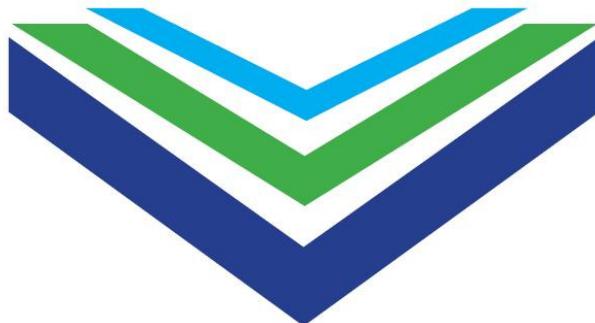


# **Structured dialogue EU – Cultural Sector**

## **ACCESS TO CULTURE**



**A fundamental right of all citizens**

## **a desire for a conversation**

**motivations and strategies of artists engaged in projects  
in business, science and technology workplaces**

**Judith Staines  
May 2010**

**a paper commissioned by the Creativity and Creation Working Group  
Access to Culture Platform**



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## Biography

A freelance cultural consultant and researcher based in the UK, Judith Staines has always been inspired by the issues of international cultural cooperation, artistic mobility and networking. She is the European Editor for [Culture360](#), the Asia-Europe Foundation's multidisciplinary Arts and Culture portal connecting Asia and Europe. From 2004-2009 she was General Editor of [On-the-Move](#), the performing arts mobility portal. In 2008/09 Judith contributed to EU studies on cultural mobility. She has worked on projects and research with many European cultural networks and foundations (including [IETM](#), [Culture Action Europe](#), [LabforCulture](#), [Fondazione Fitzcarraldo](#) and [European Artists Pepinieres](#)). In 2006/07 she co-authored [Moving Art](#) - a bilingual guide to the mobility of cultural goods between Russia and the EU. She has also written handbooks for visual artists on marketing and working internationally.

## **Summary**

This paper was commissioned by the Creation & Creativity Working Group of the EU Access to Culture Platform. Independent researcher Judith Staines was invited to make a short investigation into the benefits – creativity and other rewards – experienced by artists working in non-arts environments. The research was undertaken in May 2010.

The study focuses on research and development placements in workplaces such as business, industry and commerce as well as science and technology laboratories. It looks at projects initiated by artists and those managed by intermediary agencies or ‘matchmakers’. Although many studies on creative industries recognise culture as an important tool in urban and regional policy, the distinctive perspective of this study is to take the point of view of the artist.

The aim has been to identify and articulate motivations, strategies and issues central to artists who work in these types of environments, notably in relation to creativity and creation. Six artists were interviewed, presenting a spectrum of attitudes and experiences.

The study reports a varied picture of activity in this sector across Europe. The most visible face of artist-business collaborations is the programmes managed by agencies. These agencies seek partners and funding, recruit artists and host businesses and provide a valuable support structure, methodology and evaluation service. However, they exist in only a few cities, regions and countries in Europe at present so the opportunities for artists to undertake managed artist-business placements are rather limited. In addition, in some countries earlier national programmes have now ended with only evaluation reports to document the activity. However, there is also evidence of a growth in artist-led initiatives. For many artists, the creative process naturally involves sourcing expertise and collaboration, which leads them to identify partners in scientific, technological and business environments and co-create artistic works.

In conclusion, the study identifies themes important to the artists interviewed. These include a search for dialogue and collaboration outside the artistic environment; a strong focus on values and integrity; the need for process-driven research and development opportunities; flexibility and openness as essential strategies in developing arts-science/business collaborations; the benefits in terms of learning and professional development; the long-term value of artist-business placements through networking, new materials and creative processes.

Recommendations are in the form of a series of questions requiring further reflection by the Creativity and Creation Working Group of the Access to Culture Platform, by the civil society and by policy makers. These questions focus on how to further develop the potential for dialogue and creativity through artist-business collaboration; how to support the work of the matchmaking agencies; how to articulate the value chain of such collaborations in ways that reflect the impacts on both sides; the need for more in depth and long-term evaluation of the benefits; how to prepare arts students for this type of collaborative work.

## **1. Introduction**

This paper was commissioned by the Creation & Creativity Working Group of the EU Access to Culture Platform. Judith Staines, an independent researcher, was asked to make a short investigation into the benefits – in terms of creativity and other effects – experienced by artists working in non-arts environments. The research was undertaken in May 2010 through interviews and online research.

This study looks at projects and research placements which focus on the creative process – it is interested in research and development opportunities for artists. It was decided to concentrate the scope of the study on enterprises (business, industrial and commercial work places), as well as science and technology laboratories both university-based and private sector. The projects undertaken by artists could be self-initiated, commissioned by the company, organised by an agency or initiated by another intermediary. The study excludes public art commissions or other product-oriented placements of artists within businesses. In order to focus this research on the specific benefits to artists, this study also excludes projects with broader aims of community, urban and social transformation, as well as arts in health projects.

Many studies on the creative industries recognise culture as an important tool in urban and regional policy, as well as having an impact on sustainable development. Other studies focus on the value of artistic creativity and innovation in terms of their economic benefits, impacts on social transformation, education and well-being. The distinctive perspective of this study is to take the point of view of the artist. The aim has been to identify and articulate motivations, strategies and issues central to artists who work in these types of environments, notably in relation to creativity and creation.

Given the limited timeframe for the research, the study cannot claim to represent fully the sector, whether geographical or in terms of project type, workplace, artistic discipline and other issues of balance. Nevertheless, identifying and presenting a spectrum of artistic strategies is an informative, valid research process. The conversations with artists point to conclusions and recommendations for policy makers and can provide the foundation for a more in depth enquiry. Through its particular perspective, it provides fresh content and voices to enliven policy debate and connect it with the real concerns of artists in Europe.

## **2. Arts and Business Collaborations**

A brief overview of this sector reveals a varied picture across Europe with very different levels of activity, interest, understanding and funding for projects that bring together artists and businesses. It is notable that in some countries this type of work is in an early phase of growth while in others a phase of great interest and financial commitment is now in the past. Different speeds of development, particularly in relation to the existence of agencies ('matchmakers') that manage the collaborations, is very evident across Europe.

One of the early pioneers in this field was the Artists Placement Group (APG), founded in 1966 in London. APG arranged artists' residencies in major national and international companies including British Steel, Esso Petroleum, British Rail, ICI and the National Coal Board. Although the Arts Council initially supported its programmes, in 1971 the Hayward Gallery's exhibition of APG's ground-breaking work caused a controversy about its real purpose. Accusing APG of being more concerned with "social engineering" than art, the Arts Council withdrew the programme's funding.

While this story illustrates the substantial changes which have taken place in the attitudes and rhetoric of funding bodies and cultural agencies in the last forty years, it also reveals an

enduring challenge for those who work in this field. At the heart of the artist-business collaboration are questions of purpose and benefit and how these are described and experienced by the different parties.

Lotte Darsø, a leading expert in creativity and innovation, was the first to map the interplay between arts and business in Europe and North America in her 2004 book *Artful Creation: Learning-Tales of Arts-in-Business*. The key questions asked in her research were: "In what ways can business learn from artists", "What can be learned?" and "What kind of learning takes place?" Darsø identifies four options for using or not using the arts in business:

1. Business uses the arts for *decoration*.
2. Business uses the arts for *entertainment*, either by giving the employees benefits such as tickets for selected shows, performances and arts exhibitions in their leisure time, or they invite artists into the company for performances at annual meetings, customer events or special occasions.
3. Business applies the arts as *instruments* for teambuilding, communication training, leadership development, problem solving and innovation processes.
4. Business integrates the arts in a *strategic process of transformation*, involving personal development and leadership, culture and identity, creativity and innovation, as well as customer relations and marketing.

Darsø proposed two approaches for Arts-in-Business: the Arts applied as an instrument for teambuilding, communication training, leadership development, problem-solving and innovation; and the Arts integrated as a strategic process of organisational transformation. But the perspective is essentially that of the business rather than the artist, looking at how the arts (and the artist) can be *used* to further business objectives.

What Darsø's analysis illustrates well is that the field of Arts in Business is rather crowded with motivations. This can make it difficult to gain visibility and understanding of the distinct niche of creative activity where artists engage with businesses in open, process-oriented relationships. The nature, values and intentions of such projects can be mistaken for and muddled up with public art projects, companies which buy and commission art as an investment strategy, business sponsorship of the arts, contracts between artists and business which are concerned with image, branding and marketing. Great clarity of intention is required to communicate well this area of work, and to explain the different perspectives involved.

The Danish commitment to exploring the relations between arts and business led to a small, influential gathering— the Organisational Art Summit, held in Liseleje, Denmark in 2004. Bringing together an international group of artists, business people and researchers from the Learning Lab Denmark, an open space methodology set up the process for writing a collaborative book on the subject. Launched in 2008, the so-called *OA Thin Book* is a useful guide for both artists and organisations in this work and is an ongoing wiki collaboration.

The chapter 'Roles and Clichés of Artists in Organization' offers three main paradigms:

- the artist as a role model or a coach for helping people express themselves
- the artist as a visionary, who mirrors the organisation in a challenging and revealing way
- the artist as an expert and an experimenter for living and working together

Initiator of this chapter, Philippe Mairesse, focuses on the third model, pointing out that "the artist as an expert in collective existence, able to directly conceive and change actual social situations, remains only marginally represented". His interest is in the artist's "systematic use of agreement-on-disagreement processes" which makes the artist an expert on identity dislocation and transformation.

Artists from Reinigungsgesellschaft in Germany initiated a chapter ‘On Artists’ Motivation to Work with Organizations’ and maintain: “the interest in and need for complexity is one of the essential features of artistic work methods”.

As well as number of case studies and chapters on the practice and theory of art and organisation, the *OA Thin Book* also sets out some models of how artists and organisations work together. However, it points out that few actual projects fit neatly into just one model. Hybrid, trans- and cross-disciplinary work, featuring mixed and shifting motivations is more characteristic of this difficult-to-pin-down practice.

Arteconomy in Belgium has also commissioned a number of research studies into the collaborative engagement of companies and artists. Studies have been undertaken in the framework of university sociology, management and cultural research departments. Yves Knockaert’s study for the Institute for Research in the Arts, K U Leuven Association ‘The Artist in the Company’ examined the role of the artists in various Arteconomy projects. It concluded:

- the artist is not a consultant in the company
- working with the economy is an opportunity for the artists to further develop themselves and their creative process
- the challenge and the confrontation with the unknown business world can invite the artist to experiment.

The role and potential of artists working in companies and other forms of artist-business research has been further researched through many articles and reports and a selection can be found in the Reference section.

### 3. Matchmakers

The *OA Thin Book* describes matchmaking as “a key entry point when preparing an OA project”, initiating the relationship between the artist/s and organisation. Importantly, it points out the variable geometry of the matchmaking process: it can be initiated and managed by artists themselves, by the company, by a consultant/third party agency or by a cultural institution. The chapter on ‘Matchmaking and Entry Points’ initiated by Patrick Mathieu contains useful guidelines for all partners (“some learnings about matchmaking”).

There are a number of agencies active in Europe in establishing such projects, seeking partners and funding, recruiting artists and host companies and providing the necessary support structure, methodology and evaluation services. Such organisations are the most visible face of artist-business collaborations. Since they generally receive public funding and are not-for-profit structures, they have both obligation and interest in presenting the results of their work and engaging a wider public with the processes and practice. Agencies describe a wide spectrum of activity (different artforms, a range of types of company) and have evolved methodologies which suit their particular context.

The Reference section lists many agencies and projects identified in Europe. A selection of programmes which are currently active in Europe and those which have acquired a certain body of experience includes:

#### **Arteconomy**

Based in Belgium, Arteconomy has been working since 2002 connecting art and the economy through various forms of collaboration such as long term projects with artists in companies and workshops for artists and entrepreneurs and ateliers where artists and entrepreneurs can meet. It has generated several studies and research papers on its work and is now entering a new phase of collaboration with the University of Antwerp Management School.

### **Artists-in-Labs**

This programme in Switzerland started in 2004 and places artists in science labs. It is run by the Institute of Cultural Studies, University of the Arts in Zurich.

### **Disonancias**

Based in northern Spain, DISONANCIAS is a platform for driving open and collaborative innovation between artists and companies. It is aimed at companies, research centres or public entities that are interested in collaborating with artists in order to promote their innovation and has run programmes since 2006, in the Basque Country and more recently in Catalonia.

### **Le Laboratoire**

A new art-science creation space in Paris centred on the encounter between an artist and a scientist. It is a new space for creative experimentation and presents a new economic model of the cultural enterprise.

### **Love Difference / Cittadellarte-Fondazione Pistoletto**

The Fondazione Pistoletto in Biella, Italy has had a long commitment to work merging art and economy. Love Difference is an association set up by the foundation in 2002 which explores models for such work.

### **TILLT**

The AIRIS – Artists in Residence – programme of TILLT places creative artists in work places, to work as a “non-traditional consultant”. The programme has run since 2002 in West Sweden and has organised many residencies with a wide range of businesses.

There are a number of programmes in this field in Europe which have now concluded and which provide useful evaluation and documentation, including:

### **Interact – Artists in Industry**

A UK programme of artists placements in industry which took place 2005-2007.

### **Transmission**

A European research-action project (UK, Netherlands, Austria, Greece & Finland) that ran from 1998 to 2006, it examined ways of “increasing the mobility and employability of workers in the performing arts by developing a model of trans-national training”.

### **Wellcome Trust**

The Wellcome Trust in London ran a SciArt programme 1996-2006 providing grants for UK-based collaborations between art and science.

Further agencies and projects are listed in the Reference section but, as pointed out above, the coverage across Europe (at least what can be identified from this small survey) is patchy at best. Some of the programmes are international while others are only open to artists based in that country or region, further limiting the options for artists who want to engage with this type of work.

This study has not investigated the operational bases of existing agencies but the paradox of working at the interface between arts and business can create difficulties for funding such work. Arteconomy in Belgium started as a personal research project and has tried over many years to move to a more structured, secure financial base. President Julie Vandenbroucke describes the process: “In the past three years we have applied for subsidies from the ministry of culture as well as the ministry of economy, yet these applications have been turned down time and time again. Each ministry refers us to the other. On the one hand, we notice that our way of working is of social interest; on the other it seems that policy makers don’t follow this line of thinking. That raises the question whether the government is willing to address a joint venture between art and the economy.” The difficulty of getting funding bodies and policy makers to place (and take responsibility for) cultural projects that cross

borders – whether geographical, disciplinary or sectoral – is familiar to cultural project managers. There is a need for greater flexibility and openness from funders if they are to engage with new forms, ideas, structures and hybrid realities in order to test and validate innovative practices.

As stated, such agencies and projects are the most visible focal point for this area of work and, in some cases, can give the impetus and confidence to funders and business companies to commit to artist-business collaborations. Nevertheless, in the absence of a systematic survey of this work in Europe, it is not certain whether these agencies represent the tip or the base of the iceberg. Many of the current collaborations with business and scientific expertise are organised by artists, some businesses and companies work quietly and independently in this field, while universities and technology labs are active in transdisciplinary research projects. The artist-led model is the reality in many countries where there are no agencies to manage such relationships; it is also increasingly the choice for artists who work on projects and production processes that require a wide range of skills and expertise; it may also be the expectation for a younger generation of arts graduates who adopt transversal strategies and participatory processes to make and present their work.

There is a wide range of stakeholders in this field of work and it is noticeable that, unlike other cultural sectors, there is no advocacy network. However, the newly created European Policy Analysis Group, Creative Clash, aims in the longer term to establish a European platform for cross-sectoral policy analysis in this field so such a network may emerge.

#### **4. Artistic strategies and motivations**

A number of artists were interviewed for this study and present a spectrum of creative strategies and motivations for engaging in this work. A framework questionnaire was drawn up to structure the telephone interviews but in practice each conversation took a different direction, in response to the diverse realities of working in this field.

##### **VEERA SUVALO GRIMBERG**

##### *moving out of the bubble – transformational experiences*

*Born in Finland, Veera Suvalo Grimberg went to Sweden to study performing arts and has worked as a freelance dancer and choreographer in West Sweden since 1995. She was selected for an AIRIS residency organised by TILLT with Aspen Petroleum in Gothenburg in 2003. She is currently teaching dance, working as a freelance choreographer and leading Sweden's first integrated dance company SPINN.*

*More information: <http://www.danskompanietspinn.se>  
<http://www.tillt.se/eng/cases.asp?m1=engAiris&m2=Six%20cases>*

##### **JS: Tell me about the AIRIS residency with Aspen Petroleum**

*VSG: I applied to TILLT for a residency and what was interesting is that they do the matching between the artist and the company. You can't choose where you want to work and maybe I would have limited my options if I had been able to do so. When we were first put together the company got scared because I was a choreographer and they couldn't imagine what we could do together. It was a first*

*experience for them and for me. The AIRIS scheme was quite new then. My residency lasted ten months 2003-2004 and I spent a day a week with the company.*

##### **Six years later, how do you view the experience as an artist?**

*I always talk about my professional life before and after the Aspen residency. Before, I was in a bubble, enclosed in the studio doing dance projects. But you don't really find a large public for your work if*

*you stay in the bubble. I discovered it is possible to take dance out of the studio to where people are in their daily life. It offers space for someone like me who likes challenges. I learned so much and it's really interesting to have a new world to work in. It's a total inspiration.*

**How did your work develop during the residency?**

*One of the main things was that TILLT never demanded a result – it was always focused on the process. This concept of a residency in a business company without a result was quite new at that time and it was really helpful to concentrate on the process rather than a product. There was a rough schedule and methodology: spending the first period as an observer and then developing a plan, with a mid-term evaluation. We also had coaching sessions run by TILLT with the other artists on residencies in different companies and this was very important for confidence building. The companies also met and had their own coaching/networking sessions. For some artists, this way of working didn't suit them and they found a tough climate in some companies. This kind of work is a big test of an artist's capacity and flexibility.*

*In the residency we did some work on movement and I observed movement inside the factory. I would do short surprise performances and for the first one I remember how far away the people were in the space. But after ten months, I did one of these impromptu performances and I found that the Aspen workers were really close to me. Somehow we had eliminated the distance which was there at the beginning.*

*During the Aspen AIRIS residency we made a short film together about movement of people and machines. I was particularly inspired by the movements of the fork lift trucks, the way they spin and glide which mirrors dance movement. And it was this which has really developed into a whole new area of creative practice for me now.*

**So what has happened since the residency?**

*In 2007, TILLT contacted me and said they were commissioning work for an outdoor event, the Gothenburg Culture Festival. As a result, I worked again with Aspen and choreographed the Fork Truck Ballet with three Aspen drivers, ten dancers and a composer who sampled truck noises and created the sound track. It was very popular and has been repeated in other places. The drivers were so proud to be there. One of the drivers said to me that this was the biggest thing that had ever happened to him and he wished his parents were still alive to see his performance.*

*In 2009 another company, Spirit Air Cargo, wanted to do the same piece with five of their drivers. Again, it was a really big thing for the participants, the company and the audiences – very emotional in fact. The fork truck drivers had never experienced anything like this before – they became like heroes in the personnel of the company. The boss had high expectations of the project but even he never thought it would be so successful. It was a big journey for them and for me to find out what you can discover inside and outside yourself. It was so much fun to experience this and connect up working life with art and performance. It's all about communication, I believe. I hope to be working again with Spirit as they are very open and committed to this process and its benefits.*

*Also in 2009 I was invited to choreograph the Dancing Excavators for the ground-breaking ceremony for the Swedish Pavilion in the World Expo in Shanghai. It's quite funny because I don't even have a driving licence but this work with drivers and industrial vehicles has become part of my creative life.*

**What artistic strategies do you use?**

*For me, giving awareness and paying attention to the movement which is all around us is very inspirational. It opens the eyes and awakens the other senses. You can use this for creativity and to break the monotony of everyday life.*

*Working in a company in this way, I like to bring up some facts and observations which can be used artistically. It takes someone from outside – a kind of artistic consultant*

– to see this. Some of the benefits for the company which I have seen: team-building, loyalty, confidence, pride in one's work etc.  
– it would cost a fortune to employ a management consultant to get the same results.

I work a lot on creativity: it's never boring, always new and stimulating. You never know what is going to happen. You need to

be open. What I find exciting is the point at which people start to give their own ideas about what should happen – then you really know they have entered into the creative process. I don't take anything for granted any more and am so much more listening now. I am very thankful that I got this opportunity even if it was tough at times. Never rush this kind of work. You need to give it time.

### **FABRICE HYBER new channels for production and distribution**

**Fabrice Hyber** is a visual artist based in Paris who has a long-established practice of working with factories and production workplaces to make extraordinary artworks that transform and enhance our experience of everyday objects through his series of POFs (Prototypes of Functioning Objects). In 1994 he created a firm UR (Unlimited Responsibility) intended to encourage the production and exchange of products between artists and companies.

More information: <http://www.hyber.tv/>

#### **JS: Tell me about your current projects**

**FH:** I am working with a large European project in Nantes, ECCE, and we have begun a study which may lead to creating a school for artists and business enterprises. I am interested in creating a school for 'réaliseurs'. It's like in the film industry where the film-maker (*le réalisateur*) is positioned between the artist (the author) and the producer.

#### **How long have you been working in this area?**

I have twenty years of working in this area and I want to use this experience. In 1994 I started UR (Unlimited Responsibility). The projects came to an end in 2004 but I intend to restart in 2011. With the Pistoletto Foundation, at that time we

created a network of production structures linking art and business enterprises called Woolways association. There were several partners: Dena foundation, Zerynthia in Rome, the Kunstraum in Luneberg and others. I organised three meetings for the production structures: at Pistoletto Foundation, the UR studio in Paris and at the Kunstraum Luneberg.

#### **What is the role of the mediator?**

Artists don't always know which companies to approach and how to talk to them. There can be fear on both sides and a lack of understanding. Artists need to find partners in order to produce work.

My main aims are to produce work and to find ways of distributing artworks and showing them outside the 'ghetto' of art.

### **CURRO CLARET bringing artists and companies together an open and participative creative design process**

A designer based in Barcelona, **Curro Claret** has worked in architecture and design studios, and as an artist he creates objects that aim to establish different ways of people relating with each other, with their surroundings and with animals. In 2008-09, he undertook a residency organised by Disonancias with Bultzaki, a company manufacturing wire products in Vitoria-Gasteiz in Northern Spain.

More information: <http://www.disonancias.com/en/articulo/285-bultzaki-j-curro-claret/>  
<http://www.curroclaret.com/>

**JS: Tell me about the project.**

*CC: I was invited to apply for a Disonancias residency and was placed with Bultzaki. The company works in a specific, skilled industrial sector where they make wire products on demand, often very specialised and high quality, and they found the market was becoming more difficult. They started to think they should design and produce themselves. The Disonancias project lasted around nine months and I had regular meetings with a small team at the factory. They were very open and receptive but it didn't start very clearly. In fact, we started without knowing where to go. But we saw it as a test of a process of growth and development. We discussed many aspects - social responsibility, connections with the community (some of the team were involved in city council committees). Although the company always tried to see the commercial opportunity, it surprised me how open the discussions were and how quickly they could see the social relevance.*

**How did the ideas develop?**

*It was a very participative design process. Eventually we chose to work on something we called a "life system" - a mobile system of play/exercise/environmental equipment that communicated certain values. We were trying to answer questions of how people used public space, present an equal and sustainable way of life and a relationship with nature. The idea was that the equipment would be mobile and incorporate some elements that the users – the kids and the adults in the neighbourhood – could redesign. This would be a way of creating dialogue with the community.*

*The Bultzaki team enjoyed the process and we were all excited by it. But, if I criticise myself, the ideas got a bit too ambitious, it was too big. Although we had some very good meetings with the local authority, with a school and other partners, in the end the project stayed at the ideas stage as it was too expensive to make the prototype. I felt sorry we couldn't test it out, we should have been more modest but everyone really believed in the proposal. They were really going for it.*

**What strategies did you adopt?**

*Disonancias was in permanent contact with us for any help we might need, but they didn't really tell us any specific methodology or direction to go in. I felt very lucky because it was such an easy relationship – the company team were so open to talk and not place limits on their imagination. Some other groups in Disonancias projects had more difficulties. In fact, you have to remember that the name – Disonancias – means that the artist and company are from different worlds and you should anticipate difficulties in communication or other clashes, assuming that a certain "confrontation" could ultimately be enriching. There were 8-9 projects going on at the same time: each one was very different and each had to find their own way.*

**What have been the benefits?**

*For the Bultzaki company, I have the feeling that the process of discussing and presenting the concept to potential partners was probably as important as making a test prototype. It has been very enriching for them and since we finished they have been involved with other small design projects, making a new and different type of work.*

*For me, until this time I always found it difficult to talk about corporate social responsibility. But this experience gives me confidence to talk to people about these things. I was surprised to find that the company mixes social engagement with commercial concerns. I felt this company really believed in this stuff. It makes me consider these values more seriously and talk about it with more confidence.*

*Professionally, I know that in every work experience you need to have a good understanding of the context. We engaged in a very open and messy creative process to generate ideas – this is good but I now understand that you need to pull back at certain times. However, I think the element of risk was good, even if there were no concrete results. The experience of being a bit extreme makes you understand better certain things.*

**CLAIRE ROUDENKO-BERTIN**  
**constituting a conversation – resisting reductive processes**

**Claire Roudenko-Bertin** is a sculptor, teaching at ENSAPC contemporary arts school in Paris since 1992. She has exhibited widely in France and abroad, creating artistic interventions in many different environments, in particular working in industrial environments since 1996. In 2010 she received a grant from CulturesFrance to set up her studio as an artistic project inside the Chinese factory of a Belgian clean energy company. She has worked in several other Asian countries. More information: <http://www.ensapc.fr/equipe.html>

**JS: Tell me about your experience as an artist working in companies.**

*CR-B: I have been working in this area for fourteen years and I am obviously now able to have an overview of these experiences. But, as an artist, I make the decision myself as to the form and the timing. The dossier is quite explosive – it would be a huge long conversation to tell all the stories – I find it too reductive to try to package it in this way. On the other hand, working in a dialogue to constitute the conversation, to tell the stories, in a format which flows from the history itself, is a more credible process. It is because you clearly seem to understand artists that I agreed to talk to you, without agreeing to respond to the commissioned research, the terms of which need to be seriously redefined. For example, the term “creativity” is used much more by companies than by artists! So really this is all extremely delicate to deal with!*

*Why don't I have a website myself? I will have one when the form this tool offers is one I need, in fact one often sees that there is a real confusion between the desire “to be visible” and that of getting visibility for the work, no doubt because one can do it on the same structure, a confusion which therefore seems intrinsic to the communication tool itself and which artists should be more alert to. I think this is the least one can expect.*

*We know we are in a society of media manipulation where what is shown is promoted as reality, and even as immediate truth!*

*Everyone can see that it is never a question of real truth! On the other hand, we have to deal with this situation, true reality, and it is interesting just to know*

*where one is ... it's not straightforward, one often falls into the trap, in any case, artists are responsible for what they show and how they show it.*

*In any case, this kind of work – I mean the work of art-making itself - is certainly nothing to do with communication. We need to break the cycles both inside and outside institutions of viewing art as a commercial product or as a cultural product, which comes to the same thing. Indeed, if art plays on this paradox of merchandise, it needs to unpick itself from this reality which is also part, but not the whole, of the story.*

**How can these experiences contribute to cultural policy?**

*I have been working at ENSAPC a long time. It is a very particular type of art school, totally transversal in its approach. ENSAPC is a member of ELIA and I have contributed in the past to these types of policy analysis. I take strong positions but only as an artist (up till now, lecturers in art schools in France are firstly active working artists), so I can only be disappointed, don't you agree? From experience, I disagree with this type of system. It is always very reductive for an artist to have their work packaged as a case study. Or it should become an artistic proposal itself, and the system in question should generate a suitable form within the fiction of the artist – for me everything is fiction and any system that wants to study fiction is also a fiction. And the policy process is not so rewarding for an artist to engage with – almost all the time it is giving content and caution to an empty process that is looking for means and validation. And what is more, giving free of charge ☺.*

**How does the younger generation of art students engage with this area of work?**

*It is not difficult in the case of ENSAPC that offers, through its history and structure, the unique opportunity to only deal with transversality and fluidity – between artforms and where and how art is made and presented. Being an artist in today's society naturally involves this way of working. Artists have always used both the new tools of their time and their evolutionary context, what has definitely never changed is the rigour and enduring consciousness of the artistic process. The artists I teach don't need mediators or intermediary agencies to negotiate*

*relationships with companies – this is a part of the artist's work. Or these sorts of agencies should themselves be wild visionaries! Art needs to be ahead of the process, not following it. Enterprises are often looking for communication and visibility and validation, which sometimes suits artists, in the worst case scenarios, but in such projects what interests arts students is the experience itself and the sense it has.*

*Sometimes, very rarely, it works, something happens, but for that, we need to find out where and how to talk about it ☺.*

**RACHEL JACOBS**

**how can artists offer value to scientists and other experts**

*Rachel Jacobs is one of four artist founders of **Active Ingredient**, a small artist-led company based in the UK that works closely with the Mixed Reality Lab at the University of Nottingham. Active Ingredient have developed a reputation since 1996 for creating award winning interactive artworks merging art, technology and science.*

*More information: <http://www.i-am-ai.net/activeingredient/>  
<http://www.wearemudlark.com/>*

**JS: Tell me about your work in Active Ingredient.**

*RJ: Active Ingredient is a partnership of two artists, working with other freelance artists, film makers, computer programmers. I come from a live art performance background and we've always worked across disciplines, from the first project, Chemical Garden, where we worked with chemists and a robotics expert. We think of an idea and go and seek out people to work with who have the expertise needed.*

*Our most successful project has been Heartlands – it's a mobile phone game controlled by the player's heart rates. Players play with each other, with their own hearts, with passers-by and interact with the streets where they explore as they play. It was developed as a performance that toured festivals and venues in the UK. We worked with a health scientist at Middlesex University, with the Mixed Reality Lab in Nottingham University and Hewlett Packard Research Lab in Bristol. I was interested in promoting exercise to*

*young people and finding an interactive way to engage them. Perhaps it was luck, perhaps it was skill that we created something really of the moment. It's won several awards and we are now negotiating the development of the game commercially.*

**What strategies do you adopt in working with scientists and other experts?**

*My interest is in how artists can offer value to scientists and experts in other fields. I'm currently doing a Ph.D. and looking at case studies on the role of the artist in these types of collaboration. For me creativity is the starting point at the heart of the process. What I am interested in is how that is translated into different disciplines. Finding points where you connect creatively is the key, for example, different interpretations of data or ways of reaching the public.*

*It's a matter of confidence – it's taken me years to get to this point. Often artists go into these situations and don't get respect but I have had amazing conversations with*

*scientists where I really feel my input as an artist is valued.*

**How is that process working in your current project?**

*The Dark Forest is an interactive project exploring the impact of man's intervention both positive and negative on our forests. The project contrasts and connects tropical forests in Brazil to temperate ones in the UK through an artistic exchange linking artists, schools and young people in both regions.*

*We are working with an artist in Brazil, computer programmers at the Mixed Reality Lab, botanists at the Botanical Gardens in Rio and we have developed collaboration with a senior climate scientist at the Met Office<sup>1</sup>. We have set up a series of labs to connect the project with his research. The key is finding someone open to that process.*

**What are the differences between scientific and artistic research methodologies?**

*I've always seen science as the other side of art. As an artist, you have a different set of rules and parameters for your work. For a scientist, the evidence-based approach, peer review and adherence to professional ethics and standards are very important. There are questions about ownership of ideas and how results are communicated in scientific and academic journals that need to be negotiated.*

*How to establish a shared value system and protect your own ideas and input is part of the creative process. There's a need to extend your boundaries, as well as establishing your line so that there is respect on both sides. You need to be both clear and flexible. You must have flexibility in your working methods and how you talk.*

**How do you negotiate working with experts?**

*Our work has crossed the boundaries between artistic and commercial and it is not always easy. As a result of the success of Heartlands, we were asked to work for*

*HP to present their authoring tool in a huge industry event. They sent us a contract which was extremely complex. Luckily we managed to get some financial support from Arts and Business for the legal fees needed to review and negotiate changes to the contract.*

*We have recently set up a business company, Mudlark, to produce and manage the more commercial side of our work, including Heartlands and other mobile phone games, iPhone Apps and a pervasive online game.*

*Technology changes and makes accessible these different ways of working. Sometimes you have to learn a new language and be prepared to compromise – particularly when pitching ideas to commercial clients. In negotiation with Samsung, for example, we describe the artists collective Active Ingredient as our "experimental research lab".*

*We live in a society that does not respect artists. Having to fight my corner as an artist is what motivates me and, after years of feeling that I was expected to feel grateful to be collaborating with people outside the arts sector, I now recognise it is an equal collaboration. I am glad to have developed the confidence and skills to negotiate these collaborations. Confidence in what you are doing is the key. There is value in the artist's approach. We have the experience of years of networking and making connections which makes it easier to find experts and build partnerships.*

*Working with academic institutions and experts also opens a lot of doors. It enables you to talk to people in other disciplines, offers peer assessment and credibility in other fields. As an artist-led organisation that has always worked on projects, I am interested now in finding ways of making the practice more stable.*

*When working with experts, you need to establish a dialogue and start from a position of equal value.*

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<sup>1</sup> The UK's National Weather Service

**I-WEI LI**

**we don't benefit from our labour because we don't value our worth enough**

Born in Taiwan, I-Wei Li grew up in Canada and with a degree in Business Administration she had a first career as a banker in Kenya. She then moved to London and took an arts degree at Goldsmiths College. Since 2009 has lived in Berlin and established SideBySide Studio, a critical base for working on issues of cultural values. <http://www.sidebysidestudio.net/>

**JS: What is your interest in creativity and cultural values?**

I-WL: The values we generate as artists in the creative process are not only related to creativity. There are many other non-artistic skills such as negotiation, networking, management, information-sourcing, discipline. Making an artwork happen takes a lot of other skills. These strategies and skills should be valued. But it can be difficult to assess these values as the creative process is so open-ended and the beginning and the end are not so clear.

The values we generate are not just about creation – making an end product, the artistic work. It's much more about the impact you make on the community. It's more than communication - more like a desire for a conversation.

In the district of Berlin where I live (Neuköln), there has been a great influx of artists and the area is changing. Artists present something which is attractive (perhaps an openness, flair, sense of freedom, fun...) - there's an authenticity. I am interested in the conditions for creativity to happen. But whether it's the artists who really benefit from the process is another question. Often an area can become gentrified through artist-'pioneers' who settle there when no-one else wants to. Then as the prices go up, the artists have to move on. We don't benefit from our labour because we don't value our worth enough. We need to have this discourse more on the impact of artists and creativity – what are we really contributing? How do we benefit from our artistic thinking and creation at the end? It requires a wider interpretation of the creative process. A more sustainable, stable practice is needed.

**What artistic strategies do you use?**

I launched and curate a regular event in Berlin, the Kunst-Apotheke Salon. It is a hybrid between an artistic salon and a diagnostic pharmacy workplace. Artists and cultural operators present their work and their issues for in depth analysis and constructive feedback from interdisciplinary and international participants.

I have also made performances on cultural values – at Transmediale new media festival I set up a pseudo-laboratory where, through a 'scientific process' participants could complete a series of questions and have their cultural value quantified.

In fact, one of my strategies is to create intimate platforms for interdisciplinary cultural workers to think and work together, in which to examine and experiment aspects of cultural values. I call this "micro-politics".

**How does your work intersect with the values of policy makers and funders?**

More and more, policymakers and funding bodies are looking for quantifiable results in evaluation. When you do a funding application, already there is a gap between the real values which creative practitioners contribute and the boxes which you have to tick. When I do a funding application, I often feel I am wearing the wrong shoes.

We, cultural workers, really need to reflect on these issues and take the initiative and responsibility ourselves. We should resist this kind of vocabulary. If we continue to speak other people's language, it limits our own values and the recognition of what we do. In fact, we don't always have the words to articulate our desire and describe what we do. With the current crisis we are facing, there is a growing need for innovation and experimentation

*and yet, often conventional and risk-free projects are funded due to the lack of value recognition. This is why we need to understand better what we are doing and*

*people with a certain professional experience need to work on it together. We must invent our own system and economic logic for values we generate*

## 5. Conclusion

Many artists are extremely interested in working in non-arts environments and are stimulated by the communication challenges, by opening doors to otherwise closed worlds and by testing their artistic strategies in unfamiliar territory. It takes a particular type of artist (and enterprise) to really benefit from such projects. While many artists will respond when such opportunities are offered, only a few will find their creativity and life's work transformed through such processes. When that happens, the results are powerful and convincing.

In this respect, the role of the mediator/matchmaker is important in identifying the capacities of artists and companies and providing the support required to extend them. Working outside the comfort zone is essential to this work and makes it both demanding and rewarding. The names of the various agencies are revealing in this respect: some indicating a bringing together or bridging process between artists and businesses, while others anticipate a clash of cultures.

Where they exist, mediator/matchmaker services are appreciated by artists, in particular the support from working as part of a larger programme and meeting artists engaged on similar projects. However, other artists challenged the need for such mediation services. There is a different modus operandi for artists who work in transversal, participatory processes where finding the right experts and technical support to realise a project is as natural as sourcing materials for an artwork. Indeed, the skills required are seen as integral to the creative process. In this respect, there seem to be different speeds of development, education opportunities and access in different European countries.

Several themes were repeated by the artists interviewed:

- dialogue: a form of conversation and communication that involves real respect
- values: a search for shared values, the need for artistic integrity
- instrumentalisation: resistance to having artistic work or processes appropriated for other means
- open-ended process-driven research and development
- flexibility and openness: essential attitudes for survival
- getting out of the 'ghetto' or 'bubble' where most art is made and presented
- connecting with the world of work & meeting different people
- getting honest feedback
- finding deep emotional connections with new people: feeling genuinely valued
- testing and learning new professional/artistic strategies
- gaining confidence and becoming more articulate
- making connections between art and society
- the need to take time to establish relationships and appraise the results
- the search for a more sustainable, stable artistic practice

Other comments and recommendations which have a wider resonance:

- the need for professional services (e.g. legal advice on copyright & contracts)
- finding ways artists can offer value to scientists and experts in other disciplines
- finding ways of assessing the value of creativity and getting appropriate rewards
- how to challenge the unfamiliar/inappropriate language of policy and funders

In relation to the work of the Creativity and Creation Group of the Access to Culture Platform, several of the projects surveyed demonstrate a strong value chain. It is particularly useful to review artist-in-business experiences many years after the event. This is the only certain way to demonstrate the impact of a project on an artist in terms of the opportunities it has generated, ideas, creative directions, skills and connections. More long-term evaluation of such projects would undoubtedly be useful to confirm their impact on creating a mutually supportive and interacting value chain.

## **6. Recommendations**

Rather than making recommendations to policymakers based on this short survey, the author and advisory group find it more pertinent to frame a series of questions addressed to both the Creativity and Creation Working Group of the Access to Culture Platform and to policy makers. These questions require further reflection which is intended to lead to action to improve the conditions for artistic creation.

- Q1.** Can the potential for dialogue between artist and business be unlocked through more widespread opportunities for artist-business collaborations?
- Q2.** Can the demonstrated creative potential for both artists and businesses be enhanced through increased support for artist-business collaborations?
- Q3.** How can the value chain of artist-business collaborations be articulated in a way that reflects the impact on both artist and business?
- Q4.** How can artists offer value to the work of scientists and other expert fields?
- Q5.** How can artists better value their work and get adequate recompense?
- Q6.** How can the work of agencies and other matchmakers setting up artist-business collaborations be developed and made more visible?
- Q7.** How can the impacts of artist-business collaborations be better evaluated, particularly in terms of longer-term evaluation on the careers of artists?
- Q8.** Does the language of policymakers and funding bodies – in particular in terms of objectives and benefits of artistic collaborations with business - reflect the values of artists?
- Q9.** Does the education framework in art institutes adequately prepare arts students for this type of collaboration?

## 7. References

### Organisations & projects

#### AACORN

Arts, aesthetics, creativity & organization research network. AACORN members are academics, educators, and artists from Australasia, Europe and the Americas. Research and links to discussions on artists in organisations and business environments.

<http://www.aacorn.net/>

#### Acces Local

Paris-based project set up by a group of visual artists, including Philippe Mairesse (contributor to The Thin Book of Art and Organisation). Acces Local/Local Access is a group for artistic interventions on the limits between art, economy and communication. The working process is 'artistic methods for non artistic situations' and 'non artistic methods for artistic situations'. Since 2001, Local Access has developed a tool called SIMULATION, part of the Observatory for Inside Peripheries, together with the consulting company Patrick Mathieu Conseil/PMC. PMC is a consultancy in Paris specialised in identity and branding strategy.

<http://www.acces-local.com/>

<http://www.patrickmathieucconseil.com/accueil/>

#### APG Artist Placement Group / Organisation + Imagination (O + I)

Organisation founded in 1966 by artists Barbara Steveni and John Latham. Its purpose was to place artists in government, commercial and industrial organisations. APG emerged from the idea that artists are a human resource underused by society. Artists are isolated from the public by the gallery system, and in the ghetto of the art world are shielded from the mundane realities of industry commerce and government. In 1989, APG was renamed Organisation + Imagination (O + I).

<http://www.slashseconds.org/issues/002/004/articles/bsteveni/index.php>

[http://www.frieze.com/issue/article/context\\_is\\_half\\_the\\_work](http://www.frieze.com/issue/article/context_is_half_the_work)

<http://www.rewind.ac.uk/documents/John%20Latham/JL013.pdf>

<http://www.tate.org.uk/learning/artistsinfocus/apg/>

#### Arteconomy

Based in Belgium and active since 2002, Arteconomy connects art and the economy through various forms of collaboration such as long term projects with artists in companies, workshops for artists and entrepreneurs and ateliers where artists and entrepreneurs can meet. It wants to stimulate a broad range of people to think about art and the economy. Seminars, lectures, workshops and open discussions help to develop and enrich Arteconomy and others.

<http://www.arteconomy.be/>

#### Artesnet.europe – Creative partnerships

Artesnet.europe is a European thematic network under the European Life Long Learning Programme. It is a project of ELIA, the European League of Institutes of the Arts. Strand 1 Creative Partnerships maps existing and builds new creative partnerships between arts institutions and the creative industries/cultural sector with a view to making artists' education more responsive to the contemporary work environment.

<http://creativepartnerships.ning.com/>

### **Artists-in-Labs**

Swiss programme which places artists in science labs (including WSL Institute for Snow and Avalanche Research SLF, Davos; Center for Integrative Biology CIG, University of Lausanne; AI Lab, Department of Informatics, University of Zurich; The Brain Mind Institute, BMI, EPFL, Lausanne). Artists-in-Labs started in 2004 and is a programme of the Institute of Cultural Studies, University of the Arts in Zurich. In 2009/10 it incorporated an international exchange element, setting up residencies with partner institutes and artists in China and Switzerland.

<https://www.zhdk.ch/index.php?id=10691>

<http://www.artistsinlabs.ch/>

### **Artsactive**

Artsactive is an international network of projects, organisations or individuals involved in artists collaborations with science and industry research labs. It was created in 2006, and gathers now 14 organisations and 4 experts.

<http://www.artsactive.net/en/network/>

### **Cittadellarte-Fondazione Pistoletto**

An art and creativity laboratory founded by artist Michelangelo Pistoletto in 1998 in Biella, Italy. The artist proposed a new role for the artist: that of placing art in direct interaction with all the areas of human activity that form society. Projects have connected arts and business. In 2003, Arteconomy and Cittadellarte organisers and artists met to discuss art and economy projects and areas of common interest.

<http://www.cittadellarte.it/>

<http://www.arteconomy.be/htm/getpageEN.asp?i=18&j=4>

### **Creative Clash**

A European project (a policy grouping supported by the Culture Programme strand 2) led by TILLT in Sweden, in collaboration with Social Science Centre Berlin (WZB), KEA European Affairs in Brussels and Improbables in Spain and other associated partners. This group is committed to producing a package of studies to measure the impact of artistic intervention in the business field and in research projects, to formulate recommendations on European policies that support this type of artistic interventions, and to do pilot testing in the next years.

<http://www.creativeclash.eu/>

### **Crucible Studio**

Crucible Studio was established in Helsinki in 2001 as a collaboration by University of Art and Design Helsinki's departments Media Centre Lume and Media Lab, Culminatum Ltd and the Finnish Ministry of Education. It provides a collaborative network for universities and companies through practice-based research cases where co-operation between engineers and artists is realised through actual research productions. Active in dramaturgy and storytelling projects in particular.

<http://crucible.mlog.taik.fi/>

### **Disonancias**

Based in northern Spain, DISONANCIAS is a platform for driving open and collaborative innovation between artists and companies. It is aimed at companies, research centres or public entities interested in collaborating with artists in order to promote their innovation. Disonancias is managed by Grupo Xabide in Donostia - San Sebastián, Spain and has run programmes since 2006 in the Basque Country and since 2008 in Catalonia.

<http://www.disonancias.com/>

### **E-Creative**

A project in 2009 based in Venice, E-Creative describes itself as the European network for the development of the relationship between arts and business. It organised meetings on art, technology, urban transformation, business and communications.

<http://www.e-creative.org/en/>

### **ECCE**

ECCE Innovation is a 3-year EU-funded project launched in 2009 in Nantes, France centred on exchange and transfer of expertise in creative industries. The European project develops through a network of partners in five countries. As part of the work package on 'New Markets', a pilot project on the relation between art and business will be established in collaboration with ERBAN, the institute of art and design in Nantes.

<http://www.nantescreation.fr/spip.php?rubrique5>

### **Improbables**

Improbables is a community of collaborative and co-creation oriented research initiatives promoting innovation and social responsibility. The project was initiated in Spain in 2010 by the founders of Disonancias and brings together arts, thinking, science, enterprises and governance in order to generate transformative processes. Partner in Creative Clash policy grouping.

<http://conexionesimprobables.wordpress.com/>

### **Interact – Artists in Industry**

A UK programme of artists placements in industry which took place 2005-2007. Useful resource and reflection on best practices.

<http://www.interact.mmu.ac.uk/>

### **Kunstenaars & CO**

In the Netherlands, Kunstenaars & CO work with artists to promote self-management and professionalisation through training, information and projects. It has brought together artists and groups of business professionals to discuss issues such as trust and product innovation. <http://www.kunstenaarsenco.nl/>

### **Le Laboratoire**

Art-science creation space in Paris centred on the encounter between an artist and a scientist. It is a new space for creative experimentation. The LaboShop sells products made in limited edition in Le Laboratoire, while the LMI Laboratoire Management International presents a new economic model of the cultural enterprise.

<http://www.lelaboratoire.org/>

### **Love Difference**

An association set up by the Cittadellarte-Fondazione Pistoletto in 2002, Love Difference aims to develop creative projects that stimulate dialogue between people from different cultural, political and religious backgrounds. As part of its work, it has run an annual international workshop METHODS: Research Projects on Art-Society Relations. The 2010 METHODS invited participants who apply in their work methods – phases, tools, principles and practices – which favour processes of change, in particular with participatory, interdisciplinary and experimental characters.

<http://www.lovedifference.org/eng/network/studies/methods/methods10/methods10.htm>

<http://methodsprocessesofchange.wordpress.com/>

### **Mixed Reality Lab**

The Mixed Reality Lab (MRL) at the University of Nottingham, UK is a dedicated studio facility where computer scientists, psychologists, sociologists, engineers, architects and artists collaborate to explore the potential of ubiquitous, mobile and mixed reality technologies to shape everyday life. For ten years, MRL has supported the development processes of Blast Theory, an award-winning performance company which explores gaming, pervasive media and location-based technologies.

<http://www.mrl.nott.ac.uk/index.php>

### **Nurope – Nomadic University for Art, Philosophy and Enterprise in Europe**

A mobile philosophical laboratory for reflection on the challenges European leadership faces in the creative tension between business and art. It aims to exploit the full potential of the meaning, role and contribution of art in the transformation of society, organisations and enterprises. <http://www.nurope.eu/>

### **Orgacom**

Based in the Netherlands, Orgacom has worked since 1998 on projects that aim to develop and introduce new roles for art in businesses and non-profit-organisations. It is an artist-led organisation that generates new roles for art in organisations.

<http://www.orgacom.nl/>

### **Organisational Art Summit**

International meeting held in Denmark in 2004, the initiative of Learning Lab Denmark and artist Kent Hansen, which looked at the interaction between artists and companies and defined the collaborative process for writing the Thin Book of Art and Organisation.

<http://www.saloon.dk/oa/>

<http://www.acces-local.com/acces/downloads/press/Experiment-in-Liseleje.pdf>

<http://www.acces-local.com/acces/downloads/press/art-of-working-together.pdf>

### **Produkt & Vision**

A project organised in Berlin in 2005, Produkt & Vision was an experimental set up where artists, consultants and researchers spent six months dealing with a company. The publishing house Cornelsen in Berlin agreed to serve as the model business for the project. An exhibition and symposium presented the theme of "Interfaces and boundaries in art and economy". The website is a useful resource for this interesting project which tested the limits in efforts to develop a productive language between arts and business.

<http://www.produktundvision.com/>

### **Reinigungsgesellschaft**

An artists' project group based in Dresden, Germany that works at the point of intersection between art and society, Reinigungsgesellschaft artists Henrik Mayer and Martin Keil have produced and exhibited many works working with companies and non-arts environments in society.

<http://www.reinigungsgesellschaft.de/>

### **Siemens Arts Program**

A wide-ranging programme established by Siemens AG in 1987, it included placements of artists in Siemens factories and offices as participatory projects to support dialogue between art and business. Since 2009 the arts programme is now part of the Siemens Stiftung but does not currently feature any such placements.

<https://www.siemensartsprogram.de/index.php>

### **TILLT**

The AIRIS – Artists in Residence – programme of TILLT places creative artists in work places, to work as a “non-traditional consultant” one day a week over a period of ten months. The programme has run since 2002 in West Sweden. TILLT led a European project which analysed the work of AIRIS and three other European programmes and is now leading a consortium of partners as an EU policy grouping with funding from the Culture Programme (see Creative Clash).

<http://www.tillt.se/>

### **Transmission**

A European research-action project that ran from 1998 to 2006, Transmission examined ways of “increasing the mobility and employability of workers in the performing arts by developing a model of trans-national training”. It explored this question within the particular context of the growing Third Sector, through a partnership involving organisations in the UK, the Netherlands, Austria, Greece and Finland.

<http://www.transmissionartists.com/>

Research report (Phase 1: 1999-2000): [http://www.transmissionartists.com/?page\\_id=36](http://www.transmissionartists.com/?page_id=36)

### **Wellcome Trust**

The Wellcome Trust in London ran a SciArt programme 1996-2006 providing grants for UK-based collaborations between art and science. Over the ten years it supported 143 projects with £3 million in awards. The programme is well documented and evaluated.

<http://www.wellcome.ac.uk/About-us/Publications/Reports/Public-engagement/Sciart-evaluation-report/>

## 8. Further reading

*Art and Innovation: the Xerox PARC Artist-in-Residence Program*, Craig Harris, 1999, MIT Press  
The idea behind Xerox's interdisciplinary Palo Alto Research Center (PARC) was simple: if you put creative people in a hothouse setting, innovation will naturally emerge. PARC's Artist-in-Residence Program (PAIR) brought artists who use new media to PARC and paired them with researchers who use the same media, though in different contexts. The result is both interesting art and new scientific innovations. The programme ran for ten years from the mid-1990s.

<http://mitpress.mit.edu/catalog/item/default.asp?ttype=2&tid=3769>

*Artful Creation: Learning-Tales of Arts-in-Business*, Darsø, Lotte, 2004, Samfunds litteratur, Denmark.

This is about social innovation and organisational transformation through the arts. It presents live artists working in business settings as catalysts for change. The book primarily proposes two approaches for Arts-in-Business: the arts applied as an instrument for teambuilding, communication training, leadership development, problem-solving and innovation; and the Arts integrated as a strategic process of organisational transformation.

[http://www.creativityatwork.com/Newsletters/artfulcreation\\_ch1.pdf](http://www.creativityatwork.com/Newsletters/artfulcreation_ch1.pdf)

See also: [http://en.wikipedia.org/wiki/Arts\\_based\\_training](http://en.wikipedia.org/wiki/Arts_based_training)

*Artists in Industry and the Academy*, Edward A. Shanken, 2006

A paper which presents an overview of programmes around world that connect artists with industry and university in interdisciplinary collaborations at the intersections of art, science and technology.

<http://artexetra.com/Docs/ARTINDACInterdiscRschCollab.pdf>

*Artists-in-Labs: Processes of Enquiry*, Scott, Jill (ed.), (2006:Springer Verlag GmbH)

This book verifies the need for the arts and the sciences to work together in order to develop more creative and conceptual approaches to innovation and presentation. For scientists, the lab context is one of the most important educational experiences. For contemporary artists, laboratories are inspiring spaces to investigate, share know-how transfer and search for new collaboration potentials. The nine labs represented in this book are from the natural, computing and engineering sciences. An enclosed comprehensive DVD documents the results, the problems and serves as a guideline for the future of true Art/Sci experiments.

<http://www.amazon.co.uk/Artists-Labs-Processes-Jill-Scott/dp/3211279571>

*A.S.T.I.D.E. catalogue*, report on Art for Social Transformation and Intercultural Dialogue in Europe project, 2009. A.S.T.I.D.E. is an EU funded European cultural project which took place 2007-2009, involving artists' workshops, debate and other initiatives between art and social context.

[http://www.astide.eu/pdf astide-catalogue.pdf](http://www.astide.eu/pdf	astide-catalogue.pdf)

*Bring in the arts and get the creativity for free: a study of the Artists in Residence project*, Alexander Styhre & Michael Eriksson, 2007

A study of the AIRIS programme, run by TILLT in Sweden, over the period 2002-2006.

[http://www.tillt.se/download/AIRIS\\_pdf/Airis\\_study\\_eng.pdf](http://www.tillt.se/download/AIRIS_pdf/Airis_study_eng.pdf)

*Insight and Exchange: an evaluation of the Wellcome Trust's Sciart Programme*, 2006

<http://www.wellcome.ac.uk/About-us/Publications/Reports/Public-engagement/Sciart-evaluation-report/>

*Is there a formula for innovation?*, Lotte Darsø, article, 2003

<http://www.artforbusiness.it/afb/ita/pdfs/2008/Formula%20for%20innovation%20Darsø%20article.pdf>

*La rencontre entre artistes et scientifiques est un antidote au raisonnement circulaire*, Jacques Magnol, 2009, article in 'Sciences et Art Contemporain'.

<http://www.geneveactive.com/?p=658>

*Re-conceiving the Artful in Management Development and Education*, Journal of Management & Organization Australia & New Zealand, 2008, Vol 14, Issue 5

<http://jmo.e-contentmanagement.com/archives/vol/14/issue/5/>

This issue contains several relevant articles commissioned by editors Cheryl Kerr and Lotte Darsø (<http://www.e-contentmanagement.com/special-issues/284/reconceiving-the-artful-in-management-development>) including:

*A Case Study of Arteconomy - Building a bridge between art and enterprise: Belgian businesses stimulate creativity and innovation through art*, Herman van den Broeck, Eva Cools, Tine Maenhout,

<http://jmo.e-contentmanagement.com/archives/vol/14/issue/5/article/2655/a-case-study-of-arteconomy--building-a-bridge>

*The Artist in the Company*, Yves Knockaert, Institute for Research in the Arts, Study Group Art Research Economy, K.U. Leuven Association, Belgium

<http://www.arteconomy.be/htm/getpageEN.asp?i=4>

*The Creative Worker*, Chrissie Tiller (ed.), Transmission project, 2007

Final publication of the Transmission project with case studies of art in social context processes in various EU countries. The book contains a useful glossary for work in this field in English, Dutch, German, Finnish and Polish.

<http://www.transmissionartists.com/wp-content/uploads/2007/05/the-creative-worker-pdf.pdf>

*The Impact of Culture on Creativity*, KEA, 2009

Study for the European Commission which explores links between culture, cultural diversity, creativity and wider issues of social, scientific and economic innovation.

[http://ec.europa.eu/culture/key-documents/doc/study\\_impact\\_cult\\_creativity\\_06\\_09.pdf](http://ec.europa.eu/culture/key-documents/doc/study_impact_cult_creativity_06_09.pdf)

*The Thin Book of Art and Organisation* (alternative title: *OA Thin Book*)

A collaborative work initiated at the Organisational Art Summit in Liseleje, Denmark, 2004 and launched at NUROPE VII Oasis in Copenhagen, 2008

[http://www.nurope.eu/cope\\_wednesday.html](http://www.nurope.eu/cope_wednesday.html)

<http://www.oabook.org/index.php?title=Oabook>

*Transforming Organisations with the Arts*, Roberto Gómez de la Iglesia & Miren Vives Almadoz, TILLT Europe report, 2009

A comparative analysis of the programmes of four European organisations that manage arts and business collaborations: TILLT – AIRIS Programme (Sweden), Disonancias (Spain), Artists-in-Labs (Switzerland) and INTERACT (UK).

<http://www.tillt.se/eng/index.asp>

*Un artiste dans mon labo*, Benoit Perrier, 2009, article in 'Le Courrier'  
<http://bmi.epfl.ch/page70605.html>

*(Un) common Ground: Creative Encounters across Sectors and Disciplines*, Virtueel Platform, 2007  
<http://virtueelplatform.nl/en/#2827>

*Walk with Me - on artists, the Constructies Espeel company and their journey together*, Charlotte Bonduel & Luc Derycke, Editions Lannoo, 2009.

This book explores the collaboration between the Constructies Espeel company in Belgium with artists from 1989 to 2008.

<http://www.lucderycke.be/index/editing.php?filter=&itemID=378&order=&navi=#>

## ANNEX

### Consultation & policy framework

The Access to Culture Platform was set up in June 2008 in the framework of the structured dialogue process launched by the European Commission – Directorate General for Education and Culture (DG EAC). The focus of the Platform is to advocate for the best conditions for artistic creation and for participation in the arts to become a key objective of European policies.

The Platform has structured its work under three working groups:

- Audience Participation
- Creativity & Creation
- Education & Learning

The mandate of the Platform is to produce concrete political recommendations on how to enable, sustain and increase participation in culture and all kinds of artistic expressions at all levels. The process followed was to:

- Identify practices of participation
- Translate practice into principles
- And principles into political recommendation

Further information: [http://ec.europa.eu/culture/our-policy-development/doc1199\\_en.htm](http://ec.europa.eu/culture/our-policy-development/doc1199_en.htm)  
<http://www.efa-aef.eu/newpublic/upload/efadoc/10/Access%20to%20Culture.pdf>

In 2009 the Access to Culture Platform published a report entitled *Policy Guidelines* setting out the framework for its activity, its principles, position papers and recommendations from each working group and extensive references. *The Position Paper of the Creativity and Creation Working Group* includes important principles and recommendations which inform this study. Several key statements from the Position Paper relate to this study.

Key principles identified in the Position Paper include:

- The aim of the Creativity and Creation Working Group is to advocate for the **best conditions** for artistic creation, to ensure access to the creative process for all, and to explore the creativity of the arts sector within the wider field of 'creativity and innovation'.
- Artistic and cultural innovation, creativity and creation have **intrinsic values**. They also elicit new solutions to social change and develop society. It facilitates understanding from alternative perspectives to understand ourselves and others.

Key recommendations from the report include:

- **Mutually Supportive and Interacting Value Chain**  
Creation needs a **chain of processes** in order to enhance its values and strengths. This cycle comprises: **education/training, production, dissemination/distribution, documentation/preservation, media/arts criticism**. [...]
- As in all other sectors of society, the **research and development** aspects of creativity and creation underpinning and enhancing the sector needs to become stronger; more support should be given to **interactions** between different artistic disciplines, different (sub)sectors, different economic fields and different points in the production chain. A more intensive, systematic and wide-ranging collaboration between the arts, academic and scientific institutions, private-public initiatives to support artist-led experimentation should be implemented.

Other relevant general recommendations include:

- The arts and culture should be **mainstreamed** into other policy areas, not only recognising their positive contribution to them, but also to support synergistic trans-sectoral collaborations.
- There is a need for recognition of and support to informal networks and residencies offering creative workers – especially for those who are under-represented – space and time to research, experiment, exchange and share knowledge.
- Artists and creative workers voices need to be heard more centrally in public consultations and enquiries of this nature.

Further information: [http://ec.europa.eu/culture/our-policy-development/doc1581\\_en.htm](http://ec.europa.eu/culture/our-policy-development/doc1581_en.htm)

In 2009 the European Commission DGEAC published *The Impact of Culture on Creativity*, a study carried out by KEA European Affairs. The study aimed to answer the following questions:

- How can culture contribute to the development of creative skills within a lifelong learning framework?
- How can culture contribute to the development of creative solutions at the workplace, including through social innovation?
- How can culture contribute to the creation of new services and products?

In so doing, it explores the still largely underestimated links between culture, cultural diversity, creativity and – more largely – social, scientific and economic innovation.

Further information: [http://ec.europa.eu/culture/key-documents/doc2183\\_en.htm](http://ec.europa.eu/culture/key-documents/doc2183_en.htm)

In 2009, the European Commission's Culture Programme 2007-2013 funded a new Policy Analysis Group, Creative Clash, which will produce a package of studies to measure the impact of artistic interventions in the business field and in research projects, to formulate recommendations on European policies that support this type of artistic intervention and to do pilot testing. Creative Clash is led by TILLT in Sweden in collaboration with the Social Science Centre, Berlin (WZB), KEA European Affairs in Brussels and Improbables in Spain, along with associated partners in the cultural, business and social fields.

The long term objective is to establish a European platform for cross-sectoral policy dialogue bringing together cultural actors, intermediate organisations, private and public organisations, social partners, and researchers throughout European society.

Further information: <http://www.creativeclash.eu/>

## **Methodology**

***Questionnaire/framework for interviews with artists:***

1. Description of project – artist, R&D workplace, date, outcomes etc.
2. Was it a self-devised project or was it an open call for applications?
3. What was your initial motivation to undertake this project?
4. How did you feel within this work environment? What was your status?
5. What artistic strategies did you use? Were they familiar or did you need to develop new ones?
6. What impact did this project have on your creativity? Short-term/long-term.
7. Has it led to other opportunities? Employment / networking / exhibitions / sales / commissions.
8. Do you have any recommendations for other artists/project organisers wanting to develop similar artistic collaborations?
9. Do you have any recommendations for policy makers or funders that could make this experience easier/more enriching?

# **INDEX**

<b>Acknowledgements</b>	<b>2</b>
<b>Biography</b>	<b>2</b>
<b>Summary</b>	<b>3</b>
<b>1. Introduction</b>	<b>4</b>
<b>2. Arts and Business Collaborations</b>	<b>4</b>
<b>3. Matchmakers</b>	<b>6</b>
<b>4. Artistic strategies and motivations</b>	<b>8</b>
<b>5. Conclusion</b>	<b>17</b>
<b>6. Recommendations</b>	<b>18</b>
<b>7. References</b>	<b>19</b>
<b>8. Further reading</b>	<b>24</b>

## **ANNEX**

<b>Consultation &amp; policy framework</b>	<b>27</b>
<b>Methodology</b>	<b>29</b>

**a desire for a conversation**  
a paper commissioned by the Creativity and Creation Working Group  
Access to Culture Platform and drafted by Judith Staines

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