman
YEAR 2011
ARTICLE *"Managing for Stakeholders: Trade-offs or Value Creation"*
MAGAZINE J Bus Ethics (2010) 96:7-9

103

RESEARCHER Matias Laine
YEAR 2011
ARTICLE *"The Nature of Nature as a Stakeholder"*
MAGAZINE J Bus Ethics (2010) 96:7-9
PAGE 1

104

SECONDARY SOURCE

RESEARCHER Matias Laine
YEAR 2011
ARTICLE *"The Nature of Nature as a Stakeholder"*
MAGAZINE J Bus Ethics (2010) 96:73-78
PAGE 74

PRIMARY SOURCE

RESEARCHER Hill, C.W.L. & Jones, T. M.
YEAR 1992
ARTICLE *"Stakeholder-agency theory"*
MAGAZINE Journal of Management Studies, 29, 131-154
PAGE 131-154
CITATION *"the term stakeholder refers to groups of constituents who have a legitimate claim on the firm"*

105 SECONDARY SOURCE

RESEARCHER Matias Laine
YEAR 2011
ARTICLE "The Nature of Nature as a Stakeholder"
MAGAZINE J Bus Ethics (2010) 96:73-78
PAGE 74

PRIMARY SOURCE

RESEARCHER Phillips, R.A. & Reichart, J. (2000)
YEAR 2000
ARTICLE "The environment a a stakeholder? A fairness-based approach."
MAGAZINE Journal of Business Ethics, 23, 185-197
PAGE 185-197

106

RESEARCHER Grant T. Savage et al.
YEAR 2011
ARTICLE "Stakeholder Collaboration: Implications for Stakeholder Theory and Practice".
MAGAZINE J Bus Ethics (2010) 96:21-26
PAGE 2
CITATION "interest symmetry among stakeholder groups with dissimilar identities is proposed to have a positive influence on their mobilization, whereas identity overlap may reduce the likelihood of stakeholder action"

107 SECONDARY SOURCE

RESEARCHER Yves Fassin
YEAR 2008
ARTICLE "Imperfections and Shortcomings of the Stakeholder Model's Graphical Representation".
MAGAZINE Journal of Business Ethics, Vol. 80, No. 4 (Jul., 2008), pp. 879-888
PAGE 880
CITATION 1. 'Stakeholder groups and subgroups may also have multiple interests and multiple roles (Winn, 2001).
2. As Wolfe and Putler expressed it, 'Stakeholder group heterogeneity focuses on heterogeneity across rather than within stakeholder groups (2002)'.

PRIMARY SOURCE 1

RESEARCHER Winn, M.
YEAR 2001
ARTICLE Building Stakeholder Theory With a Decision Modeling Methodology.
MAGAZINE Organizational Science 13 (1), 64-82.

108

RESEARCHER Yves Fassin
YEAR 2008
ARTICLE "Imperfections and Shortcomings of the Stakeholder Model's Graphical Representation".
MAGAZINE Journal of Business Ethics, Vol. 80, No. 4 (Jul., 2008), pp. 879-888
PAGE 881
CITATION "They may have conflicting interests, with both personal and group interests clashing, and they may pursue different agendas and priorities. The supposedly homogenous character of some external stakeholder and pressure groups is similarly at odds with reality. Naturally, within each constituency and pressure is similarly at odds with reality. Naturally, within each constituency and pressure group, some communality does exist, as well as shared objectives within subgroups and they may well have more in common than what divides them."

109

RESEARCHER Kelly C. Strong, Richard C. Ringer and Steven A. Taylor
YEAR 2013
ARTICLE "THE* Rules of Stakeholder Satisfaction (*Timeliness, Honesty, Empathy)"
MAGAZINE Journal of Business Ethics, Vol. 32, No. 3 (Aug., 2001), pp. 219-230
PAGE 228
CITATION "The actions and beliefs of top management evident in our study involved timeliness, honesty and empathy".

110

RESEARCHER Claus Beringer, Daniel Jonas, Hans Georg Gemünden
YEAR 2012
ARTICLE "Establishing Project Portfolio Management: An exploratory Analysis of the influence of Internal Stakeholders' Interactions".
MAGAZINE roject Management Journal, Vol. 43, No. 6, 16-32.
PAGE 11
CITATION "With increasing role clarity, stakeholders should increase their engagement by focusing on their major phases while maintaining or even decreasing their engagement in the other PPM phases."

111 SECONDARY SOURCE

RESEARCHER Carmelo Cennamo, Pascual Berrone & Luis R. Gomez-Meja
YEAR 2009
ARTICLE "Does Stakeholder Management Have a Dark Side?"
MAGAZINE Journal of Business Ethics, Vol. 89, No. 4 (Nov., 2009), pp. 491-507
PAGE 1
CITATION 1. For instance, Jones (1995, p.422) suggests that 'firms that contract with their stakeholders on the basis of mutual trust and cooperation will have a competitive advantage over firms that do not.' In this vein, building relationships with stakeholders on the basis of ethical standards and behaving accordingly is a way to build a reputational resource, which ultimately will affect the bottom line of the firm'. (Page 491)
2. As Jensen maintains, 'multiple objectives is no objective' (2002, p.10). The suggested solution is therefore to define a single valued objective function (the enlightened value maximization) to which stakeholders' interests are subordinated (Windsor, 2002). This will put structure to executive decision making and constrain managerial discretion to more objective assessment'. (Page 492)

PRIMARY SOURCE 1

RESEARCHER Jones
YEAR 1995
ARTICLE *Instrumental Stakeholder Theory: A Synthesis of Ethics and Economics.*
MAGAZINE Academy of Management Review 20, 404-437
PAGE 422

PRIMARY SOURCE 2

RESEARCHER Jensen, M.C.
YEAR 2002
ARTICLE *Value Maximization, Stakeholder Theory, and the Corporate Objective Function.*
MAGAZINE Value Maximization, Stakeholder Theory, and the Corporate Objective Function.
PAGE 10

PRIMARY SOURCE 3

RESEARCHER Windsor
YEAR 2002
ARTICLE '*Jensen's Approach to Stakeholder Theory*'
MAGAZINE *Unfolding Stakeholder thinking*, pp 85-100.

112 SECONDARY SOURCE

RESEARCHER Ian Fillis
YEAR 2006
ARTICLE "*Art for Art's Sake or Art for Business Sake: An exploration of artistic product orientation*".
MAGAZINE *The Marketing Review*, 2006, 6, 29-40
PAGE 34

PRIMARY SOURCE

RESEARCHER Harrison, C., Wood, P., and Gaiger, J.
YEAR 1998
ARTICLE *Art in theory 1900-1990: an anthology of changing ideas.*
MAGAZINE *The Marketing Review*, 2006, 6, 29-40
PUBLISHER Blackwell Publishers
CITATION "*The notion of the avant-garde focuses on the ability of those artistic individuals and groups who attempt to change societal thinking*"

113 SECONDARY SOURCE

RESEARCHER Ian Fillis
YEAR 2006
ARTICLE "*Art for Art's Sake or Art for Business Sake: An exploration of artistic product orientation*".
MAGAZINE *The Marketing Review*, 2006, 6, 29-40
PAGE 34

PRIMARY SOURCE

RESEARCHER Chartrand
YEAR 1984
ARTICLE "*Stakeholder-agency theory*"
CONFERENCE Third International Conference on Cultural Economics and Planning.
CITATION "*the avantgarde utilizes creativity to shape future thinking and practice, while also having a central role in defining culture*"

114

INSTITUTION Virtuel Platform
YEAR 2005-2008
DOCUMENT *Beleidsplan 2005-2008. Virtuel Platform. Subsidie-aanvraag voor de cultuurnota 2005-2008*
PAGE 5
CITATION "*It seems that the first wave of digitalization ; the literature, arts and the broader cultural context of the liberalization, is confused with the lack of business models that have lead to the lack of economic strength to turn technological enthusiasm into more productivity. That is a major problem. The lack of acknowledgement for creativity as the source of innovation does not lead to progress, but to stagnation*"

115

INSTITUTION Virtueel Platform
YEAR 2005-2008
DOCUMENT *Beleidsplan 2005-2008. Virtueel Platform. Subsidie-aanvraag voor de cultuurnota 2005-2008*
PAGE 5
CITATION *"On the one hand the artistic projects have to get the possibility to position themselves into a broader context, in this way the possibility exist for exchange of knowledge and concepts between science, industry and art/culture. It is to be predicted that the internet causes a shift where new players and rules will count"*

116

RESEARCHER Arthur & Marilouise Kroker
YEAR 2001
ARTICLE *Code Warriors – Bunkering in and dumbing down*
BOOK *Hacking the Future: Stories for the flesh eating 90s*
PAGE 84
CITATION *"The virtual elite is a mixture of predatory capitalists and visionary computer specialists for whom virtualization is about our disappearance into nothingness"*

117

RESEARCHER Bruce Sterling
YEAR 2001
ARTICLE *"Unstable Networks"*
MAGAZINE *Digital Delirium by Arthur Kroker & Marilouise Kroker*
PAGE 32
CITATION *"The Information Age doesn't have that, it moves too fast for elegant manners... It's some kind of spastically twitching titanium – coated manipulator."*

118

RESEARCHER Bruce Sterling
YEAR 2001
ARTICLE *"Unstable Networks"*
MAGAZINE *Digital Delirium by Arthur Kroker & Marilouise Kroker*
PAGE 31
CITATION *"The Information Society is not at all a friendly environment for the knight in gray flannel armor, the loyal employee, Mr. Cog, the Organization Man."*

119

RESEARCHER Arthur Kroker
YEAR 2001
ARTICLE *"The theory of the virtual class. Not a wired culture, but a virtual culture that is wired shut"*
MAGAZINE *Data Trash. The theory of the virtual class.*
PAGE 16
CITATION *"In the end, the virtual class is very old-fashioned. It clings to an antiquated historical form – capitalism – and, on its behalf, wants to shut down the creative possibilities of the internet."*

120

RESEARCHER Arthur Kroker
YEAR 2001
ARTICLE *"The theory of the virtual class. Not a wired culture, but a virtual culture that is wired shut"*
MAGAZINE *Data Trash. The theory of the virtual class.*
PAGE 18
CITATION *"The virtual class only wants to subordinate digital reality to the will to capitalism."*

121

RESEARCHER Virtueel Platform
YEAR 2009-2012
DOCUMENT *Aanvraag kunstnplan: Virtueel Platform, sectorinstituut voor eCultuur 2009-2012.*
PAGE 4
CITATION *"With e-culture, the digital media in the arts –and cultural sector is meant. The term refers to the consequences of digitalization for the production, presentation and archivisation of art and culture and the initiation of innovative forms of art. This new way of working influences in an increasing way our communication, society, politics and economy"*

122

RESEARCHER Virtueel Platform
YEAR 2009-2012
ARTICLE "Does Stakeholder Management Have a Dark Side?"
DOCUMENT Aanvraag kunstenvan: Virtueel Platform, sectorinstituut voor Cultuur 2009-2012.
PAGE 4
CITATION 'e-culture (media culture) is of great importance for our society as a whole as well as within the cultural sector. We can speak of an increasing consciousness of the effects of e-culture on our society and the mutual affairs. The process of consciousness of the relationship with economic – and social overlap resembles the necessity of giving meaning and contextualization.'

123

INSTITUTION ICT Innovation Platform IIP/ CREATE
YEAR 2007
ARTICLE IIP/create – ict innovation platform creative industry – strategic research agenda
PAGE 6
CITATION "a new economic sector where relative autonomy, creativity, a networked context, and (large-scale) production of small-scale expressions define its work ethos. At the core of the 'creating' class is information, communication and media"

124

INSTITUTION ICT Innovation Platform IIP/ CREATE
YEAR 2007
ARTICLE IIP/create – ict innovation platform creative industry – strategic research agenda

125

RESEARCHER Gilberto Prado
YEAR 2004
ARTICLE "Artistic experiments on telematics nets: recent experiments in multi-user virtual environments in Brazil."
MAGAZINE Leonardo, Vol. 37, No. 4 (2004), pp. 297-302
PAGE 300
CITATION "The encounter between new environments and forces generated by distinct, punctuated actions across the globe escapes from conventional references and creates an unpredictable situation that houses a space for social creativity."

126

RESEARCHER Gilberto Prado
YEAR 2004
ARTICLE "Artistic experiments on telematics nets: recent experiments in multi-user virtual environments in Brazil."
MAGAZINE Leonardo, Vol. 37, No. 4 (2004), pp. 297-302
PAGE 301
CITATION "It is a whole social and artistic world that is in flux and expansion, from which we cannot easily separate out individual participation. The 'Net' implies the tools, the objects, the propositions and the surrounding context, with the individual enclosed in this virtual space."

127

RESEARCHER Gilberto Prado
YEAR 2004
ARTICLE "Artistic experiments on telematics nets: recent experiments in multi-user virtual environments in Brazil."
MAGAZINE Leonardo, Vol. 37, No. 4 (2004), pp. 297-302
PAGE 301
CITATION "The Net is a world of the possible that will create new ways of socialization, communication, interaction, coexistence and perception in those spaces."

128

RESEARCHER Gilberto Prado
YEAR 2004
ARTICLE "Artistic experiments on telematics nets: recent experiments in multi-user virtual environments in Brazil."
MAGAZINE Leonardo, Vol. 37, No. 4 (2004), pp. 297-302
PAGE 301
CITATION "Digital environments bring us the ability to experiment with sensation, logic, composition and freedoms that are beyond the traditional materiality of architecture and geographical topography, surpassing the limits of concrete space."

129 SECONDARY SOURCE

RESEARCHER Paula Cordeiro
YEAR 2012

ARTICLE "Radio becoming R@dio: convergence, interactivity and broadcasting trends in perspective".

MAGAZINE Participations, Journal of Audience & Reception Studies, Volume 9, Issue 2, 11-2012

PAGE 495 & 496

CITATION 1. *In this sense, the understanding of a radio station as a brand means that we are integrating radio listeners into groups, making them feel that they are part of a unique community'.*
2. *'An interactive communication is characterized by three factors (Alba et. al 1997, in Stewart and Pavlou, 2002:380) it is multi-way, meaning that it involves two or more actors; it is immediate, as responses occur within seconds; and it is contingent in that the responses of one actor follow directly and logically from the action of another'.*

PRIMARY SOURCE

RESEARCHER Stewart, David W., and Pavlou, Paul A.
YEAR 2002

ARTICLE *From Consumer Responses to Active Consumer: Measuring the Effectiveness of Interactive Media.*

MAGAZINE Journal of the Academy of Marketing Science, 30, 2002, pp. 376-396.

130

RESEARCHER Paula Cordeiro
YEAR 2012

ARTICLE "Radio becoming R@dio: convergence, interactivity and broadcasting trends in perspective".

MAGAZINE Participations, Journal of Audience & Reception Studies, Volume 9, Issue 2, 11-2012

PAGE 492 & 493

CITATION 1. *'Digitalization and the internet are fundamentally changing media markets, particularly radio'.*
2. *'We no longer have just TV, Radio, magazines or newspapers , Books, movies, newspapers, radio podcasts, video games and, of course, web based content are emerging and competing for audience attention'.*
3. *'Consequently a new audience emerges, non-traditional, non-passive but participative and independent'.*

131

RESEARCHER Charles W. Tolman
YEAR 2000

ARTICLE "Understanding the Essentially Social Individual"

MAGAZINE Theory & Psychology, Sage Publications. Vol. 10(4): 571-576

PAGE 1

CITATION *'There is a reasonably broad agreement among psychologists that the relationship between individuals and the society in which they live is important'.*

132

RESEARCHER Lori Rosenkopf & Paul Almeida
YEAR 2003

ARTICLE "Overcoming local search through Alliances and mobility".

MAGAZINE Management Science, Vol. 49, No. 6 (Jun., 2003), pp. 751-766

PAGE 755

CITATION 1. *'Advantages of context-convergent mechanisms'.*
'There are several reasons why our mechanisms of interest may work more effectively within context. First, common culture, which is more likely within context can help smooth the flow of knowledge through alliances and mobility and aid its interpretation. As Saxenian (1994) suggests, the work practices, culture, and even technical terminology are often peculiar to a region and vary dramatically across regions. Second, common context increases the likelihood of similarity between firms in terms of their practices and routines.
2. *'The commonality of organizational routines, facilitated by proximity, makes for easier absorption and interpretation of knowledge gained through the mechanisms. Finally, common context can create an environment of trust between firms and individuals, thus, enhancing the utility of the mechanisms of knowledge flows'.*

133

RESEARCHER Jay Clayton
YEAR 2011

ARTICLE "Collaboration Across the Disciplines: An Experiment in Interdisciplinary Pedagogy"

MAGAZINE Literature and Medicine, Volume 29, Number 1, Spring 2011, pp. 127-131

PAGE 128

CITATION *'One of the barriers to the interdisciplinary aspirations of humanists in this area is the persistent assumption that our work ought to be targeted at doctors and scientists, who have no professional incentive to care about our insights. However, when addressed to an audience of policy experts who are already perceptive to cultural analysis, our work intervenes in an established interdisciplinary conversation that has real consequences for medical research and practice. A slogan for this new approach might be: 'Don't try to change the science, change the science policy'.*

134

OWN NOTE Not only are the characteristics described from the SFE, but also the conditions and requirements to lift the workflow to a higher level.

135 SECONDARY SOURCE

RESEARCHER Bo Kampmann Walther
YEAR 2011

ARTICLE "Towards a theory of pervasive ludology: reflections on gameplay, rules and space".

MAGAZINE Digital Creativity, 22:3, 134-147

PAGE 136

CITATION 'Rules specify the constitution of the playing 'deck' or, more broadly, the playing 'field'. In games, behavioral patterns inside this field are limited, constrained and highly codified. (Huizinga, 1994. Caillouis 1958, 2001, Walther 2003)'

PRIMARY SOURCE 1

RESEARCHER Huizinga, J. Johan

YEAR 1994

ARTICLE *Homo ludens. Vom ursprung der kultur im spiel.*

PRIMARY SOURCE 2

RESEARCHER Caillouis, R.

YEAR 1958

ARTICLE *Man, play, and games.*

PRIMARY SOURCE 3

RESEARCHER Walther, B.K.

YEAR 2003

ARTICLE *Playing and gaming: reflections and classifications.*

MAGAZINE Game Studies, 3 (3)

LINK <http://www.gamestudies.org/0301/walther/>

136 SECONDARY SOURCE

RESEARCHER Bo Kampmann Walther

YEAR 2011

ARTICLE "Towards a theory of pervasive ludology: reflections on gameplay, rules and space".

MAGAZINE Digital Creativity, 22:3, 134-147

PAGE 136

CITATION 'Rules are guidelines that direct, restrict and channel behavior in a formalised, closed environment so that artificial and clear conditions inside the 'magic circle' of play are created (Salen & Zimmermann)'.

PRIMARY SOURCE

RESEARCHER Salen, K. & Zimmermann, E.

YEAR 2004

ARTICLE *Rules of play: game design fundamentals.*

137

RESEARCHER Tiina Onkila

YEAR 2010

ARTICLE "Multiple Forms of Stakeholder Interaction in Environmental Management: Business Arguments Regarding Differences in Stakeholder relationships"

MAGAZINE Business Strategy and the Environment, 20, 379-393 (2011)

PAGE 2

CITATION "Multiple forms of stakeholder interaction in environmental management business arguments regarding differences in stakeholder relationships"

138

RESEARCHER Paivi Myllykangas, Johanna Kujala, Hanna Lehtimäki

YEAR 2011

ARTICLE "Analyzing the Essence of Stakeholder Relationships: What do we need in addition to power, legitimacy, and urgency?"

JOURNAL Journal of Business Ethics, Vol. 96, pp. 65-72

PAGE 70

CITATION "The analysis of stakeholder relationships shows that six characteristics were of importance: (1) history of the relationship, (2) objectives of the stakeholders, (3) interaction in the relationship, (5) trust between stakeholders, and (6) the potential of a stakeholder to learn".

139 SECONDARY SOURCE

RESEARCHER Yves Fassin

YEAR 2008

ARTICLE "Imperfections and Shortcomings of the Stakeholder Model's Graphical Representation."

MAGAZINE Journal of Business Ethics, Vol. 80, No. 4 (Jul., 2008), pp. 879-888

PAGE 883-884

CITATION 'It is not usual to draw links between stakeholders (Waxenberger and Spence, 2003)'.

PRIMARY SOURCE

RESEARCHER Waxenberger, B., Spence, L.

YEAR 2003

ARTICLE *Reinterpretation of a Metaphor: From stakes to claims.*

MAGAZINE Strategic change 12, 239-249

140 SECONDARY SOURCE

RESEARCHER Carmelo Cennamo, Pascual Berrone & Luis R. Gomez-Mejia
YEAR 2009
ARTICLE "Does Stakeholder Management Have a Dark Side?"
MAGAZINE Participations, Journal of Audience & Reception Studies, Volume 9, Issue 2, 11-2012
PAGE 501
CITATION 1. 'Taking stakeholders into account is a complex task that, when properly accomplished, may establish strong relationships with stakeholders, which, in turn, may help the firm acquire and/or build valuable capabilities and resources, most notably legitimacy, and reputation (Jones, 1995; Sharma et al., 1998). (page 501)
2. 'Once managers have secured the support of stakeholders via SM practices, they can use (and abuse) stakeholders' trust to pursue personal goals. This opportunistic behavior can go unnoticed, because of the complexity and causal ambiguity SM entails'.

PRIMARY SOURCE 1

RESEARCHER Jones, T.M.
YEAR 1995
ARTICLE *Instrumental Stakeholder Theory: A Synthesis of Ethics and Economics*
MAGAZINE Academy of Management Review 20, 404-437

PRIMARY SOURCE 2

RESEARCHER Sharma, S., Vredenburg, H.
YEAR 1998
ARTICLE *Proactive corporate environmental strategy and the development of competitively Valuable organizational capabilities.*
MAGAZINE Strategic Management Journal 19, 729-753.

141

RESEARCHER Shuddhabrata Sengupta & Tapio Makela
YEAR 2005
ARTICLE "The Delhi Declaration of A New Context for New Media"
REPORT The Open Networks Agenda for International Collaboration in Media and Communication Arts.
PAGE 4
CITATION 'And here by cultural distance we mean both the distance between different kinds or practitioners, regardless of the coordinates of their physical location historical inheritances'.
NOTE Explanation for why it is **complex** to involve different kind of stakeholders, because of the cultural distance and differences between stakeholders.

142 SECONDARY SOURCE

RESEARCHER Thomas Maak
YEAR 2007
ARTICLE 'Responsible leadership, stakeholder engagement and the emergence of social capital'
MAGAZINE Journal of Business Ethics, Vol. 74, No. 4, Ethics in and of Global Organizations: The EBEN 19th Annual Conference in Vienna (Sep., 2007), pp. 329-343
PAGE 330
CITATION 'Still, there are both theoretical and practical challenges with respect to stakeholder salience in general (Jones et. al., 2007; Mitchell et al., 1997), and evaluating and balancing the various and often conflicting claims of multiple stakeholders (employees, clients, shareholder, suppliers, NGOs, communities, government, nature, future generations, etc.) in particular.

PRIMARY SOURCE 1

RESEARCHER Jones, T.M., Felps, W., Bigley, G.
YEAR 2007
ARTICLE *Ethical theory and stakeholder related decisions: The role of stakeholder culture.*
MAGAZINE Academy of Management Review 32(1), 137-155

PRIMARY SOURCE 2

RESEARCHER Mitchell, R.K., Agle, B.R., Wood, D.J.
YEAR 1997
ARTICLE *Toward a theory of stakeholder identification and salience: defining the principle of who and what really counts.*
MAGAZINE Academy of Management Review 22(4), 853-886.

143 SECONDARY SOURCE

RESEARCHER Richard A. Wolfe & Daniel S. Putler
YEAR 2002
ARTICLE "How Tight Are the Ties That Bind Stakeholder Groups?"
MAGAZINE Organization Science, Vol. 13, No. 13, No. 1 (Jan. - Feb., 2002), pp. 64-80
PAGE 65
CITATION 'There is agreement in the literature concerning the major steps involved in stakeholder analysis: (1) identification of stakeholder groups (e.g. employees, owners, communities, customers); (2) determination of the stakeholders' interests; and (3) evaluation of the type and level of stakeholder power (Wood 1994) or salience (Mitchell et. al 1997)'.

PRIMARY SOURCE 1

RESEARCHER Wood, D.J.
YEAR 1994
ARTICLE *Business and Society (2nd ed.)*

PRIMARY SOURCE 2

RESEARCHER Mitchell, R.K., Agle, B.R., Wood, D.J.
YEAR 1997
ARTICLE *Toward a theory of stakeholder identification and salience: Defining the principle of who and what really counts.*
MAGAZINE *Academic Management Review*, 22, 853-886

144 SECONDARY SOURCE

RESEARCHER Carmelo Cennamo, Pascual Berrone & Luis R. Gomez-Mejia
YEAR 2009
ARTICLE *"Does Stakeholder Management Have a Dark Side?"*
MAGAZINE *Journal of Business Ethics*, Vol. 89, No. 4 (Nov., 2009). pp. 491-507
PAGE 497
CITATION *'Firms engaging in SM are likely to be characterized by highly politicized decision making processes (Jensen, 2002), in which multiple, possibly conflicting stakeholders' interests must be systematically considered. This constitutes a more complex, uncertain, and risky environment that is more difficult to manage. Indeed, in uncertain environments, executives must go with less predictable outcomes.'*

PRIMARY SOURCE

RESEARCHER Jensen, M.C.
YEAR 2002
ARTICLE *Value Maximization, Stakeholder theory, and the corporate objective Function.*
MAGAZINE *Business Ethics Quarterly* 12, 235-256.

145

RESEARCHER R. Edward Freeman, Kirsten Martin and Bidhan Parmar
YEAR 2007
ARTICLE *Stakeholder Capitalism*
MAGAZINE *Journal of Business Ethics*, Vol. 74, No. 4, Ethics in and of Global Organizations: The EBEN 19th Annual Conference in Vienna (Sep., 2007), pp. 303-314
PAGE 311
CITATION *Principles of stakeholder capitalism.*
*1. The principle of stakeholder cooperation - 'Value can be created, traded, and sustained because stakeholders can jointly satisfy their needs and desires by making voluntary agreements with each other that for the most part are kept'.
2. 'Rather than assume that we are all first and foremost self-interested and out to maximize our own benefit, this principle highlights the social nature of value creation. Value, any value is a social phenomenon. We must create value in a context, with the help of others and with others who value what we create. This principle acknowledges that business activity is explicitly social and uses that to enhance the process of value creation'.*

146

RESEARCHER R. Edward Freeman, Kirsten Martin and Bidhan Parmar
YEAR 2007
ARTICLE *Stakeholder Capitalism*
MAGAZINE *Journal of Business Ethics*, Vol. 74, No. 4, Ethics in and of Global Organizations: The EBEN 19th Annual Conference in Vienna (Sep., 2007), pp. 303-314
PAGE 311
CITATION *'The principle of stakeholder engagement - To successfully create, trade and sustain value, a business must engage its stakeholders.' Almost every business transaction involves: customers, suppliers, communities, employees, and financiers. Other stakeholders, such as media, additional civil society representatives NGOs, etc. are often affected or can affect value creation'.*

147

RESEARCHER Michelle Greenwood
YEAR 2007
ARTICLE *"Stakeholder Engagement: Beyond the Myth of Corporate Responsibility"*
MAGAZINE *Journal of Business Ethics*, Vol. 74, No. 4, Ethics in and of Global Organizations: The EBEN 19th Annual Conference in Vienna (Sep., 2007), pp. 315-327
PAGE 319
CITATION *"The engagement of stakeholders does not ensure the responsible treatment of stakeholders. The responsible treatment of stakeholders has been defined in this article as the organisation acting in the interests of legitimate stakeholders'.*

148

RESEARCHER R. Edward Freeman, Kirsten Martin and Bidhan Parmar
YEAR 2007
ARTICLE *Stakeholder Capitalism*
MAGAZINE *Journal of Business Ethics*, Vol. 74, No. 4, Ethics in and of Global Organizations: The EBEN 19th Annual Conference in Vienna (Sep., 2007), pp. 303-314
PAGE 312
CITATION *1. 'Rather than argue over whose rights triumph whose, this principle acknowledges that a large cast of stakeholders are necessary to sustain value creation. As often as possible the needs of multiple stakeholders must be met. There may be specific situations in which privileging the rights of one group can benefit others in the long term, but this is not clear prima facie, and must be decided upon by the effected parties'.
2. 'In some ways explicitly dealing with stakeholders is harder than ignoring them. Participants in the value creation process will have to have a thick skin, patience, and be comfortable with conflict and change. These things are not easy. But creating value necessitates them. They provide the opportunity for real leadership'.*

149

- RESEARCHER Shuddhabrata Sengupta & Tapio Makela
YEAR 2005
ARTICLE "The Delhi Declaration of A New Context for New Media"
REPORT The Open Networks Agenda for International Collaboration in Media and Communication Arts.
PAGE 4
CITATION 'Rather, new context media practitioners will have to learn to be open to each others vulnerabilities, they will have to work with difficulties in translation, will need to learn to live with and thrive on the fluid, unpredictable and dynamic (as opposed to the solid and stable) nature of the contemporary global moment'.
NOTE Different kind of stakeholders and the so called conditions for the SFE.

150

- RESEARCHER Barbara Jaworski & Despina Potari
YEAR "Bridging the Macro- and Micro-Divide: Using an Activity Theory Model to Capture Sociocultural Complexity in Mathematics Teaching and Its Development"
ARTICLE "The Delhi Declaration of A New Context for New Media"
MAGAZINE Educational Studies in Mathematics, Vol. 72, No. 2 (Nov., 2009), pp. 219-236
PAGE 230
CITATION 'However, he was aware of himself of a need for more sensitivity toward students' possibility to respond to challenge, and, in the homework task, we suggest he not only overestimated what these students were able to achieve, but also needed a deeper awareness of the macro factors. These include the requirement for homework, families that do not have dictionaries, students' lack of familiarity with dictionaries, student's lack of motivation, teachers' and students' alternative ways of seeing the classroom encounter'.

151

- NOTE Own definition

152

SECONDARY SOURCE

- RESEARCHER Michelle Greenwood
YEAR 2007
ARTICLE "Stakeholder Engagement: Beyond the Myth of Corporate Responsibility"
MAGAZINE Journal of Business Ethics, Vol. 74, No. 4, Ethics in and of Global Organizations: The EBEN 19th Annual Conference in Vienna (Sep., 2007), pp. 315-327
PAGE 318
CITATION 1. 'Stakeholder engagement is understood as practices the organization undertakes to involve stakeholders in a positive manner in organizational activities'. 2. 'Stakeholder engagement has been defined as practices that the organization undertakes to involve stakeholders in a positive manner in organizational activities'. 3. 'From the perspective of accountability and responsibility theories, stakeholder engagement is a mechanism by which organizational accountability and responsibility towards stakeholders can be acquitted often through the involvement of stakeholders in decision making (Gray, 2002) and governance (van Buren III, 2001)'.

PRIMARY SOURCE 1

- RESEARCHER Gray, R.
YEAR 2002
ARTICLE *The social accounting project and accounting organizations and society.*
MAGAZINE Accounting organizations and society 27(7), 687-708

PRIMARY SOURCE 2

- RESEARCHER Van Buren, H.
YEAR 2001
ARTICLE *If fairness is the problem, is consent the solution? Integrating ISCT and Stakeholder theory.*
MAGAZINE Business Ethics Quarterly 11(3), 481-499

153

- RESEARCHER Michelle Greenwood
YEAR 2007
ARTICLE "Stakeholder Engagement: Beyond the Myth of Corporate Responsibility"
MAGAZINE Journal of Business Ethics, Vol. 74, No. 4, Ethics in and of Global Organizations: The EBEN 19th Annual Conference in Vienna (Sep., 2007), pp. 315-327
PAGE 319
CITATION 'The issue of which groups or individuals are identified as organizational stakeholders is central to debate in stakeholder theory (Mitchell et. al., 1997). Rigid identification of the exact persons who qualify as stakeholders may be misplaced (Buchholz and Rosenthal, 2005), but identification of what counts as a stakeholder claim is vital because of its implied assumptions about the moral relationship, or lack thereof, between an organisation and its stakeholders.'

PRIMARY SOURCE 1

- RESEARCHER Mitchell, R.K., Agle, B.R., Wood, D.J.
YEAR 1997
ARTICLE *Towards a theory of stakeholder identification and salience: defining the principle who and what really counts.*
MAGAZINE Academy of Management Review 22(4), 853-886.

PRIMARY SOURCE 2

RESEARCHER Bucholz, R.A., Rosenthal, S.B.
YEAR 2005
ARTICLE *Toward a contemporary conceptual framework for stakeholder theory.*
MAGAZINE Journal of Business Ethics 58, 137-148

154 SECONDARY SOURCE

RESEARCHER Thomas Maak
YEAR 2007
ARTICLE *'Responsible leadership, stakeholder engagement and the emergence of social capital'*
MAGAZINE Journal of Business Ethics, Vol. 74, No. 4, Ethics in and of Global Organizations: The EBEN 19th Annual Conference in Vienna (Sep., 2007), pp. 329-343
PAGE 330
CITATION *'Key to responsible leadership is thus the ability to enable and broker sustainable, mutual beneficial relationships with stakeholders, to create stakeholder goodwill and trust and ultimately a trusted business in society – that is, one of multi-stakeholder benefit.'*
NOTE This citation represents the right motivation to stimulate multiple stakeholder involvement.

155

RESEARCHER Thomas Maak
YEAR 2007
ARTICLE *'Responsible leadership, stakeholder engagement and the emergence of social capital'*
MAGAZINE Journal of Business Ethics, Vol. 74, No. 4, Ethics in and of Global Organizations: The EBEN 19th Annual Conference in Vienna (Sep., 2007), pp. 329-343
PAGE 332
CITATION *'The term social capital refers to features that enable people to act collectively (Woolcock and Narayan, 2000): the networks, relationships, norms, trust, and thus the goodwill inherent in social relations (Adler and Kwon, 2002; Putnam, 1993)'*

PRIMARY SOURCE 1

RESEARCHER Woolcock, M., Narayan, D.
YEAR 2000
ARTICLE *Social Capital: Implications for Development Theory, Research, and Policy.*
MAGAZINE The World Bank Research Observer 15 (2), 225-249

PRIMARY SOURCE 2

RESEARCHER Adler, P.S., Kwon, W.
YEAR 2002
ARTICLE *Social Capital: Prospects for a New Concept.*
MAGAZINE Academy of Management Review 27(1), 17-40

PRIMARY SOURCE 3

RESEARCHER Putnam, R.D.
YEAR 1993
ARTICLE *Making democracy work*

156

RESEARCHER Thomas Maak
YEAR 2007
ARTICLE *'Responsible leadership, stakeholder engagement and the emergence of social capital'*
MAGAZINE Journal of Business Ethics, Vol. 74, No. 4, Ethics in and of Global Organizations: The EBEN 19th Annual Conference in Vienna (Sep., 2007), pp. 329-343
PAGE 340
CITATION *'Given the diversity of network partners and expectations, managing and leading in such a network requires a versatile leader with social and ethical intelligence. Obviously, this is not the 'big ego' – type of leader that we still find in much of the leadership literature, but has to be a much more humble networker and mediator who engages herself among equals. (Maak and Pless, 2006B). Therefore, as argued above, the responsible leader act as a weaver of stakeholder relationships and as a broker of social capital in the pursuit of responsible change.'*

PRIMARY SOURCE

RESEARCHER Maak, Th., Pless, N.M.
YEAR 2006
ARTICLE *Responsible leadership in a stakeholder society.*
MAGAZINE Journal of Business Ethics 66. 99-115.

157

RESEARCHER Carmelo Cennamo, Pascual Berrone & Luis R. Gomez-Mejia
YEAR 2009
ARTICLE *"Does Stakeholder Management Have a Dark Side?"*
MAGAZINE Journal of Business Ethics, Vol. 89, No. 4 (Nov., 2009), pp. 491-507
PAGE 495
CITATION *'Under SM they have more options, so they need greater managerial discretion, as it is unclear which options will produce the best results. The range of possible actions, both substantive (e.g. language and personal actions aimed at altering or reinforcing standards, norms, and values), is indeed greater under SM.'*

158

RESEARCHER Simon Knox & Colin Guar
YEAR 2007

ARTICLE "The Application of Stakeholder Theory to Relationship Marketing Strategy Development in a Non-Profit Organization".

REPORT Journal of Business Ethics, Vol. 75, No. 2 (Oct., 2007), pp. 115-135

PAGE 115

CITATION 1. *Relationship marketing theory, therefore, does offer a reformist agenda for stakeholder management since it places an emphasis on stakeholder collaboration beyond the immediacy of market transactions.*
2. *'According to different authors, the theory involves creating exchanges of mutually beneficial value across salient stakeholder groups (Christopher et. al, 2002), interactions through direct relationships and within networks (Coviello et al., 1997; Gummesson, 1999) and building mutual commitment and trust (Morgan and Hunt, 1994).'*
3. *'The emergence of differing world views about the existing marketing strategy.'*

PRIMARY SOURCE 2.1

RESEARCHER Christopher, M.A., Payne, A., Ballantyne, D.
YEAR 2002

ARTICLE *Relationship marketing: Creating Stakeholder Value*

PRIMARY SOURCE 2.2

RESEARCHER Coviello, N.E., Brodie, R.J., Munro, H.J.
YEAR 1997

ARTICLE *Understanding contemporary marketing: Development of a classification scheme.*

MAGAZINE Journal of Marketing Management 13, 501-522.

PRIMARY SOURCE 2.3

RESEARCHER Gummesson, E
YEAR 1999

ARTICLE *Total relationship marketing: experimenting with a synthesis of research frontiers.*

MAGAZINE Australasian Marketing Journal 7(1), 72-85.

PRIMARY SOURCE 4

RESEARCHER Morgan, R.M., Hunt, S.D.
YEAR 1994

ARTICLE *The Commitment-trust theory of relationship marketing.*

MAGAZINE Journal of Marketing 58 (July), 20-38.

159

RESEARCHER Marie Le Sourd
YEAR 2006

ARTICLE "The Bandung Center for New Media Arts: Local Commitment and International Collaboration"

MAGAZINE Leonardo, Volume 39, Number 4, August 2006, pp. 315-318

PAGE 315

CITATION *'Focused on an art, science and technology crossover, the BCNMA strives to establish a cooperation between individuals and institutions from different fields in order to shape new ideas, stimulate discussion and experiment and work together in new constellations.'*

160

RESEARCHER Celia Pearce, Sara Diamond, Mark Beam
YEAR 2003

ARTICLE *BRIDGES I: Interdisciplinary Collaboration as Practice*

MAGAZINE Leonardo, Volume 36, Number 2, April 2003, pp. 123-128

PAGE 124

CITATION *'It is used to mark boundaries, to separate categories. Language designates change, integration and flow. Interdisciplinary communication can reduce the complexity within a discipline in ways that undermine deep research, or it can underline the ability to create new, hybrid understandings.'*

161

RESEARCHER Peter da Costa
YEAR 2012

ARTICLE "The Growing Pains of Community Radio in Africa"

MAGAZINE Nordicom Review 33 (2012) Special Issue, pp. 135-148

PAGE 140, 141 & 143

CITATION 1. *'What makes for sustainability?'*

'All in all, these deficits and challenges add up to a problem of sustainability, with the evidence so far reviewed suggesting that community radio stations are not yet a sustainable feature of the african media and development landscape'. (page 140)

2. *Most significant change methodology? (page 141)*

3. *'The stations also serves as space for forces of mediation and interaction between many actors, including government, international sponsors, local NGOs, civil society, and others. Thus, Senegal's community radios are not so much of a tool for development as a "place where society and develop-ment meet along the lines of ambivalence and compromise" (ibid, p.7) (page 143)*

162

- RESEARCHER Peter da Costa
YEAR 2012
ARTICLE "The Growing Pains of Community Radio in Africa"
MAGAZINE Nordicom Review 33 (2012) Special Issue, pp. 135-148
PAGE 136, 137 & 139
CITATION 1. How has success been defined in community radio and have the goalposts shifted over time?
2. How is community radio defined and how has it evolved?
3. Governments are increasingly recognizing the important function community radio stations perform in providing social infrastructure'.

163

- RESEARCHER Paula Cordeiro
YEAR 2012
ARTICLE "Radio becoming R@dio: convergence, interactivity and broadcasting trends in perspective".
MAGAZINE Participations, Journal of Audience & Reception Studies, Volume 9, Issue 2, 11-2012
PAGE 498
CITATION 1. In short, interaction encourages group integration and provides the illusion of imagined communities through the interfaces that allow listeners to participate in radio'.
2. Boczkowski & Ferris (2005:3) argue that digitalization eliminates the boundaries between press, television, radio and online technologies'.

PRIMARY SOURCE

- RESEARCHER Boczkowski, Pablo, Ferris, José
YEAR 2005
ARTICLE Multiple media, convergent processes, and divergent products: Organizational innovation in digital media production at a European firm.
MAGAZINE Annals of the American Academy of Political and Social Science, 597(1), 2005, 32-47

164

- RESEARCHER Paula Cordeiro
YEAR 2012
ARTICLE "Radio becoming R@dio: convergence, interactivity and broadcasting trends in perspective".
MAGAZINE Participations, Journal of Audience & Reception Studies, Volume 9, Issue 2, 11-2012
PAGE 497
CITATION 'Mediated participation is by far the most common format in media communication. It contributes to reconfiguring social relations and power, by weakening privacy and/or by encouraging new forms of isolation, but at the same time allowing us to establish social relations with people whom we would never interact directly and unmediated'.

165

- RESEARCHER Marie Le Sourd
YEAR 2006
ARTICLE "The Bandung Center for New Media Arts: Local Commitment and International Collaboration"
MAGAZINE Leonardo, Volume 39, Number 4, August 2006, pp. 315-318
PAGE 316
CITATION 'In this particular sociopolitical context, negotiation is one of the key concepts for understanding the work carried out in the common room in order to involve as many groups of people as possible in the program, and, to a certain extent, to contribute to nurturing a sense of civil society. Iskandar emphasizes that the BCNMA and Tobucil never decide alone on the program's structure, but that the public should also participate and negotiate the proposals, together with all the partners, until they reach a consensus: 'Because we receive no financial support, the proposed projects have to be inexpensive. Everything proposed has to be easy to implement, enjoyable, and allow for the public's participation.'

166

- RESEARCHER Harry Bouwman
YEAR 2003
ARTICLE "Communication in the information society: ICT and the (in)visibility of communication science in the Low Countries".
MAGAZINE Communication 28, 2003, 61-87
PAGE 64
CITATION 'Technology, and certainly information and communication technology, changes so rapidly that it hardly seems worthwhile to look at the technologies themselves, as van Lüttenberg (1999 a) has justifiably claimed'.

167

- RESEARCHER Marie Le Sourd
YEAR 2006
ARTICLE "The Bandung Center for New Media Arts: Local Commitment and International Collaboration"
MAGAZINE Leonardo, Volume 39, Number 4, August 2006, pp. 315-318
PAGE 317
CITATION 'Although the participants recognized the significance of constraints on a mutual project, some were disappointed by the limitations imposed by the medium and by the stipulations. At the 2004 Art camp in Tokyo, which focused on art and new technology, the comments run contrary to those expressed in Bandung: the focus on technology was considered too great and lacking sufficient reflection on technology's use for conveying a message and critical expressions'. Thus: 'Different contexts, different expectations'

168

INSTITUTION European Commission
SPOKESPERSON Neelie Kroes, Vice-President of the European Commission responsible for the Digital Agenda
CONFERENCE *Morgan Stanley Thirteenth Annual Technology, Media and Telecoms Conference / Barcelona*
YEAR 2013
ARTICLE Investing in a Digital Future
PAGE 1
CITATION *'But it's clear that in that debate they hear many voices from incumbents, from challenger operators, from domestic regulators, and from others. But many of those have other interests. Business models, however outdated, that they want to defend. Rents they want to continue charging. Powers and privileges they want to protect. My ultimate goal is to promote a healthy European telecoms sector. I think that's your goal too. And it is investors who know best how to achieve that.' I want to offer the strong healthy telecoms sector worth investing in, delivering returns, and offering Europe a digital boost. I hope you can join me, and help us make Europe a connected competitive continent.'*

169

RESEARCHER Mary Maureen Brown
YEAR 2003
ARTICLE *'Technology diffusion and the 'knowledge Barrier': The dilemma of stakeholder participation'.*
MAGAZINE Public Performance & Management Review, Vol. 26, No. 4 (Jun., 2003), pp. 345-359
PAGE 1
CITATION TITLE *"The dilemma of stakeholder participation"*

170

RESEARCHER Yvonne Spielmann
YEAR 2012
ARTICLE *"Perceptual- responsive environments: sense and sensibility in japanese media artist Mihami's Installations".*
MAGAZINE Journal of Aesthetics & Culture Vol. 4, 2012.
PAGE 3
CITATION TITLE *'The media development in Japan initially derives from a close working context between technical scientific research laboratories, the computer industry, the developers of programming and education and research in the disciplines of information science, and design, art and architecture. From an external perspective, it can be regarded as pioneering new connections between digital media art, national research laboratories, and the computer industry.'*

171

RESEARCHER Jay Clayton
YEAR 2011
ARTICLE *"Collaboration Across disciplines: An experiment in interdisciplinary Pedagogy"*
MAGAZINE Literature and Medicine, Volume 29, Number 1, Spring 2011, pp. 127- 131
PAGE 127
CITATION *'Faculty in medical schools have little practical incentive to collaborate with literary scholars. The study of novels or poems might be a valuable supplement to the education of medical students, but it is hard to see how it can contribute to the funded research of medical faculty.'*

172

RESEARCHER Steve Dixon
YEAR 2007
CHAPTER *The Digital Revolution*
BOOK Digital Performance - History of New Media in Theater, Dance, Performance Art, and Installation
PAGE 170
CITATION *'Multidisciplinarity as a must: 'As Stephen Wilson notes, the arts and sciences were culturally and philosophically united until the Renaissance, when scientific advances and different forms of specialization and codification split them apart. For centuries thereafter, the arts and sciences largely avoided or ignored each other, and developed their own languages and ideologies. In 1964, C.P. Snow announced in 'the two cultures and the scientific revolution' that the values, perspectives, and languages of artists and scientists were so radically distinct that they could not understand each other.' While historically the arts and sciences have remained polarized and deeply suspicious of one another, new computer technologies have become an interface for their mutual coexistence: 'in the realm of electronic image production the boundaries between art, science and entertainment are quite blurred.'*

173

RESEARCHER Penesta Dika
YEAR 2008
ARTICLE *"Research of the Motifs in Interactive Media Art concerning the Visual Aspect"*
BOOK Interface Cultures – Artistic Aspects of Interaction (Christa Sommerer, Laurent Mignonneau & Dorothée King)
PAGE 167
CITATION *"interactive media art generally is a category that does not really distinguish between works created for artistic, scientific, or simply entertainment purposes; here not just artists with proper training, but also scientists, technicians, or programmers create art". Consequently, they all have different goals in interactive media art: In some works, the aesthetic intent is more present, in others the idea, or technological innovation'*

PRIMARY SOURCE

RESEARCHER Annette Hünnekens
YEAR 1997
ARTICLE *Der bewegte Betrachter. Theorien der interaktiven Medienkunst.*
MAGAZINE Wienand
PAGE 8

174

RESEARCHER Oliver Grau
YEAR 2007
ARTICLE *"Immersion und Interaktion – Vom Rundfresko zum interaktiven Bildraum"*
BOOK Medien Kunst Netz - *Medien Kunst im Überblick 1*, Rudolf Frieeling & Dieter Daniels
LINK http://www.medienkunstnetz.de/themen/medienkunst_im_ueberblick/immersion/4/
CITATION *'Künstlerische Bildwelten. Als fein gesponnenes Gewebe zwischen Wissenschaft und Kunst lotet heute die Medienkunst das ästhetische Potenzial der interaktiv-prozessualen Bildwelten aus'. International renommierte Vertreter wie Charlotte Davies, Christa Sommerer/ Laurent Mignoneau, Monika Fleischmann/Wolfgang Strauss, Jeffrey Shaw oder Victoria Vesna arbeiten in der Regel als Wissenschaftler an Forschungslaboren und entwickeln zum Beispiel neue Interfaces, Interaktionsmodelle und Code Innovationen – damit setzen sie die technische Grenze gemäß ihrer ästhetischen Ziele und kritischen Botschaften neu. So entstand ein Künstlertypus, der als Wissenschaftler immer häufiger mit der institutionellen Sicherheit von Lebenszeitstellen ausgestattet ist und für seine bildästhetischen Innovationen als Regisseur im Team mit Programmieren und Ingenieuren zunehmend die Technologie selbst weiterentwickelt. Wir beobachten eine neue Verbindung von Kunst, Technik und Wissenschaft, welche Künstler, wie selbstverständlich, ihre neuesten Software oder Interfacemodelle in Fachzeitschriften publizieren oder auf den entsprechenden wissenschaftlichen Kongressen diskutieren last. Medienkünstler formen heute so unterschiedliche Bereiche wie Telepresence art, Bio kybernetische Kunst, Robotik, Netzkunst, Space Art, Experimente im Nanobereich, A-Life-Art(7), Kreation von virtuellen Agenten und Avataren, Datamining, Mixed Realities'.*

175

RESEARCHER Petra Gemeinboeck & Rob Saunders
YEAR 2011
ARTICLE *'Urban fictions: a critical reflection on locative art and performative geographies.'*
MAGAZINE Digital Creativity, 22:3, 160-173
PAGE 160
CITATION *'Yet the playground of locative media is inextricably linked to the technologies and politics of spatialisation and the history of cartographic practices. Probing the fluid anatomies of the physical, electronic and social spaces we inhabit thus involves a critique of maps and mapmaking practices as social constructions of the world. After all, maps redescribe the world in terms of relations of power and cultural practices, rather than representing nature (Harley, 1992).'*

PRIMARY SOURCE

RESEARCHER Harley, J.B.
YEAR 1992
EDITORS Duncan, J.S., Barnes, T.J.
MAGAZINE Leonardo, Volume 39, Number 4, August 2006, pp. 315-318
BOOK *Writing worlds: discourse, text, and metaphor in the representation of landscape,*
PAGE 231-247

176

RESEARCHER Bronac Ferran
YEAR 2009
ARTICLE *"Tracing the Trace"*
DOCUMENT Mapping E-Culture by Virtuel Platform
PAGE 146

PRIMARY SOURCE

RESEARCHER Michel de Certeau
YEAR 1988
ARTICLE *The practice of everyday life.*
CITATION *'Maps do not only represent borders of one's country with neighbouring ones, but also invisible borders, geopolitical, cultural and society borders that exist inside the country between countries or in any given community.'*

177

RESEARCHER Gilberto Prado
YEAR 2004
ARTICLE *"Artistic experiments on telematics nets: recent experiments in multi-user virtual environments in Brazil."*
MAGAZINE Leonardo, Vol. 37, No. 4 (2004), pp. 297-302
PAGE 161
CITATION *'Mapping, according to Irit Rogoff (2000), is a cultural, political and epistemological activity, and has always been a powerful instrument for masking difference, making borders and producing coherent identities.'*

178

RESEARCHER European Commission
YEAR 2007
ARTICLE "Immersion und Interaktion – Vom Rundfresko zum interaktiven Bildraum"
BOOK Medien Kunst Netz - Medien Kunst im Überblick I, Rudolf Frieling & Dieter Daniels
LINK http://www.medienkunstnetz.de/themen/medienkunst_im_ueberblick/immersion/27/
CITATION TITLE 'Durch den technischen Aufbau fallen Ferne und Nähe nunmehr in Echtzeit zusammen und schaffen ein Paradox, dass heißt: ich bin dort, wo ich nicht bin, und erfahre sinnliche Gewissheit wider besseres Wissen.'

179

RESEARCHER Gerard Goggin
YEAR 2012
ARTICLE "Driving the Internet: Mobile Internets, Cars, and the Social"
MAGAZINE Future Internet 2012, 4, 306-321
PAGE 309
CITATION TITLE 'The central place of automobiles, driving, and car culture in many contemporary societies has meant that people spend a great deal of time in cars. Automobiles have a range of meanings for different groups and classes, and have been especially important in consumer culture.'

180

RESEARCHER J.-L. Madre, R. Collet, I.T. Villareal & Y.D. Bussière
YEAR 2012
DOCUMENT Discussion Paper No. 2012 -16
CONFERENCE International Transport Forum
PAGE 2
CITATION TITLE 'The international Transport Forum's Research centre gathers statistics and conducts cooperative research programmes addressing all modes of transport. Its findings are widely disseminated and support policy making in member countries as well as contributing to the annual Summit'.

181

RESEARCHER J.-L. Madre, R. Collet, I.T. Villareal & Y.D. Bussière
YEAR 2012
ARTICLE "Are we heading towards a reversal of the trend for ever greater mobility?"
DOCUMENT Discussion Paper No. 2012 -16
CONFERENCE International Transport Forum
PAGE 24
CITATION TITLE 'To summarize with respect to France, the main findings are as follows: The same trend towards a decline in mobility can be found here as in most other developed countries, starting in the early 2000's, whilst the average distance travelled by households was levelling off and dropped slightly thereafter, with cyclical variations probably linked to fuel price variations, a drop in the percentage of young people holding driving licences in the most densely populated urban areas (elsewhere, the opposite can be seen), the social distribution of car ownership which is attaining its limits with the decline in inequalities. In second cars, an ageing of the cars on the road, a saturation of car ownership in Ile-de-France and a slowdown outside the region. In addition, there can be seen significant growth in the use of public transport'.

182

RESEARCHER J.-L. Madre, R. Collet, I.T. Villareal & Y.D. Bussière
YEAR 2012
ARTICLE "Are we heading towards a reversal of the trend for ever greater mobility?"
DOCUMENT Discussion Paper No. 2012 -16
CONFERENCE International Transport Forum
PAGE 25
CITATION TITLE 'Yes, the trend towards ever greater urban mobility, which seems to be reversing in the developing countries, can be expected to spread to a number of emerging economies, but only in a couple of decades. The challenges for sustainable transport are as great as ever.'

183

RESEARCHER Frerk Froböse & Martina Kühne
YEAR 2013
ARTICLE "Mobilität 2025. Unterwegs in der Zukunft".
INSTITUTE Gottlieb Duttweiler Institute & SBB CFF FFS
PAGE 8
CITATION TITLE "Verkehrs –und Raumplanen, Städtebauer und Architekten, Ökonomen und Soziologen fragen sich, wie mobil wir künftig sein werden und können. Wie soll der Verkehr der Zukunft gestaltet werden?"

184

RESEARCHER Frerk Froböse & Martina Kühne

YEAR 2013

ARTICLE "Mobilität 2025. Unterwegs in der Zukunft".

INSTITUTE Gottlieb Duttweiler Institute & SBB CFF FFS

PAGE 9

CITATION *'Unsere Studie möchte der intelligenteren und effizienteren Nutzung der Verkehrsinfrastruktur und –mittel näher ‘kommen und verlegt daher der Fokus vom Verkehr (ingenieurswissenschaftliche systemische Sichtweise) auf die Mobilität (Motive und Hintergründe des Verkehrs) und somit auf das Verhalten der Reisenden. Im Steuern des Mobilitäts verhaltens (nicht nur der Technik) liegt das Potenzial für Innovation – und davor hängt die Zukunft der Mobilität ab.' Die hardware rückt häufig in den Mittelpunkt der Diskussion um Mobilität, weil sie Veränderungen sichtbar macht.'*

185

RESEARCHER Frerk Froböse & Martina Kühne

YEAR 2013

ARTICLE "Mobilität 2025. Unterwegs in der Zukunft".

INSTITUTE Gottlieb Duttweiler Institute & SBB CFF FFS

PAGE 3

CITATION *'So wird der Verkehr 2025 nicht viel anders sein, wohl aber die Mobilität; die Menschen in der Schweiz – mehrheitlich in urbanen Regimen wohnen – werden von Innovationen bei der Software profitieren.'*

186

RESEARCHER Frerk Froböse & Martina Kühne

YEAR 2013

ARTICLE "Mobilität 2025. Unterwegs in der Zukunft".

INSTITUTE Gottlieb Duttweiler Institute & SBB CFF FFS

PAGE 3

CITATION *'Dem sich bewegen lassen wird 2025 teuer sein als heute kluge Innovationen helfen den Verkehrsteilnehmenden, Kosten zu Sparen und sich Bedürfnisgerecht fortzubewegen. Die Mobilität wird 2025 unkomplizierter, schneller, flexibler – und für viele quasi massgeschneidert – möglich sein.'*

187

RESEARCHER Frerk Froböse & Martina Kühne

YEAR 2013

ARTICLE "Mobilität 2025. Unterwegs in der Zukunft".

INSTITUTE Gottlieb Duttweiler Institute & SBB CFF FFS

PAGE 3

CITATION *'Die Bewegungen der Menschen und ihre Ansprüche an die Mobilität sind im Jahr 2025 individueller den je. Genau darauf werden die allgemeinen Veränderungen, die neuen Konzepte ausgerichtet sein. Öffentlicher und individueller Verkehr kommen sich dabei immer näher, bis sie schliesslich eins sind; Reisenden werden die Kontrolle über Ihren Reiseweg haben und diesen Fitness –und gesundheitsfördernd zu nutzen wissen.'*

188

RESEARCHER Gerard Goggin

YEAR 2011

ARTICLE "Ubiquitous apps: politics of openness in global mobile cultures"

MAGAZINE Digital Creativity, 22:3, 148-159

PAGE 149

CITATION *'These particular technologies of mobility – at the intersection of mobiles, internet and computing – promise to make possible the idea of cultures characterized by, presuming, and grounded upon, ubiquitous information.'*

189

RESEARCHER Frerk Froböse & Martina Kühne

YEAR 2013

ARTICLE "Mobilität 2025. Unterwegs in der Zukunft".

INSTITUTE Gottlieb Duttweiler Institute & SBB CFF FFS

PAGE 9

CITATION *'Wie die Hardware verändert sich auch die <<Wetware>> - der Mensch, seine Werte, Bedürfnisse und Emotionen – über die Zeit nur langsam. Jeder Mensch hat bestimmte Werte verinnerlicht, an denen er sich orientiert. Zusammen bilden sie das Wertemuster, anhand dessen er die Welt beurteilt und sein Handeln ausrichtet. 4. Dabei harmonisieren nicht alle Werte miteinander, weshalb es bei Entscheidungen in bestimmten Situationen auch zu inneren Konflikten kommt.'*

190

RESEARCHER Frerk Froböse & Martina Kühne

YEAR 2013

ARTICLE "Mobilität 2025. Unterwegs in der Zukunft".

INSTITUTE Gottlieb Duttweiler Institute & SBB CFF FFS

PAGE 9

CITATION 1. 'Die relevanten Werte sind also jeweils sehr eng mit der Situation verknüpft, in der jemand handelt. Trotzdem gelten Wertemuster über die Zeit als relativ konstant. Sie verändern sich nur langsam und wenn, dann vorwiegend aus zwei Gründen: Zum einen weil sich die Lebenssituation des betreffenden Menschen verändert, beispielsweise beim Übertritt vom kinderlosen Single zu verheirateten Familienvater, oder vom gestressten Manager zum Pensionär. Dadurch gewinnen andere Werte an Bedeutung. Zum anderen können ihn auch nur, im gesellschaftlichen Diskurs auftauchende Werte (wie derzeit beispielweise Nachhaltigkeit) beeinflussen.'
2. '1. Existenz. 2. Sicherheit 3. Sozial 4. Selbstverwirklichung. Bedürfnisse 'Neben gesellschaftlichen Werten prägen auch persönliche Bedürfnisse das menschliche Verhalten.' Es gliedert die Bedürfnisse in hierarchische Stufen.

191

RESEARCHER Frerk Froböse & Martina Kühne

YEAR 2013

ARTICLE "Mobilität 2025. Unterwegs in der Zukunft".

INSTITUTE Gottlieb Duttweiler Institute & SBB CFF FFS

PAGE 10

CITATION 'Menschliche Bedürfnisse, Emotionen sowie gesellschaftliche Wertevorstellungen werden 2025 weitgehend mit den heutigen identisch sein. So werden wir auch 2025 naherstehenden Menschen lieben, Trauer empfinden und uns über Geschenke freuen. Mit Bezug auf Mobilität werden einige von uns weiterhin Modelllandschaften voller Eisenbahnrromantik bauen und andere eigensinnige Road-Trips voller Freiheitsliebe werden sich bis 2025 nur sehr bedingt verändern.' (relevant, implementieren) 'Der Kontext, in dem Mobilität stattfindet, spielt auch eine grosse Rolle: 'Wie werden die Arbeitszeiten von Angestellten geregelt sein?'

192

RESEARCHER Gilberto Prado

YEAR 2004

ARTICLE "Artistic experiments on telematics nets: recent experiments in multi-user virtual environments in Brazil."

MAGAZINE Leonardo, Vol. 37, No. 4 (2004), pp. 297-302

CONFERENCE International Transport Forum

PAGE 301

CITATION "Through the Net we can go in all directions and can already start to share this virtual space through avatars in connection with others who are on-line".

193

RESEARCHER Yves-Alexandre de Montjoye, César A. Hidalgo, Michel Verleysen & Vincent D. Blondel

YEAR 2013

ARTICLE "Unique in the crowd. The privacy bounds of human mobility."

MAGAZINE Scientific reports, 3:1376

PAGE 1 & 4

CITATION 1. 'We showed that the uniqueness of human mobility traces is high, thereby emphasizing the importance of the idiosyncrasy of human movements for individual privacy.'
2. 'Derived from the Latin *Privatus*, meaning 'withdraw from public life', the notion of privacy has been foundational to the development of our diverse societies, forming the basis for individuals' rights such as free speech and religious freedom 1. Despite its importance, privacy has mainly relied on informal protection mechanisms. For instance, tracking individual's movements has been historically difficult, making them de facto private. For centuries, information technologies have challenged these information protection mechanisms.'

194

RESEARCHER Frerk Froböse & Martina Kühne

YEAR 2013

ARTICLE "Mobilität 2025. Unterwegs in der Zukunft".

INSTITUTE Gottlieb Duttweiler Institute & SBB CFF FFS

PAGE 9

CITATION 'Um die mobile Welt 2025 zu gestalten, braucht es nicht nur technische Innovationen, sondern vor allem Veränderungen in unserem Verhalten.'

195

RESEARCHER Miko Esbester

YEAR 2005

ARTICLE The International Association for the History of Transport, Traffic and Mobility: Second Annual Conference, Detroit 4-7 November 2004.

MAGAZINE Technology and Culture, Volume 46, Number 1, January 2005, pp. 164-167

PAGE 166

CITATION "The experience of tourism took two forms: travel through actual space, and travel through the imagination - 'mental tourism'"

196

RESEARCHER P. Jeffrey Brantingham
YEAR 1998
ARTICLE "Mobility, Competition, and Plio-Pleistocene Hominid Foraging Groups"
MAGAZINE Journal of Archaeological Method and Theory, Vol. 5, No. 1 (Mar., 1998), pp. 57-98
PAGE 16
CITATION *'The continuity of mobility at the individual level is often overlooked, however, in part because many migration researchers explicitly or implicitly view migration as a once-for-all, irrevocable decision. We hypothesize that continuity does exist at the individual level in contexts dominated by high levels of circular mobility.'*

197

PRIMARY SOURCE 1
RESEARCHER Theodore D. Fuller, Paul Lightfoot and Peerasit Kamnuansilpa
YEAR 1986
ARTICLE *Mobility plans and mobility behavior: convergences and divergences in Thailand.*
MAGAZINE Population and Environment, Vol. 8, No 1/2, Migration Intentions and Behavior: Third World perspectives (Spring-Summer, 1985/1986), pp. 15-40.
PAGE 17
CITATION 1. 'Considerable attention has been given to community evaluations as a determinant of movement since Wolpert (1965) introduced the notion of 'place utility'. Using Wolpert's work as a springboard, Speare (1974) proposed a model of mobility decision making involving at least two stages, one involving a decision about whether to move and another involving a decision about where to move'.
2. 'A person's stated mobility intentions presumably represent a fairly realistic analysis of opportunities, aspirations, and constraints pertaining to that person'.

PRIMARY SOURCE 1

RESEARCHER Wolpert, J.
YEAR 1965
ARTICLE *Behavioral Aspects of the Decision to Migrate.*
MAGAZINE Papers of the regional science association, 15, 159-169.

PRIMARY SOURCE 2

RESEARCHER Speare, A., Jr.
YEAR 1974
ARTICLE *Residential satisfaction as an intervening variable in residential mobility.*
MAGAZINE Demography, 11, 173-188.

198

RESEARCHER Anton Hieke
YEAR 2013
ARTICLE "The transregional mobility of Jews from Macon, Ga., 1860-1880"
MAGAZINE American Jewish History, Volume 97, Number 1, March 2013, pp. 21-38

199

RESEARCHER Rodolfo Barrere, Lucas Luchilo & Julio Raffo
YEAR 2004
ARTICLE "Highly skilled labour and International Mobility in South America"
MAGAZINE OECD Science, Technology and Industry Working Papers – OECD Publishing
PAGE 8
CITATION *'Its magnitude and present or potential impact arouse the interest to analyse the question in more detail and with greater precision and concern for its effects on the countries of origin and the on the countries of destination of the migrants. It is not a new phenomenon. However, its scope and characteristics seem to have changed in the last few years as part of the globalization process. These changes have led to the formulation of the idea that the world may be living a 'new era of migration' marked by an increase in migration flows, a modification of the importance of the countries of destination, a change in the composition of population movements and the emergence of new forms of mobility.' 'Whether it is a new migrators pattern or a consolidation and intensifying of previous trends, (2) what is certain is that the mobility of highly skilled human resources has acquired new interest and relevance'.*

PRIMARY SOURCE

RESEARCHER Whitwell, C.
YEAR 2002
ARTICLE "New Migration" in the 1990s: A Retrospective.
DOCUMENT Sussex Migration Working Paper, N13
INSTITUTE Sussex centre for Migration Research

200

RESEARCHER Eric Kluitenberg

YEAR 2009

ARTICLE "E-Culture in a transforming media landscape: Towards a Functional Approach to New Media Culture"

DOCUMENT Mapping E-Culture

INSTITUTION Virtuel Platform

PAGE 24

CITATION 'It is hardly surprising that almost none of the new generation opts for the nomadic existence of the new media culture-maker. For those wishing to undertake this daunting challenge, the lack of a clear financing structure for their own projects greatly hampers the development of a long-term personal practice.'

NOTE To my opinion I do think it is surprising that none of the new generation opts for a nomadic existence.

201

RESEARCHER Christiane Hellmanzik

YEAR 2009

ARTICLE 'Location matters: estimating cluster premiums for prominent modern artists.'

MAGAZINE European Economic Review 54 (2010) 199-218

NOTE Basic human mobility patterns are explained in this article.

202

RESEARCHER Christiane Hellmanzik

YEAR 2009

ARTICLE 'Location matters: estimating cluster premiums for prominent modern artists.'

MAGAZINE European Economic Review 54 (2010) 199-218

PAGE 199

CITATION 'Up to 53% and 43% of the most prominent modern visual artists lived in Paris or New York, respectively, at one point in time.'

203

RESEARCHER Christiane Hellmanzik

YEAR 2009

ARTICLE 'Location matters: estimating cluster premiums for prominent modern artists.'

MAGAZINE European Economic Review 54 (2010) 199-218

PAGE 199

CITATION 'Most naturally, the question arises if it was but a coincidence that Picasso produced his most important work in Paris. Would his career have developed differently if he had not benefited from his fellow artists and the rich cultural infrastructure in Paris' intellectual and creative quarters? Moreover, would Parisian artists have had the careers they had if they had not been surrounded by modern art's luminaries?'

204

SECONDARY SOURCE

RESEARCHER Theodore D. Fuller, Paul Lightfoot and Peerasit Kamnuansilpa

YEAR 1986

ARTICLE *Mobility plans and mobility behavior: convergences and divergences in Thailand*

MAGAZINE Population and Environment, Vol. 8, No. 1/2, Migration Intentions and Behavior: Third world perspectives

PAGE 17

CITATION "Considerable attention has been given to community evaluations as a determinant of movement since Wolpert (1965) introduced the notion of "place utility".

PRIMARY SOURCE

RESEARCHER Wolpert, J.

YEAR 1985

ARTICLE *Behavioral aspects of the decision to migrate.*

MAGAZINE Papers of the regional science association, 15, 159-169.

205

RESEARCHER Petra Gemeinboeck and Rob Saunders

YEAR 2011

ARTICLE *Urban fictions: a critical reflection on locative art and performative geographies.*

MAGAZINE Digital Creativity, 22:3, 160-173

PAGE 161

CITATION 'In our understanding, locative art opens up a collective playground, where the production of space becomes a performance.'

206

RESEARCHER Christiane Hellmanzik

YEAR 2010

ARTICLE *Location matters: estimating cluster premiums for prominent modern artists.*

MAGAZINE Location matters: estimating cluster premiums for prominent modern artists.

PAGE 199

CITATION *'When decomposing this premium, we find that quality rather than quantity of artists in the location is driving the results. It is argued that artists working in a cluster location reach a peak in the age price profile of their work significantly earlier than artists working elsewhere.'*

207

RESEARCHER Lori Rosenkopf & Paul Almeida

YEAR 2003

ARTICLE *"Overcoming local search through Alliances and mobility".*

MAGAZINE Management Science, Vol. 49, No. 6 (Jun., 2003), pp. 751-766

PAGE 751

CITATION *'So how can firms reach beyond their existing contexts in their search for new knowledge?'*

208

RESEARCHER Lori Rosenkopf & Paul Almeida

YEAR 2003

ARTICLE *"Overcoming local search through Alliances and mobility".*

MAGAZINE Management Science, Vol. 49, No. 6 (Jun., 2003), pp. 751-766

PAGE 751

CITATION *'Recent research suggests that, due to organizational and relational constraints, firms are limited contextually – both geographically and technologically – in their search for new knowledge. But distant contexts may offer ideas and insights that can be extremely useful to innovation through knowledge recombination. So how can firms reach beyond their existing contexts in their search for new knowledge?'*

209

RESEARCHER Yvonne Spielmann

YEAR 2012

ARTICLE *"Perceptual- responsive environments: sense and sensibility in japanese media artist Mihami's Installations".*

MAGAZINE Journal of Aesthetics & Culture Vol. 4, 2012.

PAGE 3

CITATION *'The super-density of communications, transport, and information in the commercially-industrially-culturally conjoined space of the metropolises, like Tokyo, creates the limits of the temporal –spatial compression, into a new cultural model. Koelbl describes Tokyo's super-density as an example of this cultural form: 'What seems at first as an extreme version of a city, successively reveals itself: as the opposite, as not-city.'*

210

RESEARCHER Josephine Bosma

YEAR 2007

ARTICLE *"Die Konstruktion von Medienräumen Zugang und Engagement: das eigentlich Neue an der Netz(werk)kunst"*

BOOK Medien Kunst Netz – Thematische Schwerpunkte 2, Rudolf Frieling & Dieter Daniels

LINK http://www.medienkunstnetz.de/themen/public_sphere_s/medienraeume/scroll/

CITATION *- 'Onlinenetze sind automatisch mit Offlinenetzen verbunden, auch wenn sie weit über diese hinausreichen. Viele Onlinekunstplattformen sind auch mit physischen Treffpunkten verknüpft, und es ist von der jeweiligen Situation abhängig, welcher von beiden wichtiger ist, der Online oder der Offlineraum. Offensichtlich waren auch die stärksten Onlinekunst Environments von den physischen, sozialen Netzen abhängig, aus denen sie hervorgegangen sind. Reine Onlinerräume profitieren indirect ebenfalls von diesen Netzwerken, indem einflussreiche Diskurse und Kulturen, die auf physischen Netzwerken basierten in ihnen propagiert werden.'*

211

RESEARCHER Dieter Daniels

YEAR 2007

ARTICLE *"Fernsehen – Kunst oder Antikunst? Konflikte und Kooperationen zwischen Avantgarde und Massenmedium in den 1960er / 1970er Jahren".*

BOOK Medien Kunst Netz – Thematische Schwerpunkte 2, Rudolf Frieling & Dieter Daniels

LINK http://www.medienkunstnetz.de/themen/medienkunst_im_ueberblick/massenmedien/3/

CITATION *'Für McLuhan bestimmt der medientechnische Fortschritt im wesentlichen ihre Entwicklung, indem er zuvor nur künstlerisch erahnte neue Darstellungsformen zur Machbarkeit bringt. Für Eco dagegen bietet die Kunst das Modell einer welbestimmten Alternative zur Fremdbestimmtheit durch die Macht der Medien.'*

212

RESEARCHER Christian Marazzi

YEAR 2005

ARTICLE *Capital and language – from the new economy to the war economy.*

PAGE 98

CITATION *'A fine example in this regard is the book by Bill Lessard and Steve Baldwin, Net slaves: True tales of Working the Web (2000) which for the first time attempts a class analysis or better, a caste analysis of the working universe of the web: the new media caste system.*

NOTE Examples of working categories used are: garbagemen, cops, streetworkers, social workers, fry cooks, robber berans, moles & microentrepreneurs.

213

RESEARCHER Christian Marazzi
YEAR 2005
ARTICLE *Capital and language – from the new economy to the war economy.*
PAGE 98
CITATION *'In the factory of the web, employment is highly unstable; people change jobs 3 or 4 times a year. There are no fixed working hours and no social services. Social relationships are, as the hierarchy implies, conducted along caste lines, with the difference, that here the rate of upward and downward mobility is extremely high.*

214

RESEARCHER Georgios Papadopoulos
YEAR 2013
ARTICLE *The subject of the crisis: complicity, depression, disidentification.*
BOOK *Disrupting business: Art and activism in times of financial crisis.*
PAGE 69
CITATION *'Employment is defined by the creation of economic value, which is conditioned by the acceptance of the symbolic mandate of the market, the constitution of the subject as worker, and its recognition as a worker by the social environment.'*

215

RESEARCHER Christian Marazzi
YEAR 2005
ARTICLE *Capital and language – from the new economy to the war economy.*
PAGE 40
CITATION *'Digital technologies,' writes Franco Berardi, 'open up a completely new perspective on work.'*

216

RESEARCHER Jonathan Metzger
YEAR 2011
ARTICLE *"Strange spaces a rationale for bringing art and artists into the planning process"*
MAGAZINE *Planning Theory* 2011, 10:213
PAGE 1
CITATION *"Art (konst) must never be useful, art must be allowed to be artful/strange (konstig)"*

217

RESEARCHER Peng Liu & Bosheng Zhou
YEAR 2008
ARTICLE *"Workflow Mining of More Perspectives of Workflow"*
MAGAZINE *J. Software Engineering & Applications*, 2008, 1: 83-87
PAGE 1
CITATION *"workflow technology continues to be subjected to ongoing development"*

218

RESEARCHER Christian Marazzi
YEAR 2008
ARTICLE *Capital and language – from the new economy to the war economy.*
PAGE 10
CITATION *'Marazzi analyzes how, as labor becomes increasingly defined by linguistic performance, worktime has generally increased and, in fact, the traditional barriers that divide work-time from nonworktime, that divide work from life, are progressively breaking down, a fact which carries with it a series of important consequences. Labor produces social life and, in turn, all of social life is put to work.'*

219

RESEARCHER Christian Marazzi
YEAR 2005
ARTICLE *Capital and language – from the new economy to the war economy.*
PAGE 69

220

RESEARCHER Christian Marazzi
YEAR 2005
ARTICLE *Capital and language – from the new economy to the war economy.*
PAGE 69
CITATION *'Productivity increases without any consideration for the effects on the private lives of workers: 'a complete absence of social life, terrible eating habits, no physical exercise, cigarettes by thousands. Recurring nervous breakdowns and, not least, hemorrhoids' (Lessard and Baldwin, 2000, P. 246)*

PRIMARY SOURCE

RESEARCHER Lessard, B., Baldwin, S.
YEAR 2000
ARTICLE *NetSlaves: True tales of working the web.*

221

RESEARCHER Christian Marazzi
YEAR 2005
ARTICLE *Capital and language – from the new economy to the war economy.*
PAGE 64, 65
CITATION 1. *In the New Economy 'what is scarce is human attention. The width of the telecommunications band is not a problem, the problem is the width of the human band.'*
2. *'We are, that is, in a situation of information glut, of an excess, an overload of information.'*

222

RESEARCHER Ariel Rodríguez, Pavlina Látková & Ya-Yen Sun
YEAR 2008
ARTICLE *"The Relationship between Leisure and Life Satisfaction: Application of Activity and Need Theory"*
MAGAZINE Social Indicators Research, Vol. 86, No. 1 (Mar., 2008), pp. 163-175
PAGE 164 & 165
CITATION 1. *'Although leisure may be an important indicator of subjective well being and quality of life, there is very little understanding as to how this occurs (Baker and Palmer 2006 / Iwasaki 2006).'*
2. *'Activity theory suggests a positive relationship between activity and life satisfaction.'*
3. *'more specifically, this study will focus on needs often associated with being fulfilled during leisure experience as noted by the work of Driver and Tinley.'*

PRIMARY SOURCE 1

RESEARCHER Baker, D.A., Palmer, R.J.
YEAR 2006
ARTICLE *Examining the effects of perceptions of community and recreation participation on quality of life.*
MAGAZINE Social indicators research 75, 395-418

PRIMARY SOURCE 2

RESEARCHER Iwaseki, Y.
YEAR 2006
ARTICLE *Leisure and quality of life in an international and multicultural context: what are major pathways linking leisure to quality of life?*
MAGAZINE Social indicators research

223

RESEARCHER Ariel Rodríguez, Pavlina Látková & Ya-Yen Sun
YEAR 2008
ARTICLE *"The Relationship between Leisure and Life Satisfaction: Application of Activity and Need Theory"*
MAGAZINE Social Indicators Research, Vol. 86, No. 1 (Mar., 2008), pp. 163-175
PAGE 166 & 167
CITATION 1. *'At its core, need theory purports that individuals maintain or increase their wellbeing if they are able to satisfy their human needs (Diener & Lucas 2000).'*
2. *'A basic need, whether it be a physiological need or a psychological need, is an emerging state that if satisfied, conduces toward health and well being but if not satisfied, contributes to pathology and ill-being' (Ryan and Deci 2000, P74).For example, individuals who have high autonomy have been found to also be high in self-esteem, positive affect, and psychological health and be less likely to be self-derogatory, experience negative emotions (e.g. shame or guilt) or experience boredom (Deci and Ryan 1995).'*

PRIMARY SOURCE 1

RESEARCHER Diener, E., Lucas, R.E.
YEAR 2000
ARTICLE *Explaining differences in societal levels of happiness: relative standards, need fulfillment, culture, and evaluation theory.*
MAGAZINE Journal of happiness studies, 1, 41-78

PRIMARY SOURCE 2

RESEARCHER Ryan, R.M., Deci, E.L.
YEAR 2000
ARTICLE *Self-determination theory and the facilitation of intrinsic motivation, social development, and well-being.*
MAGAZINE American psychologist, 55(1), 68-78

PRIMARY SOURCE 3

RESEARCHER Deci, E.L., Ryan, R.M.
YEAR 1995
ARTICLE *Human autonomy as the basis for true self-esteem.*

224

RESEARCHER Ariel Rodríguez, Pavlína Látková & Ya-Yen Sun

YEAR 2008

ARTICLE "The Relationship between Leisure and Life Satisfaction: Application of Activity and Need Theory"

MAGAZINE Social Indicators Research, Vol. 86, No. 1 (Mar., 2008), pp. 163-175

PAGE 167

CITATION 'Moreover, when compared to other psychological needs (e.g. self-esteem, self-actualization, and Security), autonomy' was identified as one of the most significant psychological needs (Sheldon et al. 2001)'.

PRIMARY SOURCE 1

RESEARCHER Sheldon, K.M., Elliot, A.J., Kim, Y, Kasser, T.

YEAR 2001

ARTICLE What is satisfying about satisfying events? Testing 10 candidate psychological needs.

MAGAZINE Journal of Personality and social psychology. 80(2), 325-339.

225

RESEARCHER Brian Keeley

YEAR 2007

ARTICLE "How what you know shapes your life"

MAGAZINE OECD Insights - Human Capital

PAGE 51

CITATION 'Equally, unions may regard part-time working as a threat to full-time jobs. Some businesses report that flexible working cuts down on staff turnover, absenteeism and the cost of recruiting and training workers. Still it can be very hard to measure the real impact of such policies on companies' profitability and, thus, to make a strong business case for them. As a result, the availability of flexible working varies greatly'.

226

RESEARCHER Goffman, Erving

YEAR 1959

ARTICLE "The presentation of self in everyday life"

227

SECONDARY SOURCE

RESEARCHER J. Patrick Williams

YEAR 2006

ARTICLE "Authentic Identities: Straightedge Subculture, Music and the Internet"

MAGAZINE Journal of Contemporary Ethnography 2006, 35:173

PAGE 179

PRIMARY SOURCE

RESEARCHER Turkle, S

YEAR 1995

ARTICLE "Life on the screen: Identity on the age of the internet."

228

RESEARCHER J. Patrick Williams

YEAR 2006

ARTICLE "Authentic Identities: Straightedge Subculture, Music and the Internet"

MAGAZINE Journal of Contemporary Ethnography 2006, 35:173

PAGE 179

CITATION The anonymous qualities of the internet may empower many people to play with how they present themselves online, yet many studies suggest that users are interested in building and expressing stable, continuous selves grounded in meaningful interaction with significant others (Baym 1995; Bromberg 1996; Coate 1997; Schlee 1996)

PRIMARY SOURCE 1

RESEARCHER Baym

YEAR 1995

ARTICLE The emergence of community in computer-mediated communication

PRIMARY SOURCE 2

RESEARCHER Bromberg

YEAR 1996

ARTICLE Are MUDs communities? Identity, belonging and consciousness in virtual worlds

PRIMARY SOURCE 3

RESEARCHER Coate

YEAR 1997

ARTICLE Cyberspace innkeeping: Building community online.

PRIMARY SOURCE 4

RESEARCHER Schlee

YEAR 1996

ARTICLE Lawyers online: Professional identity and boundary maintenance in cyberspace.

229

- RESEARCHER J. Patrick Williams
YEAR 2006
ARTICLE "Authentic Identities: Straightedge Subculture, Music and the Internet"
PAGE 178
CITATION 'As individuals interact in internet-based cultural sites, they construct and affirm meaningful collective identities based on norms and beliefs that are personally important and that are supported by others (see Rheingold 2000; Kollock and Smith 1999)'.

PRIMARY SOURCE 1

- RESEARCHER Rheingold, H.
YEAR 2000
ARTICLE *The virtual community: Homesteading on the electronic frontier.*

PRIMARY SOURCE 2

- RESEARCHER Kollock, P., Smith, M.
YEAR 1999
ARTICLE *Introduction. In Communities in cyberspace.*

230

SECONDARY SOURCE

- RESEARCHER J. Patrick Williams
YEAR 2006
ARTICLE "Authentic Identities: Straightedge Subculture, Music and the Internet"
MAGAZINE Journal of Contemporary Ethnography 2006, 35:173

PRIMARY SOURCE

- RESEARCHER Wellman, B., and Haythornthwaite C.
YEAR 2001
ARTICLE *The internet in everyday life.*
MAGAZINE American Behavioral Scientist 45 (3): 436-55.
CITATION 'The diffusion of subculture through the internet is indicative of how subcultures spread globally as well as the extent to which information and communication technologies now inundate everyday life'.

231

SECONDARY SOURCE

- RESEARCHER J. Patrick Williams
YEAR 2006
ARTICLE "Authentic Identities: Straightedge Subculture, Music and the Internet"
MAGAZINE Journal of Contemporary Ethnography 2006, 35:173
PAGE 194
CITATION 'as people spend more and more time in virtual places, there is a push, a kind of expression of human desire, to make the boundaries between the physical and the virtual more permeable'.

PRIMARY SOURCE

- RESEARCHER Turkle, S., and Salamensky, S.I.
YEAR 2001
ARTICLE "Techno talk: E-mail, the Internet, and other "compversations."
MAGAZINE Talk, talk, talk: The cultural life of everyday conversation

232

- RESEARCHER J. Patrick Williams
YEAR 2006
ARTICLE "Authentic Identities: Straightedge Subculture, Music and the Internet"
MAGAZINE Journal of Contemporary Ethnography 2006, 35:173
PAGE 7
CITATION 'The personal dimension of authenticity refers to how individuals articulate a personal commitment to a subcultural value structure or lifestyle'.

233

- RESEARCHER M. Cierpka
YEAR 2011
ARTICLE "Identität Identitätsdiffusion Identitätsstörung"
MAGAZINE Psychotherapeut 2011, 56:135-141
PAGE 1
CITATION "occurs in exchange between the individual and society. It contains a central feeling of the self to which a person is connected with its environment. The feeling of coherence and continuity within the context of social relatedness shapes life and is called identity. People can therefore only in relationship and through comparison with someone else achieve an identity. The person's identity can through interplay of 'belonging to' and 'taking a distance from' only be developed"

234

- RESEARCHER Farzaneh Moinian
YEAR 2006
ARTICLE "The Construction of Identity on the Internet Oops! I've left my diary open to the whole world!"
MAGAZINE Childhood 2006, 13:49
PAGE 63
CITATION 1. *Rather than identity being a kind of 'birthright', something determined by one's social position and conditions of life, identities have now become much more diverse and fluid*.
2. *This is in line with how Vivien Burr (1995) defines and localizes identities from a social constructionist's point of view: our identity does not originate from inside, but from the social realm, where people swim in a sea of language and other signs, a sea that is invisible to us because it is the very medium of our existence as social beings*.

PRIMARY SOURCE

- RESEARCHER Burr, V.
YEAR 1995
ARTICLE *An Introduction to Social Constructionism*.

235

- RESEARCHER M. Cierpka
YEAR 2011
ARTICLE "Identität Identitätsdiffusion Identitätsstörung"
MAGAZINE Psychotherapeut 2011, 56:135-141
PAGE 2
CITATION "Identity is context-dependent. People can possess various identities, dependent in which context they are. Which identity comes to play is dependent on the circumstances. Expectations, roles and structures of experiences are activated that fit to the circumstances. Every time a new coherence must be found"

236

- RESEARCHER M. Elena Larrain, Beatriz Zegers & Alejandro Trapp
YEAR 2007
ARTICLE "Do adolescents compromise their identity when chatting on the internet"
MAGAZINE International Journal of Applied Psychoanalytic Studies, 4(2): 91-109 (2007)
PAGE 95
CITATION "people with healthy identities demonstrate an internalized value system, ideals, and personal convictions that are constant over time, so there is no real vulnerability to manipulation"

237

- RESEARCHER Adam Rutland et al.
YEAR 2012
ARTICLE "Group identity and peer relations: A longitudinal study of group identity, perceived peer acceptance, and friendships amongst ethnic minority English children"
MAGAZINE British Journal of Developmental Psychology (2012), 30, 283-302
PAGE 285
CITATION "bicultural individuals show better social-emotional adaptation (e.g. higher self-esteem, fewer mental health problems than their peers with more monocultural group identities"

238

- RESEARCHER M. Cierpka
YEAR 2011
ARTICLE "Identität Identitätsdiffusion Identitätsstörung"
MAGAZINE Psychotherapeut 2011, 56:135-141
PAGE 138
CITATION "Wenn die Selbstwahrnehmung und das durch das Umfeld gespiegelte Selbst nicht mehr zusammenpassen, dann kippt die Balance, die das Identitätsgefühl aufrechterhält".

239

- RESEARCHER M. Cierpka
YEAR 2011
ARTICLE "Identität Identitätsdiffusion Identitätsstörung"
MAGAZINE Psychotherapeut 2011, 56:135-141
PAGE 138
CITATION (Erikson (1959)...) also calls this a 'phase-specific identity crisis'

PRIMARY SOURCE

- RESEARCHER Erikson, E.H.
YEAR 1959
ARTICLE *Identität und Lebenszyklus*

240

RESEARCHER Jay Bolter
YEAR 1991
BOOK *Writing Space: Computers, Hypertext, and the Remediation of Print*

241

INSTITUTION OECD
YEAR 2009
ARTICLE *"The Value of Indicator Systems for Managing Regional Development Policy"*
MAGAZINE *Governing Regional Development Policy: The Use of Performance Indicators*, OECD Publishing
PAGE 25
CITATION *"Where the relationship is largely 'transactional' (responsibilities and the rewards for the different parties are specified ex ante), the more an indicator system will be useful for solving asymmetries of information (and reducing risk for the principal in the delegation process). Where the contract is more 'relational' (parties commit for cooperation (ex post) the more indicators system will contribute to the cooperation building aim by sharing common references and objectives and above all contribute to a common learning process'.*

242

RESEARCHER Roland J. Kushner, Randy Cohen
YEAR 2009
ARTICLE *An annual measure of the vitality of arts and cultura in the United States.*
DOCUMENT *National Arts – Index 2009*
PAGE 2
CITATION *Indicators are statistical measures that, quite simply, help people understand how things change over time (outputs, opinions, operations). Indicators are not one time snapshots of current conditions'.*

243

PRIMARY SOURCE

RESEARCHER Demetrius, j Plessas & Ricca Fein
YEAR 2007
ARTICLE *An evaluation of social indicators*
MAGAZINE *Journal of the American Institute of Planners*
PAGE 43

SECONDARY SOURCE

RESEARCHER Perle, E.D.
YEAR 1970
ARTICLE *"Introduction"*
MAGAZINE *The Urban affair Quarterly*
CITATION *"Indicators are time series that allow comparisons and permit the identification of trends".*

244

RESEARCHER S. Keuning & M. Verbruggen
YEAR 2010
ARTICLE *"European Structural Indicators, A Way Forward".*
MAGAZINE *Economic Systems Research*, 15:2, 185-196
PAGE 200
CITATION *'The most obvious and perhaps also the most important criteria for a good indicator in this European benchmarking exercise is international comparability'.*

245

RESEARCHER S. Keuning & M. Verbruggen
YEAR 2010
ARTICLE *"European Structural Indicators, A Way Forward".*
MAGAZINE *Economic Systems Research*, 15:2, 185-196
PAGE 198
CITATION *'1. 'Obviously, stakeholders can only be benchmarked on the basis of reliable /comparable and meaningful (identity) indicators in particular'.
2. 'In addition to the high standards of reliability/topicality and uniformity required for each of the proposed indicators'.*

246

RESEARCHER D.J. Plessas & R. Fein
YEAR 2007
ARTICLE *"Aim Evaluation of Social Indicators."*
MAGAZINE *Institute of Planners*, 38:1,43-51.
PAGE 45
CITATION *"as developers of knowledge rather than as certifiers of the already known"*

247

DOCUMENT Farzaneh Moinian
CITATION "The state of being actively occupied; brisk or vigorously action; busyness, liveliness, vigour"

248

RESEARCHER T. Matthews, T. Rattenbury & S. Carter
YEAR 2007
ARTICLE "Defining, Designing, and Evaluating Peripheral Displays: An Analysis Using Activity Theory".
MAGAZINE Human-Computer Interaction, 2007, Volume 22, pp. 221-261
PAGE 230
CITATION 1. "Note that this classification is not standard in Activity Theory: We derive them here to categorize the types of activities peripheral displays are likely to support".
2. Four classes of activities are posted:
1. Dormant activities 2. Primary activities 3. Secondary activities 4. Pending activities. They add to say that this classification is not standard in activity theory'.

249

INSTITUTION Virtueel Platform
YEAR 2005-2008
DOCUMENT Beleidsplan 2005-2008. Virtueel Platform. Subsidie-aanvraag voor de cultuurnota 2005-2008
PAGE 3
CITATION 1. "De culturele instellingen hebben een belangrijke publieksfunctie, en onderzoek vanuit de kunst-cultuur sector verschilt vaak van taak of functioneel gerichte onderzoek en ontwikkeling"
2. 'Research from the art/cultural sector often differentiates of the task/functional minded research and development'.

250

LINK <https://www.capgemini.com/news/capgemini-world-fintech-report-2018-highlights-symbiotic-collaboration-as-key-to-future-financial-services-success/>

251

RESEARCHER Krzysztof Kubacki & Robin Croft
YEAR 2006
ARTICLE "Artists' attitudes to marketing: a cross-cultural perspective"
MAGAZINE Int. J. Nonprofit Volunt. Sect. Mark. 11: 335-345 (2006)
PAGE 338
CITATION 'As Zielinski (1994) pointed out, the state was the only employer in order to 'control the artists', ensure the conformity of arts with state policy, and to have power over 'the public licensing of artistic transfer'.

PRIMARY SOURCE

RESEARCHER Zielinski, F.
YEAR 1994
ARTICLE The rise and fall of governmental patronage of art: a sociologists case study of the polish poster between 1945 and 1990.
MAGAZINE International Sociology 9(1):29-41

252

INSTITUTION Arts Council England
YEAR 2012
ARTICLE "Arts Council Stakeholder Focus Research"
DOCUMENT DHA & ICM Research
PAGE 6
CITATION 'Arts Council England is a public body, responsible for significant public investment in the arts sector. As such, it has a wide range of stakeholders who have an interest in the choices it makes and in the results and impacts of those choices. It functions within a complex ecology, engaging with government, a range of public infrastructures, a diverse organizational sector and with individuals pursuing artistic practices. It is also funded by the taxpayer. Understanding how the Arts Council serves its stakeholders is key to understanding its relevance as a public body'.

253

RESEARCHER K. Keele
YEAR 2005
SPEECH "The Business of the Arts – Programs of Facilitation, Nurturing and Relationship Development with the Private Sector".
MAGAZINE Australian Journal of Public Administration 64(4):3-5, December 2005
PAGE 3
CITATION 'Governments are the significant contributors to the arts in Australia and many other countries, and that situation will continue'.

254

RESEARCHER M. Schwaiger, M. Sarstedt & C.R. Taylor

YEAR 2010

ARTICLE "Art for the sake of the Corporation Audi, BMW Group, DaimlerChrysler, Montblanc, Siemens, and Volkswagen help explore the Effect of Sponsorship on Corporate Reputations".

MAGAZINE Journal of Advertising Research

PAGE 77

CITATION "Whereas in the United States only 15 to 25 percent of revenues for operating expenses of major arts organizations come from public agencies (Kichberg, 2003), public funding accounts for almost 80 percent of budgets for cultural institutions in Germany"

PRIMARY SOURCE

RESEARCHER Kirchberg, V.

YEAR 2003

ARTICLE *Corporate arts sponsorship.*

BOOK A handbook of cultural economics.

EDITOR Towse, R.

255

RESEARCHER Steve Dixon

YEAR 2007

CHAPTER *Postmodernism and Posthumanism*

BOOK Digital Performance - History of New Media in Theater, Dance, Performance Art, and Installation

256

RESEARCHER No name

YEAR 2010

ARTICLE "Towards a European Strategy in support of creative industries"

CONFERENCE La dynamique creative européenne – Visite d'étude 2 mars 2010

ASSOCIATION Association des Chambres de Commerce et d'Industrie de Paris / Ile-de-France Représentation auprès de l'UE

PAGE 8

CITATION "We need radically new approaches rather than just identifying and further disseminating the best solutions that can be found today"

257

RESEARCHER Harry Bouwman

YEAR 2003

ARTICLE "Communication in the information society: ICT and the (in)visibility of communication science in the Low Countries".

MAGAZINE Communication 28, 2003, 61-87

PAGE 68

CITATION 1. *Relevant government policy is not limited to research and development. There is more holistic approach behind it that is aimed at the transformation from an industrial to an information society.*

2. *One may expect governments to have a vision as to what they want with this information society.*

3. *The dutch government policy is above all reactive and facilitating, and shows little by way of initiative.*

It is characterized by a lack of vision and practical objectives. What image do people have of the Netherlands as an information society?

258

RESEARCHER Harry Bouwman

YEAR 2003

ARTICLE "Communication in the information society: ICT and the (in)visibility of communication science in the Low Countries".

MAGAZINE Communication 28, 2003, 61-87

PAGE 69

CITATION 1. *Discussions of the kind that are being held, for instance, in South-East Asia (Malaysia and Singapore), but also in the United States, Sweden or the U.K., are not taking place in the Netherlands (see also Kahin & Wilson 1999). These countries recognize the importance of ICT to social and economic development.*

2. *Although it increasingly recognizes the importance of ICT, the dutch government does not project a vision and/or large scale plan in regard to ICT, whether it be the information society, broadband infrastructure, the importance of e-commerce to the digitalization of the economy, the role of the government as consumer of ICT products or the role of ICT in education. Policy has a predominantly practical focus and is aimed at supporting existing developments and initiatives from the market on society e.g. the gigaport project of the less successful Twinnings centers concept.*

259

INSTITUTION Australia Council

YEAR 2010

ARTICLE "Artists careers summary"

PAGE 4

CITATION "The Australia council is also having an impact on artist careers with its commitment to grow demand for the arts and increase audience participation and access through: - Strategies to develop national and international touring – Engaging audiences through digital platforms supported by research to develop a better understanding of how audiences are interacting through these playforms. – Expanding the scope of participatory activities for audiences. – Increasing programming activities that reflect Australia's culturally-diverse identity."

260

- INSTITUTION** Australia Council
YEAR 2010
ARTICLE "Artists careers summary"
PAGE 4
CITATION *In the future, the Australia council will:*
- Increase information to artists about available career pathways to transition.
- Provide interactive career models through a website portal.
- Engage industry sectors in supporting work opportunities for artists.
- Continue to develop and implement strategies for business development in the sector.
- Increase philanthropic support to individual artists.
- Explore reforms in tax and social security arrangements to support artists.'

261

- RESEARCHER** Judith Hanlon
YEAR 2001
ARTICLE "Disembodied Intimacies – Identity and Relationship on the Internet"
MAGAZINE Psychoanalytic Psychology, 2001, Vol. 18, No. 3, 566-571
PAGE 569
CITATION *"The tools of communication have shaped the ways we relate to each other, the ways we think, and our sense of who we are. Turning to electronic media, Prince emphasized the rapidity of change, the incredible speed of communication and the instantaneous availability of overwhelming quantities of information, and he stated that these undermine qualities of mind that have to do with delay, lingering attention, and modulation of stimulation"*

262

- RESEARCHER** Arthur Kroker & Marilouise Kroker
YEAR 2001
ARTICLE "Digital Delirium"
MAGAZINE Digital Delirium by Arthur Kroker & Marilouise Kroker
PAGE XIII
CITATION *"We're living in the eclipse of the mass media. And why? Because a media of communication implies reciprocity, exchange and a minimal degree of interaction. Mass media have never been about reciprocity, exchange, interaction, or even communication. They replace reciprocity with false simulation, exchange with the tyranny of information overload producing a numbed culture that shuts down for self-protection, interaction with a dense operational network substituting polls and focus groups and high-intensity marketing warfare for genuine human solidarity, data for communication, and speed for meaning."*

263

- YEAR** 2007
BOOK Medien Kunst Netz - Medien Kunst im Überblick 1, Rudolf Frieling & Dieter Daniels
LINK <http://www.medienkunstnetz.de>

264

- RESEARCHER** Steve Dixon
YEAR 2007
CHAPTER *The genealogy of Digital Performance*
BOOK Digital Performance - History of New Media in Theater, Dance, Performance Art, and Installation
PAGE 38
CITATION *"computers are arenas for social experience and dramatic interaction, a type of media more like public theater, and their output is used for qualitative interaction, dialogue and conversation"*

265

- RESEARCHER** H. Small
YEAR 2012
ARTICLE "What your tweets tell us about your identity ownership and privacy of twitter data"
MAGAZINE The International Journal of Digital Curation, Volume 7, Issue 1, 2012.
PAGE 174
CITATION *"Social networking sites and other social media have enabled new forms of collaborative communication and participation for users, and created additional value as rich data sets for research".*

266

- RESEARCHER** H. Small
YEAR 2012
ARTICLE "What your tweets tell us about your identity ownership and privacy of twitter data"
MAGAZINE The International Journal of Digital Curation, Volume 7, Issue 1, 2012.
PAGE 175
CITATION *"The use of social networking sites and other forms of social media by a global population is a relatively recent phenomenon that has enabled new forms of narrative"*

267

RESEARCHER Dieter Daniels
YEAR 2007
BOOK Medien Kunst Netz – *Thematische Schwerpunkte 2*, Rudolf Frieling & Dieter Daniels
LINK http://www.medienkunstnetz.de/themen/medienkunst_im_ueberblick/massenmedien/3/

268

RESEARCHER Judith Hanlon
YEAR 2001
ARTICLE "Disembodied Intimacies – Identity and Relationship on the Internet"
MAGAZINE Psychoanalytic Psychology, 2001, Vol. 18, No. 3, 566-571
PAGE 567
CITATION "Paradoxically, as a mode of connection between people, the Internet can enhance relatedness while at the same time increasing isolation".

269

RESEARCHER Ian Fillis
YEAR 2006
ARTICLE "Art for Art's Sake or Art for Business Sake: An exploration of artistic product orientation".
MAGAZINE The Marketing Review, 2006, 6, 29-40
PAGE 36
CITATION 'some artists have become master marketers and self promoters, using their celebrity status to further shape demand for their work'.

270

RESEARCHER Anne Berk
YEAR 2012
ARTICLE *Nieuwe Patronen, Lyda Vollebregt: KunstZin Stichting/ DordtYart, sinds 2012*
NEWSPAPER Financieel Dagblad persoonlijk
PAGE 20
CITATION "Ik heb KunstZin opgericht om kunstenaars in staat te stellen hun werk te maken en om hen in contact te brengen met het publiek".

271

RESEARCHER L. Crolley
YEAR 2008
ARTICLE "Using the internet to strengthen its identity: the case of Spanish football".
MAGAZINE Sport in Society: Cultures, Commerce, Media, Politics, 11:6, 722-738
PAGE 726
CITATION "to provide basic information and news effectively, to increase revenues and to enhance the image and identity of the stakeholder"

272

RESEARCHER Tiina Onkila
YEAR 2010
ARTICLE "Multiple Forms of Stakeholder Interaction in Environmental Management: Business Arguments Regarding Differences in Stakeholder Relationships"
MAGAZINE Business Strategy and the Environment, 20, 379-393 (2011)
PAGE 385
CITATION "The corporation is said to encourage, motivate, educate, support, advise, and guide the stakeholders towards environmentally responsible ways of acting – and the source of a corporation's power is described as the environmental skills and knowledge it possesses".
NOTE Here the term corporation is changed into stakeholder.

273

INSTITUTION Australia Council
YEAR 2010
ARTICLE "Artists careers summary"
PAGE 4
CITATION "Through the huge extension of people's horizons through the introduction and use of cars, planes, telephones, radio and television in the second half of the last century, our society has become fragmented and lost its sense of community"

274

INSTITUTION ICT Innovation Platform IIP/ CREATE
YEAR 2007
ARTICLE *iip/create – ict innovation platform creative industry – strategic research agenda*
PAGE 25
CITATION "Through the huge extension of people's horizons through the introduction and use of cars, planes, telephones, radio and television in the second half of the last century, our society has become fragmented and lost its sense of community"

275

- INSTITUTION** L. Crolley
YEAR 2008
ARTICLE "Using the internet to strengthen its identity: the case of Spanish football".
MAGAZINE Sport in Society: Cultures, Commerce, Media, Politics, 11:6, 722-738
PAGE 734
CITATION *"Being an Atlético fan means having a special understanding of life. It is a different way of living, of facing each day. Perhaps it isn't the easiest, but it is the most passionate and exciting. It means knowing how to win and also how to lose. It means supporting your team at all times, whatever happens through tick and thin. Atlético fans do not like to lose, but we do not measure our feelings by counting titles ... It means taking 'Atleti' with you wherever you are: in school, at university, at home, at work, on holiday ... It is, in short, being true to yourself. Being an Atlético Madrid fan means having a set of basic values in life, because things do not come easily, but are a result of hard work and sacrifice, sometimes against the odds. It's about asserting the right to be different, preferring uncertainty to security, humility to arrogance'.*

276

- RESEARCHER** L. Crolley
YEAR 2008
ARTICLE "Using the internet to strengthen its identity: the case of Spanish football".
MAGAZINE Sport in Society: Cultures, Commerce, Media, Politics, 11:6, 722-738
PAGE 734
CITATION *"it means supporting your team at all times, whatever happens, through tick and thin"*

277

- INSTITUTION** ICT Innovation Platform IIP/ CREATE
YEAR 2007
ARTICLE *iip/create – ict innovation platform creative industry – strategic research agenda*
PAGE 25
CITATION *"they stimulate the formation of groups and the exchange of ideas and experiences"*

278

- INSTITUTION** ICT Innovation Platform IIP/ CREATE
YEAR 2007
ARTICLE *iip/create – ict innovation platform creative industry – strategic research agenda*
PAGE 9
CITATION *"where some things lose their value rapidly, others quickly gain in value"*

279

- RESEARCHER** Brian Solis
YEAR 2017
ARTICLE *Customer Experience is defined by the experience customer's have, remember and share.*
WEBSITE <http://www.briansolis.com>

280

- PRODUCER** Rachel Boynton
YEAR 2013
DOCUMENTARY *Big men - Everyone wants to be big*
WEBSITE <http://bigmenthemovie.com/>

281

- RESEARCHER** F. Alcalá & M. González-Maestre
YEAR 2012
ARTICLE "Artistic creation and intellectual Property: A professional Career Approach"
MAGAZINE Journal of Economics & Management Strategy, Volume 21, Number 3, Fall 2012, 633-672
PAGE 634
CITATION *"Specifically, it does not take into account that (i) artistic markets are superstar markets (Rosen, 1981), (ii) promotion and marketing expenditures are vast and play a central role in determining market shares, and (iii) artistic talent – which is a key ingredient in producing artistic ideas is sorted out and developed through artistic careers that most often end in failure".*
- PRIMARY SOURCE**
- RESEARCHER** Rosen, S.
YEAR The Economics of superstars.
ARTICLE "Artistic creation and intellectual Property: A professional Career Approach"
MAGAZINE American Economic Review, 71(5), 845-858

282

RESEARCHER F. Alcalá & M. González-Maestre
YEAR 2012
ARTICLE "Artistic creation and intellectual Property: A professional Career Approach"
MAGAZINE Journal of Economics & Management Strategy, Volume 21, Number 3, Fall 2012, 633-672
PAGE 635
CITATION "extraordinary talent is a prerequisite for a commercially successful artist or band"

283

RESEARCHER F. Alcalá & M. González-Maestre
YEAR 2012
ARTICLE "Artistic creation and intellectual Property: A professional Career Approach"
MAGAZINE Journal of Economics & Management Strategy, Volume 21, Number 3, Fall 2012 , 633-672
PAGE 635
CITATION "artistic careers most often end up in failure"

284

RESEARCHER F. Alcalá & M. González-Maestre
YEAR 2012
ARTICLE "Artistic creation and intellectual Property: A professional Career Approach"
MAGAZINE Journal of Economics & Management Strategy, Volume 21, Number 3, Fall 2012 , 633-672
PAGE 633
CITATION "Reaching high levels of artistic creation in a society requires institutions that facilitate the sorting of the most talented individuals of each generation and the development of their skills throughout the artistic career".

285

RESEARCHER D.W. Galenson
YEAR 2004
ARTICLE "A portrait of the artist as a young or old innovator: Measuring the careers of modern novelists".
DOCUMENT NBER Working Paper Series
INSTITUTION National Bureau of Economic Research
PAGE 7
CITATION "the life cycles of experimental and conceptual writers tend to differ sharply"

286

RESEARCHER D.W. Galenson
YEAR 2004
ARTICLE "A portrait of the artist as a young or old innovator: Measuring the careers of modern novelists".
DOCUMENT NBER Working Paper Series
INSTITUTION National Bureau of Economic Research
PAGE 5, 7
CITATION 1. "In contrast, conceptual innovators are finders. Their basic characteristic is certainty about some aspect of their work – their method, their goals, or both. Their certainty often allows them to work methodically, according to some system, toward their goals. Their clarity of intent and confidence in their ability often allow them to feel that they have fully realized their objectives in a particular work".
2. "Conceptual writers are more likely to base their novels on library research, and to strive for precise factual accuracy, while experimental writers more typically rely on their own perceptions and intuitions".

287

RESEARCHER D.W. Galenson
YEAR 2004
ARTICLE "A portrait of the artist as a young or old innovator: Measuring the careers of modern novelists".
DOCUMENT NBER Working Paper Series
INSTITUTION National Bureau of Economic Research
PAGE 6
CITATION "The books of conceptual writers will more often be resolved, with closed endings, whereas experimental authors will often leave their plots unresolved, their conclusions ambiguous or open. Conceptual writers are more likely to base their novels on library research, and to strive for precise factual accuracy, while experimental writers more typically rely on their own perceptions and intuitions".

288

INSTITUTION D.W. Galenson
YEAR 2004

ARTICLE "A portrait of the artist as a young or old innovator: Measuring the careers of modern novelists".

DOCUMENT NBER Working Paper Series

INSTITUTION National Bureau of Economic Research

PAGE 2

CITATION "Some important novelists have written a great novel early in their careers and have produced lesser works thereafter, whereas others have improved their work gradually over long periods and have made their major contributions late in their lives. Which of these patterns a novelist follows appears to be systematically related to the nature of his work. Conceptual writers typically have specific goals for their books, and produce novels that emphasize plot; experimental writers' intentions are often uncertain, and their novels more often stress characterization. By examining the careers of twelve important modern novelists, this paper demonstrates that conceptual novelists – including Herman Melville, F. Scott Fitzgerald, and Ernest Hemingway – are generally those who have declined after writing landmark early novels, while in contrast experimental novelists – including Charles Dickens, Mark Twain, Virginia Woolf – have typically arrived at their most important work later in their careers. As is the case for modern painting and poetry, the ranks of great modern novelists have included both conceptual young geniuses and experimental old masters".

289

INSTITUTION Francisco Alcalá & Miguel González-Maestre

YEAR 2012

ARTICLE "Artistic creation and intellectual property: a professional career approach"

MAGAZINE Journal of Economics & Management Strategy, Volume 21, Number 3

PAGE 656

CITATION "Artistic talent is rare and difficult to recognize. It is developed and sorted out throughout artistic careers that most often end up in failure".

290

INSTITUTION D.W. Galenson

YEAR 2004

ARTICLE "A portrait of the artist as a young or old innovator: Measuring the careers of modern novelists".

DOCUMENT NBER Working Paper Series

INSTITUTION National Bureau of Economic Research

291

RESEARCHER Brian Keeley

YEAR 2007

ARTICLE "How what you know shapes your life"

MAGAZINE OECD Insights - Human Capital

PAGE 244

CITATION 'Going out to work also provides a greater sense of belonging in society, which can bring social benefits for families. Equally, reducing poverty in children's earliest years can help in the lifelong development of their human capital'.

292

RESEARCHER Brian Keeley

YEAR 2007

ARTICLE "How what you know shapes your life"

MAGAZINE OECD Insights - Human Capital

PAGE 103 & 104

CITATION 1. 'The potential benefits of social capital can be seen by looking at social bands. Friends and families can help us in lots of ways –emotionally, socially and economically;
2. 'But bonds can hinder people too. Almost by definition, tightly knit communities, such as some immigrant groups, have strong social bonds, with individuals relying heavily for support on relatives or people who share their ethnicity. Simultaneously, their lack of social bridges can turn them into eternal outsiders from wider society, sometimes hindering their economic progress. Of course, social exclusion works both ways. Tightly knit groups may exclude themselves, but they may also be excluded by the wider community'.

293

RESEARCHER Laurie A. Meamber (George Mason University)

YEAR 2000

ARTICLE Artist Becomes/ Becoming Artistic: The Artist as Producer-Consumer

MAGAZINE Advances in Consumer Research (Volume 27)

PAGE 45

CITATION 1. 'For some artists, it was the support of family early in their lives that fostered their interest in art.'
2. 'In addition to social support, the financial support of family also played a role in these individuals ability to become artists'.

294

- RESEARCHER Josephine Bosma
YEAR 2007
ARTICLE "Die Konstruktion von Medienräumen Zugang und Engagement: das eigentlich Neue an der Netz(werk)kunst".
BOOK Medien Kunst Netz – Thematische Schwerpunkte 2 Rudolf Frieling & Dieter Daniels
LINK http://www.medienkunstnetz.de/themen/public_sphere_s/medienraeume/10/
CITATION "Um nochmal aus Harwoods (=Mongrel) emails zu zitieren: >Mit anderen Leuten zusammenarbeiten, das ist das, was wir alle tun, ganz unabhängig davon, in welcher Subkategorie der Medienkunst wir tätig sind. Es ist einfach nur ein Teil der Technologie und Netzwerke. Die Frage ist, mit wem man zusammenarbeitet und warum".

295

- RESEARCHER R. Leimu & J. Koricheva
YEAR 2005
ARTICLE "Does scientific collaboration increase the impact of ecological articles?"
MAGAZINE Bioscience, Vol. 55, No. 5 (May 2005), pp. 438-443
PAGE 438
CITATION "Collaboration can be beneficial for several reasons: it provides a larger pool of available ideas, methods, and resources, and it allows cost sharing and time saving as a result of division of labor (Avkiran 1997, Katz and Martin 1997)".

PRIMARY SOURCE 1

- RESEARCHER Avkiran, N.K.
YEAR 1997
ARTICLE Scientific collaboration in finance does not lead to better quality research.
MAGAZINE Scientometrics 39: 173-184.

PRIMARY SOURCE 2

- RESEARCHER Katz, J.S., Martin, B.R.
YEAR 1997
ARTICLE What is research collaboration?
MAGAZINE Research policy 26: 1-18

296

- RESEARCHER Grant T. Savage et al.
YEAR 2011
ARTICLE "Stakeholder Collaboration: Implications for Stakeholder Theory and Practice".
MAGAZINE J Bus Ethics (2010) 96:21-26
PAGE 1
CITATION 'Collaboration allows an organization to achieve something that could not be accomplished in any other way. Second, Collaboration helps organizations tackle social or macro-environmental problems, which cannot be solved by any single organization acting alone, i.e. the essential reason for social partnerships. Third, organizations may gain an adaptive advantage through collaboration. That is, organizations may engage in collaboration as an adaptive response to environmental complexity, uncertainty, or turbulence (Emery and Trist 1965; Pfeffer and Salancik 1978)'

PRIMARY SOURCE 1

- RESEARCHER Emery, F., Trist, E.
YEAR 1965
ARTICLE The casual texture of organizational environments.
MAGAZINE Human relations, 18, 21-32.

PRIMARY SOURCE 2

- RESEARCHER Pfeffer, J., Salancik, G.
YEAR 1978
ARTICLE The external control of organizations.

297

- RESEARCHER Grant T. Savage et al.
YEAR 2011
ARTICLE "Stakeholder Collaboration: Implications for Stakeholder Theory and Practice".
MAGAZINE J Bus Ethics (2010) 96:21-26
PAGE 3
CITATION 'Building on this work, Lawrence et al. (2002) have argued that partners in successful collaborations develop a collective identity, build generalized and particularized membership ties, and engage in both cooperative and assertive talk'. Nevertheless, collaborative advantage can be offset by collaborative inertia, the lack of progress among partners.'

298

INSTITUTION Gregor Stemmrich

YEAR 207

ARTICLE "Ein Paradigma medialer Vermittlung von Medienkunst"

BOOK Medien Kunst Netz – Thematische Schwerpunkte 2, Rudolf Frieing & Dieter Daniels

CITATION *"Im Bereich der Medienkunst ist es geradezu der Normalfall, dass jemand – sei er Künstler, Kurator, Wissenschaftler, Kunstliebhaber – zwar auf bestimmten Gebieten bereits spezielle Kompetenzen erworben hat, die er oder sie auch gerne anderen vermitteln würde, auf anderen Gebieten, die sie oder ihn interessieren (können), jedoch noch >blutiger Laie< ist. Tatsächlich ist die Situation jedoch so, dass nicht bloß an eine entsprechende, institutionell gestützte Netzstruktur noch kaum zu denken ist, sondern dass Künstler, Kuratoren, Wissenschaftler und Kunstliebhaber vor dem Problem stehen, gerade auch an diejenigen Materialien zu gelangen, die ihren vordringlichen Kompetenzbereich betreffen. So bleibt Kompetenz letztlich hypothetisch."*

299

INSTITUTION Dieter Daniels

YEAR 2007

ARTICLE "Fernsehen – Kunst oder Antikunst? Konflikte und Kooperationen zwischen Avantgarde und Massenmedium in den 1960er / 1970er Jahren".

MAGAZINE Medien Kunst Netz - Medien Kunst im Überblick 1

LINK http://www.medienkunstnetz.de/themen/medienkunst_im_ueberblick/massenmedien/20/

CITATION *"Fred Barzyk lädt Musiker, bildende Künstler, Schriftsteller und Tänzer zu experimentellen Projekten ein. Mit unkonventionellen Produktionsmethoden sollen die Grenzen zwischen Technikern und Künstlern überwunden werden"*.

300

INSTITUTION Ryszard W. Kluszczycki

YEAR 2007

TITLE Re-Writing the History of Media Art: From Personal Cinema to Artistic Collaboration

MAGAZINE Leonardo, Volume 40, Number 5, October 2007, pp. 469-474

PAGE 472

CITATION *"It appears that at the heart of the cooperation lay a desire to form a kind of shield to protect avantgarde artists against the power of traditional art institutions. In most cases, avantgarde artists established communities within which they usually worked as individuals."*

301

RESEARCHER Peter Magolda

YEAR 2001

ARTICLE "Border Crossings: Collaboration Struggles in Education"

MAGAZINE The Journal of Educational Research, Vol. 94, No. 6 (Jul-Aug., 2001), pp. 346-358

PAGE 356

CITATION *"as the SIM case study suggests, it is no easy task to simultaneously see the world from others' eyes and our own eyes and to guide the connection of the two (i.e. know thyself and others). That process is more complicated than getting others to adapt to one's cultural norms"*

302

RESEARCHER The Australia Business Arts Foundation

YEAR 2010

ARTICLE "Arts and business: partnerships that work"

DOCUMENT Research report

PAGE 5

CITATION *"many companies viewed partnerships with arts organisations as a way to deliver on their corporate objectives and priorities. 'Brand positioning and alignment', 'social responsibility' and 'employee engagement' emerged as the key areas where arts partnerships align with the corporate priorities of companies that sponsor the arts (arts supporters)"*

303

RESEARCHER Keiko Takahashi

YEAR 2008

ARTICLE "Childhood Memories and Interactive Fairytales"

BOOK Interface Cultures – Artistic Aspects of Interaction (Christa Sommerer, Laurent Mignonneau & Dorothée King)

PAGE 315

CITATION *"I have always been in charge of the idea, the planning and imagery. I rely on computer science technology to realize my ideas. I've always collaborated with an engineer. The artist and the engineer have different points of view. People who come from completely different worlds create the work together. There is an artist's direction and an engineer's direction. They try to look for a vector and find a common ground through discussions. It is difficult to create work with people who have different points of view, but it is also very enjoyable and rewarding. It takes a while to figure it out, but once we make a decision, it cranks into high gear."*

304

RESEARCHER Hiroshi Yoshioka

YEAR 2008

ARTICLE "Cultural Parasitology – Art in it Sociopolitical Complexity"

BOOK Interface Cultures – Artistic Aspects of Interaction (Christa Sommerer, Laurent Mignonneau & Dorothée King)

PAGE 220

305

RESEARCHER Jonathan Metzger
YEAR 2011
ARTICLE "Strange spaces a rationale for bringing art and artists into the planning process"
MAGAZINE Planning Theory 2011, 10:213
PAGE 8
CITATION "making the familiar strange and the strange familiar"

306

RESEARCHER Jonathan Metzger
YEAR 2011
ARTICLE "Strange spaces a rationale for bringing art and artists into the planning process"
MAGAZINE Planning Theory 2011, 10:213
PAGE 21
CITATION 'If participants become too uncomfortable with this feeling of defamiliarizing and destabilizing openings and the lack of closure, this can create bad will to the degree that difficulties are raised for future planner-artist collaborations'.

307

RESEARCHER Grant T. Savage et al.
YEAR 2011
ARTICLE "Stakeholder Collaboration: Implications for Stakeholder Theory and Practice".
MAGAZINE J Bus Ethics (2010) 96:21-26
PAGE 2
CITATION 'Collaborative advantage refers to 'the desired synergistic outcome of collaborative activity' (Huxham and Vangen, 2005). Conversely, collaborative inertia results from obstacles that interfere with the partners achieving their collaborative goals.'

308

RESEARCHER Grant T. Savage et al.
YEAR 2011
ARTICLE "Stakeholder Collaboration: Implications for Stakeholder Theory and Practice".
MAGAZINE J Bus Ethics (2010) 96:21-26
PAGE 3
CITATION 'In summary, three sets of factors are expected to contribute to collaborative advantage or inertia: (1) appreciative linkages, e.g. the extent of shared goals; (2) structural features of the collaboration, e.g. how tightly coupled and institutionalized it is and the power differential among partners; and (3) processual issues, e.g. the degree of trust among partners and the quality of leadership.'

309

RESEARCHER M. Greenwood & H.J. Van Buren III
YEAR 2010
ARTICLE "Trust and Stakeholder Theory: Trustworthiness in the Organisation- Stakeholder Relationship"
MAGAZINE Journal of Business Ethics (2010), 95:425-438
PAGE 428
CITATION 'Ability refers to the agent's capacity to undertake the task required. In part, ability refers to technical skills and competencies. However, it also involves less specific capacities such as interpersonal communication and analytical skills and more abstract characteristics such as business sense and judgement. Benevolence is the extent to which the agent is seen to want to act in the interest of the principal. Benevolence connotes a positive orientation or attachment between an agent and a specific principal or principals. Examples of such benevolence include love of sympathy toward the other party. This construct of benevolence as personal orientation parallels, but is more specific than, similar notions of intention and motivation. Integrity is the perception that the agent adheres to a set of principles that the principal considers worthy. Importantly, this construct is wider than the mere adherence of the agent to a set of values (personal integrity) or the mere compatibility between the agent's and principals values (value congruence)'.

310

RESEARCHER M. Greenwood & H.J. Van Buren III
YEAR 2010
ARTICLE "Trust and Stakeholder Theory: Trustworthiness in the Organisation- Stakeholder Relationship"
MAGAZINE Journal of Business Ethics (2010), 95:425-438

311

RESEARCHER M. Greenwood & H.J. Van Buren III
YEAR 2010
ARTICLE "Trust and Stakeholder Theory: Trustworthiness in the Organisation- Stakeholder Relationship"
MAGAZINE Journal of Business Ethics (2010), 95:425-438
PAGE 427
CITATION "enabling trust has a clear moral element. The existence of trust implies an ethical obligation not to abuse that trust for one's benefit"

312

RESEARCHER M. Greenwood & H.J. Van Buren III
YEAR 2010
ARTICLE "Trust and Stakeholder Theory: Trustworthiness in the Organisation- Stakeholder Relationship"
MAGAZINE Journal of Business Ethics (2010), 95:425-438
PAGE 427
CITATION "a large part of the relationship that is developed by rational prediction and emotional bonds is a belief in 'goodwill' or the moral character of the actors"

313

RESEARCHER Lasse Steiner & Lucian Schneider
YEAR 2012
ARTICLE "The happy artist? An empirical application of the work-preference model"
MAGAZINE SOEP Papers on Multidisciplinary Panel Data Research at DIW Berlin
PAGE 1
CITATION "artists on average are found to be considerably more satisfied with their work than non-artists. Differences in income, working hours, and personality cannot account for the observed difference in job satisfaction"

314

RESEARCHER Lasse Steiner & Lucian Schneider
YEAR 2012
ARTICLE "The happy artist? An empirical application of the work-preference model"
MAGAZINE SOEP Papers on Multidisciplinary Panel Data Research at DIW Berlin
PAGE 2
CITATION "variety of the work, a high level of personal autonomy in using one's own initiative, the opportunities to use a wide range of abilities and to feel self-actualized at work, an idio syncratic way of life, a strong sense of community, a low level of routine, and a high degree of social recognition for the successful artists"

315

INSTITUTION Cultural Enterprise Office
YEAR 2006-2011
DOCUMENT A Guide to Funding & Financing
PAGE 1
CITATION "ideally, your work will generate enough income to finance its delivery and ongoing development, and sustain you and your aspirations"

316

RESEARCHER Carlos Casacuberta & Néstor Gandelman
YEAR 2011
ARTICLE "Multiple job holding: the artist's labour supply approach"
MAGAZINE Applied Economics, 44:3, 323-337
PAGE 324
CITATION "more a myth than a real-life character"

PRIMARY SOURCE

RESEARCHER Filer, R.
YEAR 1986
ARTICLE The starving artist - myth or reality? Earnings of artists in the United States.
MAGAZINE Journal of Political Economy, 94, 56-75

317

RESEARCHER Klaas Kuitenbrouwer
YEAR 2009
ARTICLE "Open Cultural Economy"
DOCUMENT Mapping E-Culture
INSTITUTION Virtueel Platform
CITATION "open source means that the use and the working process of the software is free"

318

RESEARCHER Klaas Kuitenbrouwer
YEAR 2009
ARTICLE "Open Cultural Economy"
DOCUMENT Mapping E-Culture
INSTITUTION Virtueel Platform
LINK <http://research.imagesforthefuture.org/panel-4-uncommon-business-models/>
CITATION "specialized services, donations, subsidies, new paths, cultural sales tax, advertising and things that are better than free (immediacy, speed, personal authenticity)"

319

- RESEARCHER** Christiane Paul
YEAR 2008
ARTICLE "Not Just Art – from Media Art to Artware"
BOOK Interface Cultures – Artistic Aspects of Interaction (Christa Sommerer, Laurent Mignonneau & Dorothée King)
PAGE 137
CITATION "Cultural institutions are profoundly conservative institutions, mainly because of their multiple dependencies on wealthy sponsors and trustees, the commercial art market, the civic authorities and the mainstream values of the bourgeois society"

320

- RESEARCHER** Krzysztof Kubacki & Robin Croft
YEAR 2006
ARTICLE "Artists' attitudes to marketing: a cross-cultural perspective"
MAGAZINE Int. J. Nonprofit Volunt. Sect. Mark. 11: 335-345 (2006)
PAGE 342
CITATION "All the musicians stated that they preferred to wait for the telephone rather than actively seek opportunities for work"

307

- RESEARCHER** Krzysztof Kubacki & Robin Croft
YEAR 2006
ARTICLE "Artists' attitudes to marketing: a cross-cultural perspective"
MAGAZINE "Artists' attitudes to marketing: a cross-cultural perspective" Magazine: Int. J. Nonprofit Volunt. Sect. Mark. 11: 335-345 (2006)
PAGE 342
CITATION "The majority of them accept the rules of business economics in their work as entrepreneurs or non-profits only because they are forced to do so"

322

- RESEARCHER** Ian Fillis
YEAR 2006
ARTICLE "Art for Art's Sake or Art for Business Sake: An exploration of artistic product orientation".
MAGAZINE The Marketing Review, 2006, 6, 29-40
PAGE 31
CITATION "For some working in the art sector, recognition and reputation are more important than selling the artwork, leading to clashes between idealism and commercialism"

323

- RESEARCHER** Hilda Bouma
YEAR 2012
ARTICLE Kunst zoekt geld
NEWSPAPER Financieel Dagblad Persoonlijk

324

- RESEARCHER** Hilda Bouma
YEAR 2012
ARTICLE Kunst zoekt geld
NEWSPAPER Financieel Dagblad Persoonlijk

325

- RESEARCHER** Arie Altena
YEAR 2012
ARTICLE Participatie en interactieve kunst (Interactieve kunst in België)
PAGE 2
CITATION "Michael Samyn en Auriea Harvey, die in het verleden furor maakten in de internetkunst als Entropy8Zuper!, richten zich met hun bedrijf Tale of Tales op het maken van 3D-computergames. De computergame is het interactieve medium bij uitstek: wie niet speelt, maakt niets mee. Toch is het concept om auteursgames te realiseren vrij jong, en niet veel kunstenaars hebben tot nu toe de weg gekozen die zij zijn ingeslagen: van de grond af een nieuwe game ontwikkelen. Samyn en Harvey's uitgangspunt is liefde voor de computergame en voor de artistieke mogelijkheden van de visualisering van imaginaire werelden waar je kunt ronddwalen."

326

- RESEARCHER** Aymeric Mansoux & Marloes de Valk
YEAR 2008
DOCUMENT Floss + Art
PAGE 10
CITATION "They are unwilling to show the inner workings of their art, for fear of giving away their identity and ruining their chances of generating income"

327

INSTITUTION Australia Council
YEAR 2010
ARTICLE "Artists careers summary"
PAGE 22
CITATION "high levels of uncertainty and difficulties in professional development"

328

RESEARCHER Lasse Steiner & Lucian Schneider
YEAR 2012
ARTICLE "The happy artist? An empirical application of the work-preference model"
MAGAZINE SOEP Papers on Multidisciplinary Panel Data Research at DIW Berlin
PAGE 1
CITATION "the artistic labor market is marked by several adversities, such as low wages, above-average unemployment, and constrained underemployment"

329

INSTITUTION Australia Council
YEAR 2010
ARTICLE "Artists careers summary"
PAGE 22
CITATION "Artists tend to adopt 'portfolio' careers, undertaking a variety of remunerated activities in both arts and non-arts related areas in order to spread the income risk, which is part of contingent employment"

330

INSTITUTION Cultural Enterprise Office
YEAR 2006-2011
DOCUMENT A Guide to Funding & Financing
PAGE 1
CITATION "try to identify a range of clients and/ or funders so that you are not reliant on one income stream"

331

RESEARCHER Xiaoxia Huang
YEAR 2012
ARTICLE "A risk index model for portfolio selection with returns subject to experts' Estimations"
MAGAZINE Fuzzy Optim Decis Making. (2012), 11:451-463
PAGE 451
CITATION "portfolio selection is concerned with selecting an optimal portfolio that can strike a balance between maximizing the return and minimizing the risk among a large number of securities"

332

RESEARCHER Aileen Koh & Lynn Crawford
YEAR 2012
ARTICLE "Portfolio Management: the Australian Experience"
MAGAZINE Project Management Journal, Vol. 43, No. 6, 33-42
PAGE 33
CITATION "portfolio management is a technique for optimizing the organizational returns from project investments by improving the alignment of projects with strategy and ensuring resource sufficiency"

333

RESEARCHER No name
YEAR 2010
ARTICLE "Towards a European Strategy in support of creative industries"
CONFERENCE La dynamique creative européenne – Visite d'étude 2 mars 2010
ASSOCIATION Association des Chambres de Commerce et d'Industrie de Paris / Ile-de-France Représentation auprès de l'UE
PAGE 5
CITATION "Such public support will also be important to protect the cultural diversity in Europe in the future, but besides that, new forms of financing will have to play a more important role. Bridging between the two worlds of art and commerce seems therefore a timely initiative that does not only respond to economic pressures but also to the need to diversify the financial support for culture and cultural goods and services in Europe"

334

RESEARCHER Xuemei Tian & Bill Martin
YEAR 2012
ARTICLE "Business Model Sustainability in Book Publishing"
MAGAZINE Pub Res Q (2012), 28:100-115
PAGE 111
CITATION "Over the last decade, the business model domain has been in a state of considerable flux, especially owing to the impact of digitization"

335

RESEARCHER Thomas Hess
YEAR 2012
ARTICLE "Geschäftsmodelle als Thema der Wirtschaftsinformatik"
DOCUMENT Working paper – Ludwig-Maximilians-Universität München- Fakultät für Betriebswirtschaft
PAGE 21
CITATION 'Heute sehen sich unternehmen fast jeder Branch mit der Disruption ihrer traditionellen Geschäftsmodelle konfrontiert. Sehr häufig ist dies mit der Zerlegung und neuzusammensetzung von Wertschöpfungsketten verbunden. Viele Unternehmen stehen deshalb vor existenzbedrohenden Herausforderungen, gleichzeitig aber auch vor interessanten Märkten mit attraktiven Wachstumsperspektiven.'

336

RESEARCHER Marco de Niet, Harry Verwayen & Janneke van Kersen
YEAR 2009
ARTICLE Business Model Innovatie - Cultureel Erfgoed
INSTITUTION DEN, Kennisland & OCW Cultureel Erfgoed

337

RESEARCHER T.W. Malone et al.
YEAR 2006
ARTICLE "Do Some Business Models Perform Better than Others?"
DOCUMENT MIT Sloan Working Paper 4615-06, May 2006
PAGE 3
CITATION "the strength of a business model is that it tells a story about the business, focusing attention on how pieces of the business fit together – with the strategy describing how the firm differentiates itself and deals with competition"

PRIMARY SOURCE

RESEARCHER Magretta, J.
YEAR 2002
ARTICLE Why business models matter.
MAGAZINE Harvard business review. Vol. 80: 86-92

338

RESEARCHER Gregor Stemmrich
YEAR 2007
ARTICLE Medien Kunst Netz – ein Paradigma medialer Vermittlung von Medienkunst
BOOK Medien Kunst Netz – Thematische Schwerpunkte 2, Rudolf Frieling & Dieter Daniels
LINK <http://www.medienkunstnetz.de/quellentext/156/>
CITATION "Theoretisch und technologisch-praktisch könnte Medienkunst recht preiswert sein, wenn sie massenhaft produziert beziehungsweise zugänglich gemacht würde und auf ebenso massenhafte Nachfrage stieße."

339

RESEARCHER Carlos Casacuberta & Néstor Gandelman
YEAR 2011
ARTICLE "Multiple job holding: the artist's labour supply approach"
MAGAZINE Applied Economics, 44:3, 323-337
PAGE 324
CITATION "work preference model"

PRIMARY SOURCE

RESEARCHER Throsby, D.
YEAR 1994
ARTICLE A work-preference model of artist behavior.
MAGAZINE Cultural economics and cultural policies, pp. 69-80.

340

INSTITUTION D. Throsby & A. Zednik
YEAR 2011
ARTICLE "Multiple job-holding and artistic careers: some empirical evidence"
MAGAZINE Cultural Trends, Vol. 20, No. 1, March 2011, 9-24
PAGE 19
CITATION "core-creative, arts related, non-arts"

341

RESEARCHER D. Throsby
YEAR 2007
ARTICLE "Preferred work patterns of creative artists"
MAGAZINE Journal of Economics and Finance, Vol. 31, Nr. 3, 2007
PAGE 396
CITATION "For example, reporting the results of nationwide survey of Australian artists for the year 2000-01, Throsby and Hollister (2003) found that only 41 per cent of artists were able to work for 100 per cent of their working time at arts work (creative and arts-related). Most of the 59 per cent who undertook some non-arts work did so out of necessity rather than choice, and almost 80 per cent of them said that they would like to work more time at the arts. The two factors nominated as most important in preventing these artists from working more at the arts were insufficient income from arts work (55 per cent) and work not available (24 per cent)".

342

RESEARCHER D. Throsby
YEAR 2007
ARTICLE "Preferred work patterns of creative artists"
MAGAZINE Journal of Economics and Finance, Vol. 31, Nr. 3, 2007
PAGE 396
CITATION "most of the 59 per cent who undertook some non-arts work did so out of necessity rather than choice"

343

RESEARCHER D. Throsby
YEAR 2007
ARTICLE "Preferred work patterns of creative artists"
MAGAZINE Journal of Economics and Finance, Vol. 31, Nr. 3, 2007
PAGE 396
CITATION "work that is more artistically rewarding but less commercially viable on the one hand, and work that is more routine but more lucrative on the other"

344

INSTITUTION Australia Council
YEAR 2010
ARTICLE "Artists careers summary"
PAGE 2
CITATION "novelists who are also editors, actors who run corporate training, visual artists who design websites, or dancers who are also Pilates instructors"

345

INSTITUTION Australia Council
YEAR 2010
ARTICLE "Artists careers summary"
PAGE 2
CITATION "how the arts contribute to society and how creative talents nurtured through artistic practice are being used to build cultural industries and enhance communities and business"

346

RESEARCHER Yoko van Praet
YEAR 2006-2007
ARTICLE "De Kunstenaar als ondernemer: feit of fictie? Een onderzoek naar zakelijke vorming in kunsthogescholen en de zakelijke interesse van beginnende kunstenaars".
MAGAZINE Master thesis in Cultural Management
PAGE 28
CITATION "Ook uit onderzoek van Bijmens blijkt dat de meeste kunstenaars een job hebben uit financiële noodzaak, omdat ze een gezin hebben of andere verantwoordelijkheden (Bijmens, 2004, blz. 48-49).

PRIMARY SOURCE

RESEARCHER Bijnens, A.
YEAR 2004
ARTICLE *De sociaal-economische situatie van de beeldende kunstenaar ouder dan 45 jaar.*
DOCUMENT Een voorstel voor beleidsoplossingen. Onuitgegeven eindverhandeling, Universiteit Antwerpen, Faculteit Toegepaste en Economische wetenschappen.

347

RESEARCHER Lasse Steiner & Lucian Schneider
YEAR 2012
ARTICLE *'The happy artist? An empirical application of the work-preference model'*
MAGAZINE SOEP Papers on Multidisciplinary Panel Data Research at DIW Berlin
PAGE 5
CITATION *"most artists seem to be unable to support themselves solely from doing art. They have to devote a substantial amount of time to non-artistic side jobs" (Haak, 2005; Throsby and Hollister, 2003; Robinson and Montgomery, 2000)"*

PRIMARY SOURCE 1

RESEARCHER Haak, C.
YEAR 2005
ARTICLE *Künstler zwischen selbständiger und abhängiger Erwerbsarbeit.*
DOCUMENT Discussion paper, 2005-107, Wissenschaftszentrum Berlin für Sozialforschung (WZB)

PRIMARY SOURCE 2

RESEARCHER Throsby, D., Hollister, V.
YEAR 2003
ARTICLE *Don't give up your day job: An economic study of professional artists in Australia.*
INSTITUTION Australian council

PRIMARY SOURCE 3

RESEARCHER Robinson, M.D., Montgomery, S.S.
YEAR 2000
ARTICLE *The time allocation and earnings of artists.*
MAGAZINE Industrial relations, 39 (3): 525-534.

348

RESEARCHER D. Throsby
YEAR 2007
ARTICLE *"Preferred work patterns of creative artists"*
MAGAZINE Journal of Economics and Finance, Vol. 31, Nr. 3, 2007
PAGE 398
CITATION *'i.e. the more time devoted to work outside the arts, the less time is available for creative activity'.*

349

RESEARCHER D. Throsby & A. Zednik
YEAR 2011
ARTICLE *"Multiple job-holding and artistic careers: some empirical evidence"*
MAGAZINE Cultural Trends, Vol. 20, No. 1, March 2011, 9-24
PAGE 19

350

RESEARCHER D. Throsby & A. Zednik
YEAR 2011
ARTICLE *"Multiple job-holding and artistic careers: some empirical evidence"*
MAGAZINE Cultural Trends, Vol. 20, No. 1, March 2011, 9-24
PAGE 10
CITATION *'In this article we focus attention on the aspect of artists' career portfolios that leads them beyond the core arts, i.e. we are interested in the non-arts component of the three-way split in artist's time allocation that we referred to above. We use data from a recent survey of professional artists in Australia to examine two aspects of this question. First, what are the motives of artists in seeking non-arts work and what are the characteristics of artists engaging in work outside their creative or arts-related employment? Second, what evidence is there for the specific aspects of non-arts work noted above which involves artists applying their creative skills in other industries? What sorts of artists and which industries are involved in these interactions?'*

351

RESEARCHER D. Throsby & A. Zednik
YEAR 2011
ARTICLE "Multiple job-holding and artistic careers: some empirical evidence"
MAGAZINE Cultural Trends, Vol. 20, No. 1, March 2011, 9-24
PAGE 15
CITATION *'In order to examine the determinants of the amount of time artists spend on non-arts work, we propose a model in which the time allocation to work outside the arts for a given artist is determined by three groups of influences:*
- economic factors (expected income from creative, arts-related and non-arts work);
- work-related factors (degree of establishment as an artist, the artist's employment arrangement for creative practice, the artist's unemployment experience); and
- socio-demographic factors (gender, age, education and training, location, household circumstances and importance of spouse's or partner's income for supporting the artist's creative work'.

352

RESEARCHER D. Throsby & A. Zednik
YEAR 2011
ARTICLE "Multiple job-holding and artistic careers: some empirical evidence"
MAGAZINE Cultural Trends, Vol. 20, No. 1, March 2011, 9-24
PAGE 20
CITATION *'This article has focused attention on a somewhat overlooked component of the multiple job-holdings of practicing professional artists, namely their non-arts work. Although it has been well established that artists are driven to take other jobs for a variety of reasons, especially the need to make an adequate income, there is little reliable information on the nature of those jobs and the characteristics of artists who, out of choice or necessity, take them on'.*

353

RESEARCHER Claus Beringer, Daniel Jonas, Hans Georg Gemünden
YEAR 2012
ARTICLE "Establishing Project Portfolio Management: An exploratory Analysis of the influence of Internal Stakeholders' Interactions".
MAGAZINE Project Management Journal, Vol. 43, No. 6, 16-32.
PAGE 16
CITATION *'stakeholder behavior and stakeholder management are key success factors for project portfolios. Furthermore, stakeholder management must not only focus on single stakeholders but also account for stakeholders influencing one another in fairly complex interactions of multiple and potentially interdependent stakeholders'*

354

INSTITUTION Australia Council
YEAR 2010
ARTICLE "Artists careers summary"
PAGE 8
INTERVIEWEE Matthew Kneale, Performance Project Director.
CITATION *'I enjoy the balance between working in the warehouse and making art. The warehouse and driving the delivery van give me the headspace to come up with ideas for projects and problem solve projects I'm working on at the time. If I only made art I think I would burn out very quickly'.*

355

RESEARCHER Sarah Meuleman
YEAR 2012
DOCUMENTARY Sarah's Barbaren - Anton Unai
ARTIST Anton Unai
LINK http://www.npo.nl/sarah-s-barbaren/18-11-2012/NPWON_1181914

356

RESEARCHER D. Throsby & A. Zednik
YEAR 2011
ARTICLE "Multiple job-holding and artistic careers: some empirical evidence"
MAGAZINE Cultural Trends, Vol. 20, No. 1, March 2011, 9-24
PAGE 22
CITATION *"such work if it were to involve applying the artist's creative skills in new and imaginative ways"*

357

RESEARCHER D. Throsby & A. Zednik
YEAR 2011
ARTICLE "Multiple job-holding and artistic careers: some empirical evidence"
MAGAZINE Cultural Trends, Vol. 20, No. 1, March 2011, 9-24
PAGE 20
CITATION *"may even be the more appealing to some artists as a challenge"*

358

RESEARCHER D. Throsby
YEAR 2007
ARTICLE *"Preferred work patterns of creative artists"*
MAGAZINE Journal of Economics and Finance, Vol. 31, Nr. 3, 2007
PAGE 395
CITATION *"Most artists can potentially supply not one but three distinct labour markets"*

359

RESEARCHER ICT Innovation Platform IIP/ CREATE
YEAR 2007
ARTICLE *iip/create – ict innovation platform creative industry – strategic research agenda*
MAGAZINE Journal of Economics and Finance, Vol. 31, Nr. 3, 2007
PAGE 68
CITATION *"We need highly educated, creative people who build bridges between disciplines"*

360

RESEARCHER ICT Innovation Platform IIP/ CREATE
YEAR 2007
ARTICLE *iip/create – ict innovation platform creative industry – strategic research agenda*
MAGAZINE Journal of Economics and Finance, Vol. 31, Nr. 3, 2007
PAGE 54
CITATION *"Technology improvement, both in hardware and software, forms the basis. We envision that the most important developments will occur in the areas of display technology, graphics, animation, (physical) simulation, behavior and artificial intelligence, loosely distributed systems and network technology. Furthermore, a strong connection between the virtual and the physical world is needed to reach simultaneous reactions in both worlds to changes in the environment and human behavior. Efficient, effective, intuitive and entertaining interfaces between users and virtual worlds are of crucial importance for their wide acceptance and use. To improve the process of creating virtual worlds a better design methodology and better tools are indispensable. For fast adoption of virtual worlds we need a better understanding of their internal economics, rules and regulations. And finally, what is the usefulness and applicability? When and why are they better than traditional approaches?"*

361

LINK http://www.rolexmentorprotege.com/pairing/2010-2011/anish_kapoor_and_nicholas_hlobo

362

RESEARCHER Tiina Onkila
YEAR 2010
ARTICLE *"Multiple Forms of Stakeholder Interaction in Environmental Management: Business Arguments Regarding Differences in Stakeholder Relationships"*
MAGAZINE Business Strategy and the Environment, 20, 379-393 (2011)
PAGE 385
CITATION *"the corporation is said to encourage, motivate, educate, support, advise, and guide the stakeholders towards environmentally responsible ways of acting"*

363

RESEARCHER M. Glykas
YEAR 2011
ARTICLE *"Performance Measurement in Business Process, Workflow and Human Resource Management"*
MAGAZINE Knowledge and Process Management, Volume 18, No. 4, pp. 241-265 (2011)
PAGE 241
CITATION *"Organisational performance measurement systems still suffer from different short comings such as the following: performance measurement is still focused too strongly on financial performance indicators found on balance sheets and accounting information, business processes are not measured systematically, real-time performance data become available with a considerable time lag, access to performance data is complicated, and the performance measurement processes are poorly defined."*

364

RESEARCHER K. Keele
YEAR 205
SPEECH *"The Business of the Arts – Programs of Facilitation, Nurturing and Relationship Development with the Private Sector"*
MAGAZINE Australian Journal of Public Administration 64(4):3-5, December 2005
PAGE 4
CITATION *"generation X and Y are not interested in working for companies if they are not seen by them and their friends as good corporate citizens"*

365

- RESEARCHER Claudio Dell'era
YEAR 2010
ARTICLE "Art for Business: Creating Competitive Advantage through Cultural Projects"
MAGAZINE Industry and Innovation, 17:1, 71-89
PAGE 73
CITATION "several new organizations have aimed to link arts and business to improve both society and corporate performance"
PRIMARY SOURCE
- RESEARCHER Annet Aris, Jacques Bughin
YEAR 2005
ARTICLE *Managing media companies: Harnessing creative value.*
MAGAZINE Cultural Trends, Vol. 20, No. 1, March 2011, 9-24
CITATION *Identifying the high-potential creatives and binding them to the company is still regarded as the make-or-break factor for a company's success.*

367

- RESEARCHER Susanna Knittel
YEAR 2011
ARTICLE *Artist-Management in Medienunternehmen - Das management von artists als lavieren zwischen Ökonomie und Kreativität*
PAGE 1
CITATION "artists agieren als 'Inhaltslieferanten' für Medienunternehmen oder stellen selbst wesentliche Bestandteile von Medienprodukten dar"

368

- RESEARCHER Susanna Knittel
YEAR 2011
ARTICLE *Artist-Management in Medienunternehmen - Das management von artists als lavieren zwischen Ökonomie und Kreativität*
PAGE 4
CITATION *'Auch beim Artist-Management in Medienunternehmen ist ein Spannungsfeld zu identifizieren. Diese äußert sich – wie bereits allgemein für Medienunternehmen festgehalten wurde – ebenso in einem Spata zwischen 'Ökonomie und Kreativität', der sich: - in der Erfüllung ökonomischer Zielvorgaben für das Unternehmen einerseits und- andererseits in der Befriedigung Künstlerischer Interessen konsitiuert (22)'.
PRIMARY SOURCE 1*
- RESEARCHER Smudits, A.
YEAR 2002
ARTICLE *Mediamorphosen des Kulturschaffens: Kunst und Kommunikationstechnologien im Wandel.*
PRIMARY SOURCE 2
- RESEARCHER Robert DeFillippi, Gernot Grabher, Candace Jones
YEAR 2007
ARTICLE *Introduction to paradoxes of creativity: managerial and organizational challenges in the cultural economy.*
PRIMARY SOURCE 3
- RESEARCHER Eikhof, Haunschild
YEAR 2007
ARTICLE *For art's sake! Artistic and economic logics in creative production.*

369

- RESEARCHER Susanna Knittel
YEAR 2011
ARTICLE *Artist-Management in Medienunternehmen - Das management von artists als lavieren zwischen Ökonomie und Kreativität*
PAGE 2
PRIMARY SOURCE
- RESEARCHER Döblin, A.
YEAR 199
ARTICLE *'Der Verleger schielt mit einem Auge nach dem Schriftsteller, mit dem anderen nach dem Publikum. Aber das dritte Auge, das Auger der Weisheit, blickt unbeirrt ins Portemonnaie' (Alfred Döblin, zitiert nach Schönstedt (1999), o.S.).'*

370

- RESEARCHER Lance Moir & Richard J. Taffler
YEAR 2004
ARTICLE *"Does Corporate Philanthropy Exist?: Business Giving to the Arts in the U.K."*
MAGAZINE Journal of Business Ethics, 54: 149-161,2004.
PAGE 149
CITATION *"finds little evidence, if at all, of corporate philanthropy in the context of firms giving to the Arts in the U.K"*

371

- RESEARCHER** Nobuko Kawashima
YEAR 2012
ARTICLE "Preferred worka "Corporate support for the arts in Japan: beyond emulation of the Western models" patterns of creative artists"
MAGAZINE International Journal of Cultural Policy, 18:3, 295-307
PAGE 297
CITATION 'the background of mesena in Japan'. The history of the relationship between business and the arts and culture can go back to the early twentieth century when major business owners often had a personal interest and sophisticated taste in high culture. Many of them were art collectors or patrons of painters and musicians, and donated their personal collections to set up private museums and art galleries.'

372

- RESEARCHER** Stephanie French
YEAR 1991
ARTICLE "The Corporate Art of Helping the Arts"
MAGAZINE Public Relations Quarterly
PAGE 2
CITATION "funding on an immediate, local scale can create strong ties between the company and the community"

373

- RESEARCHER** Harvey Seifter
YEAR 2012
ARTICLE "Closing the Innovation Gap: How the arts are becoming the new competitive advantage"
PAGE 3
CITATION 'Practically every day, industrial manufacturers hire poets to empower their employees to engage and express their creativity through their work, global financial institutions study the inner workings of musical ensembles to improve their performance, and law firms engage theater artists to strengthen the presentation and improvisation skills critical to courtroom success. These companies have found arts-based learning to be a uniquely effective way to foster creative thinking, promote the development of new leadership models, and strengthen employee skills in critical areas such as collaboration, conflict resolution, change management, presentation and public performance, and intercultural communication.'

374

- RESEARCHER** Julia Rowntree
YEAR 2001
ARTICLE "Learning, not Logos – A New Dialogue between Arts and Business"
MAGAZINE Reflections, Volume 2, Number 4, 2001, by the Society for Organizational Learning and the Massachusetts Institute of Technology.
PAGE 3
CITATION "during periods of huge uncertainty, such as we all face, there are no ready-made solutions. This applies to all organizations and policymakers, in whatever sector they operate. The demands on products/ services/ employees and leaders are changing as a result. Our success will depend on a readiness of mind and openness of attitude, and a certain humility to admit what we don't even know we don't know. The more organizations are in tune with a changing external environment, the more they are likely to adapt and flourish."

375

- RESEARCHER** No name
YEAR 2010
ARTICLE "Towards a European Strategy in support of creative industries"
CONFERENCE La dynamique creative européenne – Visite d'étude 2 mars 2010
ASSOCIATION Association des Chambres de Commerce et d'Industrie de Paris / Ile-de-France Représentation auprès de l'UE
CITATION "We believe that service innovation is a catalyst for change. Not only does it change the way enterprises innovate today – there is practically no product innovation anymore without an important service innovation in it – but service innovation has also sharpened our minds on the important role that all forms of creativity play for innovation. For too long, creativity was identified mainly with research. But only half of all innovation is driven by research, and the other half is not. This is know much better understood than some years ago'.

376

- RESEARCHER** Dr. P.T. Vijayshree & B. Hema
YEAR 2011
SPEECH "The raising era of artpreneurship – A case study on Saipa"
MAGAZINE AIJBSR, Vol. 3, Issue 1, Nov' 11, pp. 24-29
PAGE 1
CITATION "an individual with an urge to run a business establishment who accepts financial risks and undertakes new financial ventures. In general, a personality composite of innovation, risk taking, motivating, planning, a creative problem solving and one who makes profit out of calculated risk. Entrepreneurship is the process through which an entrepreneur transforms his vision into a successful business venture"

377

RESEARCHER Dr. P.T. Vijayshree & B. Hema

YEAR 2011

ARTICLE *"The raising era of artpreneurship – A case study on Saipa"*

MAGAZINE AIJBSR, Vol. 3, Issue 1, Nov' 11, pp. 24-29

PAGE 1

CITATION *"Artpreneur is the one who is enterprising using the fine arts skills (i.e., drawings, crafts, music, dance etc.). Artpreneurship is a process where art meets commerce"*

378

RESEARCHER J. Rowntree

YEAR 2001

ARTICLE *"Learning, not Logos- A New Dialogue between Arts and Business"*

MAGAZINE Reflections, Volume 2, Number 4.

PAGE 3

CITATION *"perhaps the most salient difference between arts and business is the relative inability of the arts to make meaningful gains in productivity"*

379

RESEARCHER Thomas J.C. Raymond and Stephen A. Greyser

YEAR 1978

ARTICLE *"The Business of managing the arts"*

MAGAZINE Harvard Business Review

PAGE 2

CITATION *"there is another reason for renewed interest in the ways that artists of different cultures think and work. As we move from a manufacturing to a knowledge-based economy, wealth creation is no longer determined by physical objects moving over physical geography. Completely different cognitive processes are needed to explore new routes to wealth creation"*

380

RESEARCHER Harvey Seifter

YEAR 2012

ARTICLE *"Closing the Innovation Gap: How the arts are becoming the new competitive advantage"*

PAGE 2

CITATION *'A new intersection for arts and business. In recent years, the use of the arts by corporations to meet a wide range of employee training and organizational development needs has grown remarkably. Why? Because artistic processes and experiences are by their very nature creative endeavors, and many of the innovation skills lacking in today's American workforce –including creative and critical thinking, problem identification and solu-tion, effective written and oral communication, teamwork, and collaboration – are deeply rooted in the artistic tradition.'*

381

RESEARCHER Harvey Seifter

YEAR 2012

ARTICLE *"Closing the Innovation Gap: How the arts are becoming the new competitive advantage"*

PAGE 3

CITATION *'Many artists possess – and are wonderfully communicative and entertaining exemplars of – precisely these qualities. In addition to being creative, artists tend to be lifelong learners who constantly experiment with new approaches to challenges. They are usually also skilled at seeing and understanding the big picture, tolerant of uncertainty and ambiguity, agile and adaptable to change, and sensitive to the world around them. Successful artists have mastered the universal lan-guage of creativity –allowing them to communicate across cultural barriers. Many have developed highly evolved and effective ways of collaborating with one another. And leaders able to adapt to a fast-changing business environment by fostering these qualities in their organizations are being rich-ly rewarded, as their organizations thrive and prosper.'*

382

RESEARCHER Claudio Dell'era

YEAR 2010

ARTICLE *"Art for Business: Creating Competitive Advantage through Cultural Projects"*

MAGAZINE Industry and Innovation, Vol. 17, No. 1, 71-89, February 2010

PAGE 17

CITATION *'First of all, as underlined by Carlos Bach, collaboration with artists allows firms to intercept and to interpret emerging cultural phenomena and consequently to anticipate future trends. In this view, cultural projects act as antennas that pick up the signals being sent by contemporary society and thereby anticipate upcoming changes'. 'From my point of view, the art and the art world represent the most sensitive part of the society in relation of the spirit of the time. For this reason the connec-tion with the contemporary art allows illycaffè to exude a sense of being contemporary and to antic-ipate a vision of the society and the future markets. I would say that the contemporary art is as a map, an indication about the state of the things, of the spirit across time. This connection with the art can offer some very important indicators for companies (Carlo Bach, In-house art curator – Illycaffè) (citation within article) 'The Romantic poet Percy Bysshe Shelley claimed that 'Poets and philosphers (artists) are the unacknowledged legislators of the world.' (citation within article) Moreover, collab-oration with famous artists legitimizes companies as part of cultural production.'*

383

RESEARCHER Anthony McCosker & Rowan Wilken
YEAR 2012
ARTICLE "Café Space, Communication, Creativity, and Materialism"
MAGAZINE M/C Journal, Vol. 15, No. 2 (2012) - 'coffee'
PAGE 1
CITATION "coffee, as a stimulant, and the spaces in which it is has been consumed, have long played a vital role in fostering communication, creativity, and sociality"

384

RESEARCHER Anthony McCosker & Rowan Wilken
YEAR 2012
ARTICLE "Café Space, Communication, Creativity, and Materialism"
MAGAZINE M/C Journal, Vol. 15, No. 2 (2012) - 'coffee'
PAGE 1
CITATION "the coffee house became, in short, 'the primary social space in which 'news' was both produced and consumed'"

PRIMARY SOURCE

RESEARCHER Brian Cowan
YEAR 2005
ARTICLE *The social life of coffee: the emergence of the british coffee house.*

385

RESEARCHER Anthony McCosker & Rowan Wilken
YEAR 2012
ARTICLE "Café Space, Communication, Creativity, and Materialism"
MAGAZINE M/C Journal, Vol. 15, No. 2 (2012) - 'coffee'
PAGE 2
CITATION 'Key to the success of the London coffee house of the seventeenth and eighteenth centuries was the figure of the virtuoso habitué (Cowan, 105) an urbane individual of the middle or upper classes who was skilled in social intercourse, skills that were honed through participation in the highly ritualized and refined forms of interpersonal communication, such as visiting the stately homes of that time. In contrast to such private visits, the coffee house provided a less formalised and more spontaneous space of sociality, but where established social skills were distinctly advantageous.'

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INSTITUTE Institut für Alles mögliche
LINK <http://www.i-a-m.tk/>

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FIGURE 1.3.3.5.1. ANISH KAPOOR AND NICHOLAS HLOBO (PAGE 54)

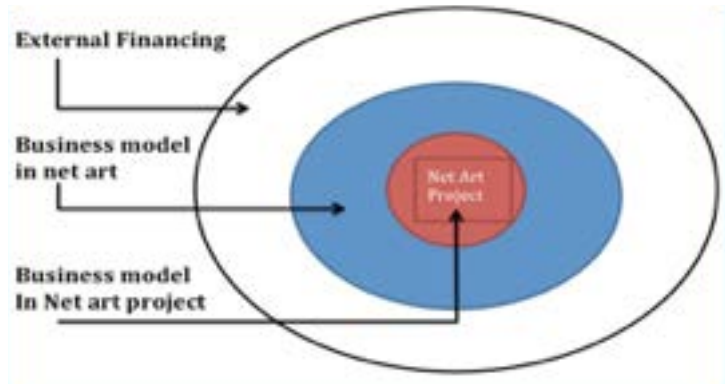


FIGURE 1.3.3.5.2 FOUR WAYS OF FINANCING IN NET ART (PAGE 57)

Announcement of presentation



Renier Sikkens ist ein junger Wissenschaftler mit dem Schwerpunkt Internet und den Beziehungsgeflechten verschiedenster medialer Ausdrucksformen. Um seine Thesen zu entwickeln erforscht er den Bereich Internetkunst/ Bildende Kunst und beschäftigt sich zusätzlich mit den angrenzenden Bereichen von Theater über Games, Musik und Tanz. Sein früheres Studium in Business Administration in Holland kollidiert mit dem antikapitalistischen Gedankengut der frühen NetzkünstlerInnen. Um zwischen diesen beiden entgegengesetzten Polen in puncto

Finanzierung eine Balance zu finden werden potentielle Konsequenzen/Möglichkeiten gesucht. Zum Einen wird ein künstlerisches Projekt dazu vorgestellt, zum anderen werden "nicht-künstlerische" Aktivitäten gezeigt, die MedienkünstlerInnen mit zusätzlichem Handwerkszeug ausrüsten. Für das Netzwerktreffen wurde ein Projekt entwickelt, auf dem Fahrrad in der Dunkelheit. Es heisst: **der Specht**. Dank geht an Kerstin Trubel (technische Unterstützung), Maria Rocha da Goncalves, Andreas Haltermann, Michael Höpfel, Lioba von den Driesch, Sandra Becker.

Review of presentation



Achtes Netzwerktreffen zum Projekt "der Specht"

Das Thema dieses Abends am 22. Mai waren Überlegungen zur Finanzierung medialer Projekte. Reinier Sikkens, ein junger Wissenschaftler aus den Niederlanden, stellte seine Forschung dazu vor, die ihn auch zu einem eigenen künstlerischen Projekt inspiriert hat. Es heißt "der Specht".



Zunächst präsentiert er seine Recherchen zu Kunst im Internet und Netzkunst und deren Überschneidungen zu anderen Formen mobiler Kunst, um dann auf Finanzierungsstrategien einzugehen.

Die ppt-Präsentation enthält viele schematische Darstellungen von sehr verschiedenen Projekten. Dann wurde der "Specht" vorgestellt. Das Bild des Spechtes steht für das Flüchtige und gleichzeitig Unermüdliche.



Der Specht nistet in Höhlen.

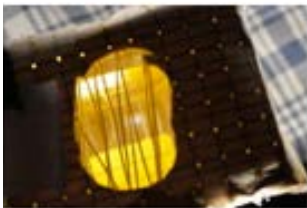
Die Idee ist, dass die Kunst zum Publikum gebracht wird. Die Ausstellungsbesucher sind überall, eben auch auf der Straße, wo Reinier ihnen sein Projekt auf dem Fahrrad hinbringen und vorstellen kann. Der Kasten ist direkt am Lenkrad angebracht und damit mobil, die Ereignisse in dem Kasten sollen interaktiv beeinflusst werden.



Der Kasten enthält zwölf "Spechthöhlen", die Facetten einer Persönlichkeit. Durch die Löcher kann in die einzelnen Räume geschaut werden. Da gibt es einen roten Raum mit Spiegel, andere mit Federn, Blumen oder Sand. Zusammen mit Kerstin Trubel von der TU wird ein Gerät entwickelt, mit dem sich das Licht steuern und dimmen läßt. Damit kann die Intensität in den einzelnen Boxen gezielt verändert werden.



Allerdings gestaltete sich die Entwicklung des Gerätes doch aufwändiger als geplant, sodass das Gerät in seiner Funktionalität noch nicht fertig war. Reinier nutzte sein blinkendes Fahrradrücklicht und eine kleine Leuchte wodurch der provisorische Charakter unterstrichen wurde. Je nach Lichtsetzung entstanden verschiedene Licht- und Schattenspiele. Die nun überdimensional groß wirkenden Charaktere wurden je nach Lichteinfall verschieden konnotiert.



Die einzelnen Boxen haben ein wildes Innenleben. In der einen tragen die Spechte Heiligenscheine, während sie sich in den Nachbarzellen völlig "aufrauchen" oder in einem selbstgewählten Gefängnis leben.

Die Arbeit läßt viel Raum für Assoziationen, die in den Gesprächen im Anschluß an den Vortrag vertieft wurden.



Gemeinsam verließen wir die Greenbox und begaben uns in Richtung Medienwerkstatt/Wohnzimmer und Flur. Angeregt durch den Vortrag gab es viele Gesprächsfäden.

Weitgehend standen alle vor unserem "Wohnzimmer" im Austausch bei Getränken und Keksen. Der Raum im Flur wurde zu einem gemütlichen Zwischenraum mit vielen Ideen für anstehende Projekte.

FIGURE 1.3.3.5.3 SPECHT (PAGE 57)

Original Picture



Modern Landscape

Sky = Berlin
Trees = Madrid
House = Lisbon
Water = Rotterdam
Field = Groningen

FIGURE 1.3.3.5.3 LIVE WEBCAM: DIFFERENT LOCATIONS (PAGE 57)

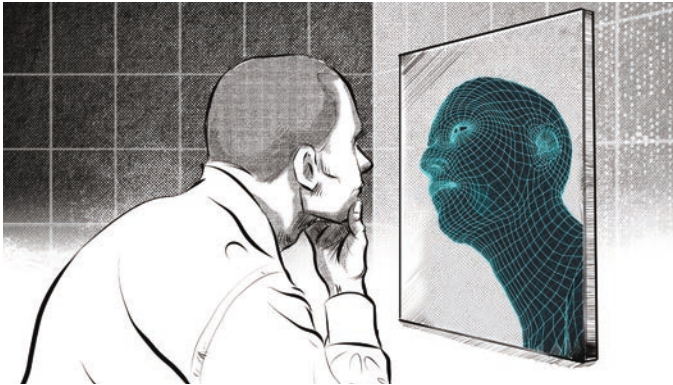


FIGURE 1.3.3.5.4 MIRROR, MIRROR, WHO IS THE REAL ME? (PAGE 58)



FIGURE 1.3.3.5.5 LEASE BUSINESS MODEL - VIRTUAL ZOO - BIRD HOUSE (PAGE 59)



FIGURE 1.3.3.5.6 MISSING HARDWARE BUSINESS MODEL: DIGITAL STORYTELLING (PAGE 59)



FIGURE 1.3.3.5.7 TEHRAN TEA MAN 1 (PAGE 60)



FIGURE 1.3.3.5.8 TEHRAN TEA MAN 2 (PAGE 60)

**An analysis of cultural entrepreneurship:
a balance between culture and business within media art.**

Hello,

During the last 6 years I have been working on my PhD research with the topic: **'An analysis of cultural entrepreneurship: A balance between culture and business within media art'**.

Hereby I intend to find an answer on how the media artist can be in closer contact with the players of its environment. I do this through analyzing the full identity and workflow of all the so called stakeholders involved.

Now it's a pleasure to send you my questionnaire. It would be very helpful for the further development of this topic to receive your answers regarding your experiences.

In this link you will find the questionnaire:

<https://goo.gl/forms/KIDWjDLTz1x6o15G3>

Please note that the questionnaire will take 30 minutes of your time.

Feel free to contact me for any questions or feedback.

I am very excited to receive your answers.

Kind regards,
Reinier Sikkens

T. +351(0)9600 39100

Reinier.Sikkens@gmail.com

24-hour performance

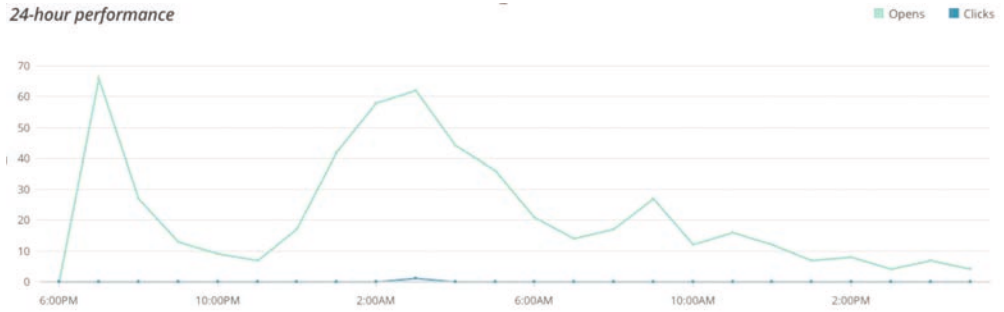


FIGURE 2.2.3. 24 HOUR PERFORMANCE RATE OF OPENED MAILINGS (PAGE 62)

Top locations by opens

 USA	354	34.4%
 Germany	163	15.9%
 Portugal	99	9.6%
 Netherlands	97	9.4%
 United Kingdom	81	7.9%

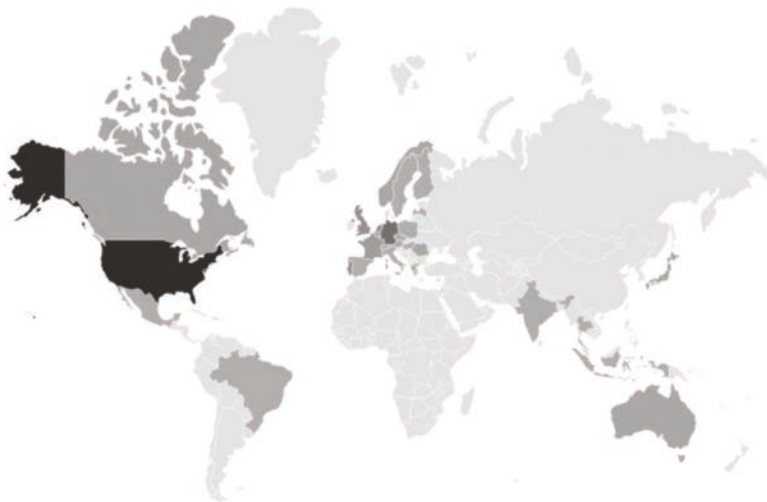


FIGURE 2.2.3. 24 HOUR PERFORMANCE RATE OF OPENED MAILINGS (PAGE 62)

	LOCATION	AMOUNT OPENED
1	USA	354
2	GERMANY	163
3	PORTUGAL	99
4	NETHERLANDS	97
5	UK	81
6	FRANCE	44
7	JAPAN	21
8	NORWAY	21
9	ROMANIA	20
10	AUSTRIA	18
11	AUSTRALIA	17
12	CANADA	16
13	SPAIN	11
14	SWITZERLAND	8
15	ITALY	8
16	FINLAND	5
17	SWEDEN	4
18	POLAND	4
19	BRAZIL	3
20	CZECH REPUBLIC	3
21	INDIA	3
22	CYPRUS	2
23	THAILAND	1
24	INDONESIA	1
25	MEXICO	1
26	GREECE	1
27	ISRAEL	1
28	HUNGARY	1
29	LATVIA	1

FIGURE 2.2.5 OVERVIEW OF COUNTRIES IN WHICH THE QUESTIONNAIRE WAS OPENED (PAGE 62)



FIGURE 2.2.6 OPEN RATE VS. INDUSTRY AVERAGE OPEN RATE (PAGE 62)

C. Overview of Stakeholder Groups

1- MEDIA ARTIST

Groups involved:

Acting, art,, audio art, dance, design, fashion, film, funding, gaming, media theory, music, net art, media art, net art community, net art projects, net art websites, technologists, theater, video games.

Amount: 842

2- MEDIA LAB / ARTIST HOUSE

Groups involved:

Animation, art house, art radio channel, atelier, cinema, circus, coworking space, media lab, radio channel, residency house.

Amount: 231

3- CULTURAL INSTITUTION

Groups involved:

Archives, art magazine, cultural institutions, curators, cultural databases, encyclopedias, festivals and congresses, online information platforms, internet platforms, media art forums, media networks, net art magazines, networks, conferences and debates, magazines.

Amount: 534

4- MUSEUM

Groups involved:

Museums.

Amount: 21

5- GALLERY

Groups involved:

Galleries.

Amount: 36

6- FOUNDATION

Groups involved:

Foundations, fair trade, scholarships, internet platforms, meeting forums, social institutions, social projects, think tanks.

Amount: 366

7- EDUCATIONAL CENTER

Groups involved:

Professors, education, academic databases, art academies, libraries, literature, media institutes, media schools, research, research institutes, researchers, universities.

Amount: 732

8- GOVERNMENT

Groups involved:

Government, European Union, ministries, municipalities, embassies.

Amount: 61

9- COMPANY

Groups involved:

Banks, businesses, companies, entrepreneurs, entrepreneurship centers, gaming companies, media companies, new media agencies, social banks, software companies, venture capitalists.

Amount: 1904

10- ENTREPRENEUR

Groups involved:

Entrepreneurs.

Amount: 0

11- FAMILY AND FRIENDS

Groups involved:

Family and friends

Amount: 0

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E. Empirical Research

1. Questionnaire

An analysis of cultural entrepreneurship: a balance between culture and business within media art

Personal information

1. Name

2. Artist name/ institution / company

3. Email address

4. Address, city, country

5. Phone number

6. The following stakeholders constitute the focus environment. Please select the stakeholder option(s) that best describes you:

Check all that apply.

- Media artist
- Media lab / artist house
- Cultural institution
- Museum
- Gallery
- Foundation
- Educational centre
- Government
- Company
- Entrepreneur
- Other: _____

Part 1 - General

The general section of this questionnaire aims to give you a better understanding of my

research by presenting external projects, ideas and opinions with regards to the field of cultural entrepreneurship, a balance between culture and business and media art (including its influence on artistic disciplines). Each example shown involves a statement where you are requested to indicate your degree of affiliation.

1. Field of cultural entrepreneurship - Cultural Enterprise Office

We support Scotland's creative businesses - it's as simple as that



7. Institutions such as the Cultural Enterprise Office aim to support creative endeavors by offering their knowledge and support in skill-building. Please indicate the extent to which such an institution would help to increase the quality of your work:

Mark only one oval.

	1	2	3	4	5	6	7	
Strongly unhelpful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly helpful

2. Cultural mission - Giep Hagoort

Giep Hagoort states that the cultural mission should always be the top priority for all stakeholders in the field of cultural entrepreneurship.

source: <http://www.giephagoort.nl>

8. Please indicate to what extent your cultural mission is your top priority:

Mark only one oval.

	1	2	3	4	5	6	7	
Highly unimportant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly important

3. Balance - Gifmarket.net by Kim Asendorf & Ole Fach (2011)

The Gifmarket.net project by Kim Asendorf & Ole Fach is the first net art project to integrate a business model into their art project. You could say that they have achieved a balance between culture and business.

Source: <http://qifmarket.net> & <http://rhizome.org/art/artbase/artwork/qif-market>

9. Please indicate the extent to which a balance between culture and business could be achieved in your current projects or other work:

Mark only one oval.

	1	2	3	4	5	6	7	
Highly unfeasible	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly feasible

4. Culture - Arjo Klamer

Source: <http://klamer.nl>

10. Arjo Klamer, stresses the importance of culture in regard to the quality of our workflow. A critique is that the dutch culture is supposed to be too practical oriented, which Arjo Klamer names instrumentalism. Please indicate the extent to which aspects of your culture increase the quality of your workflow.

Mark only one oval.

	1	2	3	4	5	6	7	
Highly decreases the quality of the workflow	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly increases the quality of the workflow

5. Business - BBK Berlin - professional association for visual artists

The BBK Berlin is a renowned professional association for visual artists in Berlin. The BBK magazine published an article that discusses the problems of artists in relation to finances. The picture below summarizes it in one sentence: „So the artist should be paid“.

Source: <http://www.bbk-kulturwerk.de>



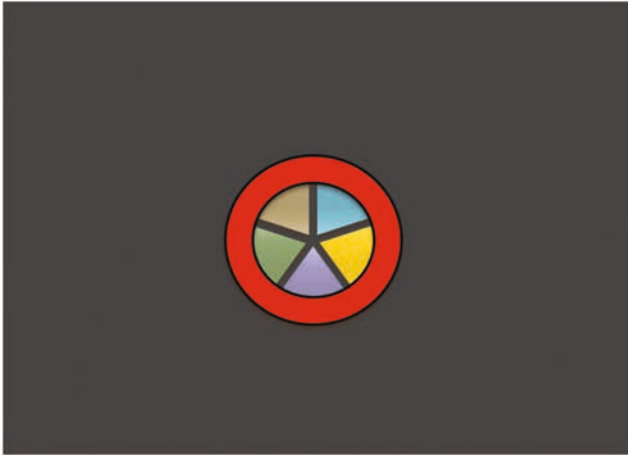
11. Please indicate the ratio of how often you face issues with getting paid

Mark only one oval.

	1	2	3	4	5	6	7	
Never	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Always

6. Balance between culture and business - Stakeholder identity

The figure below represents the stakeholder identity and consists of the following indicators: Activities, communication, value system, collaboration, finances. I believe that a balance between culture and business within media art can be created through an emphasized focus on the whole stakeholder identity and not only on the artistic work.



12. Consider your full stakeholder identity. Is creating a balance between culture and business throughout your identity an important priority for you ?

Mark only one oval.

	1	2	3	4	5	6	7	
Highly unimportant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly important

7. Net Art - Olia Lialina

Net Art started as an anticapitalistic and playful artform that regularly provoked the status quo of the traditional artworld and established institutions. The philosophy behind early net-artworks can be perceived as the origin of how we approach and perceive reality in relation to the digital world today.

Agatha appears (1997)



13. Please indicate, to what extent your work/projects are influenced by the forwardthinking playful and provocative net art movement.

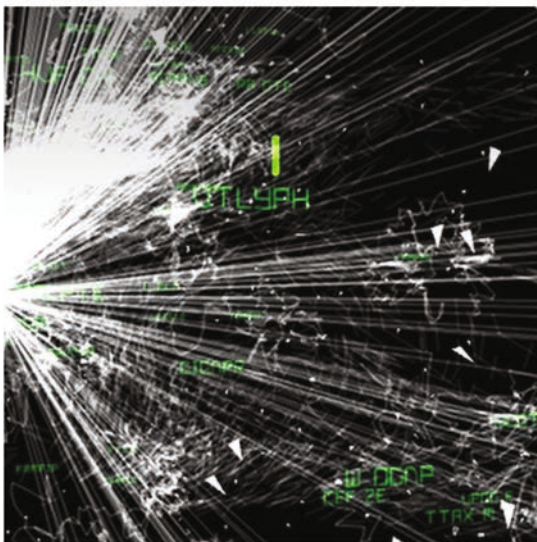
Mark only one oval.

	1	2	3	4	5	6	7	
Highly uninfluenced	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly influenced

8. Media art - André Sier

André Sier is an independent, forwardthinking artistic thinker who is able to create new realities. He has described himself as "an artist-programmer unravelling algorithmical threads, maze builder, time-spatial continual experiences craftsmen, building a body without organs".

uunniivveerrssee.net



14. Please indicate to what you believe that the quality of your work could be improved by being actively involved with the original minds of media artists.

Mark only one oval.

	1	2	3	4	5	6	7	
Highly unlikely to improve	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly likely to improve

9. Influence of distinct artistic disciplines

Media art is a highly multidisciplinary art form and it is therefore relevant to further discuss the role and influence of distinct artistic disciplines.

15. Please indicate to what extent distinct artistic disciplines are of importance for your work.

Mark only one oval.

	1	2	3	4	5	6	7	
Highly unimportant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly important

10. Theatre - La Fura del Baus

Through theatre stories can be told, new forms of presentation found, and opinions expressed verbally. "La Fura del Baus" is an innovative Catalanian multi-media theatre group that focuses on „interaction with the audience, the use of unusual spaces and the adaptation of the show to the characteristics of each space". Interestingly, la Fura del Baus believes that: "Chaos is the primordial source for creation".

Source: <http://www.lafura.com>



16. Please indicate the extent to which you believe that the expression of your work/projects could be improved by involving an experimental theatrical approach like Fura del Baus:

Mark only one oval.

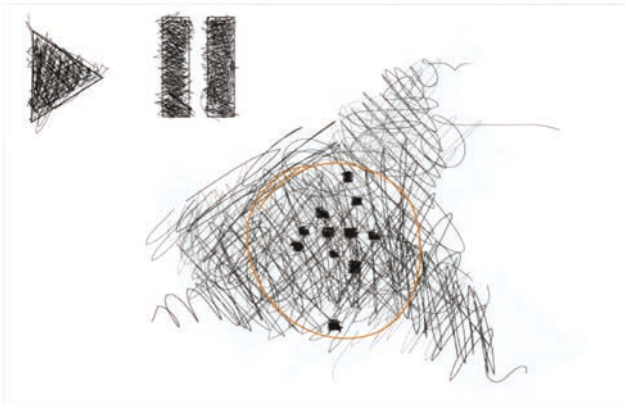
	1	2	3	4	5	6	7	
Highly unlikely to be improved	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly likely to be improved

11. Music - Jorn Ebner

"The Beatles in Hamburg" is a sound project by Jorn Ebner that uses sounds of the locations that the Beatles visited in Hamburg in the early sixties. Sound has a strong impact on our emotions and gives us a direct idea of how an environment might look.

Source: <http://www.thebeatlesinhamburg.com> & <http://www.thegreenbox.net/de/kuenstler/jorn-ebner>

"The Beatles in Hamburg"



17. Please indicate the importance of sound for your work.

Mark only one oval.

	1	2	3	4	5	6	7	
Highly unimportant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly important

12. Dance - Robert Lawrence

The dance project "Tango Panopticon" by Robert Lawrence shows tango from different locations through the perspective of a surveillance camera. Robert Lawrence explains that the online perspective of his project is the critical framework for analysing the history and culture of the specific geographic place where the dance takes place. As Robert describes the experience of his project: „on the street it is really just a milonga, an exhilarating dance party in an exciting location„. Hence, in the same project, a different approach can lead to a different experience and a different opinion of the same occurrence.

Sources:

- www.h-e-r-e.com/p_tangopanopticon.html#
- <http://www.tangointervention.org/>
- <http://11moments.org/tango>

“Tango intervention hits the brooklyn bridge”



[v=th9N2v9K2rA](https://www.youtube.com/watch?v=th9N2v9K2rA)

<http://youtube.com/watch?>

18. Please indicate the extent to which you perceive a difference of understanding when an occurrence is analyzed through a different medium:

Mark only one oval.

	1	2	3	4	5	6	7	
Highly the same	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly different

13. Gaming - Blast Theory

Gaming is a highly interactive form of game in which the relationship between the virtual and real worlds has developed through , whereby the relationship between virtuality and reality has developed through an increase in the usability of technology. "Day of the Figurines" is a project by Blast Theory. Public participation is central to this project, which „invites players to establish their own codes of behaviour and morality within a parallel world. It plays on the tension between the intimacy and anonymity of text messages“. Playing this game thus generates creativity and develops new ideas.

Source: www.blasttheory.co.uk

„Day of the Figurines“



[v=l6Gq1v7QqGU](https://www.youtube.com/watch?v=l6Gq1v7QqGU)

[http://youtube.com/watch?](http://youtube.com/watch?v=l6Gq1v7QqGU)

19. Please indicate the extent to which you perceive gaming as an important generator of new ideas:

Mark only one oval.

	1	2	3	4	5	6	7	
Highly unimportant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly important

Part 2 - Specific

The specific section of this questionnaire focuses on the role of the stakeholder focus environment including its three key concepts: mobility, multiple stakeholder involvement and multidisciplinary. This part consists of five open questions that ask for your opinion on the dynamics of the stakeholder focus environment, its three key concepts and the position of the media artist within its stakeholder focus environment.

1. Stakeholder focus environment

The stakeholder focus environment represents the environment of all the stakeholders relevant to the media artist (1. Media artist, 2. Media Lab / Art house, 3. Cultural institution, 4.

Museum, 5. Gallery, 6. Foundation, 7. Education (Universities & art academies), 8. The government/ State, 9. Companies / Entrepreneur, 10. Family and friends). The purpose of this is to create equality between all the stakeholders of the stakeholder focus environment as well as in the dynamics of the society as a whole.

20. Please describe using examples how you perceive the dynamics of your own environment and explain the consistency between the stakeholders that you are involved with. Mention here both difficulties and harmony or consensus between the stakeholders.

2. Multidisciplinary

Refers to the setup of stakeholders' identity combinations at a specific point or during a longer period of time.

Simply said: stakeholders can choose or are forced to be active in multiple disciplines to continue their workflow. I believe that multidisciplinary can increase the quality of the workflow, because it guarantees a vibrant stimulant amongst different stakeholders. However, multidisciplinary is also criticised for its lack of profoundness, for example because net art has been regarded to have been filtered out over time as an art form, because all net artists are multidisciplinary (mostly programmers and not fulltime net artists, so to speak)

21. I am curious to find out your opinion and experiences with regards to multidisciplinary. Do you consider that multidisciplinary to increase or decrease the quality of your workflow ?

3. Mobility

Mobility has taken us into new dimensions both physically and mentally. Technology has taught us to move and think mobile up to the point that distances have become redundant. The concept of mobility can be interpreted differently: for me, mobility means an opportunity to broaden undiscovered fields and to connect topics and stakeholders that have been previously viewed independently. Specifically, I aim to combine the topics 'on- and offline' and 'city -and country-side' in relationship to media art and the relevant stakeholders for my research. By broadening the horizon, I believe that a balance between culture and business within media art can be found.

22. Please explain which type(s) of mobility are meaningful to the further potential development of yourself and your environment. Are there any topics of interest to you that could benefit from a broadened horizon?

4. Multiple stakeholder involvement

Multiple stakeholder involvement refers to the actual interaction and degree of dependency between stakeholders. Through multiple stakeholder involvement stability can be guaranteed to deal with technological change and a source of inspiration for new ideas is created.

23. Please indicate whether you have a desire or feel a need for multiple stakeholder involvement. What consequences might multiple stakeholder involvement have for you? Please give examples.

5. Media artist

The media artist is a central focus of this questionnaire and can be considered as one of the main stakeholders leading to change and innovation in the stakeholder focus environment and in society as a whole.

24. Please name and describe a media artist and explain why the concept of their work appeals to you. In what way might their work be relevant for other stakeholders?

Part 3 - Technical

The technical section of this questionnaire is meant as a practical tool that enables each stakeholder to evaluate themselves and any other stakeholder in the stakeholder focus environment. With the help of multiple-choice questions for each of the five identity indicators, each stakeholder workflow can be analysed equally with the ultimate aim of creating a balance between culture and business.

1. Stakeholder Focus Environment

25. **(Belonging to a group)** Professionally, it is important for me to feel part of a group:

Mark only one oval.

	1	2	3	4	5	6	7	
Highly unimportant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly important

26. **(Preference for diversity within a group)** Professionally, I would prefer to belong to a group consisting of a similar type of stakeholders only

Mark only one oval.

	1	2	3	4	5	6	7	
Highly different	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly the same

27. **(Access to information)** How important is it for you to have access to information?

Mark only one oval.

	1	2	3	4	5	6	7	
Highly unimportant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly important

28. **(Change)** How important is change to you?

Mark only one oval.

	1	2	3	4	5	6	7	
Highly unimportant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly important

29. **(Image)** "Image formation can transform a concept into reality, leading to a higher consciousness" - It is the message that makes imagery meaningful.

Mark only one oval.

	1	2	3	4	5	6	7	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

30. **(Translatability)** Please indicate the level of cohesion between the different type of stakeholders within the stakeholder focus environment

Mark only one oval.

	1	2	3	4	5	6	7	
No cohesion	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	High level of cohesion

Identity

31. **(Differentiation)** It is important to me that my work can be differentiated from the work of my colleagues

Mark only one oval.

	1	2	3	4	5	6	7	
Highly unimportant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly important

32. **(Sameness)** I mostly identify myself with stakeholders that are similar to me

Mark only one oval.

	1	2	3	4	5	6	7	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

Competition

33. **(Competition)** I am more likely to perceive stakeholders with similar identities as direct competitors

Mark only one oval.

	1	2	3	4	5	6	7	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

34. **(Different stakeholders)** Stakeholders with a different identity from mine complement me and therefore I am more eager to collaborate with stakeholders with different identities than stakeholders with similar identities

Mark only one oval.

	1	2	3	4	5	6	7	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

35. **(Isomorphism)** I prefer to avoid having professional contact with stakeholders that are too different from me

Mark only one oval.

	1	2	3	4	5	6	7	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

36. I keep my work strictly separated from my private life

Mark only one oval.

	1	2	3	4	5	6	7	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

3. Identity Indicators

3.1. Activities

37. 1. Please mark the activities below that you are or have been involved with:

Check all that apply.

- Art piece
- Presentation
- Speech
- Performance
- Publication
- Workshop
- Lecture
- Conversation
- Other: _____

38. (Multidisciplinarity) I participate in multiple type of activities at the same time

Mark only one oval.

	1	2	3	4	5	6	7	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

39. (Multidisciplinarity - quality of the activities) I perceive that working on different projects at the same time does not decrease the quality of the work I produce

Mark only one oval.

	1	2	3	4	5	6	7	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

40. (Multidisciplinarity - Quality of the activities) I perceive that only working on one activity at a time lowers my inspiration and thus my workflow stagnates in the long-term

Mark only one oval.

	1	2	3	4	5	6	7	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

41. (Technology) Through technology I am able to perform my activities with multiple types of stakeholders

Mark only one oval.

	1	2	3	4	5	6	7	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

42. (Regulation) The restrictions I face to perform my activities freely are due to outdated regulations

Mark only one oval.

	1	2	3	4	5	6	7	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

43. (Government) I feel stimulated by the stakeholder government to perform my activities to their fullest potential

Mark only one oval.

	1	2	3	4	5	6	7	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

3.2. Communication

44. (meaningful interaction) Throughout my work I do look for stable, grounded and meaningful interaction with significant others

Mark only one oval.

	1	2	3	4	5	6	7	
Never	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very frequent

45. **(Interaction)** Frequent interaction with all the stakeholders from my stakeholder environment is crucial to maintain the high quality of my workflow

Mark only one oval.

	1	2	3	4	5	6	7	
Highly unimportant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly important

46. **(Communication with other type of stakeholders - frequency)** I frequently communicate with other type of stakeholders for my own ends

Mark only one oval.

	1	2	3	4	5	6	7	
Never	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very frequent

47. **(Communication with other type of stakeholders - Easiness)** For me there are no barriers to communicating with other type of stakeholders

Mark only one oval.

	1	2	3	4	5	6	7	
Fully disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Fully agree

48. **(Choice of language)** The language I use when speaking to the stakeholders around me is always the same

Mark only one oval.

	1	2	3	4	5	6	7	
Fully disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Fully agree

49. **(Tools of communication / multiple identities)** My online communication style is the same as my offline communication style

Mark only one oval.

	1	2	3	4	5	6	7	
Fully disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Fully agree

50. **(Danger of loss of ideas through communication)** To prevent my own creativity being used by others without my consent, I am very careful about which content I communicate about both online and offline

Mark only one oval.

	1	2	3	4	5	6	7	
Fully disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Fully agree

51. **(Opaque communication)** To prevent my identity from being exposed, without my content I make sure to communicate in an opaque way with particular risky stakeholders or in particular risky environments

Mark only one oval.

	1	2	3	4	5	6	7	
Open communication	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Opaque communication

52. **(Disadvantage of stakeholder identity with communication)** I perceive my type of stakeholder identity as an advantage when communicating with other stakeholders

Mark only one oval.

	1	2	3	4	5	6	7	
Fully disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Fully agree

53. **(Communicate full identity)** Instead of only showing my current work, I communicate my full identity, so that different type of stakeholders with different interests can find a common ground for potential interaction

Mark only one oval.

	1	2	3	4	5	6	7	
Fully disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Fully agree

3.3 Value System

54. **(Sense of community)** Please indicate the extent to which you believe that technology has increased or decreased the sense of community ?

Mark only one oval.

	1	2	3	4	5	6	7	
Highly decrease sense of community	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly increase sense of community

55. **(Being part of a community)** I highly identify with the value system of my stakeholder group

Mark only one oval.

	1	2	3	4	5	6	7	
No identification	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly identify with

56. **(Loyalty to group)** Please indicate to which extent you identify with the following statement: "No matter which changes occur, I adapt or remain the same depending on the conditions of the community".

Mark only one oval.

	1	2	3	4	5	6	7	
Fully disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Fully agree

57. **Through technology, loyalties to surrounding stakeholders have**

Mark only one oval.

	1	2	3	4	5	6	7	
Strongly decreased	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly increased

58. **(Change of value system)** Please indicate the extent to which your value system has changed over time

Mark only one oval.

	1	2	3	4	5	6	7	
No change	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly changed

59. **Please indicate the importance you give to the value indicators below**

Mark only one oval per row.

	1	2	3	4	5	6	7
Aesthetics	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Authenticity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
History	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Responsibility	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Recognition	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Belonging	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Trust	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Spirituality	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Symbolism	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Price	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Economic growth	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Costs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Potential customers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

3.4 Collaboration

60. Please select the stakeholders with whom you currently collaborate or have previously collaborated:

Check all that apply.

- Media artist
- Media lab / Artist house
- Cultural institution
- Museum
- Gallery
- Foundation
- Educational centre
- Government
- Company
- Entrepreneur
- Other: _____

61. Please indicate your motivation for collaborating with other stakeholders

Check all that apply.

- Cultural values
- Social values
- Economic values
- Other: _____

62. Collaborating with different type of stakeholders increases/ decreases the quality of my workflow

Mark only one oval.

	1	2	3	4	5	6	7	
Strongly decreases	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly increases

63. The stakeholders I collaborate with rather can be described as traditional

Mark only one oval.

	1	2	3	4	5	6	7	
Highly innovative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly traditional

64. The stakeholders I work with are mostly the same

Mark only one oval.

	1	2	3	4	5	6	7	
Highly different	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly the same

65. **The type of stakeholders I work with continuously change**

Mark only one oval.

	1	2	3	4	5	6	7	
Highly similar	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly change

66. **I perceive barriers when collaborating with different type of stakeholders**

Mark only one oval.

	1	2	3	4	5	6	7	
No barriers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	High amount of barriers

67. **(Innovation) Please indicate to what extent you aim for innovation during your collaboration with other stakeholders**

Mark only one oval.

	1	2	3	4	5	6	7	
Highly unimportant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly important

68. **I prefer to change the stakeholders I collaborate with in order to innovate**

Mark only one oval.

	1	2	3	4	5	6	7	
Fully disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Fully agree

3.5. Finances

69. **(Psychic income) Psychic income refers to emotional fulfillment and intellectual development of the work you do. Please indicate how important psychic income is to you**

Mark only one oval.

	1	2	3	4	5	6	7	
Highly unimportant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly important

70. **(Real income) Real income relates to the money you earn with your job. Please indicate how important real income is to you.**

Mark only one oval.

	1	2	3	4	5	6	7	
Highly unimportant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly important

71. **(Pay for identity) I am willing to pay a stakeholder (e.g. a media artist) for the sake of who they are, hence pay for identity instead of paying for a product or service**

Mark only one oval.

	1	2	3	4	5	6	7	
Highly unwilling	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly willing

72. **(Media art) I am willing to pay for a media artwork that has no material value**

Mark only one oval.

	1	2	3	4	5	6	7	
Highly unwilling	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly willing

73. **(Multiple streams of income) Due to the high income uncertainty, I spread my sources of income across several sources.**

Mark only one oval.

	1	2	3	4	5	6	7	
No spread	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	High spread

74. **(Focus for income on different stakeholders) I focus on all of the different types of stakeholders to gain my income**

Mark only one oval.

	1	2	3	4	5	6	7	
Low variety	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	High variety

75. **I earn the most of my money through my main job**

Mark only one oval.

	1	2	3	4	5	6	7	
Fully disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Fully agree

76. **(Related vs. unrelated to media art) Please indicate whether your sources of income are more related –or unrelated to media art**

Mark only one oval.

	1	2	3	4	5	6	7	
Highly unrelated to media art	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly related to media art

77. (Multiple jobs) I choose to have multiple jobs for the sake of increasing the quality of my workflow rather than as a matter for financial survival

Mark only one oval.

	1	2	3	4	5	6	7	
Highly not in favor of multiple job holding	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly in favor of multiple job holding

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2. Workflow = Identity (desire for future involvement)

Increasing the quality of the stakeholders' workflow can be done through equalizing it with the term identity.

Practically, I believe that merging the daily workflow of each stakeholder could lead to an increase of the quality of the workflow for each stakeholder involved. Hereby do I believe that a balance between culture and business can be guaranteed through involvement with other stakeholders of the stakeholder focus environment and their identities. Below are the stakeholders mentioned that are part of the stakeholder focus environment.

Please indicate your desire for future involvement with stakeholders by rating all the value indicators for each stakeholder below:

78. 1. Media artist

Mark only one oval per row.

	1 = Not involved	2	3	4	5	6	7 = Highly involved
Activities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Communication	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Value system	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Collaboration	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Finances	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

79. 2. Media lab / Artist house

Mark only one oval per row.

	1 = Not involved	2	3	4	5	6	7 = Highly involved
Activities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Communication	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Value system	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Collaboration	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Finances	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

80. 3. Cultural institution*Mark only one oval per row.*

	1 = Not involved	2	3	4	5	6	7 = Highly involved
Activities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Communication	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Value system	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Collaboration	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Finances	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

81. 4. Museum*Mark only one oval per row.*

	1 = Not involved	2	3	4	5	6	7 = Highly involved
Activities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Communication	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Value system	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Collaboration	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Finances	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

82. 5. Gallery*Mark only one oval per row.*

	1 = Not involved	2	3	4	5	6	7 = Highly involved
Activities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Communication	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Value system	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Collaboration	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Finances	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

83. 6. Foundation*Mark only one oval per row.*

	1 = Not involved	2	3	4	5	6	7 = Highly involved
Activities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Communication	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Value system	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Collaboration	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Finances	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

84. 7. Educational centre*Mark only one oval per row.*

	1 = Not involved	2	3	4	5	6	7 = Highly involved
Activities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Communication	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Value system	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Collaboration	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Finances	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

85. 8. Government

Mark only one oval per row.

	1 = Not involved	2	3	4	5	6	7 = Highly involved
Activities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Communication	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Value system	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Collaboration	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Finances	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

86. 9. Company

Mark only one oval per row.

	1 = Not involved	2	3	4	5	6	7 = Highly involved
Activities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Communication	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Value system	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Collaboration	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Finances	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

87. 10. Entrepreneur

Mark only one oval per row.

	1 = Not involved	2	3	4	5	6	7 = Highly involved
Activities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Communication	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Value system	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Collaboration	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Finances	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

88. 11. Family & Friends

Mark only one oval per row.

	1 = Not involved	2	3	4	5	6	7 = Highly involved
Activities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Communication	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Value system	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Collaboration	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Finances	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

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THE END.

PHD THESIS

**An Analysis of Cultural
Entrepreneurship:**

**A balance between
culture and business
within media art**
