

**TILLTEUROPE**

**MANAGING ARTISTIC INTERVENTIONS  
IN ORGANISATIONS:  
A COMPARATIVE STUDY OF  
PROGRAMMES IN EUROPE**

*2<sup>nd</sup> edition, updated and expanded 2011*

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**CREATIVEClash**

**WZB**

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## Introduction to the updated and expanded edition

The past decade has seen a significant rise in attention to the roles that culture already plays—and could play more—in enriching and stimulating not only society in general but also specifically the economy of Europe. The redefinition of the cultural sector in 1997 that broadened the scope of the traditional arts to include the creative industries and services was a first step towards policies to promote the new economy of culture. The many responses from diverse stakeholders to the European Commission’s Green Paper (2010) on “Unlocking the potential of cultural and creative industries” showed the vitality of the field, and generated a wide range of suggestions for how to advance it. That report referred to TILLT Europe’s work, and the subsequent TILLT Europe 2011 *Policy Report* shows how artistic interventions can contribute to the priorities of the Europe 2020 strategy to stimulate “smart growth”, “sustainable growth” and “inclusive growth” at the national, regional and local levels and in all sectors. The *Economist*, too, has explicitly recognized that “business has much to learn from the arts” (2011).

Research on experience has shown that artistic interventions in organisations can influence well-being and innovation. For example:

- The practice of the arts can contribute to social inclusion, better education, health, self-confidence and the pride of belonging, all of which have potential effects on, firstly, the well-being and happiness of individuals and, secondly, labour qualification and productivity (Matarasso 1997).
- Richard Florida’s influential—and controversial—work has suggested that cultural vibrancy affects company localisation and investment decisions, talent attraction, corporate image and employer branding (2002).

A few exploratory studies about artistic interventions have been conducted, providing evidence of a wide range of potential “values-added” for employees, organisations, artists, and for the society in which they are embedded. Although the processes are not yet well understood, the studies indicate that the benefits for organisations appear to emerge primarily indirectly when the employees who engage in the interventions with the artists experience values-added (Berthoin Antal 2009, Darsø 2004, Schiuma 2009).

In order to understand how these desirable effects of artistic interventions in organisations are being tapped already and to advance them further, TILLT Europe has undertaken several studies<sup>1</sup>. Recognizing that artistic interventions are often conducted

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<sup>1</sup> In addition to the 2009 comparative analysis of programmes in four countries, TILLT-Europe has reviewed the state of the art of research on artistic interventions and developed a framework for undertaking studies to identify the ways in which artistic interventions add values (Berthoin Antal 2009); and it has produced two policy documents (ThinkDo 2009, TILLT Europe 2011).

with the support of intermediaries that bridge between the world of organisations and the world of the arts, in 2009 we prepared a comparative report about four such organisations in Spain, Sweden, Switzerland and the UK (Gómez de la Iglesia & Vives 2009). The report documented the history, objectives, working methods and funding arrangements of the organisations, revealing similarities and differences between them.

In the two years that have elapsed since we published the first comparative report we have continued to explore this dynamic field. We studied two additional programmes, namely the New Patrons model that started in France and is spreading to other countries, and a new one in Spain. Furthermore, we sought out new information about the programmes that had been included in the first report. This updated and expanded edition of the 2009 report reflects our learning about the roles, practices, and experiences of these intermediary organisations bridging between the world of the arts and the world of organisations in Europe. We hope that readers in potential host organisations, artists and emerging new intermediaries—as well as decisionmakers in policymaking and funding bodies—will benefit from our findings and recommendations.

Ariane Berthoin Antal  
Berlin, September 2011

## Table of contents

<b>Chapter 1: Setting the Scene</b> .....	<b>9</b>
Economic change and cultural change .....	9
Arts and culture to transform organisations and their contexts .....	13
<b>Chapter 2: Objectives and Method of the Comparative Study</b> .....	<b>16</b>
Case selection .....	16
Data collection and analysis .....	20
<b>Chapter 3: The Case of TILLT and Airis Programme</b> .....	<b>21</b>
About TILLT .....	21
About Airis .....	24
Airis method.....	25
Airis dissemination and communication strategy .....	29
Airis evaluation methods.....	29
Airis projects/experiences .....	33
Paroc (Hällekis) + Victoria Brattström .....	35
Astra Zeneca R&D + Anna Persson + Maria Mebius Schröder .....	37
Teknothern AS + Maria Mebius Schröder.....	39
Strategic Region Management, West Götaland + Christine Falkenland .....	41
<b>Chapter 4: The Case of Disonancias</b> .....	<b>43</b>
The Disonancias method .....	45
Disonancias dissemination and communication strategy.....	50
Disonancias evaluation methods .....	52
Disonancias projects and experiences .....	54
Seguros Lagun Aro + Josep María Martín.....	54
Lanik + Recetas Urbanas.....	57
Mondragón Faculty of Engineering + Platoniq.....	59
Lantegi Batuak + Amasté .....	61
<b>CHAPTER 5: Conexiones improbables</b> .....	<b>64</b>
c2+i .....	64
Conexiones improbables .....	64
Connexiones improbables method .....	67
Conexiones improbables communication and dissemination .....	73
Conexiones improbables evaluation .....	74
Other Conexiones improbables collaboration formats .....	75
Conexiones improbables: Projects and experiences .....	76
PROJECT 1: FAGOR + PKMAN .....	77
PROJECT 2: I68 Group + Paola Tognazzi .....	78
PROJECT 3: Germán Sánchez Ruipérez Foundation (FGSR) + Banana Asylum.....	79
PROJECT 4: Tknika + Virginia Imaz Quijera (Oihulari Klown) .....	81
<b>Chapter 6: The Case of Artists-in-Labs (AIL)</b> .....	<b>83</b>
AIL method .....	84
AIL dissemination and communication strategy.....	87
AIL evaluation.....	87

AIL projects and experiences .....	90
Hina Strüver & Mätti Wüthrich + Institute for Integrative Biology .....	91
Pablo Ventura + Artificial Intelligence Laboratory .....	94
Ping Qiu + EAWAG .....	97
Silvia Hostettler + Centre for Integrative Genomics CIG.....	99
<b>Chapter 7: The Case of Interact.....</b>	<b>102</b>
Arts Council England.....	102
Interact .....	103
Interact method .....	104
Interact dissemination and communication strategy .....	106
Interact evaluation .....	106
Interact projects and experiences.....	108
Vicki Bennett + BBC Creative Archive Licence Group.....	108
N55 + Wysing Arts Centre.....	110
Hazel Grain + Hewlett-Packard Labs Bristol + Watershed .....	111
Kira O'Reilly + University of Birmingham (School of Bioscience) .....	115
<b>Chapter 8: The Case of the New Patrons Programme and 3CA in France .....</b>	<b>117</b>
Background of the Fondation de France New Patrons programme.....	117
3CA .....	118
New Patrons programme method at 3CA.....	120
New Patrons programme dissemination and communication strategy .....	124
New Patrons and 3CA evaluation.....	124
3CA projects for the New Patrons programme .....	126
Melik Ohanian + Hôpital Saint-Antoine, Paris .....	126
Yona Friedman + Musée des Graffiti .....	129
John M. Armleder + Association "Souvenir de la charcuterie française" and St. Eustache Church .....	132
<b>Chapter 9: Summary Conclusions and Recommendations.....</b>	<b>136</b>
Comparing structures and funding possibilities .....	137
Comparing objectives and activities .....	139
Intangibles during the process.....	146
Characteristics of participating artists and organisations.....	147
Looking ahead.....	151
 Bibliography.....	 153
 Appendix 1: Useful websites.....	 156
Appendix 2: Additional resources .....	157
Appendix 2.1 Downloadable documents: .....	157
Appendix 2.2. Conexiones improbables methodological notes:.....	158
Appendix 2.3 Conexiones improbables rules & regulations:.....	160
Appendix 3: Questionnaire template.....	163
Appendix 4: Overview of artists and organisations in AIRIS projects 2002-2010.....	167



# Chapter 1: Setting the Scene

## Economic change and cultural change

The social, economic, and technological contexts within which organisations operate are undergoing changes that some observers characterize as paradigm shifts: Jeremy Rifkin (2000) calls it “the age of access”, others speak of the “experience economy” (Pine & Gilmore 1999). In addition to the many ongoing changes, the societies in which we live and work have been fraught by a multifaceted crisis atmosphere these past few years, which has challenged engrained certainties. Is it surprising or actually rather logical that we are simultaneously witnessing a conceptual renaissance of culture and creativity, and a progressive intangibilisation and aesthetisation of Western economies?

The main added value of products and services today is the result of the application of knowledge and creativity from scientific research, industrial design, engineering, branding, relational capital and communication, and organisational culture. Companies and organisations are now not only producers of goods and providers of services. Their purposes have expanded to producing meanings, new relationships and connections and especially to generating experiences. They are recognizing the need to engage in “Global Responsibility”, learning together with their stakeholders to enhance their capacity to add “values”—in the broad sense of the term—in their social, economic, and natural environments, directly and indirectly (Berthoin Antal, Oppen, Sobczak 2009).

The roles traditionally played by different institutions and agents have changed, as have jobs, required skills, ways of doing things, ideas and values, strategies, hopes and aspirations, fears and concerns. People search for individualised answers that respect their autonomy as consumers and citizens. They demand the right to think and act differently, to be divergent. They are increasingly prioritising processes and meanings over objects, coproducing and sharing over exclusively possessing. Jeremy Rifkin goes so far as to predict that the ownership of goods is becoming obsolete, what matters now is the exchange of experiences (2000). Might societies be abandoning industrial capitalism and entering an era of “cultural capitalism”?

The scope and nature of innovation required calls for the constant creation of new knowledge in and between organisations, as Ikujiro Nonaka and his colleagues have been emphasizing for many years (Nonaka & Takeuchi 2005). Recently, they have

highlighted that such learning is about “managing flow”, thereby bringing to the heart of organisational practices a concept that stems from artistic practice (Nonaka, Toyama & Hirata 2008). Concepts such as authenticity, proportionality, reflexivity and critical spirit are being added to the desirable attributes for people in organisations, thereby shifting the understanding of professionalism away from “the company man” to a profile much closer to the world of the arts. Creativity is coming to be seen a basic nutrient in the workplace, and ultimately for developing a new framework of social and economic relationships. These are some of the changes that may lead transformations to a new economic culture and a new economy of culture, in which there is still time so that human relationships are not only seen from a commercial viewpoint.

Tangible products are consumable, intangible services are usable, ideas adoptable, and experiences should be memorable. As Joseph Pine and James Gilmore (1999) remind us, the offer of experiences is not only produced in the arts, culture and spectacle, but also has its place every time an organisation deliberately uses goods as props and services as a stage to engage the public. In other words, the economic world in general is searching for that which the cultural world knows how to do. If there is a world that thrives on risk and uncertainty, and that is accustomed to balancing the tangible and the intangible, managing talent, nurturing the relationships between the force of individuals and group creation, then this world is that of culture and, essentially, that of art, in which creativity is the raw material alongside knowledge and attitude.

Culture has often been treated as the evidence of social and economic development—but it is in fact also a source of development, a well-spring of newness in society. It is possible, but woefully insufficient, to consider the relationship between economy and culture in terms of the direct and indirect impacts on gross national product or jobs. Other dimensions of this relationship exist, and perhaps the essential one has to do with culture as a breeding ground of the generation of innovative attitudes and values. Most significantly it offers a new way of incorporating value to very diverse social and economic activities. As Boris Groys points out in his reflections about the value of newness, it is about a search for nothing more nor less than “being alive” in the modern world (Groys 2008: 24)

The paradigm shifts towards such new constellations as the experience economy are opening a window of opportunity for connecting the world of the arts with the world of organisations by building relationships that go beyond the historical links based on

sponsorship and patronage. Working with the arts can catalyse the creative capabilities of organisations and promote productive innovation processes. Equally significantly for society, it can foster cultural democratisation and improve the self-esteem of the people who live and work in it. Creativity with a cultural basis seems to be a key in the competitive transformation and differentiation of new organisations in all sectors.

The European consultancy organisation KEA identified the many different fields in which a creative strategy based on culture responds to different organisational objectives (see Figure 1.1).

Figure 1.1: The wheel of creative strategy



Source: KEA (2009) *The impact of culture on creativity*. Brussels p. 53

The far-reaching changes in society imply that changes are needed in the field of culture as well, much of which remains built on outdated organisational and business models. It depends on a growing tribe of highly creative freelancers with a weak economic base. As the cultural researcher Maria Ptqk points out in her critical analysis of the myths, paradoxes and strategies of the cultural sector in society:

“Creative workers are faced today with a paradoxical situation that often borders on schizophrenia. Their position is strategic, but at the same time invisible or subsidiary. They possess the most appreciated abilities in the job market, but their working conditions are miserable. And if indeed they are acknowledged in impassioned discourses about knowledge as the driving force of the economy, they often appreciate neither the methods nor the results.” (2008, no page, our translation)

The traditional bases of culture-related public policies are in many cases obsolete. The current economic crisis may be an acid test for the sector. It may test the space culture and its agents really have in reformulating public policies, beyond that of budgetary cuts and other necessary readjustments in the sustainability of what is on offer and cultural infrastructures. It may also test the strength of the discourse on creativity, knowledge, innovation and new developmental models. Can the cultural sector apply the high doses of imagination and creativity that are deployed in its products and its ways of doing and operating to achieve real change? Will “innovation” be more than the fashionable magical word of the moment that provides force to any argument about the need to overcome the crisis, to improve the competitive position of a territory, to change our organisations?

It is too early to provide answers to these big questions, but there are experiments underway that offer some orientation. In order to achieve the social and productive innovations needed in our societies and in all economic sectors we believe that we must search for new nutrients in terms of content and form. We have to allow ourselves to be penetrated and disturbed by other ideas and abilities. Innovation requires creativity. Creativity requires imagination, and this in turn needs diverse stimuli and supportive milieus (Meusburger 2009). As professionals and as citizens we must be able to engage in unknowing and not only tolerate what is different but also to give rise to it. It is the moment of courage, of daring to innovate, of “taking on the improbable”, as the artist-consultant François Deck claims.

Fortunately, there is no need to start from scratch in this endeavour! A growing number of organisations and artists have had the courage to experiment with the creative clashes and “improbable” connections between the world of the arts and the world of organisations (Darsø 2004; Berthoin Antal 2009; Schnugg 2010; Biehl-Missal 2011). The current comparative study adds to the existing body of knowledge about such interactions by focusing on collaborations lasting at least three months, and by looking specifically at the role of hitherto unrecognized actors in the process, namely the intermediaries that bridge between the world of the arts and the world of organisations. The study offers a range of examples from five European countries of what tackling new angles of cultural management implies in art and applied creativity. They have opened spaces for cultural management that were earlier exclusive to that of the “real economy” and have discovered new territories for “experiential artists” who want to apply their abilities to the everyday world of companies and other social organisations, thus anticipating the new needs of

citizens in an increasingly complex framework: that of a society and economy that not only needs knowledge, but also new attitudes and, above all, much imagination.

## **Arts and culture to transform organisations and their contexts**

The experiences presented in this comparative analysis—Airis (Sweden), Disonancias and Conexiones improbables (Spain), Interact (Great Britain) and Artists-in-Labs (Switzerland), 3CA in the New Patrons Programme (France)—are examples of programmes designed to enable learning relationships between the world of the arts and the world of organisations, in quite different ways and with interesting results.

These programmes create a field of experimentation that responds to a dual need:

- The arts need new spaces of contrast and development in which they can offer society an environment that is able to provide creativity and reflection, positive transgression and proactive disturbance, beyond that of a decorative, aesthetic function. The arts are searching for new media, new discourses, and new spaces in which to act for social transformation. The arts also need to reflect on their supposed innovative capacity, away from pre-conceived ideas that are not always real, because imagination and creativity in specific aspects cannot always be assumed in others. What is therefore required is to explore and innovate in the fields of art and in its organisational modes, as well as in its relational capacities with diverse agents and in its ability to generate everyday applications. For all these reasons, organisations in other sectors have become potential learning partners of the arts.
- Managers in organisations of all kinds also need to understand and respond to higher and more differentiated demands by citizens, to new social needs or old needs embodied in different demands and within different frameworks. They face the challenge of transforming products and services into memorable experiences, in response to the need to feel and experiment rather than possess and accumulate, which is creating a revolution in the way many economic, social and cultural relationships are conceived. They have the opportunity to search for what is really valuable and to participate creatively in the progressive intangibilisation process of the economy, by tapping into and contributing to cultural diversity.

The world of the arts and the world of organisations (public and private sector), therefore, both need new nutrients to help them create fertile environments in which to

generate social solutions, new meanings that are shared with citizens, new stories to tell and new ways of telling them. Are artists able to contribute elements and thoughts to help configure new models in business and society? What can managers and employees contribute in the creation of new paths and challenges for the arts? Where does creative exchange begin to give rise to collective dreams?

The creativity needed to develop new ideas and practices does not reside in only one of these groups. It depends on the search for innovative ideas undertaken jointly by artists and employees in organisations—on the shared work between professionals who often ignore each other. The meeting of such different worlds is by definition a culture clash, in which the diverse ways of seeing and doing things can generate creative sparks. Diversity is disturbing, but it is also necessary to be able to reflect social complexity and respond to a new bundle of social needs from different professional fields and organisations. Roberto Gómez de la Iglesia stresses that “diversity is not only a key source of creativity, it is also the motor required for the virtuous cycle that spirals from quality to excellence, and from excellence to difference.” He observes that the added value that differentiates organisations is moving increasingly further away from the “what” (products and services) to the “how” (methods, relational and commercialisation systems, for the capacity to develop social solutions), in the strength of a shared idea, in the ability to connect with market emotions.

The projects presented in this report illustrate ways of promoting encounters between differences and their logical conflict, to discover different business and social solutions. They show how fruitful and surprising the diverse mixes and collaboration between professionals from apparently incompatible fields can be. These experiences reveal that they are not incompatible, that it is possible for interaction to exist between the arts, science, technical fields and management, and between all of these and society.

Collaboration between different people above all requires mutual recognition, professional respect and confidence, a great deal of confidence to construct a process and a result based on a shared objective and meaning. Working across cultures requires breaking down stereotypes and prejudices, which are just as present (if not sometimes more so) in artistic and business environments as in society itself, despite their keen desire for new experiences and innovative solutions.

A key third actor has emerged to help build creative learning relationships between the world of the arts and the world of organisations: intermediaries. This study documents

the multiple roles that intermediaries play in helping to bridge those different worlds: identifying needs and partners, preparing the partners for the projects, providing a methodology to accompany them throughout the process, monitoring, evaluating and communicating about the projects. Drawing on examples from five countries, we document their different structures, methods, achievements and the problems they have grappled with in facilitating the cross-cultural and transdisciplinary collaboration between the world of the arts and the world of organisations.

## Chapter 2: Objectives and Method of the Comparative Study

This study presents and compares six initiatives in Europe that are designed to promote processes of collaboration between the world of the arts and the world of organisations (e.g., business, science, education or public sector) over a period of at least three months, with the help of an intermediary (e.g., to find partners and funding, to organize and monitor the process, and to communicate results). All the programmes selected for this study have several years of experience in the field, during which time the intermediaries had the opportunity to develop and refine their methods. They were chosen to illustrate a range of different purposes driving such projects, and a diversity of structures. The analysis reveals both the similarities and the differences that have emerged—quite independently of one another—in their approaches over time.

The objectives of the comparison are:

- To understand the different approaches to organizing collaborations between artists and organisations at three different levels: the programmes themselves (goals, evolution, methods, evaluation and dissemination), the intermediary organisations that drive the programmes (goals, history, resources and prospective future) and the projects within the programmes, with insights from the various actors involved in them.
- To identify and disseminate useful practices and share lessons learned from the intermediaries' perspective.
- To collect and compare results and impact evaluation methodologies among the selected cases in order to reveal needs and weaknesses of these processes and thereby to provide input for further and deeper research into this arena.

### Case selection

The comparison is structured around two core cases (Airis in Sweden and Disonancias in Spain), and four complementary ones (Conexiones improbables in Spain, Interact in the UK, Artists-in-Labs in Switzerland and the New Patrons Programme with 3CA in France). For each case the reader will find a description of the background of the programme, its methods, its dissemination and communication strategy, and its evalua-



tion procedure. Each case is also illustrated with recent projects, to show how the programme works in practice, including difficulties that have been encountered.

Airis (Sweden) and Disonancias (Spain) are quite similar in terms of mission and methodology: while they are definitely committed to the artist's side of the collaboration experience they are more interested in the impact of the collaboration from the organisation's viewpoint.

- Airis is a programme that has been running at a regional level in Sweden since 2002. It has also recently extended into other Scandinavian countries (an example from Norway is provided below). The programme places an artist into a working place (private company or public organisation) to develop a 10-12 month-long open, exploratory, joint project. The Airis programme is one of the methods used to introduce culture and the arts into working environments that has been developed by the TILLT platform, a non-profit organisation with the institutional mission of transferring the discourse of art into forums outside the reach of traditional artistic domains.
- Airis and the other methods used by TILLT promote rich and productive collaboration between working life and the cultural sphere. It pursues three overall objectives: (1) creating new interfaces between culture and business within private and municipal business companies by process-oriented collaboration; (2) enhancing the competitive potential of a workplace by enhancing its creative potential and health status, and (3) improving artist employability in the labour market by discovering new ways to use their professional artistic skills expanding artistic outlet and spawning new work methods.
- Disonancias is a programme that was launched in Spain's Basque Country in 2005 and extended to Catalonia in 2008-2009. The programme places an artist, or a group of artists, into an organisation to collaborate with employees over nine months on a pre-agreed joint project. The projects, which are mostly conducted in medium-sized companies, R&D units and public sector organisations, focus on developing new products or services, new processes or new organisational models and/or on changing corporate culture.

The programme is based on the idea that artists are by definition researchers and can use their artistic methods and skills to contribute to and propose new and different paths of innovation, introducing detours and discords in the normal processes of thought and action, contributing creativity and work methodologies and serving as a catalyst for the members of a team.

Disonancias is the main activity of a platform called Foro de Gestión Cultural, a non-profit organisation that is part of a private corporate group (Grupo Xabide) operating in the cultural management arena at a national level. However, as evidenced by the website, the Disonancias platform does not currently have any active projects (the most recent post in June 2011 was from November 2009).

The additional cases extend the scope of this study and show not only that there are interesting activities in other European countries, but also that there are still more reasons for seeking to connect the world of the arts with the world of organisations, and there are different ways of organizing and funding these ventures. Artists-in-Labs (Switzerland), Interact (UK), and the New Patrons Programme with the intermediary 3CA (France) are included in the comparative study to provide a complementary view in which the focus shifts a little more to the societal and artist's side of the experiences. The Swiss example is embedded in an academic & research arts institution; the example from the UK is a programme under the umbrella of a funding organisation for the arts; and the French case grew out of a desire to engage citizens in commissioning artworks that interest them. Artists-in-Labs and Interact examples are somewhat closer to the traditional concept of residency in transdisciplinary contexts than to the joint project or co-research used by TILLT and Disonancias. The example of Conexiones improbables illustrates how the experiences of one intermediary organisation can nourish a new one.

- Conexiones improbables (Improbable Connections) was created in 2010 by the people who conceptualized and managed Disonancias. It operates under the umbrella of c2+i (culture, communication, and innovation), a consulting company established in 2009 to stimulate creative processes and new relational areas between economics, culture and social organisations. It works in cooperation with the Social Innovation Center of Bilbao, Eutokia, and is part of the European Capital of Culture Donostia-San Sebastián 2016 initiative. Conexiones improbables defines itself as “a community of collaborative and co-creative research initiatives aimed at innovation and social responsibility.” It is based on the paradigms of open innovation and the principles of interrelated fields, disciplines and individuals. It therefore relates the arts, philosophy, science, business and governance in search of new questions and answers that respond to the needs of all manner of organisations. Conexiones improbables has been developing collaborative projects between artists or thinkers and all manner of organisations (e.g., business, government, foundations, social agencies) for

periods of between 8 and 10 months. Like TILLT, it also develops short projects, but their focus and nature differs from those conducted by TILLT. It calls them “hybridisation initiatives” and aims them especially at small and medium-sized enterprises and social organisations. In 2011 Conexiones improbables launched 9 long-term projects and 10 short-term projects.

- Artists-in-Labs (AIL) is an annual programme that is carried out in Switzerland by the Institute of Arts, Media and Design of the University of the Arts of Zurich. Placements are provided in major biology, physics and computer science laboratories for international artists and designers to help stimulate the transfer of knowledge and generate new levels of dialogue with scientists. The programme’s aims are to give artists the experience of immersion inside the culture of scientific research in order to inspire their content and develop their interpretations, allowing the artists to have actual “hands on” access in the lab itself as well as attending relevant lectures and conferences, to help scientists gain some insight into the world of contemporary art, aesthetic development and communication channels for the general public and to encourage further collaboration between both parties including an extension of discourse and an exchange of research practices and methodologies. Four or five placement projects have been organised each year since 2006 and the programme has recently expanded to two labs in China.
- Interact was a two-year programme that organised the placement of artist(s) in host organisations with the mediation of different cultural organisations under the funding and tutelage of the Arts Council of England, which worked together with different agents, such as business organisations, artists and intermediaries. The programme was designed as an experiment for a limited time, and we include it here although it no longer exists to illustrate its approach so that others can learn from it.
- The New Patrons Programme was established by the Fondation de France to stimulate citizens to commission contemporary art to meet social interests. Over 275 such projects have already been realized since the launch of the programme in 1993. Eight intermediaries manage the process on a regional basis in France, of which 3CA is responsible for projects in Paris/Ile de France. The model is attracting international attention and has already expanded to several other European countries.

## **Data collection and analysis**

This comparative analysis was designed together with the TILLT Europe project team, to ensure that multiple perspectives were included from the outset. In the preliminary stages, the scope and objectives of the study were defined, and a framework for variables of the analysis was prepared. A search for additional cases was undertaken through networks, the literature and websites, so as to ensure diversity, comparability, as well as accessibility of information.

Given the paucity of research in this field, most of the data presented here was generated through interviews, observation visits, and a structured written questionnaire (see template in Appendix 3). For each of the programmes, the intermediaries were asked to identify three to four projects for closer study by the TILLT Europe project team. Although of course every project is unique, the intermediaries chose examples that were representative of their approach. In 2009 the TILLT Europe project team conducted study visits to interview some of the main actors (artists, host organisations and intermediaries) in Sweden and Spain about their views on and memories of the projects they had experienced, and to the UK and Switzerland to talk with the intermediary organisations under study. In 2010 the team conducted a similar study visit to Paris to talk with the intermediary organisation 3CA, meet with the New Patrons of selected projects, and see the art work they had commissioned. The team members from Conexiones improbables provided the information about their activities in 2011.

In addition to generating primary data, the research team also examined sample documents and reports produced by/within the different programmes, such as catalogues, evaluation reports and template contracts (see Appendix 2).

The analysis of the primary and secondary data was cross-checked with the intermediaries in each country and with the TILLT Europe project team.

# Chapter 3: The Case of TILLT and Airis Programme

## About TILLT

The name of this Swedish intermediary organisation is based on the English word “tilt”, meaning “to lean” because when you lean you have to change perspective. In TILLT, they say that “the purpose of art is to make us change perspectives and view things from another angle”. The people who work in TILLT believe that the cultural sector can help to increase the individual’s well-being, creativity and efficiency at the workplace and thus add to social inclusion, the creative economy and sustainable development.

TILLT ([www.tillt.se](http://www.tillt.se)) is a part of Skådebanan Västra Götaland, a private non-profit company that has been operating in the Swedish region of Västra Götaland since 1973. From the early 2000s, TILLT has been regionally commissioned to develop new methods on how artistic competence can develop working life and vice versa. For TILLT’s Director of Strategic Alliances, Pia Areblad, this is a key factor in the development of an organisation such as TILLT in the long run. “The value of a clear commission for an organisation, as for example TILLT, is critical to success,” she stresses. “It has meant very much for us that our region, both the department of regional development and the department of cultural affairs, has given us a commission to develop this area. It provides us with a clear mandate and shows that the region understands the importance of this question.”

In order to fulfil this commitment, TILLT has developed a range of different methods designed as steps in a progressive path, each of which involve different levels of commitment and interaction between the organisations and the cultural world. This comparative report focuses on one particular form of artistic intervention in organisations, namely the year-long Airis projects, but it is helpful to see the variety of other services that TILLT also offers organisations seeking to learn with and from the arts.

The first is the Cultural Ambassadors Programme. The basic work of TILLT here consists of supplying some 50,000 employees in nearly all sectors with easy and affordable access to a broad array of cultural events and arts, serving as a hub for the human resource development programme of every workplace affiliated to TILLT. The organisation currently tutors 1,100 carefully selected cultural representatives through-

out workplaces in the region, inspiring these cultural ambassadors to promote the use of culture and art to their colleagues, serving as a meeting place outside the workplace, creating new subjects of discussion during coffee breaks and acting as a general means of stimulating the mind.

The second method is called “creative kick” (*Kreativ kick*), a short, customized artistic intervention into organisations to address the demands of clients (workplaces of any type) in the region. They address issues such as integration, equality, creative input and in thinking outside the box, to mention but a few related topics. On a yearly basis, organisations in the business and public sector participate approximately in 100 of these customised cultural projects performed by professional artists with a result oriented focus during a short period of time. These interventions are followed by TILLT with a simple but effective evaluation methodology based on online surveys.

During 2009-2010 two new methods have been developed with European funding. One method focuses on developing new services and products through artistic interventions. This is a 3-4 months long result-oriented process. The other method works with deepening values within an organisation through interaction of an artist and a facilitator with educational training. A handful of projects has been tried out so far with each method.

The focus of this comparative analysis is on TILLT’s most intensive programme, Airis.<sup>2</sup> It brings an artist, such as an actor/director/playwright, visual artist/painter/ photographer, dancer/choreographer or composer/musician, into an organisation to interact with employees over the course of ten months. During this time, the artist is placed in a workplace one day per week, functioning as a non-traditional consultant and a source of inspiration, with support from a TILLT process manager. A project team composed of people from the company is always composed to work with the artist. The artist provides a fresh way of looking at the workplace and its staff and, using this as a starting point, works with the internal project team to formulate an action plan (the actual project) to address the organisation’s needs. An Airis project may involve an entire workplace or some of its subdivisions.

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<sup>2</sup> The name “Airis” originally referred to “artist-in-residence”, but TILLT decided to drop this label because it is used in such different contexts that it confuses rather than helps people understand the collaborative nature of the Airis artistic intervention.

TILLT has continuously introduced changes in its structure, processes and methods, redefining itself until its present model: a stable platform with a fixed structure of 10 full-time salaried employees and 3 part-time staff members, most of them having dual backgrounds with artistic and business-like professional studies or experiences.

The organisational model includes a general director, process and project managers, and a special unit responsible for strategic alliances. TILLT is directed by an executive board of 12 members, representatives from the Regional Trade Union, the Confederation of Swedish Enterprises and from the regional cultural sector (opera, theatres, museums, etc.).

The annual budget in 2010 grew to 1,200,000 Euros (from 950,000 Euros in 2009). The composition of the budget has changed over the years. For example, whereas in 2009 40% of the income came from grants and subsidies—mostly from the Regional Development Committee and Cultural Affairs Committee of Västra Götaland and the Swedish National Council for Cultural Affairs (on a multiple – yearly basis), in 2010 this kind of income dropped to 23% of this budget. Currently 45% of the income comes from the sale of the various services described above. Since 2009 30% of the budget is covered by European funding. Sponsorship and other contributions (2%) cover the rest. On the expenditure side in 2010 55% of the budget covered wages and salaries for personnel and 15% for artists employed to deliver the different services. The challenge is now to implement the knowledge built in the European projects as well as to maintain European funding. The European projects are regarded as a very important step towards an R&D European network in this practice.

The TILLT model is built on the premise of value involved in the exchange between culture and working life. Because of its independence, size, resources, youth, portfolio of programmes/services and amount of projects delivered, it is the clearest example among our cases for understanding the multiple roles an intermediary organisation can play in realizing artistic interventions in organisations.

To succeed in reaching the traditional working world organisations (i.e., not creative industries), TILLT has translated its offers into business language, developing its own business model whereby organisations pay a fee for participating in a project from which they can reap value added. Positioning the projects in such a business-like manner is a conscious choice to “send the most clear sign of value that the target audience can understand,” explains TILLT’s director of strategic alliances. The present

structure of TILLT corresponds to this business model, with almost the same proportion of the fixed structure committed to “selling” as to “delivering” artistic interventions.

When asked about the three most important challenges in the mid-term, TILLT’s general director mentioned: (1) to communicate the value of TILLT’s methods to the business and art sector and politicians; (2) to build the organisation: consolidate and develop it further to fulfil its mission, and (3) to pull resources together and build a European R&D network in this field that can perhaps spread its benefits on a broader scale.

TILLT’s director of strategic alliances, Pia Areblad, explains these challenges further:

“There is fear from the artistic sector of using art instrumentally. There is fear from the corporate sector of non-result oriented processes, which is significant for artistic processes. The understanding for using cultural competence and methods to develop business is sometimes difficult to get for both sides. Therefore, it is essential to find a new vocabulary, thus reassuring both parts integrity and interest in order to provide a breakthrough when developing creative partnerships. Conducting research is essential in order to visualise the effects of creative partnerships between the cultural sector and the business sector and to develop this new vocabulary.”

Her strategic view of TILLT in five years is for it to become a key agent at a European level in these matters, building a network from existing models and experiences that can spread these practices across Europe.

## **About Airis**

The Airis programme was first launched in 2002 as a pilot study involving four artists in four different workplaces. TILLT initiated the study in collaboration with the Västra Götaland Region Art Councillor with some preliminary questions such as: What benefits would an artist provide for the change and development work of a company? Airis started as “a culture project which includes three separate goals: (1) a *culture-political goal* to create an arena where industry and the culture sector and its agents can meet and interact; (2) a *business development goal* aimed at enhancing the creative capabilities of industry and public sector organisations, and (3) a *labour market goal* where new arenas for employment opportunities for professional artists are being created.” (Styhre & Eriksson 2008, p. 51, italics in original).

Over time, the programme has evolved and redefined itself thanks to the internal and external evaluation that has been performed on a yearly basis.



## **Airis method**

Between 2002 and 2009 the Airis programme was organised in yearly rounds, each round including 8-10 projects. During 2009-2010 fewer projects were conducted (5 per year), and they started at different times, in order to meet better the needs of the organisations. Even though the starting points now differ, the structure of the process remains the same, with a preparatory phase followed by 4 phases during the intervention, as described below.

**The preparation phase** for each project entails numerous intermediary activities:

- Prospective search for companies interested in taking part within the programme, mainly through networking, participation in business conferences and debates, and commercial visits. This is a crucial activity and also one of the most complicated. To express the value of something as different, intangible and open as the Airis programme requires intensive effort from TILLT's staff. For the organisations, the decision to participate demands some courage—and the willingness to invest time from people and funds for the fee (43,000 Euros in July 2011). The ratio between contacted companies and actual participants is still low.
- Face-to-face explanatory meetings and signature of agreements with interested companies. Good and clear communication from the beginning is a key aspect in negotiating the final agreements, based on standard templates created by TILLT according to the Airis programme methodology.
- A process manager from TILLT is appointed for each project. The role of the process manager and his/her dedication to the project has evolved over time and the lessons learned from year to year. Past experience has shown the need for this role, which is always present in the process for support and never to direct it.
- Selection of a professional artist from TILLT's own network of artists from all disciplines, mostly in Sweden. Generally speaking, communicating and relational skills are highly regarded but, in addition to this, artistic freedom is also emphasised in the Airis project. The artists are expected to be professionals working with methods and events suitable to their own field of expertise. Working life experience (from culture institutions and departments) is also valuable and a number of artists with previous Airis experience have been re-engaged in new projects over the years.

- TILLT used to employ the artists with a standard part-time contract (20%, 1 day per week), but recently shifted to an honorarium of approximately 11,300 Euros.

Once these preparations are completed, the artistic intervention runs through four phases: (1) anchoring: activities to ensure the organisation's involvement; (2) research: the artist researches the organisation and creates contacts with the co-workers and to jointly formulate an action plan for the project; (3) action plan implementation: the artist works with the co-workers in the organisation to develop activities, events or workshops to implement the action plan, and (4) final phase, including an evaluation of the activities and a final seminar at which all participating artists and companies report their experiences and what they have learned.

**(1) Anchoring the project:** This is an ongoing process that starts as soon as the organisation signs up for an Airis project and lasts all 10 months. The artist starts working one month before kick-off.

From its experience, TILLT has identified an organisation's commitment as a key success factor in the collaboration process. Anchoring the project in the organisation has become a very important goal in each project. In order to achieve this anchoring, TILLT uses certain tools to manage the involvement of the different agents, such as:

- Strategy/Planning Meeting with Contractor/Management aimed at intensively involving the management in the project from the beginning and obtaining support throughout the process.
- Selection of a Project Team: a team is appointed at the workplace prior to launching the project. The number of team participants varies according to the structure of the workplace. It is important to obtain representatives from the sections affected by the project, because then the team will function as an entrance and guide for the artist, introducing him or her to the specific conditions of the workplace as well as being contact people for the artist. The Project Team is the link to management and other personnel, with the purpose of broadly anchoring the project within the company and functioning as ambassadors. The Team develops and plays with ideas and concepts with the artist to work out one or several specific sub-projects that will lead to the formulation of an Action Plan. One individual in the team assumes the role of contact person for TILLT's Process Manager/Coordinator.
- Artists in all the Airis projects receive four days of training to prepare them for communicating with organisations and familiarize them with the Airis methodology, discussing shared values, and creating confidence, for example. Roger

Sarjanen, one of the TILLT coordinators, stresses that this training does not entail a handbook of exercises for the artists to use in their projects. Those have to be generated afresh by every artist in each context.

- The Project Team, including the artist, is presented to other levels through meetings or specifically devised events with the Management Team, middle management, union coops, other collaborative teams, and the staff involved.
- The Management and Project Team meet with the artist and TILLT's process manager to design the next step: the research phase.
- TILLT organizes two seminars a year for all the organisations participating in the programme. These events bring together the members of the Project Teams, managers, artists, and TILLT Project Managers. Since 2009 Airis projects can start at any time of the year, so for some participants the seminar may be the kick-off to their project, for others it may come at the mid-point, while for others a seminar may fall at the end of their process. For all, the seminars are a useful platform to exchange views and ideas on the different projects, strengthen the network and relationships and compare starting points and actual situations.

## **(2) Research Phase (2 months)**

Instead of arriving at the workplace with a preconceived model of the project, the artist must work out the relevant questions in collaboration with the employees on site.

In order to do this, the artist is introduced at the workplace to the organisation's nature and purpose so that he or she can immediately start sensing and seeking to understand the specific workplace conditions. The artist will then present him- or herself and their work in order to initiate communication with the employees. Drawing on his or her artistic methods of observation, the artist identifies present needs for change and development work that the workplace is engaged in. Artist workplace participation is on average one day per week.

Conception input comes from a larger team that, in collaboration with the Project Team, processes the information that will lead to an **Action Plan**, which is the required output of this phase.

The Action Plan, worked out in close collaboration between the artist and Project Team at the workplace, in dialogue with the Management, contains the Conception/Objective/Performance and Timetable of the project. The Action Plan is a tool for conceptualisation since it describes the objective, focus and goal of the project, it is an aid for de-

marcation as well as a framework for return (since it contains the scope of the project and the schedule), and it provides a basis for evaluation of the project as well.

During this time, the workplace anchoring process continues to be stimulated by the artist's interactions with the staff and in the **Process Meetings**. Process Meetings occur once a month and constitute a distinct framing of the project. Participants are the Project Team, artist and TILLT Process Managers. The objectives of these meetings are briefings concerning frameworks, process support and quality assurance.

### **(3) Action plan implementation:** (6 months)

A **kick-off seminar** is organized for each project. All the established dynamics (artist participation, Process Meetings, etc) continue to be active while the Action Plan is implemented.

**Documentation** (interviews/photo) of all projects is also scheduled during this phase.

### **(4) Aftermath** (1 month)

At the termination of the project as scheduled in each Action Plan, the Project Team plus the artist prepare a **presentation** to be shared with other participants, researchers and media at a final seminar, which is the last event of the process.

At this stage, final **evaluation** is conducted, internally for the process and externally for the impact on organisations. For the external evaluation, TILLT worked from 2005 to 2008 with Michael Eriksson, a researcher from the research Institute for Management of Innovation and Technology (IMIT), and is currently investigating new cooperation partners for this role. Internally, there is an on-going process of reflection from each round of Airis projects in order to assess efficiency and look for improvements that could be made the following year, based on the input collected from each of the cases. An important tool for evaluation is the **Annual Report**, a document in which all project teams and artists collaborate to produce as a means of articulating the experiences achieved from the projects and enhancing the tools for future projects.

In summary, TILLT shapes and guides the process through all the phases, mediating, coaching, creating relationships, communicating and evaluating the experiences. The intermediary role is very present in the process without intervening directly in its contents. The actual contents and activities of the artistic intervention grow out of and are driven by the collaboration between the artist and the employees, whose responsibility includes communicating with management. A key feature of the TILLT model is that the

projects are supported by management but not led by them. This approach to distributing responsibility may be related to the values embedded in Swedish society and working culture. It may be more difficult to implement such an approach in settings with a stronger hierarchical orientation. What matters is that in each setting the stakeholders need to find the appropriate way of generating both support from top management and active engagement in projects from employees at different levels in the organisation.

## **Airis dissemination and communication strategy**

According to TILLT's Marketing and Sales Manager, it is difficult to isolate a distinctive communication policy for Airis projects, since it is mainly embedded in TILLT's communication plan. The purpose of the communication strategy has to do with brand-building, raising awareness about services and promoting the adoption of these services and, finally, transparency in TILLT activities with its target audiences: workplaces, politicians and cultural institutions.

The content produced for dissemination (commercial content and informative content) are presented under a wide range of formats and supports, such as TILLT's website, social media, commercial leaflets (main folder with all activities and specific folder for Airis), events and TV documentaries (see for example [www.tillt.se/aktuellt/tillt/slut-pa-skitsnacket-pa-toapappersfabriken/](http://www.tillt.se/aktuellt/tillt/slut-pa-skitsnacket-pa-toapappersfabriken/)), and press articles. In addition to organizing 20 different events in 2010, TILLT representatives made presentations at 44 conferences and seminars. Over half of these presentations were given outside Sweden. Twenty-three articles were published about the work in different magazines and newspapers. Up to now, the dissemination geographical coverage was mainly regional and national but TILLT is planning to extend it first to Scandinavia and later to Europe.

TILLT's communication strategy is aligned each year with research and evaluation results. As a result, a major change was undertaken in 2009, including a new trademark and totally new communication strategy. The aim is to address the needs of working life even more explicitly.

## **Airis evaluation methods**

From the very outset, TILLT has been very concerned with research and evaluation on the Airis programme: it was conceived in the beginning as a pilot study to test some research questions regarding interaction between the arts and business worlds.

External and internal evaluation processes have been conducted with the purpose of providing advocacy about the value of the Airis proposal among potential participants, accountability for received public funding and continuous improvement of the method to better reach its goals. As noted above, from 2005-2008 a research team at the IMIT Foundation (Institute for Management of Innovation and Technology) surveyed the participating workplaces (approximately 50 during those years). They collected data from organisations with a questionnaire before start-up, in the middle of the project, and afterwards. The researchers also conducted individual interviews with representatives from the organisations during the start-up phase and after the completion of the project.

The evaluation process has contributed to learning in and from Airis—leading to changes both to the Airis method and in the evaluation practices. Based on the results of the early studies, changes were carried out in the subsequent Airis projects. For example, TILLT added an initial training module on change management for the artists. Modifications of the evaluation process have been carried out between the different projects, for example by replacing the mid-term questionnaire with interviews. The questionnaire was designed to capture the organisational climate for creativity and innovation, the presence of supporting and hindering routines of action, the presence of experiments, management of complexity and uncertainty, the view on planning and efficiency, and strategies for change. Michael Eriksson pointed out in a note to us that “there is a risk of measurement error when trying to interpret a single question, both as a respondent and as evaluator. Statistical certainty is higher when using an index based on several questions and observations. The questions in our questionnaire have high statistical validity for each dimension/factor or index in their original index, but we find it necessary to reconstruct each index to obtain even higher statistical certainty.” The indexes used in the evaluation were: (1) organisational climate (from Ekvall, 1996); (2) efficiency and creativity, respectively (composed by Niclas Adler); (3) defensive (from Kylén, 1999), and (4) effect 1 and effect 2, respectively (from Norrgren et al., 1996). The researchers also collected statistics on short-term and long-term sick leave for the twelve months during the Airis project and twelve months prior to the project.

The researchers produced a report (in Swedish) for each Airis round and presented it on the homepages of TILLT and IMIT and at the final conference of each Airis year. In addition, they published an academic article in English in the journal *Creativity and Innovation Management* (Styhre & Eriksson, 2008) and a working paper (Eriksson 2009).

Building on their insights over the years, the researchers recommend trying to capture additional dimensions to further develop the understanding of the effects of artistic interventions in organisations. For example, they mention noticing:

- Significant changes in the organisations that emerge in the quantitative study relate to “meeting new people and getting new perspectives on the work done” and “breaking conventional structures”. These aspects are close to two qualities that are often seen as the attributes of an artist, namely the ability to work with alternative perspectives and the ability to work with uncertainty.
- The quantitative study also indicates that artistic interventions are related to “decreasing resistance to change” and the view on a good leader in the organisation as one who “can capture new possibilities and adjust the operation to them.” These results signal an increase in the ability to change, an openness for new things, both directly (decrease of resistance) and indirectly (making use of possibilities).
- The qualitative material repeatedly documents that the experiences of the project result in increased cooperation and better coordination of the organisation, as well as an improved working climate.
- Employees and leaders appear to be unwilling to leave their comfort zone and try new ways of acting or challenging the dominant assumptions on management approaches. The Airis project and the artists have given the participating employees and managers an impetus that partly moved them outside their comfort zone and in many cases expanded their comfort zone. This probably creates a wider space for change and innovation (see Eriksson 2009).

When asked to think about some ways of improving evaluation procedures, Michael Eriksson suggested: (1) not designing an exclusively quantitative study, but a combined one, using both quantitative and qualitative instruments; (2) using more storytelling and case descriptions rather than statistical results in the dissemination of the results in each step of the study; (3) the motivation of the respondent and, therefore, the quality of the results in the questionnaire makes it not advisable to keep the initial three times of data capture; (4) using established instruments to reduce complexity and uncertainty in the statistical work and also help to make accurate conclusions early in the process; do not reinvent the wheel; (5) moving to capturing the data digitally via Internet-based surveys instead of only using paper questionnaires (in spite of the limited number of respondents), and (6) close cooperation between researchers and intermediaries regarding

the interpretation of the results/conclusions and their implications for the process in the following projects. These recommendations correspond with those formulated by other researchers in the field (e.g., Berthoin Antal 2009; Darsø 2004; Schiuma 2009).

In addition to the external research, there is an ongoing internal process in TILLT to reflect and learn from each round of Airis projects, to assess efficiency and look for improvement for the next year. They are based on the input collected from each of the yearly cases: interviews and final reports elaborated by artists and Project Teams.

From both evaluation processes, many lessons have been learnt that have contributed to re-shaping and fine-tuning the processes. Almost every step in the present methodology has to do with this. As examples of actions and decisions taken within the programme based on evaluation recommendations, the Airis coordinator, Roger Sarjanen, cited:

- Paying more attention to the anchoring process at the workplace than is currently given before actually launching the project. This would reduce misapprehensions about Airis that artists often encounter when they start work in an organisation, and would help them engage effectively with the resistance that employees may show during the launch and during the project.
- The continuous development of a common seminar structure, the kick-off, mid-term, and termination seminars, for additional enhancement of the common grounds existing between sub-projects, as well as stimulating common problem resolution.
- To obtain the best results, it is important that the artist remains as an artist and not become an ordinary consultant. To enable the artist to keep his or her roots and identity as an artist, TILLT has found it very important to develop a strong support process, such as:
  - Training for the artists: TILLT has expanded this procedure from one half-day's info into four full days of further training, which is yielding increased comprehension and more security before the Airis work.
  - Transferring knowledge from artist to artist: from 2005 on, several artists have participated in subsequent Airis projects for the sake of utilising and transferring prior experience to new artist teams. The project manager arranges a meeting with the artists approximately once a month. This is an excellent group forum for resolving problems, comparing situations and other exchanges. Artists regard this forum as highly rewarding and it paves the way



for new constellations and for collaboration within and outside of Airis. It has been subject to continuous enhancement and structural development.

- Individual artist coaching: immediately lays the groundwork for fine tuning practices with the artist, and it also establishes an early warning system for TILLT about potential problems in a project.
- Process management: a core part of the TILLT intermediary method that the members of both worlds—arts and organisations—appreciate as a resource. The process manager supports the process without directing it, and is available for resolving conflicts and training for both parties.

One of the challenges that TILLT now seeks to address is how to help workplaces to set up tools for future work in the Airis spirit using their experience in the project.

## Airis projects/experiences

Airis attracts a wide diversity of organisations and artists, as documented in Table 2.1 in condensed form (a detailed list is provided in Appendix 2). More than eighty Airis projects were conducted in the period 2002-2010.

**Table 2.1 Airis Projects 2002-2010: Diversity of sectors and artists**

Sector	Artist
<b>Education:</b> Elementary School, Primary School, Secondary School, High School, Art School, Psychic Disability School, Education Company, Concert Hall, University Department	Actor, Theatre director, Filmmaker, Performance artist, Photographer, Musician, Visual Artist
<b>Healthcare:</b> Dental Clinic, HC Company, Hygiene Product Manufacturer, Pharmaceutical Company, Disability Care Center/Residence, Social Service Care Center, Municipal HC, Nursery, Psychiatric Ward, Elderly Residence, Pharmaceutical Tech Company, Gym	Choreographer, Dancer, Musician, Photographer, Singer, Textile Artist, Visual Artist, Writer
<b>Retail:</b> Food Supermarket, Grocery Store	Visual Artist

<b>Sector</b>	<b>Artist</b>
<b>(local) Authorities:</b> Municipality Administration/Management, Working life department Municipality, Municipal Economy and Staff Administration, Municipality Technical Department, Engineering Administration, Municipal Library, Social Service Office/Municipal Social Service Administration	Actor, Musician, Poet, Songwriter, Textile Artist, Visual Artist, Writer
<b>Transportation:</b> Public Transportation Company, Ferry Liner, Shipping Company, Logistics Company, Street Maintaining Office	Actor, Theatre director, Aural Artist, Musician, Visual Artist
<b>Production/Industry:</b> Automotive, Equipment/Accessories Manufacturer, Stainless Steel Manufacturer, Energy Company, Fuel Manufacturer, Food Manufacturer, Polymer Manufacturer	Actor, Dancer, Musician, Photographer, Playwright, Visual Artist
<b>Engineering/Construction:</b> Architect Firm, Construction Company, Engineering Company	Actor, Choreographer, Musician
<b>Service:</b> Human Resource Department, Real Estate Company, City Planning Office, Regional Planning Management, Business Institute, Catering Service, Hotel, Entrepreneur Network, Telecom Industry, Trade Union	Actor, Theatre director, Image Artist, Musician, Photographer Sculptor, Visual Artist, Writer

In order to illustrate how the Airis project methods work in practice, we have selected a few cases for closer analysis. Data on these experiences come both from our questionnaires and our study visits, which permitted us to talk with employees and management, as well as the artists involved and TILLT staff who fulfilled intermediary functions.

The cases differ from one to another in the type, size and amount of people from the organisation involved, the type of artist who intervened, and the actual procedures that took place. In each of the cases the participants reported positive effects in the organisation, such as improvements in communication, thinking, corporate culture or

even health, at least for a time. However, long term effects cannot be monitored with the existing data and the question of “what happened next?” is still unanswered, both for the organisation and the artist.

***Paroc (Hällekis) + Victoria Brattström***

***“Break Isolation, Tighten Connection” (2008)***

Paroc Group is one of the leading European manufacturers of stone wool insulation material. Paroc AB Sweden is part of the Paroc Group Conglomerate. The Swedish head office is located in Skövde and the company has plants in Hässleholm and Hällekis. Paroc AB Sweden turnover is approximately 1.06 billion SEK and employs 419 people, 200 of whom are in Hällekis.

Victoria Brattström is an actress and director who trained at the Theatre Academy at Göteborg University, where she also currently teaches in the Musical and Acting Programme. She is inspired by the power inherent in structured creative thinking and feels a challenge in investigating the creative process of various forums. She has participated in one Airis programme, as well as in others projects using TILLT's methods.

In 2006, Paroc was deeply involved in a change process concerning HR policies, reflected in various projects that aimed to developing leadership skills, shifting responsibility to lower levels of the organisation, changing salary systems or implementing new health policies. Working climate surveys conducted at the plants showed the Board of Directors at Paroc the need for some action, which had been previously identified by the union. The plant managers benchmarked for suitable projects and decided to bring the Airis programme into two of the plants. They saw Airis as a supportive instrument, a “lubricant” to smooth the change process and the working climate.

The Airis project, under the name “Break Isolation, Tighten Connection”, was designed to contribute to achieving: (1) better knowledge and enhanced pride of working at an environmentalist company; (2) increased collaboration across borders: shifts, departments, etc; (3) pride in the work done by each of the employees; (4) smoother organisational processes, and (5) increased innovation capability.

The project focused on opportunities for new meetings to yield enhanced the employees' knowledge of each others' work procedures and roles by using creative processes. In this way, working with the Airis artist could help build bridges in three dimensions (between departments, top-down and between units).

The project was directed towards encouraging the employees to meet outside of work, to stop unnecessary grumbling between shift teams, and to improve the rate of feedback and encouragements. Furthermore, the team was keen to create better visibility and a rebirth of creative powers in individuals.

These efforts were made through different actions, such as:

- Graphics and Writing Contest: the best summer photo or best short story by a Paroc employee was chosen. The images were seen on the website and projected onto the factory walls during the election contest. Participation in the contest as well as choosing winners was open to all employees.
- Kick-Off Event: the action plan was presented at four occasions involving all employees at Paroc through different dynamics, games and contests that make more human contact and personal involvement possible
- “We Are Doing It” documentary: a documentary about parts of the process that makes insulation out of rock, focusing upon the people in the process and the craft behind it and using graphics, text and sound as the medium. It was done by the Paroc staff during five days of recording at five different locations within the plant. The Project Team replied by compiling the material into an exhibition.

The results were clear: the Airis programme was highly appreciated by most employees. “Now I see the man behind the machine,” a machine operator told us when we visited the site. Motivation and communication levels increased considerably, new contact networks were built, a sense of fellowship was enhanced, and a more open working atmosphere was created. Although causality is impossible to demonstrate, management observed a 24% increase in the level of production efficiency at the Hälleki plant after the parallel change processes that were carried out in Paroc alongside the Airis programme, and other external factors. Lastly, the Airis programme attracted a great deal of media attention to Paroc, an effect that had neither been sought nor expected, yet something that encouraged everyone.

But the participants point out that “Not everything has been easy.” On several occasions, when the participants were asked to describe their workplace, they used the expression “factory mentality”. When asked what that meant, they suggested expressions such as seclusion, resistance to change and “fear of being the one who stands out.”

Satisfaction levels, however, remained high, as can be inferred by statements from some of the participants:

“People have gained a broader understanding of both their own roles and those of others in the big picture, and because of this it will be easier to respect each other’s work. Many have opened up and ventured to come out of their shell. This is a change we will profit from.”

“Airis made us talk with each other in new ways, made us meet as human beings instead of cogs in a wheel.”

“The project has meant that we have begun dealing with some profound issues at the workplace, such as individuals who didn’t feel seen and heard or acknowledged as the person they are. Airis helped to break this type of negative pattern.”

### ***Astra Zeneca R&D + Anna Persson (2004) + Maria Mebius Schröder (2006)***

Astra Zeneca is a multinational pharmaceutical company employing 65,000 people in 45 countries worldwide. The facilities at Mölnal are devoted to clinical research. Astra Zeneca represents 31.5% of Swedish net trade. The drug innovation process takes 8-12 years, from the initial idea to a marketable drug. This means that: a) people have to stay motivated and creative in a project for a long period of time, and b) in order to obtain one molecule for a compound, you have to scan 100,000, so there is a high number of “failures” and people have to deal with projects that “don’t work out”. Astra Zeneca undertook two Airis projects, one in 2004 and another in 2006.

The visual artist Anna Persson participated in the first Airis Project in 2004, in the Department of Clinical Research at Astra Zeneca, a section that underwent extensive change during the project period. She received a card pass from the company and wandered around everywhere and talking with people for the first two months, conducting research to find out about people’s problems — as an artist/outsider she was able to find out things that managers did not know.

The leadership team discovered that “we didn’t know a lot of things”. Of the 700 researchers, 80-90 took part in the projects over the next 6 months. Anna decided to arrange a series of workshops in which the staff was inspired to interpret and embody the core values of the company. This was done by creating silhouettes for each of these core values, where the staff posed in front of a bright light against a white screen and the shadow cast was photographed. These photographs, in turn, were transferred onto large sheets of glass that were placed in strategic places throughout the newly constructed company building. This Airis project gave the employees many valuable insights into new ways of thinking and coherently forged this large group through the

sheer joy of free experimentation, something these highly educated employees had rarely had the opportunity of doing beforehand.

Maria Mebius Schröder, dancer and choreographer, was the artist selected for the second Airis project in 2006 within the Drug Safety Surveillance Department. There had been a series of reorganisations in a short period of time and people felt lost both in terms of their identity and their status, individually and in terms of their function. Maria reported that the group manager at the time described the feeling as: “like we are race horses waiting for the stable doors to open so that we can run, but they never open.” The whole department participated in this project (45 people). She started working on an identity theme with them, by asking them to conduct interviews with colleagues in ways that they would talk about themselves indirectly (e.g. talk about a relative who had a big impact on you). “Time to get to know each other in new ways.” Maria commented that what was most interesting for her was the frequency with which people asked: “When is the portrait finished?” and “Who decides when it is finished?” From this she observed that “doing things right” and “doing things on time” was very important and she compared this with the “performance agony” that artists also know a lot about from their work.

She also led a series of workshops, e.g. about leading and following, based on physical movements. This was relevant for them because the new project-based organisation entails people shifting roles, from leading to following and leading again, combining leadership and followership. Another approach she took was to lead “Socratic conversations”, which, Maria explained, “focus on values and show people that there is no right or wrong. It shows people who they are in a very intimate way and is a disciplined form of listening. It sharpens and broadens your thinking.”

A good result for her is: “When you leave the room with more questions than you entered with.” A spin-off effect of the project was a photography exhibit that the employees developed themselves, calling it: “Don’t be so damn ambitious”, simply involving taking a picture of daily life and putting it up, being playful. They also created a new communications group that organised breakfast meetings and lectures.

Astra Zeneca managers who have worked with Airis say they see culture as a kind of tool kit, having put into practice all the methods developed by TILLT. They believe that culture is a driver of innovation and creativity, supports change management activities, cross-functional work, out-of-the-box thinking, rehabilitation processes (e.g. when people suffer from stress, helping to bring people back into work after they have been sick),

employer branding, establishes new platforms for meetings without hierarchy or boundaries between parts of the organisation, stimulates “left and right brain” uses and corporate responsibility (it can show that the company takes culture seriously, e.g. by supporting the orchestra, a castle).

This involvement has been progressive, as the results they were obtaining were convincing enough to demonstrate that these efforts were paying off. Impact was measured internally in terms of factors like declining sick leaves and enhanced communication.

Unfortunately in the context of cost-cutting measures, the company decided to move the function of drug safety supervision to Hungary and Bangalore and, therefore, the group was dissolved. However, the Change and Benefit Manager commented that “the change in the people’s mindset still stays wherever you are in the organisation, even if the department is not here. People are still talking about this project.” For him, courage is the key success factor in these processes and to continue carrying out the effects of these projects would be the big challenge.

***Teknothern AS + Maria Mebius Schröder***  
***“Translucent Teknotherm” (2008)***

Teknotherm AS is a leading Norwegian company in the production of maritime cooling plants and has its head office and production plant located in Halden (90 employees), Norway, with a department office in Ålesund and subsidiaries in Göteborg, Sweden, and Szczecin, Poland.

Maria Mebius Schröder, dancer and choreographer, has participated in four Airis programmes, as well as several “Creative Kicks” with TILLT. She also has previous experience in directing various workshops in the business sector. She emphasises that she has learned from these experiences. “I have participated in several Airis projects previous to this one and I know how important the Project Team is. My first task, then, was to set up an influential Project Team. If the Project Team cannot respond to the process and run the work itself, it is going to be very difficult to maintain long-term impact.”

As is true of many Airis projects, this one involved several objectives: (1) better understanding of other people’s work, roles and expectations; (2) making space for reflection to provide resolution oriented discussion and measures; (3) improving internal routine;

(4) creating conditions for a systemic view and ownership; (5) stimulating creativity and innovation, and (6) reinstalling co-worker dialogue.

In order to achieve these objectives, the Project Team decided in its Action Plan to undertake the following activities:

Each department/team met once monthly to collect issues/ideas to be dealt with by the “Port and Starboard Airis Teams” (the entire Action Plan as metaphor taken from the Shipping Sector). The directors of each team/department were Messengers and Ambassadors. A mailbox was set up to collect signed or anonymous suggestions, which the Ambassadors then read and discussed. The Port and Starboard Teams met once a month to look into current issues for resolutions. Discussions and decisions were made public in monthly distributed newsletters. Study visits were made between each department during the autumn. All Ambassadors and executives met once every two months to present their procedures and agenda to be distributed one week in advance. The Management Team agenda was discussed at these meetings, after which the Management Team reported to the Ambassadors and Port and Starboard executives. Collection of creative stories from the icebreaker vessel workshops with Maria and each innovative idea was rewarded, looking for the following qualities:

- breaking barriers within the department
- paving the way for better communication
- enhancing feedback culture
- respecting one another
- trusting
- listening

Maria gave tailor-made workshops for each department, and the project team arranged “creative disturbances” held in the cafeteria during lunchtime in order to generate surprise and stimulate cross-team communication.

Results were noticed in terms of enhanced innovation power, common meeting structure, improved communication, reinforced and clearer value foundation, as participants explained:

“I think that many of us felt that we needed to do something to enhance communication at the company; however, we found it hard to put our finger on what precisely it was that didn’t work and what we could do about it. Airis has supported our work on these issues in a methodological and structured way.”



“The method means that you have to abandon your fixed positions and meet on neutral ground. That is of course highly uncomfortable for a manager who is used to sheltering behind his armour expecting everybody except himself to change. But it is vital if you want to change your business.”

***Strategic Region Management, West Götaland + Christine Falkenland  
(2008)***

The Strategic Region Management Group of West Götaland is composed of nine senior executives from various functions. Its mission is to support political organisation and manage and direct its work in the region. The West Götaland Region promotes growth and sustainable development, collaborating, among others, with business companies, organisations, municipalities, universities and national bodies. The region employs some 50,000 people.

Christine Falkenland, the artist in this project, has written fifteen novels, various poem collections and children’s books since her debut in 1991. She is also a trained writing coach who likes to encourage other people to write and has participated in other Airis projects. Her interest in Airis is the challenge and opportunity of engaging in the workplace setting: “I know I’m good at encouraging people and I wanted to try my methods in a new context.”

The organisation’s objectives for the Airis project were: (1) make time and space for meetings; (2) find a sense of fellowship; (3) make space for creativity and reflection, and (4) encounter others and oneself. In the words of the participants: “We want to create a place for informal exchange and communication and have time for pleasure and play. We want to meet one another with time for ourselves.” Another participant explained that

“I have for a long time been interested in ways in which the culture sector could contribute to other business sectors. In the West Götaland Region, we’ve come a long way in this area, with Airis for instance; and because of this, I think it is important that management should also try using the Airis method. For two reasons: one, so that we can show that we’re taking the issue seriously, and two, because we believe in the real benefits of the Airis project.”

The proposed procedure in this case was to engage the nine-person team in some activities, such as memory and writing exercises, relay race and diary writing, management literature or keeping a notepad. The artist remembered that “I realised quickly that there was no space for me for trial and error; instead, I had to be an unambiguous and

influential leader. During the project, I sometimes saw myself as a parasitic insect, for I had to keep a tight grip with great persistence in order to get anywhere.”

Some of the results noticed had to do with making the working methods of the team visible and creating space for a work reflection moment, as expressed by participants:

“We’ve realised that we’ll have to meet each other in different ways if we want more efficient work team. From now on, we’ll be more specific about the occasions when our meetings are to be result oriented as opposed to occasions when we can make space for a more reflective, longstanding discussion.”

“She [the artist] succeeded at striking a harmonious balance between her demands upon us and the limited time we had at our disposal to realise them. This is a very result-oriented team that is ruled by very rigid structures. And in addition, we seldom meet physically, and that was a challenge too.”

## Chapter 4: The Case of Disonancias

Disonancias, Art for Innovation ([www.disonancias.com](http://www.disonancias.com)), is a programme for driving open and collaborative innovation between artists and companies of any size and field of activity, research centres or public entities. It is based on the premise that artists are researchers by definition, so a core concept of the programme is “co-research”.

Within the framework of collaborating with organisations, artists can propose new and different innovation paths by introducing detours and dissonance into the usual processes of thought and action, providing creativity and work methodologies and serving as a catalyst for team members. Disonancias believes that there is a real demand not only by companies needing creativity, but also by artists wanting to engage and create art in more than the traditional cultural fields. This kind of arrangement offers benefits for the organisations and the artists, enabling them both to diversify their innovation practices.

Disonancias is embedded in an organisational context that is similar to yet different from the organisational context of TILLT and Airis. The Foro de Gestión Cultural (Forum for Cultural Management) is the non-profit platform behind Disonancias. Foro was founded in 2005 by Grupo Xabide, a private company in the field of cultural management, communication and consultancy that has been operating in Spain at a national level for more than 20 years. Grupo Xabide wanted to promote, by this means, a kind of R&D unit for the cultural sector. This unit would create and run activities related to research (congresses, publications), education (cultural management courses) or experimental activities that required public funding. So both Disonancias and Airis have larger organisations behind them, but the orientation of the parents' differs: whereas TILLT is a multistakeholder public-private partnership for regional development, Foro comes from a private consulting business. Unlike TILLT, Foro's mission does not entail a permanent allocation of public funds. As a result, every Foro activity and every round of Disonancias projects must undertake its own fundraising for both public and private money.

Disonancias is designed in terms of “open collaborative innovation”, an innovation paradigm in which there is an interaction between agents that goes beyond that of transaction or commission and in which the final results benefit both parties. The Disonancias platform views innovation not as an end in itself, but as a tool to change ways of acting, attitudes and values, beyond that of economic benefit.

In the long term, Disonancias aims to transmit to society the importance of developing creative environments and extending innovation culture in all its aspects, as well as promoting social responsibility in organisations and a commitment of artists with society. Its work in this direction has gained recognition: In 2007 Disonancias was a finalist for the AEDME<sup>3</sup> prize for corporate social responsibility, and it was selected in 2009 as a case of good practice by the European Union within the Year of Creativity and Innovation.

Disonancias has a lot in common with TILLT, but there are some interesting differences. It specializes in one type of activity that is comparable to Airis, rather than developing other methods to bring together the world of the arts and the world of organisations (as TILLT does). The main focus of Disonancias is on innovation, both productive and social, which also explains the greater support it receives from industry-related public entities. Another difference pertains to the artist's role: Disonancias emphasizes the contribution to professional development of artists that such an exchange might have, rather than seeking to create new jobs for artists, which is part of TILLT's original objective.

Between 2005 and 2009 the programme encompassed 40 different projects. Ten of these were conducted as pilot projects under the name of "Divergentes", with significant differences in goals and methodology, from which the Disonancias team benefited in developing the new platform. Disonancias has always been carried out with international artists and organisations in the Basque Country. In 2009 it extended its reach by launching projects in Catalonia as well.

The Disonancias budget in 2009 was 350,000 Euros, with grants and subsidies accounting for 54% of the income, coming mainly from industry related public institutions. It draws less from culture-related sources than TILLT does. These sources of income came mainly from the regional government, followed by local authorities and, finally, the national government. Fees from participating companies cover 42% of the budget. Wages and salaries and artist remuneration represent 29% and 40% of the budget, respectively, while communication and marketing represents another 23%.

Disonancias operated in 2009 with two full-time people and two part-time people, with administrative support from Grupo Xabide and other specific collaborations pro-bono of

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<sup>3</sup> AEDME (*Asociación Española para el Desarrollo del Mecenazgo Empresarial*) is the Spanish Association for the Development of Business Patronage.

other employees of Grupo Xabide (as for example, the consultant in charge of the internal evaluation process). The relatively high investment in communication, compared to TILLT, is also explained by the fact that TILLT's direct sales force task has been partially substituted in this model by a more developed communication and advertising strategy.

With the departure of the Disonancias director and coordinator of the Xabide Group in late 2009, the platform was paralysed. Under the title of "Convergentes" it organized a seminar in 2011 on open innovation in the city of Segovia in June 2011, as part of the city's bid for European Capital of Culture in 2016. There have been no other initiatives in 2010 or 2011 to indicate that the Disonancias platform will continue to conduct the types of projects it ran in the past.

## The Disonancias method

Like Airis until 2009, Disonancias is organised on yearly rounds and each round includes 8-10 projects. The projects are run in parallel to achieve economies of scale in terms of support, media attention, shared resources and methods. When two editions of Disonancias were launched in 2009 (one in the Basque Country and another one in Catalonia) they ran several months apart.

- In preparation for every round, the following intermediary activities are undertaken by the Disonancias staff:
- **Fundraising:** Disonancias has to apply anew for public funding each year through the regular channels established by each government level. The same applies for private sponsorship. Therefore, every year there is a high degree of uncertainty. Disonancias coordinators consider that this is a very time consuming activity for such a small structure, but it is essential for launching a new round of projects.
- **Call for organisations:** Disonancias publishes a public open call for companies, research centres or public entities through various communication channels: website, advertising in press and other media, business organisations and other multipliers.
- In addition, the programme director and the two coordinators actively search for companies interested in taking part in the programme. As in TILLT's case, this is also a crucial activity that encounters similar difficulties, because managers

who have not experienced such a project often want evidence that they will get the desired results. However, in Disonancias the perceived economic risk is lower because participation fees are significantly lower than the fee for Airis projects: 12,000 Euros plus VAT.

- An important part of the preparatory phase is to get the management to define as much as possible the field of joint research that the artist will work on with the organisation. This approach contributes to making the project more tangible from the very beginning and, therefore, to reducing perceived risk. Herein lies one of the biggest philosophical differences between Disonancias and Airis, because in the latter the definition of the specific focus of the project is part of the work itself, and it is undertaken by the project group and the artist rather than by management.
- **International call for artists:** Disonancias finds artists for its projects by publishing an open call inviting artists of any type to send a pre-project responding to one or more of the host organisations' needs, according to the definition of the research field made by each of them. Collectives of artists are welcome to participate because they are already very accustomed to sharing research and projects and their interdisciplinary skills are highly regarded.
- This international open call is a significant procedural difference between Disonancias and Airis (for which TILLT draws the artists from its network and finds the best match to the organisation). The justification for the open call lies in the nature and complexity of research fields defined by participant organisations. Needs and research propositions vary greatly, and they tend to be so specific that the network of artists that Disonancias has developed over time cannot provide the most suitable candidate.
- Every year 150-200 applications arrive from all over the world. An international jury comprising well-known professionals from the arts, innovation, enterprise and public institutions then selects up to five possible candidates for each organisation. The criteria for selection has to do with background and suitability for the organisation's needs, quality of the pre-project, interest in teamwork and exchange, communicational and relational skills. As the client organisations and their needs are very different, it is rare that an artist is selected for more than one Disonancias round, although there are some isolated cases.
- The pre-selected artist dossiers are then presented to the organisations, which, after studying the information and conducting an interview (usually by telephone

or Internet because the artists are based in many different places), choose the artist or the artists' collective they want to work with. Disonancias believes that leaving this decision to the organisations makes a good starting point for anchoring since it develops their commitment by sharing decisions, and therefore risks, from the beginning.

- Disonancias signs separate **agreements with the organisation and the artist**. This agreement includes the outcome of the negotiation between them as to how they intend to exploit the results of the project in case they are able to be used in the market or commercialised. The options they have are: (1) the results are registered under a Creative Commons licence (in general, for non-profit projects); (2) the artist receives part of the benefits generated by the commercialisation of the result, or (3) the artist receives no more than his or her initial fee.
- **Disonancias pays the artists** between 10,000 and 12,000 Euros (including travel expenses and accommodation but excluding VAT) for their professional services and a non-employment contract is signed.

After the preparatory phase has been completed, the project starts and follows a similar series of phases as TILLT has developed for Airis. Before turning to look at each of these phases in detail, there are some differences between their approaches worthy of note. Overall, the Disonancias process is more flexible than TILLT's to adjust to each case's circumstances, but it provides somewhat less support (probably due to scarcer resources). For example, Disonancias encourages informal encounters with former artists and company representatives of former editions in the seminars rather than holding introductory courses for artists. It organises what it calls "methodology seminars" (events where participants get together and talk about their projects and experiences), but it does not define standard rules for the artistic intervention. The meetings with project teams and programme coordinators are held when a necessity is detected, rather than being pre-scheduled. On average three such meetings take place during a project. In Disonancias there is no fixed amount of time that the artist is expected to spend at the company per week. This is important for international artists who need to be able to organise their trips in blocks of time, although this sometimes means that the face-to-face interaction work is done in a few intense periods (e.g., weeks) rather than fluidly. Disonancias does not ask the project teams to formulate a formalised action plan by a specific deadline. This provides more flexibility to extend or reduce the time the project team can dedicate to conceptualisation or production. A drawback is the risk that more time will be spent on one phase of the project at the expense of another. At

the end of the project Disonancias asks for a brief text for the final catalogue, rather than a full report.

In summary, apart from minimum requirements (such as seminar attendance, collaboration in evaluation and communication efforts) a lot of emphasis is put on freedom for each project team, artist-organisation to develop a methodology that suits them both rather than constraining them into a structure devised by a third party. The lack of scheduled regular meetings with the Disonancias coordinator also makes the task of the project team lighter and less bureaucratic, but at the same time it deprives the process of an important evaluation tool and a very effective early warning system.

The normal procedure for a Disonancias round is:

#### **Month 1:**

- A Project team is appointed in each organisation, including 2-3 people from the research department, one person from management, one person from marketing and communication and one person from HR.
- Each presentation meeting is attended by the artist, members of the project team and a Disonancias coordinator.
- First evaluation interviews are undertaken to assess expectations.
- First methodology seminar: one and a half days, gathering together all the participating organisations and artists. The objectives of this event are:
  - To launch the collaboration projects, to provide tools for the development of a common language between the two parties.
  - To introduce ways of working and working environments different from the usual.
  - To overcome stereotypes, to specify the role of each party and to create a platform for an effective exchange and understanding of the interests of the other: “Why am I/are you here participating in the project?”
  - To introduce evaluation tools.

#### **Months 2 and 3:**

- Artist and project team are strongly recommended to develop their plan together, establishing some time for exploration, some time for ideas gathering, some time for ideas selection and some time for developing one idea towards a prototype phase. A meeting schedule should be included in the plan, as well as potential budgetary limits for the prototype phase.
- Both the artist and project team start exploring the field.



- Based on output from the first methodology meeting, internal assessment of projects that are considered to require some kind of intervention from Disonancias is carried out. Phone or physical meetings with project team members to clarify again the aim of the project and possible ways of developing it are scheduled. These meetings are especially useful and necessary when the teams have chosen an idea too quickly and want to work only on it, because this severely limits the potential learning from the interaction.

#### **Month 4:**

- Methodology seminar gathering together the companies. The objectives are :
  - To promote further exchange between the participating organisations, to share their doubts, surprises and ways of dealing with the projects.
  - To establish the value of the project.
- Observation at some project meetings is conducted for evaluation purposes.
- Based on the previous methodology seminar and observation sessions, internal assessment of projects that require some kind of intervention from Disonancias is carried out. Phone or physical meetings with such projects are conducted to resolve conflicts or readjust ways of working.

#### **Months 5-6:**

- Second methodology seminar with all participants (artists and organisations). The objectives are:
  - To focus on the blocks and on uncertainty.
  - To share the direction/sense of the projects, which changes have happened, what could happen now.
  - To explore more about “what” than about “how”.
  - To create a platform for the exchange of ideas, looking for solutions in a collaborative way.
- Observation at some projects meetings is conducted for evaluation purposes.

#### **Months 7-8:**

By this time, most projects should have been through the idea generation phase and should commence work to develop a tangible idea, process or prototype. Based on the previous methodology meeting and observation sessions, some “fine tuning” meetings are conducted for the projects that were detected to require it.

Although documentation of the process is done throughout the programme, this stage concentrates more efforts towards this area.

**Month 9:**

Each project team presents the results of the joint research at a final event public event of variable format that takes place in more than one city and which is opened to artist and members of the business community, sponsors, media and general public.

**Follow-up:**

- Final evaluation interviews are conducted, data analysed and a final report produced.
- Disonancias prepares a catalogue documenting all the experiences, which it then publishes and distributes through its website.

**Disonancias dissemination and communication strategy**

The overall purpose of the communication policy (as in the case of TILLT, too) is to raise public awareness of the programme and attract new companies, artists and sponsors, both private and public. Communication and dissemination also have other goals, such as to generate debate and support with updated information those individuals and collectives interested in the same field as Disonancias. The significance Disonancias places on dissemination both as a strategic goal and as an operative tool, is indicated in the proportion of resources it assigns to these activities (almost 23% of its expense budget and over 25% of its human resources).

Types of contents produced for dissemination are diverse: articles, speeches, Powerpoint presentations, press summaries, videos, pictures, comics, music, podcasts, and more. All content created by Disonancias are subject to the Creative Commons Attribution-Non Commercial Share Alike 2.5 Spain License.

This content is delivered through a wide range of channels, such as Disonancias' own website and newsletter (which is considered to be one of the most important tools), other web-based spaces: blogs and links in other websites relating to art and/or innovation and/or business (Innobasque, Euskadi and Innova, Naider, Arteleku, Innobai, Estrategia Empresarial), national and regional general and specialised press, national and regional radio, national and regional TV, Disonancias events (conferences, seminars and workshops, gatherings, film exhibitions), participation by Disonancias representatives in international conferences, seminars and workshops in Europe and beyond. For example, in 2008-2009 Disonancias registered 75 references in the press, 55 on the radio, 15 on television programmes, and 125 on other websites. They have built up over 6000 subscribers to their newsletter, and the website traffic averages 150 visitors per day.

In general, the communication process follows the development of each round of the programme. For instance, for the call for companies, press advertising (general and specialised) is used, publication of the call on the Disonancias website and face-to-face informative meetings are conducted. For the call for artists, publication of the call on the Disonancias website and mass mailing through an artistic institution and website database is prepared. When artist selection is ready, a press conference is organised and references are given on the Disonancias website and in other media. Other events through the process receive press coverage, audiovisual documentation and reference on the website. The final event for the presentation of results implies Disonancias web coverage, making-of video screening, press conference, TV coverage, radio coverage, and so on. The end of the round is marked by publication of the catalogue and dissemination through the Disonancias web mailing list.

Networks are very important for the dissemination process but require dynamic communication activities. Spreading news through specialised networks targets specific audiences better. For Disonancias, it is also important to develop strategic alliances with certain media that could support the programme by disseminating news and advertising (EiTB, Diario Vasco, Estrategia Empresarial), representatives from the business sector and innovations agencies to act as ambassadors and recommend the method (Innobasque, ADEGI, APD, CIDEM, 22@, CitylabCornellà, etc) and art and research networks that can spread the news and support the initiative (Hangar, artsactive, etc).

When asked for a self-assessment on the effectiveness of Disonancias' communication policy, the communication officer explained that it is necessary to use a specific language for each audience or, even better, find a common language that is useful for companies, artists, and cultural and economic media. This common ground is still undeveloped. In her opinion, it would also be helpful to obtain hard quantitative supporting evidence from the evaluation process, because to decisionmakers without personal experience in this area "numbers sing!"

The communication officer believes, based on her experience, that the three most important challenges facing all intermediary organisations that want to generate interest in and support for artistic interventions in organisations are: (1) to create new formats for communication (it is difficult to communicate year after year if you do not create a sense of newness), (2) to attract multipliers or "ambassadors" (it is difficult to talk directly to companies and organisations without the backing of someone they already trust), and (3) to generate wider audiences (if you can attract the interest of

general audiences, you will also be able to attract the interest of politicians and decision makers).

## **Disonancias evaluation methods**

During the first years of the project the coordinator sent a basic satisfaction questionnaire to participating organisations. It was not very conclusive and had a very low rate of response.

The research process began in 2007. Disonancias contracted external evaluation with YP (cultural producers and research collective: [www.ypsite.net](http://www.ypsite.net)) and aimed to evaluate the impact of the collaboration process on the participants (more than the process in itself). At the same time, a PhD student from the Complutense University of Madrid called Cristina Rodriguez was writing a dissertation on collective applied creativity and conducted her field research within the framework of Disonancias. Both final reports are available in Spanish.

In 2008, Disonancias undertook the evaluation process semi-internally, detaching a consultant (Miren Vives Almandoz) from Grupo Xabide and commissioning her with the process. She conducted evaluation both on the programme itself, to find room for improvements (efficiency), and on the impact of the collaboration process among participants, to ascertain if it contributes and how it contributes to fostering innovation (effectiveness). This evaluation, again because of scarce resources, is conducted at two different levels: target cases, which eventually would become case studies, and regular cases.

Evaluation takes place before the process starts: assessing expectations of participants before the process through personal interviews (target cases) and written questionnaires (regular cases). During the process, the activity is recorded and monitored in two different ways: 1) monthly: summary of activities carried out during the period in a specific questionnaire format (all the cases), and 2) observation sessions scattered during the collaboration process: an observer takes notes on pre-defined observation fields or variables (only target cases). After the process ends, process results and overall impact on organisations is studied: 1) at the end of the process, interviews are conducted with participants (all cases) to identify outcomes, and (2) a year after the end of the process, an impact interview is conducted again (only companies).

Unlike TILLT's evaluation processes, Disonancias uses both qualitative and quantitative ones and no pre-defined indexes have been established. Some of the indicators used deal with:

- Values associated with the project (qualitative) for participants: categorises the type of results that can be expected from the project in the long term. Participants select which values can be attached to the project: aesthetic, social, conceptual, economic, environmental, health, working climate, sustainability, brand visibility, etc.
- External visibility (quantitative): measures media exposure gain through project and, subsequently, audience reached.
- Internal spread (quantitative): measures proportion of employees taking part or affected in any way by the project.
- Networks and relationships (quantitative): measures growth on the network and contact map of participants.
- Perceived return on investment (qualitative): qualifies the proportion between efforts and resources invested and results obtained.
- Change in organisational culture (qualitative): defined as new organisation models, changes in work structures or process, new tools or methodologies, working climate enhancement occurring because of project.
- New products or services generated (quantitative): measures number of new products or services that have entered the product pipeline of the organisation (at any stage) due to the project.
- New ideas portfolio (qualitative): new ideas generated through the process.

Among the findings from evaluations and recommendations about the programme are: (1) in some cases, difficulties and misunderstandings of the concept of co-research. Risk of frustration and negative results if not managed; (2) importance of the methodology seminars to bring organisations and artists together during the project: reassurance, community sense, common problem solving, sharing of key success factors; (3) in some cases, difficulties to set planning after the creative phase: budget, times, tasks, risk of not achieving goals if not managed, and (4) need to spread the process within the organisation if the desired output is any kind of innovation concerning the organisation itself.

A gap in the research and evaluation procedures remains for Disonancias, as for Airis: long-term effects have not been studied. The importance of looking at them is suggested by the results of measurements taken a year after the completion of a project, namely some of them show that if there is no follow-up, the effects of Disonancias tend

to dilute and disappear over time. However, most of the interviewees blame this on bad times and the economic crisis, still believing in the value for the company that the project had, comparing it to a seed that needs time and good weather to provide fruit.

When asked about problems or principal flaws found in the evaluation process, the researcher talked about: (1) participants not allocating enough time or effort in the process: they do not understand the value of it; (2) build the value of evaluation for participants and develop tools to facilitate data transfer from participants: web-based tools; (3) need to establish a distinctive role for researcher/evaluator (as an objective function apart from the process), and (4) need for a support process after Disonancias.

## **Disonancias projects and experiences**

As in Airis, the experiences within Disonancias are diverse: out of 30 projects one was in a medium-sized municipality department as the only representative of the public sector, two universities, three media groups (one of which has been participating in every round of the programme), three research centres and 20 medium to small size private companies from industry and services.

Most of the artists who have worked with Disonancias so far have been visual artists, although there have also been architects, designers and relational artists. Collectives of artist are not unusual: on average 3-4 of the projects per round are performed by an artist collective of some kind.

The selected cases show some process of co-research resulting in a positive effect on organisations by opening new ways of thinking and doing, by creating ideas for new products or services and by enhancing communication and corporate culture.

The Disonancias staff believes that in all the cases the experience of working on these projects with artists has been a first step in the path, and that all the projects need time, resources, further collaboration and courage to continue developing and achieving their own potential.

### ***Seguros Lagun Aro + Josep María Martín***

***(2008/09)***

Seguros Lagun Aro is an insurance company operating regionally in the Basque Country and employing about 3,000 people. The company was interested in exploring

new businesses and business models for the commercial distribution network of the company (commercial offices at the street) that differentiate the company from other competitors (via Internet or phone), but at the same was a big burden for the company in terms of cost.

Josep María Martín is a Spanish artist who has completed several projects in places as far-flung as Japan and Santiago de Chile. He is also a professor at the Geneva University of Art and Design in Switzerland. In his area of work, he creates new intervention strategies by using art in certain consolidated structures that are nonetheless not lacking in cracks. He questions and criticises the reality upon which he decides to work and his pieces emphasise the ideas of process, research, participation, involvement and negotiation, transforming the agents identified for each project into veritable generators of a shared project.

This project was difficult to launch for two reasons: (1) the company manager had some concerns and was very resistant to even defining the area of research (which had to be with the traditional business model and have a high degree of emotional attachment and core value issues related to it), and (2) not many artists wanted to collaborate with an insurance company, because they thought the research was too commercial and would not interest them.

Among the artists that applied, the jury only selected Josep María Martín. He was then presented to a 12-member project team, including the general manager and innovation manager leading the project. They welcomed him warmly and a very good connection was established from the beginning.

The artist proposed a very detailed methodology, describing all the steps from the beginning to the end. He proposed to link Lagun Aro's activity to the concept of security and to start the process by organising interviews with both employees of the company (from employees to top management) and with external people, all linked to a certain extent to the idea of security (as diverse as judges, nurses, firemen, anthropologies, politicians threatened by ETA, and thieves).

About 30 individual interviews were conducted and filmed. The employees were asked about the mission of the company. They all answered by talking about products and working lines; they didn't know any more than that. External people were asked about their idea of security and what creates security or insecurity for them. The innovation

manager was present during all the interviews. The company was very surprised to see how people were willing to take part in the process by investing their own time.

The artist processed the information with the team involved in the project and he also involved some students he teaches at a Barcelona design school. Afterwards, he presented his conclusions to the whole group: the mission of the company should be to generate security. There was nobody within the company thinking about how to ensure security, and new products were in fact copied or improved from competitors. He proposed to create a new laboratory that would be an international reference about the idea of security, open to external collaborations and to the general public, linked to the company but not within it. The artist proposed to collaborate with an architect to create such a space.

Several debates about it were organised within the company and also with the people who did the interviews. The general manager had a previous very positive experience of building a design lab in a company producing washing machines and he supported the idea very much. So did most of the members of the team, although two or three people were not very positive about it. After many meetings, they decided to go for an internal lab (not open to the general public), because they had learned that they could not think about new products if they did not first have in-depth, general knowledge about their activity.

The period within Disonancias stopped here, but the project itself continued. The project team decided to present the idea to the company board in order to continue the relationship with the artist and to go through the project, which was inserted in their strategic plan for the next five years.

In general, the principal flaw of this process was time constraints, because nine months is a very short period of time. The artist was very quick in defining the methodology and reaching the conclusions after the interviews and the company would have needed more time to integrate the process and be more involved in it. It was also difficult to transmit to the board the importance of the whole process to justify the necessity that comes at the end. The 8-10 people in the team also found it hard to communicate to the employees what was happening in the group.

The results of the collaboration (in this case, it can be hardly called co-research) involved: (1) clarifying the mission of the company (to generate security); (2) the fact that



what generates security is to be part of a community; (3) linking the company to the idea of community through their offices on the street; (4) realising that to think about strategic new lines, new platforms/spaces are needed within the company instead of being adopters of foreign products, and (5) structuring an internal platform to carry out further research about the idea of security and open to external collaborations.

***Lanik + Recetas Urbanas***  
***(2007/08)***

Lanik is a company with 60 employees from the construction sector specialising in the development of structural systems, from design to manufacture and assembly. Lanik works with several of its own patent systems, which basically consist of spherical nodes and tubular bars screwed together, allowing for great versatility in structural solutions for architecture. The company has also developed a system of mobile enclosures. The research commissioned by the company dealt with applications of the concept of transformable architecture, based mainly on systems developed by Lanik.

The collective Recetas Urbanas ([www.recetasurbanas.net](http://www.recetasurbanas.net)) is a group of experimental architects led by Santiago Cirujeda. They develop subversive projects in various fields of urban reality, from the systematic occupation of public spaces with containers to the construction of prostheses on façades, courtyards, roofs and even plots of land. Cirujeda always works in the limits of what is legal and illegal and around the concept of auto-construction. He wants to provide people with tools to be able to build their own houses or public furniture to emancipate them from their financial situation or the absence of public investment. All the “receipts” provided on the Recetas Urbanas website to build very different types of structure are freely usable by any citizen. Cirujeda has developed his activity in many art events (e.g., Venice Biennale, Espai de Arte Contemporáneo de Castellón), as well as for various city councils.

In the beginning, the manager and board of the company were not very convinced about what could happen in Disonancias but they knew they wanted to try. They chose the concept of transformable architecture because they felt it was a new field that was going to grow, but they did not know how to work with it. They left open the option of working with the company’s products or not. Out of the four candidates proposed by the jury, the company chose Recetas Urbanas because they were the most radically different.

The project team (comprising the general manager, R&D director, sales director and project manager of spatial structures) and Santiago Cirujeda connected very well together. They were very impressed by his experimental and radical side, also by his way of working: he is hardly ever paid for his work as architect and makes a living by giving lectures. They discovered a whole world of activists and another relation to the work.

After several meetings and working sessions, the artist proposed to the project team that Recetas Urbanas would use the company's system to build small and self-constructed units. They could actually build one in a Madrid art event (Madrid Abierto), in the very centre of the city. The company agreed and provided him with the material to build it. It was exhibited for a month as office information about self-building of building roofs.

Recetas Urbanas developed several plans of housing based on their system, always keeping in mind that they were not definitive buildings, but can be moved elsewhere when they are not useful anymore in the place they are built (for example refugee camps).

Based on an in-depth analysis of the potential of Lanik's current range of products and a search for new and until now unsuspected applications for these products, the concept of self-construction has taken shape as a field of experimentation of the transformable nature of architecture. Thus, a model of structural packages for the self-construction of small-scale houses has been conceived, perhaps to be commercialised in the future. The creative process took on tangible form in the shape of constructed prototypes that were put through technical trials and the opinion of the general public ([www.madridabierto.com/es/intervenciones-artisticas/2008/santiago-cirujeda.html](http://www.madridabierto.com/es/intervenciones-artisticas/2008/santiago-cirujeda.html)).

The result of this combined research led to a profound change in the perspective of the future technical and social applicability of the company's products and technologies, as well as the relationship with the artists having provoked a catalytic effect on the company's work team and a multiplicative effect on internal creative capabilities.

From both sides, the main difficulty was time, because both the company and the artist were very busy during that period, and they had difficulties finding common agendas and dedicating time to the project. The company feels they should have taken more advantage of the artist and that they should have spent more hours and dedicated more people to the project.

Therefore, the company has learnt that to develop a research project, a great amount of time and people has to be invested. As the Lanik general manager observed to us:

“Artists have a crazy kind of creativity, they're not afraid of mistakes. This creativity is not generally tapped in companies, owing to a lack of time, because of the confines of work procedures, through a lack of involvement from staff, lack of competition, of creativity among the employees...We ought to encourage the use of creativity within companies, liberating free time and allowing mistakes to happen in original contributions.”

The artist discovered the need to find opportunities for himself to develop the prototypes in real situations and to appreciate how business companies might contribute to common welfare:

“Even when the Lanik people found themselves outside their commercial framework, they managed to coordinate these two apparently irreconcilable interests very well. Lanik helped to disseminate housing situations of an ‘alegal’ kind, and even the recycling of their materials to construct public facilities without any kind of permission or support. This should perhaps remind us that companies and citizens constitute the instruments that ought to regulate politics.”

### ***Mondragón Faculty of Engineering + Platoniq (2008/09)***

Mondragon Goi Eskola Politeknikoa is a comprehensive non-profit education cooperative. Its main activities comprise training, research and technological transfer to companies and other public and private entities. Its teaching activities began in 1943 and it has been behind the creation of many innovative company experiences.

The Disonancias project was carried out within the framework of the Innovation and Entrepreneurship team and its objective was defined as: “To design an ‘environment’ where activities aimed at the development of creative, innovative and entrepreneurial abilities are encouraged in the short to medium term for engineering students, professors and company professionals.”

Platoniq (Susana Noguero and Olivier Schlunbaum) is a group of cultural producers and software developers who conduct research into the possible social uses of technology and networking in the aim of improving communication strategies, self-learning and citizen organisation. The result of its work generates collective innovative tools and research methodologies, as well as a broad Internet audiovisual archive under open Internet licenses. Highlights of its most renowned projects are *Burn Station* (2003), a distribution system for copyleft music, and the *Bank of Common Knowledge*,

encounters to exchange experiences and ideas based on the demand and offer of citizens from places as diverse as Barcelona, Cambridge, Lisbon, Casablanca, Hong Kong, Jakarta, London, Singapore or Dublin.

The artists defended the idea that what was needed was not a physical space that would generate activities oriented to innovation, but networks and mobile encounters used as tools. Both parties agreed to re-shaping the co-research project in this direction. The artists created a Wiki accessible to the Mondragón team and to them, in order to work together from a distance. Later, the Wiki became public.

After several meetings in Mondragón, there was an opportunity to insert the project within a bigger local project on regional development. Twenty organisations (mainly companies) were in the project and Platoniq had to find ways to connect their requirements with the potential of the students and researchers from the University of Mondragón. The desire underlying the entire project was to reactivate the original mission of the cooperative model (return to source) and disseminate innovation drop by drop. Platoniq installed itself for a month and a half in Antzuola, a small village near Mondragón and Azkoitia, and started developing the local network, conducting meetings with most of the professors from the 18 lines of research in the Escuela Politécnica Superior. Together with the Innovation and Entrepreneurship team, they chose five research solutions, five company requests or problems, five ideas from students and five pioneering challenges. They visited the Faculty of Business Studies, Humanities, Mondragón Group cooperatives, large and small machine tool manufacturing companies, health clinics, elderly people's homes and farm worker unions, among others.

Platoniq created a website ([www.ideiazkoa.com](http://www.ideiazkoa.com)) to link problems, solutions and people, and it also organised a physical encounter in a symbolic public space they called a games court (*pelota*) to serve as an ideas market to facilitate an encounter between people, problems and solutions.

Some results of the collaboration were: (1) a first experiment of physical encounter based on the website, with the participation of more than 60 researchers, companies and students; (2) the demonstration that it was possible to create an important dynamic from the work of a small motivated group (two artists and some more people from the university); (3) a common desire (mainly motivated by the artists) to reproduce the dynamics of Ideiazoka in other areas, thus creating a management and local distribution cooperative of business ideas, to progress from the solution of "continuous

education” to that of the “continuous connection” of people, resources and opportunities, thereby promoting a social movement of innovation.

The organisation learned from this project that it needed (a) to build networks to connect people transversally, (b) to be on the ground to make things happen, and (c) to make more use of technological tools (e.g., Wikis).

***Lantegi Batuak + Amasté***  
***(2007/08)***

Lantegi Batuak is a non-profit organisation whose mission is to generate job opportunities for people with disabilities, in particular of an intellectual nature, and it has its base in Bizkaia. It currently provides work for 2,500 people, 2,100 of whom have an intellectual or physical disability or are mentally ill. From its origins until the beginning of the 1980s, the firm has had a presence in the industrial subcontracting sector. Over the last decade, it has broadened out its field of action into the services sector (e.g., gardening, cleaning, painting, direct marketing, digitalisation, vending), which currently accounts for 35% of its activity. Over these 25 years, Lantegi Batuak has become a respected leader in the field of social inclusion of people with disabilities.

The research area for the project was defined as “looking for new relationship spaces between Lantegi Batuak and the social framework of Bizkaia (the region around Bilbao where the company works). The mission of this project was to raise awareness in Basque society regarding the jobs disabled people perform as employees, transmitting integration, skills, normality.”

Amasté is an ideas office specialising in articulating relational and participative mediation processes and mechanisms for encouraging creativity and imagination as tools for innovation and social, economic and/or political development. Its work is situated somewhere between communication for sharing, consultancy without too much methodology, guerrilla marketing warfare, pedagogy based on learning from others, the definition of strategies for collective development, real grass roots sociology, art committed to its time and other dynamics relating to applied creativity and research, development and innovation.

The general manager was very enthusiastic about participating in Disonancias from the beginning and quite easily defined the field to investigate. A working group was created, comprising 6 people from different departments. The jury pre-selected five

projects and the company chose Amasté among them, because of its pre-project (disabled people as superheroes), its trajectory and the fact that it knew the local context well.

They started organising meetings in a quite intensive schedule (once a week). They wanted to redefine the first idea the artists presented, but they went through a major crisis in the middle of the process, because they could not find any idea that would satisfy both parties. The feeling from the company was that the artists were not creative enough. The artists then proposed that the disabled people should communicate what the company does, aiming for the least possible mediation.

Disonancias intervened and gave examples of organisations that were not able to use the potential of their own organisation (for example, an orchestra only “uses” its musicians as musicians, not taking them in account at all for other functions, like finding new contracts, etc). The company then decided to experiment with the idea through workshops with the employees, giving them the possibility of expressing themselves and using new technologies (such as cameras on mobile phones). The workshops were very successful and started to create a whole new dynamic in the company (about 50 people were involved), which continued even after the artists left at the end of the project.

A blog was created to transmit the voice of the employees: [estolohehechoyo.com](http://estolohehechoyo.com). The blog continued to be active for a while after the completion of the project, and in 2010 the company posted “the making of esto lo he hecho yo” on youtube ([www.youtube.com/watch?v=Qky0QDCjXTU](http://www.youtube.com/watch?v=Qky0QDCjXTU)).

As a result of this collaboration, tools and methodologies have been generated to create participative “first-person” communication by the very people concerned (the disabled). They are not just the ones who appear in the “photo”, but also the ones who take the picture, aiming for the least possible mediation (in terms of conceptualisation, execution, and presentation).

Several workshops were organised in which disabled people had the floor so that they could tell about/show their work experiences: what they do, what production processes they are involved in, the relations they have with their colleagues, what it means for them to go to work, their motivation. The workshops were spaces of digital literacy, where new technologies were used as a vehicle of expression, empowering disabled

people as producers of their own content and information and providing them with their own tools and spaces for communication and connection.

Video documentation of the process has won several prizes and has been on TV at national level. The company has learnt the necessity to give voice to its own employees, the potential of new technologies and the value of the Disonancias process.

The general manager found that,

“The process worked as a mirror where we saw and asserted ourselves. We understood that creativity and innovation form part of our nature, because we would not be able to exist if it were any other way. Working from a perspective so different from what we are used to (social management or client-led industrial processes, for instance) opens up other ways of thinking, of interacting with society.”

The artists saw this project as an opportunity for practicing their own philosophy:

“One of the functions of artistic practice today must be to force and to favour situations that would otherwise be unlikely to happen or that would take longer to happen. Another important function can be the democratisation of tools and processes of expression, communication and reflection that make us free.”

The organisation continued to collaborate with the artists continued after Disonancias to develop other strategies.

# CHAPTER 5: Conexiones improbables

## c2+i

Like several other intermediaries, Conexiones improbables exists under an umbrella. The company within which Conexiones improbables was conceived and is organized is c2+i ([c2masi.wordpress.com/](http://c2masi.wordpress.com/)). It was founded in Vitoria-Gasteiz in October 2009 by the former managing director of the Xabide Group and director of Disonancias, Roberto Gómez de la Iglesia. c2+i promotes creative processes and new relationship areas between economics, culture and social organisations. It is committed to exploring new opportunities for the development of creative industries and helping to make other productive sectors and society in general more creative.

Based on the idea of open and collaborative innovation, c2+i works in consultancy projects and develops programmes like Conexiones improbables that aim for deeper innovation focused on strategies of cultural change. Its projects and programmes may result in changes in attitudes and values, changes in organisational models or the creation of new products, services, materials or technologies.

## Conexiones improbables

Conexiones improbables ([www.conexionessimprobables.com](http://www.conexionessimprobables.com)) was created in 2010 to encourage collaborative research initiatives and co-creation for social and organisational transformation through innovation. The former executive coordinator of Disonancias, Arantxa Mendiharat, coordinates Conexiones improbables. This intermediary platform was set up with the support of Bilbao City Council through its Employment and Youth Department (Lan Ekintza). It benefits from having been one of the projects selected to reside at the new Centre for Social Innovation in Bilbao (Eutokia, [www.eutokia.org](http://www.eutokia.org)), created in 2010. Like Airis and Disonancias, Conexiones improbables organises yearly rounds of long term “improbable” projects lasting 9 months. The first nine “improbable” projects started in May 2011. In addition, like TILLT, it offers short-term interventions, which it calls “creative capsules” that allow small or medium enterprises or businesses to experience creative processes that are focused on innovation in some aspect of their activities.



Conexiones improbables is based on the paradigm of open innovation and the principles of the intersections between diverse fields, disciplines and people. It interrelates the arts, science, business and governance in the pursuit of new questions and new answers to the needs of all manner of organisations. These connections between the different spheres are supposedly improbable yet possible and are based on finding a link between social responsibility and innovation areas. The director explains that “It converts the hybridisation of differences into an environment that is able to promote metamorphoses that are often less predictable in the logic of linear thinking and directional and incremental innovation.” The underlying idea is that organisations need to learn how to pursue “deeper and more radical slow innovation than traditional models,” and Conexiones improbables believes that their learning can be stimulated by joint research and experimentation with artists.

The intention of Conexiones improbables is broader than most of the other intermediaries reviewed here because, although its point of departure is the need of the host organisation, it emphasises mutual learning. For example, the director points out that

“The cultural and artistic world needs to improve many of its creative and management processes, including new and better funding tools. They need to apply their creative capacities in their own organisations, not only in their artefacts and their work with organisations in other spheres. The larger aim is to contribute to finding answers to the concerns of the economic world by acquiring new meanings, new ethics and a greater social perspective of its activity.”

Conexiones improbables offers mutual learning opportunities between the different worlds: companies, research centres and government administrations bring professionals with different frames of reference and methodologies into their teams, such as artists and thinkers from the social sciences. As an intermediary between the different worlds, Conexiones improbables supports the participants in the process as they try to develop experimental research and co-creation, integrating complexity, diversity and critical and creative thinking in order to:

- Question and reformulate the purpose of the organisation, including its impact on society, by redefining its mission, vision, business, organisation values, core competencies and relational frameworks. The director stresses that “Rethinking the impact of their activity on their environment is a fundamental step that organisations have to make today and one that users will be increasingly assessing. An activity that is not based on values and on finding a balance between profitability and social impact is doomed to failure in the medium- and long- term.”

- Develop new skills and processes of innovation based on social responsibility from this initial point of departure, including: generating new products, services and technologies or new uses for existing ones; encouraging creative teams and work environments, empowering individuals and social participation through the construction of experiences with internal and external audiences; and conceiving new ways of relating with their environment.

Conexiones improbables develops tools and methods to encourage creativity under creative commons licences, and programmes that enable shared learning between different experiences. It is an active member of several groups that are working with experimental methodologies at the intersection of disciplines and worlds, such as the European “Creative Clash” initiative ([www.creativeclash.eu](http://www.creativeclash.eu)), the “Training Artists for Innovation” programme, and the Artsactive network ([www.artsactive.net](http://www.artsactive.net)).

Similarly to Disonancias, Conexiones improbables faces a high level of uncertainty regarding its financing. Grants and subsidies account for about 50% of Conexiones improbables’ budget of 350,000 Euros for its first edition in 2010-2011. These come mainly from the regional government and city councils, from industry-related public institutions and to a lesser extent from cultural budgets. Part of these subsidies (25% of the total budget) comes directly from public institutions, and the other 25% goes to some of the organisations that participate in Conexiones improbables. Fees from participating companies and organisations cover about 50% of the budget. This self-financing ratio is much lower than in TILLT, which has several sources of regional funding and has built up the programme over many years to a point where the participating businesses and organisations currently contribute 43,000 Euros towards covering the costs of each project. In the first round of projects Conexiones improbables differentiated between companies and other kinds of organisations. The companies were charged 32,000 Euros, and were encouraged to apply (with support from Conexiones improbables) for a reimbursement of 20,000 Euros through an innovation grant of the Basque government. The other participating organisations were charged 12,000 Euros. In future rounds Conexiones improbables will charge all the organisations 32,000 Euros (except NGOs, whose fee will be 20,000 Euros); if they cannot apply to the innovation grant, they will have to assume the whole cost of the participation.

Funding from public sources has to be negotiated every year, with no single institution providing a large part of the budget directly. Since 2010 Conexiones improbables has received support from Bilbao City Council (Lan Ekintza), and some funding in the con-

text of San Sebastián's candidature to European Capital in 2016. Conexiones improbables receives no direct support from the Basque government (the main local institution). The participating companies can apply to innovation programmes, such as the "Compite" programme from the Basque government's agency for innovation (Sociedad para la reconversion industrial, SPRI) to obtain funds to finance the structure of Conexiones improbables. This system has two major disadvantages:

- It makes it difficult to get new organisations involved because of the grant application process is burdensome (although Conexiones improbables helps them with this process);
- It impedes the participation of diverse types of organisations, because some (basically, companies) are eligible for such funding while others are not (e.g., applied research centres, foundations, associations, public administrations). This is unfortunate because the idea of Conexiones improbables is to stimulate learning by bringing together participants from diverse worlds.

Conexiones improbables has no full-time employees. The director combines his work in Conexiones improbables with consultancy and teaching; the coordination is done on a free-lance basis. Some additional work (e.g., for administration and communication activities) is also done on a free-lance basis.

Given the high dependence on public money and not many other income sources and the extremely lean organisation, the director of the programme and the coordinator see the following challenges for the future: (1) to obtain pluriannual direct grants for the structure of Conexiones improbables to make the programme stable; (2) to continue improving the methodology of collaborations, and develop new methodologies adapted to the diversity of the needs of the organisations and (3) to achieve a high level of recognition in the research and business sector. They are working on a five-year strategic vision to become a key agent to carry out the programme throughout Spain, reaching all sectors (especially the public sector) and being able to devise new methods based on interactions with art to complete what Conexiones improbables has to offer.

### **Connexiones improbables method**

Conexiones improbables starts by getting new questions onto the table. The director has found that "addressing business and/or social problems from their periphery helps to incorporate new perspectives in the search for new answers." Such a search is often sparked off with the formulation of new questions from creators and joint research work

with the host organisations. Experience with past projects in *Disonancias* and now in *Conexiones improbables* has shown that it takes courage to embark on this process, which is why an intermediary is so important. The practices of the artists associated with *Conexiones improbables* tend to be experimental in nature and generally multi-disciplinary, collaborative, proactive, committed to the organisation and its environment. The practices are framed by a set of values which are critical of the established ways of seeing and doing things, and they entail taking risks in order to be effective for the development of creative and innovative processes.

Like the other intermediaries, *Conexiones improbables* undertakes several activities in the **preparatory phase** before the projects are launched. This phase includes fundraising, recruiting host organisations and finding the right artists for them, and establishing contracts.

**Fundraising:** As indicated above, public money is granted to *Conexiones improbables*—or to the participating organisations—each year under request and through the regular channels established by each government level. Fundraising is a very time consuming activity for such a small structure, but essential for launching each new round. The same applies for private sponsorship.

**Call for organisations:** A public open call for companies, research centres, social organisations or public entities is published through *Conexiones improbables* communication channels: mainly website, emailing, business organisations and other possible “ambassadors”. The most active business organisation in promoting *Conexiones improbables* is the San Sebastián region’s employers’ association (*Asociación de empresarios de Gipuzkoa, ADEGI*). In addition, the coordinator undertakes an active prospective search for companies interested in participating in the programme.

**Clarification with organisation:** When the organisation decides to participate, *Conexiones improbables* gets it to clarify three items: the point of departure for the project, the team that will be involved, and the ownership rights of the results. The first item involves a key difference between *Conexiones improbables* and others programmes such as TILLT’s *Airis* programme or *Artists-in-Labs*, which see the elaboration of the project as the task to be undertaken by the artist with employees during the process. *Conexiones improbables*—like *Disonancias* and *3CA* (see chapter 8)—spends time with the host organisation in advance to work on defining the point of departure for the project before launching the call for artists. It is a starting point that

can be redefined when the artists starts working, or during the whole process, but it helps to understand the issue or the ambition that the organisation has at the outset of its participation in Conexiones improbables. The coordinator emphasises that the starting point has to be open enough to let improbable things happen, and closed enough to orient the project.

The third item addressed in this clarification process is ownership. Conexiones improbables provides guidance for deciding about how to agree on property rights (see Appendix 2.3 “Options for the exploitation of the results of the collaborations between artists or social scientists and companies, research centres, social organisations or public bodies”).

**Call for artists and social scientists:** The selection process is carried out through an international competition call that lasts between 2 and 3 months; a jury selects a number of candidates for each organisation, which then makes the final selection.

The jury for the 2011 edition comprised Pau Alsina, professor in the Faculty of Humanities at the Open University of Catalonia and Academic Director of the Post-Graduate Course in Cultural Innovation: art, digital media and popular culture; Haizea Barcenilla, freelance critic and curator, and Pedro Soler, freelance curator and writer, former director of Hangar, Centre of art production in Barcelona.

A total of 255 projects were submitted by 139 individual artists/social researchers and 46 groups from 31 countries, with half of the candidates who presented an application living outside of Spain. When they apply, the candidates must present their previous work as well as a draft project for up to three of the participating businesses or organisations. There are no restrictions relating to age, nationality or place of residence.

Conexiones improbables undertakes an open call, rather than relying on its own network of artists, the way TILLT does, because of the nature and complexity of research fields defined by participant organisations. Needs and research propositions vary greatly, and they are often so specific that the natural network of artists that Conexiones improbables has developed over time cannot provide the most suitable candidate.

The criteria for selection relate to background and suitability for the organisation’s needs, quality of the pre-project, interest in teamwork and exchange, communicational and relational skills. Collectives of artists are welcome to participate because they are already

experienced in sharing research and projects and their interdisciplinary skills are highly regarded.

The pre-selected artist dossiers are presented to the organisations, which, after studying the information and conducting an interview (most of the times by telephone or Internet due to geographic diversity), choose one artist. Conexiones improbables believes that leaving this decision to them empowers the companies and makes a good starting point for anchoring the project. It develops their commitment by sharing decisions, and therefore risks, from the beginning.

**Contracting:** The parties must first negotiate how they can exploit the results of the project in case they are able to be used in the market or commercialised: (1) the results are registered under a Creative Commons licence (in general, for non-profit projects); (2) the artist receives part of the benefits generated by the commercialisation of the result, or (3) the artist receives no more than his or her initial fee. Conexiones improbables consciously works to promote Creative Commons licences, a legal option that many organisations are not aware of.

Conexiones improbables then signs separate agreements with both parties, the organisations and the artists. Conexiones improbables pays the artists between 12-13,000 Euros (including travel expenses and accommodation and excluding VAT) for their professional services and a non-employment contract is signed.

During the life span of the project, Conexiones improbables supports the organisations and the artists in various formalized and informal ways.

**Methodology sessions:** Two methodology sessions are organised during the collaboration period for all the participating artists and organisations so that they can learn together and from one another. To this end, Conexiones improbables has developed notes about practical aspects of the relationship, which they distribute to the participants (see Appendix 2.2).

For the 2011 Round, the first methodology session was held in Eutokia on 5 May 2011 and was attended by over 50 people, including representatives of the participating organisations and artists/thinkers. The day, which was run by the director and coordinator of Conexiones improbables and enlivened by the Polish artist Ania Bas (who currently lives in London), encompassed:

- Improbable experts: Presentation and discussion of projects in small mixed groups.
- “Taking on the improbable”: Card game by François Deck and visualisation of projects.
- Improbable routes: Exchange of roles and mapping of each project.

The second methodology session is planned for September 2011.

### **Development of the project**

In general, Conexiones improbables’ working method has great similarities with Disonancias, which is logical because the key agents of Conexiones improbables conceived and ran Disonancias, but it also has some distinctive features:

- Any type of organisation may participate. This was/is theoretically true for Disonancias, but in practice most of the host organisations so far have been companies. The first edition of Conexiones improbables features a balanced mix between business entities, non-profit social entities and public entities. This combination helps to make the process of open innovation richer.
- Conexiones improbables sees potential sources of creativity in other worlds, not just the art world. Therefore it has expanded its collaborations to include social scientists in any branch of knowledge (anthropology, philosophy, sociology).
- Conexiones improbables takes a more active role in monitoring the relationship processes than Disonancias, with more contacts and direct interventions to ensure the smooth running of projects in all their dimensions, without affecting the autonomy of the creative processes and existing collaborative dynamics (if they are effective). The director is confident that the frequent contacts they maintain with the artists and the organisations, both face-to-face and on the phone, ensure that Conexiones improbables is able to identify any potential problem early and to help the partners address it.
- Conexiones improbables has introduced a new format, which they call OpenLabs, to integrate new audiences to the thought processes and increase the processes of open innovation by subjecting them to the critical eye of users or other possible recipients. In addition, it gives the ongoing projects visibility, helping to display progress once the project has passed its halfway point. The OpenLabs are organized in cultural spaces or art centres, and the format depends on the needs of each project (e.g., workshop, presentation, seminar).

- Given that each artist has been selected on the basis of his or her proposal, the development of the project is quite different from the Airis model. For example, project teams are not asked to formulate a formalised action plan by a specific deadline. This provides more flexibility to extend or contract the time the project team can dedicate to conceptualisation or production. Arantxa Mendiharat notes that this may have a drawback that has to be managed well: there is a risk in carrying out one of the phases for too long at the expense of the other. The director or the coordinator monitors the collaboration projects with one-to-one meetings when they sense that there is a need for it. Thus, the process is more informal and less systematic than in Airis. The fact that Conexiones improbables, like Disonancias, works with international artists and their projects focus more on generating an innovation than on supporting a change process in the organisation, there is no fixed amount of time that the artist has to be at the organisation per week. This can be good for international artists, who can thereby organise their trips and their time better. However, as Arantxa Mendiharat points out, this sometimes means that the interaction between the artist and the organisation is done in big pushes, rather than fluidly.

In summary, apart from minimum requirements (such as seminar attendance, collaboration in evaluation and communication efforts) Conexiones improbables puts a lot of emphasis on freedom for each artist-organisation project team to develop a methodology that suits them both, rather than constraining them into a structure devised by a third party.

The main difficulties the coordinator has detected in implementing the model so far (3 months after the beginning of the projects) are: (1) in some cases, the lack of engagement of the project team, due to the work overload, sometimes to the lack of ability of the artist to engage them in the project, and sometimes to misunderstanding of the idea of co-research and co-creation; (2) in some cases, difficulties to set planning after the creative phase: budget, times, tasks, risk of not achieving goals if not managed, and (3) difficulty to spread the process within the organisation (top management or employees) if the desired output depends on their approval and /or participation.



## **Conexiones improbables communication and dissemination**

Due to the lack of resources, the communication work is not yet as systematic as the coordinator of Conexiones improbables believes it should be, but quite a few activities are already underway.

The main tools for communication are:

- the website and facebook page ([www.conexionesimprobables.com](http://www.conexionesimprobables.com), [www.facebook.com/pages/Conexiones-improbables/185802244786374](https://www.facebook.com/pages/Conexiones-improbables/185802244786374));
- newsletters sent to a data base of electronic mails;
- press conferences (two per round, plus press conferences that the participating organisations themselves can organise);
- the OpenLab, concentrating the attention of the media during one week in October 2011;
- a film documentary that will be launched in February 2012, producing also small pills during the process for its use in Conexiones improbables web site;
- a poster about the processes that will be created for each of the projects;
- the public presentation of the results;
- participation in national and international seminars and conferences.

Similar to TILLT's case, the general purpose of the communication policy is to raise public awareness towards the programme and attract mainly new companies or organisations and sponsors, both private and public. Communication and dissemination also have other goals, such as to generate debate and support with updated info those individuals and collectives interested in the same field as Conexiones improbables.

All content created by Conexiones improbables is subject to the Creative Commons Attribution-ShareAlike 3.0 Unported License ([creativecommons.org/licenses/by-sa/3.0/](http://creativecommons.org/licenses/by-sa/3.0/)).

Networks are very important for the dissemination, spreading news through specialised networks to target better specific audiences. However, the coordinator notes that the programme has not yet succeeded sufficiently to use the social networks, nor to establish enough interactive communication. She finds that Conexiones improbables still has difficulties getting organisations to understand the core activity. More work remains to be done on simplifying the language used and in finding effective and direct ways of reaching different audiences (mainly organisations and public institutions).

## Conexiones improbables evaluation

Another way that Conexiones improbables has chosen to make the task of the project team lighter and less bureaucratic than the Disonancias model is by not requiring the writing of a final report, only a brief text for the website and a story of the process for the posters. This approach has the drawback of depriving the process of a useful formal evaluation tool. It has, however, put in place two evaluation processes:

- An external one led by the European programme Creative Clash, designed by the WZB (Social Science Research Center Berlin),
- An internal, basic one from Conexiones improbables, with a questionnaire sent to both organisations and artists at the end of their collaboration.

Conexiones improbables, like Disonancias, uses both qualitative and quantitative indicators. Some of the indicators used deal with:

- Values associated with the project (qualitative) for participants: categorises the type of results that can be expected from the project in the long term. Participants select which values can be attached to the project: aesthetical, social, conceptual, economic, environmental, health, working climate, sustainability, brand visibility, etc.
- Internal spread (quantitative): measures proportion of workers taking part or affected in any way by the project.
- Networks and relationships (quantitative): measures growth on the network and contact map of participants.
- Corporate cultural change (qualitative): defined as new organisation models, changes in work structures or process, new tools or methodologies, working climate enhancement occurring because of project.
- New products or services generated (quantitative): measures number of new products or services that have entered the product pipeline of the organisation (at any stage) due to the project.
- New ideas portfolio (qualitative): new ideas generated through the process.
- External visibility (quantitative): measures media exposure gain through project and, subsequently, audience reached.
- Perceived return on investment (qualitative): qualifies the proportion between efforts and resources invested and results obtained.

## **Other Conexiones improbables collaboration formats**

Unlike Disonancias, but similar to TILLT, Conexiones improbables offers several different types of activities in addition to the full-length projects described above.

EkintzaLab is one of the “creative capsule” experiences developed by Conexiones improbables in collaboration with the Economic Development Agency of Bilbao (Lan Ekintza). A total of 10 short-term relationships were developed in its first edition, with the artists or collective of artists working with SMEs in two half-a-day working sessions, with some truly surprising results in some cases. The competition call for organisation attracted 40 SMEs from Bilbao and 10 of them were selected to work with another 10 artists or groups. The SME were selected regarding their motivation, and also the diversity of their field of activity. For example, they included a hairdressing salon, a lawyers company, a cultural magazine, a translation company.

There are a few similarities with the long term projects in the process for launching the “creative capsules”. There is a defined starting point for the collaboration, although in this case no call for artists was organised (for budgetary reasons); Conexiones improbables used its own data base of artists to think about the best profile for each of them. Seven of the selected artists are from the Basque country, one is from Madrid, one from Barcelona and the eighth artist is from London. Four of them participated in previous rounds of Disonancias. The coordinator from Conexiones improbables was present at the beginning of the first meetings to explain once again the idea of the connection and the idea of co-creation.

Evaluation of this experience will be carried out in September 2011, with the possibility of developing a second edition from October 2011.

September 2011 will also bring the beginning of the AlhóndigaLab project, with similar features to that of EkintzaLab. It is run in collaboration with the Vitoria-Gasteiz City Council, and 10 small or medium sized enterprises from the area will participate.

AuzoLab is another of the formats that uses the Conexiones improbables methodology. It comprises a series of “citizen energy laboratories” within the framework of the European Capital of Culture Donostia-San Sebastian 2016. It plans to develop up to 800 laboratories of very different dimensions based on the relationship between different

disciplines and people. These labs are set up as one of the five transversal systems or methodologies throughout this European Capital programme.

## **Conexiones improbables: Projects and experiences**

The 9 organisations that are currently collaborating in a long-term project with an artist are diverse: 4 companies (including 2 cooperatives); 3 foundations (one NGO, one university and one cultural centre) and 2 public institutions.

**Table 5.1 Organisations and artists participating in Conexiones improbables 2011**

<b>Organisation</b>	<b>Artist</b>
DeustoTech (Institute of Technology of the University of Deusto)	Remedios Zafra (work areas: gender, technology and creativity. Lives in Seville and Madrid)
Fagor Home Appliances (cooperative group in the household sector)	PKMN [pacman] (work areas: architecture, urban action, urban marketing, home environments. Lives in Madrid)
Anesvad Foundation (cooperation NGO)	Carme Romero Ruíz (work areas: research and development of interactive media. Lives in Barcelona)
Germán Sánchez Ruipérez Foundation (dedicated to the promotion of reading and culture)	Banana Asylum (work areas: art and anthropology. Lives in London)
i68 Group (software engineering)	Paola Tognazzi (work areas: development of interactive systems that allow users to move freely in space. Lives in Madrid)
Lauaxeta Ikastola (school)	Mikel Morlas (work areas: techno-pedagogical design, multimedia art. Lives in Tarragona)
Obe Hettich (furniture solutions company)	Diego Soroa (work areas: architecture, design thinking and social thinking. Lives in Bilbao)

<b>Organisation</b>	<b>Artist</b>
Tknika (innovation centre in vocational training)	Virginia Imaz Quijera (Oihulari Klown) (work areas: actress, clown, oral narrator, “clownclusionista”, teacher, writer, stage director, teacher of adult continuing education. Lives in Antzuola, Gipuzkoa)
Ipar Uribe (group of 10 municipalities in the Bilbao metropolitan area)	Philippa Nicole Barr (work areas: editor, visual designer, photographer, producer. Lives in Milan and Berlin)

Given that the projects started in May 2011, it is too early to present their results, but it is possible to describe the participating organisations, the starting point they defined, the profile of the artists and the draft project they presented. We have chosen 4 projects that represent the diversity of the organisations.

### ***PROJECT 1: FAGOR + PKMAN***

#### **Research requested by Fagor [January 2011]**

To develop channels/devices to help involve users of the products or services of the Fagor Cooperative Group at an international level in order to convert them into active agents and be a part of the Cooperative.

#### **Draft project presented by PKMN [May 2011]**

PKMN proposes the creation of Domestic Commons, a community that shares, develops and supports experiences on constructing a collective identity of the domestic. Therefore, a platform linked to Creative Commons will be created in an attempt to activate the flow of information, tools and data to instil life to new cycles of domestic research into open access.

#### **Fagor Electrodomésticos**

Fagor Electrical Appliances is part of the Mondragón Corporation, a group of cooperatives and companies originating in the Basque Country and currently extended throughout Spain and over five continents. The Mondragón Corporation is the first business group in the Basque Country and the seventh in Spain, as well as being the largest cooperative group in the world. In late 2009 it had 85,066 workers. It was created in 1941 with the aim of working hard for the coexistence and development of formulas

that would enable the creation of additional employment possibilities. The network was formed on the basis of a common culture deriving from the 10 Basic Cooperative Principles: Voluntary Membership, Democratic Organisation, Sovereignty of Work, Practical and Subordinate Nature of Capital, Participatory Management, Wage Solidarity, Inter-cooperation, Social Transformation, Universal Nature and Education.

Today, Fagor Electrodomésticos is Europe's fifth largest manufacturer, with a global market share of 5.2% (data from December 2009), and has 19 production plants in six countries on three continents.

[www.fagor.com](http://www.fagor.com)

### **PKMN [pacman]**

Rocío Pina and Carmelo Rodríguez (creator of the blog: [arqueologiadelfuturo.blogspot.com](http://arqueologiadelfuturo.blogspot.com)) are members and co-founders of the group PKMN [pac-man] and ETSAM architects. Their work areas are architecture, urban action, urban marketing, domestic environments.

PKMN [pac-man] is an office and group of architects trained in Madrid in 2006 as an open group for the production and application of architectural and multidisciplinary thought, tools and projects, working on concepts such as the city, body, identity, marketing, communication and memory. They also develop urban action projects as part of the "City Creates City" initiative, with which they were pre-finalists at the X Biennial of Spanish Architecture and Urbanism (2009). Rocío is 27 years old and Carmelo is 29 years old. They both reside mainly in Madrid.

[www.pkmn.es](http://www.pkmn.es)

### ***PROJECT 2: i68 Group + Paola Tognazzi***

Research requested by Group i68 [January 2011]

Develop a new interface so that users of an information system can access it to perform functions assigned to it without having to go through classic access points such as a "menu" of strict options or tasks leading to processes (BPM). In short, it is about finding a new model of usability.

### **Draft project presented by Paola Tognazzi [May 2011]**

The Gene\_Sublimation investigates technologies DIY to develop interactive games for persons with movement disabilities, so they can communicate through an interface that is flexible and agile without having to use the mouse and keyboards. It is a multi-user interactive instrument based on mobile wireless sensory technology of movement cap-

ture data, analyzing the dynamic energies and rhythms of the user's body and use them to control immersive audio visual environments with the movement of the body.

### **Grupo i68**

The i68 Group provides customised solutions for management innovation based on its own Izaro software. It has an R&D business unit, created in 2004, that focuses its activity on Business Management Systems, especially in the field of Advanced Management Systems for SMEs. The core work team of the i68 Group consists of four people: two researchers, one person for pre-sales, marketing and sales and an expert consultant in client implementation.

[www.grupoi68.com](http://www.grupoi68.com)

### **Paola Tognazzi**

Paola Tognazzi studied Industrial Design at IED in Milan and Philosophy at the University of Bologna. In 2001, she graduated from the MTD and SNDO Art Academies in Amsterdam, specialising in theatre direction using interactive audiovisual installations. She worked as an assistant to Sasha Waltz at Nobody, with Min Tanaka in Japan and as an executive producer of interactive operas at Azzurro Studio in Milan. In 2008, she founded Wearable\_Dynamics Research.

Her work areas are development of interactive systems allowing users to move freely in space and mathematics teacher for teenagers. She explores the sensuality of interactive systems, creating artistic experiences that physically and emotionally involve audiences and encourage the development of sensory awareness.

She is 37 years old and resides mainly in Madrid.

[www.wearabledynamics.blogspot.com](http://www.wearabledynamics.blogspot.com)

### ***PROJECT 3: Germán Sánchez Ruipérez Foundation (FGSR) + Banana Asylum***

#### **Research requested by the Foundation [January 2011]**

Taking into account the paradigm shift we are experiencing in terms of cultural/work and leisure behaviour, with a streaming culture—cloud culture—that is gradually being imposed, the research requested is to investigate what role is being played within this context by the cultural centre's spaces located in the countryside (library, exhibition hall, auditorium and classrooms) and what skills should the people managing these spaces hold.

### **Draft project presented by Banana Asylum [May 2011]**

In the clouds: The project will involve an initial research phase supported by anthropological, narrative based research into the nature and significance of the cultural centre for people within the community. As part of this research process we will set up a series of activities, taking library books on walks within the community, making films in the class room, bringing the cloud into public life and letting the information overflow inform the types of encounter that are possible within the Centre. Blog of the project:

[www.fundaciongsr.com/blogs/conexionesimprobables/?cat=4](http://www.fundaciongsr.com/blogs/conexionesimprobables/?cat=4)

### **The Foundation**

Created in 1981 by the Spanish publisher Germán Sánchez Ruipérez, the Foundation focuses most of its programmes on the dissemination and spreading of the culture of books and reading, while simultaneously addressing many other areas of cultural intervention. Its work is carried out in various cultural centres created by the Foundation in Peñaranda de Bracamonte, Salamanca and Madrid (where the Casa del Lector, or Reading House, will soon be opened in Madrid's Matadero centre). The research requested will be specifically carried out at its Sociocultural Development Centre (CDS) located in Peñaranda de Bracamonte (Salamanca), a town with a population of 7,000. The CDS opened its doors in 1989 with the aim of satisfying the needs and cultural demands of the citizens of Peñaranda and its region. Over the years, it has become an integral centre for information, training and cultural services.

The group involved in the improbable project are 20 people comprising professionals with an academic background in Philosophy, History, Library Science and Documentation, Education, Fine Arts, Music, Computer Studies and Technology, with extensive experience in cultural programming, promoting reading and education; a group capable of reinventing and multiplying itself.

[www.fundaciongsr.es/wfunp](http://www.fundaciongsr.es/wfunp)

### **Banana Asylum**

Leili Sreberny-Mohammadi and Madeleine Hodge are a team interested in the cusp of artistic and anthropological practice, exploring the ways in which the two fields mimic and diverge. Working in the mediums of performance, photography, film and live art we employ art as a socio-cultural force engaging in artistic research that provokes complex exchange between people places and social structures.

Leili holds a Master in Science in Digital Anthropology from University College London; she is 29. Madeleine Hodge is an artist, born in Australia, she is 32; both live usually in London. [bananaasylum.wordpress.com](http://bananaasylum.wordpress.com)



## ***PROJECT 4: Tknika (Centre for Innovation in Vocational Training and Lifelong Learning) + Virginia Imaz Quijera (Oihulari Klown)***

### **Research requested by Tknika [January 2011]**

Based on the reality of vocational training centres in the Basque Country (taking into account the activities they organise as well as the organisational structure of both public and private centres), the aim is to conceptualise and develop:

- a series of methodologies for innovation management by taking advantage of previous knowledge generated by Tknika, which has been working in this field since 2005
- and a series of mechanisms/measures to help disseminate these methodologies in all vocational training centres in the Basque Country.

### **Draft project presented by Virginia Imaz Quijera [May 2011]**

She aims to create dynamics in communication and creativity with ideas such as:

- Let's Tell Lies: storytelling as a way of challenging beliefs and the lies we have been told.
- Mood and Emotions: reflection and play that use humour as a communication strategy within the framework of emotional re-education.
- Creativity: exercises to train our divergent thinking, fluency and mental flexibility, as well as to decolonise the imaginary.

### **Tknika**

Tknika develops innovation projects in close collaboration with teachers at vocational training centres in all areas of interest for the education community (technologies, training and management). In addition, it incorporates into the management of its projects all partners and collaborators (both national and international) that add value to these. It aims to reduce the existing skills gap from the emergence of an idea or technology until society is able to profit from it.

The organisation is based primarily on networking. The collaborators (teachers at the centres) working in the project teams are a key element in the work being developed and in transmitting the results to their centres (students and management teams) and the companies connected to them. Each project team consists of a Tknika motivator (as team leader) and a group of collaborators (teachers at the vocational training centres). The research is part of the Innovation Management Units (UGI) project led by the Innovation Department in the management of Tknika, with the coordinators of the

Departments of Technology and Training also taking part in the management. It is, therefore, a transversal project.

[www.tknika.net](http://www.tknika.net)

### **Virginia Imaz Quijera (Oihulari Klown)**

Virginia is an actress, clown, oral narrator, “clownclusionista”, educator, scriptwriter, stage director, and teacher of adult continuing education. She spent 11 years teaching in primary schools and within the world of adult teaching. As theatre began to increasingly occupy her time, she one day decided to take leave and this has continued to the present day, although she has never abandoned teaching. She is a trainer of trainers and the founder and artistic director of the Oihulari Klown Theatre Company. She worked for nearly three years in the show La Nouba by Cirque du Soleil and has worked with over 20 theatre groups as an educator, actress, scriptwriter, stage director and/or adviser on mask theatre.

Virginia says that half a lifetime ago, she decided to make silliness her trade and is now a professional clown who is dedicated to “accompanying the feelings” of people in the course of conferences and congresses, etc, participating as a “clownclusionista”, which can be defined as a combination of institutional analysis and improvisational clowning.

[www.oihulariklown.org](http://www.oihulariklown.org) (under construction)

[www.infonomia.com/articulo/videos/267](http://www.infonomia.com/articulo/videos/267)

[korapilätzen.wordpress.com/tag/virginia-imaz/](http://korapilätzen.wordpress.com/tag/virginia-imaz/)

## Chapter 6: The Case of Artists-in-Labs (AIL)

The Institute of Cultural Studies at the University of the Arts in Zurich organises a programme called Artists-in-Labs. The point of departure is the gap between the world of the arts and the world of science, which can be conceived as cultures with very different values and methods, but which *can*, and—as C.P. Snow pointed out in his influential Rede Lecture in 1959—*should* learn from each other. Therefore, the organisations into which artists are placed are research and development labs in diverse scientific fields. The concept of AIL is to provide artists and designers from diverse disciplines with an opportunity to learn about scientific research and to respond in the form of interpretative reactions and prototypes. The programme is conducted, unlike preceding cases, by a research institution in the field of art training, therefore it is conceived as an educational and experiential methodology.

The process of the programme stimulates knowledge sharing and knowledge creation between artists and scientists from the disciplines of biology, physics, and engineering and computer science, and it fosters a community of artists and people in organisations are interested in innovation and discovery. Each residency allows the artists to have actual hands-on access inside the lab itself, as well as attending relevant lectures and conferences. The AIL programme is primarily focused on artists and organisations in Switzerland, but has also nurtured international networks and presented its work abroad. It recently added exchanges with Chinese laboratories based on themes like environmental biology.

The co-directors, Irène Hediger and Professor Jill Scott, also help scientists gain some insight into the world of contemporary art, aesthetic development and communication through their support of public symposia on art and science as well as art exhibitions in the labs and lectures by the artists designed for the scientists. The main aim is to encourage further collaboration between both parties including an extension of discourse, as well as an exchange of research practices and methodologies ([artistsinlabs.ch](http://artistsinlabs.ch)).

It began in 2003 with a pilot project grant from the Swiss Ministry for Innovation and Technology (KTI). As a consequence in 2004, 12 international artists were placed in nine national science labs for 4-6 months. This experience led to the publication of a book (Scott 2006) and two exhibitions in 2005 in Switzerland and India.

In 2006, a longer-term grant by the Swiss Federal Office of Culture (BAK) was awarded for three years, but limited to Swiss artists, a stipulation required by the funding source. Further adopted changes, derived from continuous monitoring of the process included longer residencies of nine-month duration, four artists per year, fees for scientists to teach the artists, more know-how transfer to the local public through organised exhibitions and conferences, leading to the present format of the programme.

In 2009, a new grant was received from Pro Helvetia for Chinese/Swiss exchange between artists and scientists in both countries. Subsequently, the programme expanded to allocate Swiss artists in Chinese labs and vice versa.

The programme is run by a small structure of employees from the Institute of Cultural Studies and comprises two co-directors/researchers (dedicating 25% and 80% of their time, respectively) and one assistant (30%), supported by two interns from the local unemployment office. Its annual budget is about 260,000 Swiss francs, not including staff wages and salaries.

The AIL research group coordinates and documents all AIL residencies. They evaluate the experiences of artists and scientists by comparing video interviews, questionnaires and approaches between different science labs. They evaluate the processes of each art project, its construction and its acceptance by the public. They use sociological methodologies for case studies in their research towards bridging the two worlds of art and science.

The intermediary functions of AIL include supporting the residencies and also organising exhibitions, editing publications, attending and organising conferences, workshops and exchanges. They also serve as consultants for other organisations.

## **AIL method**

Each year, AIL places four artists in four different labs, and the residencies last for nine months. Like TILLT, AIL organizes its residencies to run in parallel to each other. As is true of each intermediary organisation, AIL has several preparatory activities to undertake in order to get the residencies to happen.

**Preparation:**

**Finding organisations:** The co-directors search for interesting/interested labs (each year more labs are contacting them directly to become engaged with the programme) and, as occurs in Disonancias, they ask the organisations to define for the area of research in advance. In some cases, up to three research groups are defined in one lab. An overview of each research focus is published on the AIL's website in order to help the artists with their application proposals.

**Call for artists:** After this, a call for applicants is made and then disseminated internationally and nationally through the AIL website and other networks. However, only Swiss artists or artists living with legal Swiss permits are eligible to apply. The application should include a proposal (concept description, rationale for applying to the lab, expected results in terms of prototype and education gained, etc) to be developed through the residency period. The subsequent selection process occurs in two stages:

**Selection:** The selection process entails several activities.

(1) Shortlist: The co-directors, together with each lab, select a shortlist out of all the applications and interview candidates from the shortlist. When selecting candidates, they keep in mind criteria relating to the potential of the proposal to be accepted in a specific scientific research context; the analysis of the proposal in relation to the technical and personal requirements available; the potential of the projects to be publicised within specific scientific contexts and be accessible for the general public, and the level of innovation, interpretation and originality in the proposal for the prototype, including the ability to communicate about ideas, processes and methodologies.

(2) Jury: The jury, consisting of five independent judges from the fields of art and sciences and representatives from the labs, decides on the winners based on the following criteria: the professional level of the artist's skills, including levels of previous work and their history of collaboration; the suitability of the projects in relation to art; the interactive potentials of the prototype result; the feasibility of the process of production and time scale; the potential to expand the project and distribute the result, and the comparison of all the proposed projects

(3) Contracts: Standardised three-party contracts are signed establishing the role of each party—the lab, the artist and the intermediary (AIL)—including copyright and confidentiality agreements, employment and payment procedures and other conditions. In these contracts, a stipend of CHF 2,500 per month is established for the artist, who

also retains intellectual property rights on any prototype. In addition they can have up to CHF 1000 to cover transportation costs and maximum of CHF 2,000 for materials. The artists' receive a kind of employment contract: approximately 8% is deducted from their stipend for social security insurance and they receive employee benefits which allows them to rent out equipment for free and profit from discounts like students or employees of the University of the Arts of Zürich (ZHdK) and they are automatically insured in case of accident at work and outside of work.

The labs are paid CHF 14,400 for teaching the artists at least four hours a week for nine months. This measure, unique amongst our analysed cases, was taken to encourage the involvement of scientists in the project. Similar to the other programmes, the labs within AIL must offer all their facilities and access to all equipment to the artist. They also sometimes fund other artist-related needs, such as trips, events, and materials.

### **Anchoring**

For the residency process, the AIL-method appoints one person inside each lab research group who is "responsible" for the artist. In addition, during the residency artists often connect with other scientists and/or engineers because of their own interests, and sometimes end up working very closely with them.

The AIL organizers meet with the lab scientists before the process starts to make clear all that is involved. They also accompany the artists on their first day in the labs to make sure that they have their desk, phone and internet access and have a kick-off meeting with everybody involved for advice. Everybody receives a paper with important information on what is expected, meetings and other organisational details. In this way, AIL also encourages anchoring as an important aspect of the process, but in a much less intense level than occurs in TILLT.

### **Implementation**

AIL's programme representatives support the process during the collaboration period by: (1) organising regular meetings with all artist participants (four per year) to address any problems and networking; (2) insisting that the artist give at least one lecture to the scientists about their work, and (3) controlling the level of support from the lab and have regular meetings with the scientists (4) visiting the artists/scientists in the labs and support/mediate where necessary. Overall, however, the intermediary activities during the placement are less than in TILLT, probably also because the organisers see them-

selves as researchers and facilitators first and then as intermediaries, and therefore the means and structure for intermediary functions are smaller.

## **AIL dissemination and communication strategy**

The purpose of the communication policy has to do with raising awareness, brand building, advocacy and policy guidance and expansion of networks by including potential new participants (artists and labs) in the project. The co-directors told us that they feel that AIL has contributed significantly to “putting Switzerland on the international map as place where art and science research is actively taking place on a serious level.”

The three main communication tools AIL uses are: The AIL website, as in *Disonancias* case, its primary platform for communicating news and offering resources and information; AIL publications (e.g., edited volumes about the research (e.g., Scott 2006, 2010) and catalogues) and AIL Events (exhibitions, conferences and symposia). For example, in 2010 AIL presented exhibitions entitled “Think Art, Act Science” in Barcelona and Bern, and “Shanshui-Both Ways. When Art Meets Science” in Bern and Shanghai. Other supporting material to this content are posters and postcards, advertisements or press releases.

AIL communication coverage is both national and international.

## **AIL evaluation**

Research interests are a core feature of AIL, and they are engrained in the process, in the final prototype result, and in the communication policy. As explained by one of the programme’s co-directors: “We look for ‘value added potentials’, meaning that we see ourselves as part of a educational production line, firstly because we help the artists to meet scientists and be inspired to make a prototype, and secondly we serve as catalysts to bring science to the public by exhibiting and making publications of the results. Therefore, our evaluation is related to what is produced and how it is received. We also collect the reports and make interviews from all the artists and scientists and compare the comments. This gives us our level of evaluation about the process.”

The co-directors conduct the internal evaluation in three stages: before the process through interviews, analysis and jury discussions; during the process through the interim reports written by artists and regular meetings with the co-directors, and after

the process through the final written reports from the artists, lab interviews and documentation of the process.

Outcomes and impacts of the AIL programme are discussed on a public level in conferences, exhibited as well as documented and published in books (e.g., Scott 2006, 2010) and magazines.

Since the programme originated, slight adjustments have been made, building on feedback from artists and reflections from the labs and the AIL organizers. For example, residency time was increased to nine months, much more emphasis has been put on early engagement of the scientists and more follow-up and support of the prototypes have been progressively incorporated.

Some of the findings about the programme's impact observed by researchers deal with:

- Improved public access: scientists felt that the results made a difference (exhibitions and press-conferences helped).
- Comparisons of processes and methodologies helped to: (1) encourage conceptual and social discourse; (2) shift both the scientists' and artists' perspectives about their own practices, expanding the know-how transfer between artists and scientists, and (3) raise more questions about the relationship between the skills, methods and processes of art and design and those of science.
- Potentials for collaboration need to be encouraged after the residency takes place, which is also an area of future development for TILLT, Disonancias and Conexiones improbables.

After these years of running the programme, the co-directors have drawn some conclusions from their work as intermediaries and their research in this area, which they shared in interviews with us. They explained that

“The creation of an art and science community interested in scientific research and its effect on the public is a long-term project and we need to have more consistency in our funding. [...] We need to encourage the Zürich University of the Arts to support real trans-disciplinary rather than only interdisciplinary practice and we feel media art has a place in the combined fields of art and science.”

The process is ongoing and requires learning on the part of all the participants—including themselves as intermediaries. “We have already become experts and consultants



in this trans-disciplinary educational sector (e.g. Z-module workshops), but we need to keep learning.”

They emphasize that perceptions play an important role in the process from the very beginning: how the participants from the different worlds see each other (“We are encouraging artists and scientists to see the 'other' as valuable outsiders”) and how process is perceived (“We are fostering the potentials of creative problem solving, which take users and viewers into account from the beginning of the design of projects”). They are relatively confident about the outlook because “We have really started to raise public awareness about artistic interpretation of science and foster a 2-way feedback loop between the artists and scientists themselves” and they “are creating connections that might lead to more fruitful art-science collaborations in the future.” The future may hold different kinds of interactions and projects because AIL is “encouraging examples of clear "issue based"-artworks which tend to go beyond more local/personal artistic interests.”

An important factor is the way the co-directors are extending the reach of networks: “We are tapping into public and grassroots organisations, thereby increasing information flow about scientific, social and ethical issues.” They work in such a way as to allow “each party to have access to pertinent debates outside their own disciplines and to think "out of the box" of the confines of those disciplines.”

The most important challenges for the programme according to its co-directors relate to: (1) securing funding for the long term and staff security; (2) creating a community of people interested in the interface between the arts and the sciences; (3) bringing new insights from trans-disciplinary practice for the future of innovation and dynamic discourse in the public realm, and (4) transferring this research and know-how into art education. The first three of these challenges are quite similar to those identified in the other programmes described in this report, whereas the last one is more specific to the working arena and background of the programme’s driving institution.

The learning process continues: In 2011 AIL team launched 4 more placements and decided to take a “reflective time-out” in 2012 to “consolidate and give the artists-in-labs programme a new direction,” including designing new ways to reach out to local communities ([artistsinlabs.ch/](http://artistsinlabs.ch/)). It plans to resume residencies in 2013.

## ALL projects and experiences

AIL has so far placed more than 30 artists in some 25 labs with the following aims: (1) to give artists the opportunity to be immersed inside the culture of scientific research in order to develop their interpretations and inspire their content; (2) to allow artists to have an actual hands-on access to the raw materials, pertinent debates and scientific tools; (3) to encourage unique potential connections by enabling the artists to attend relevant lectures and conferences held by the scientists themselves; (4) to help scientists gain some insight into the world of contemporary art, aesthetic development and the semiotics of communication, which are used by the artists in order to reach the general public, and (5) to encourage further collaboration between both parties, including an extension of discourse and an exchange of research practices and methodologies.

Not surprisingly, the artists come from very diverse artistic fields, ranging from poetry, photography and installations, to composition, land art and interning. What they have in common is an interest in interdisciplinary and trans-disciplinary work. For an overview of the artists and their work, see [artistsinlabs.ch/lang/de/category/portfolio/artists/](http://artistsinlabs.ch/lang/de/category/portfolio/artists/).

AIL projects have been carried out in many different institutes throughout Switzerland (see Table 5.1)

**Table 5.1 Network of AIL laboratories in Switzerland**

The Swiss Federal Institute for Forest, Snow and Landscape Research WSL, Bellinzona
The Brain Mind Institute, EPFL University of Lausanne.
Istituto Dalle Molle di studi. Artificial Intelligence Lab, University of Lugano
The Physics Department, University of Geneva (in corporation with CERN).
The Artificial Intelligence Lab, University of Zurich
The Computational Laboratory, ETH Zurich:
The Swiss Center for Microelectronics, CSEM. Alpnach
The Institute of Information SYSTEMS, ETH, Zürich
The Paul Scherrer Institute, Villigen
The Planetarium, Museum of Transport Luzern
Center for Biosafety and sustainability (BATS), Basel

Center for Microscopy(ZMB), University Basel  
Computer Run-time Systems Institute, ETH Zurich  
The Aquatic Research Centre, EAWAG, Dübendorf  
Institute for Psychology, University of Basel  
Centre for Integrative Genomics (GIG) University of Lausanne  
The Neurobiology Lab at the Institute of Zoology, University of Zurich  
The Center for Integrative Biology. ETHZ  
The Institute for Snow and Avalanche Research SLF/WSL, Davos.  
The Geobotanic Institute. ETH Zurich

Source: AIL [artistsinlabs.ch/lang/de/category/portfolio/labs/](http://artistsinlabs.ch/lang/de/category/portfolio/labs/)

***Hina Strüver & Mätti Wüthrich + Institute for Integrative Biology  
ETH Zürich (2007)***

The Institute for Integrative Biology (Geobotanics) at the ETH focuses on the evolution and ecology of plants, including genetically modified (GM) plants. The group led by Dr. Angelika Hilbeck conducts research on potential environmental impacts of GMOs, teaches environmental bio-safety in practical courses and just concluded a 6-year GMO Environmental Risk Assessment Capacity Building Project in three countries of the world (Brazil, Kenya and Vietnam). On this entire group experience and expertise, the two artists build their artistic project.

Hina Strüver received a Master of Fine Arts from Braunschweig University of Art, majoring in object art, installation and performance. Since completing her Masters degree she has carried out various art projects and scholarships in a number of countries. Mätti Wüthrich graduated in Environmental Sciences at the Swiss Federal Institute of Technology Zurich. His path as a performance artist has since traced the line between science, environmental politics and art.

The objective of the residency, according to the artists' final report, was "to make a performative and artistic mapping of the actual social and ethical discourse of the Geobotanical lab." The artists were interested in this because "Ever since human beings were expelled from Garden Eden, the longing for paradise remained. Gen-technology seems to be a possibility to rebuild Garden Eden on Earth. For some GMOs are a way back to paradise on Earth, for others they are just another doom of temptation."

At the outset of the project the artists realised that while scientists are still studying the risks and chances of genetic engineering (GE) in the lab, genetically modified organisms (GMO) are already out there in the real world. They wanted to explore how scientists and policymakers communicate the risks of GE/GMO and how the public perceives these issues. But before leaving, they learned some basics lab practices of Genetic Engineering in the lab.

The Lab supported them to go to Switzerland, Brazil and Vietnam, adapt to the local situation, talk to the relevant scientists, policymakers and ordinary people in order to get an impression of the GE/GMO situation in each specific country. They spoke with artists and curators as well with the aim of finding a suitable location for their performative installations and invited everybody to openings, finishing parties and by in-between-performances. In these events they always provided room for feedback and interdisciplinary discussions with the public through self-organised art-café or art-science dinners. They placed a lot of emphasis on the communication of their project and created [www.regrowingeden.ch](http://www.regrowingeden.ch), an easy accessible communication platform with a blog, photo-documentation, online questionnaires and feedback tools.

The Institute for Integrative Biology in Switzerland inspired them to make a one-month long installation. In their own words: “It is like a huge brain factory, where the scientists are studying in their small rooms. We felt that these were like cells forming a bigger entity, a living organism... Since we wanted to use the full space within this giant cell structure, we started to climb along the walls, putting up a net structure as a basic matrix for our artificial plant to grow.”

In the end, they developed a performative installation, an installation that was built and changed through five performances, including two climbing performances and one on the fragile glass roof simulating the whole life cycle of a GMO plant and trying to give reflections on how a GMO plant feels when bombarded with foreign DNA. In order to enhance the dialogue between artists and scientists, they organised art-café during the scientists’ coffee breaks or after the performances.

After this Swiss experience, they travelled to Brazil following their initial plan. According to Greenpeace Brazil, the GMO debate seemed to be the hottest in the state of Paraná, where a legal battle between the state and federal government has already been going on for years. So they went to Curitiba and performed in the prestigious Curitiba Oscar Niemeyer Museum. They built an installation that was developed through three performances.

The last stop was Vietnam. They positioned their installation in the Nha San art space, a very old, traditional stilt house, such as the one local people from the northern mountains have used for centuries. In two performances over a period of ten days, they created an artificial plant of plastic tubes within a matrix made of strings. In the artists' own words: "We sucked yellow and red colours through the transparent tubes and let the GMO plant grow into the courtyard. GE/GMO is almost unknown to the public; therefore, we used another terminology and invited everybody for an art-science discussion dinner, where we cooked a Swiss-Vietnamese meal. Through the food, we were able to explain and discuss the topic on a specific, everyday basis. People liked how we crossed the line between artificial and natural and combined installation and performances, science and art, in Switzerland, Brazil and Vietnam."

After the residency, they were engaged in the creation of a virtual Eden, where the artists implemented the simulation of a virtual "genetically modified organism", a plant whose growth depended on public opinion in different countries. The project is still underway and people can fill in the online questionnaire and instantly receive their opinion on GE/GMO as an artistic picture of a mutant plant. The answers from the questionnaire are transformed into an artistic picture or "virtual plant". In the end, they plan to create a virtual scene from the Garden of Eden, with animated plant growth of individual plants.

According to the artists, the experience was both satisfactory and enriching, as can be inferred from their own words: "We learnt a lot about science in different socio-political contexts. We understood that even scientists are humans! In the end, scientific results are rather subjective findings depending on deeper-rooted ideology and the motivation of each scientist. Through our work, we made so many contacts and even met new friends. Generally, we stated that the public is rather critical regarding the possible GMO risks. But the level of understanding and involvement differ very much between the three countries. With gene-technology, humankind designs new life. It was great having had the opportunity to examine the complexity of genetic engineering and to reflect on the manner in which society interacts with nature. We appreciated having had the unique possibility for freely experimenting inside and outside the lab in our two-person team."

According to the lab: "Our collaboration with Hina and Mätti was true to our original aim in that they indeed commented and interpreted science around the themes of risk and safety in gene technology, as they perceived it through interacting with scientists from all involved disciplines. In this way, the residency was a very valuable collaboration, and we, the scientists, learnt a great deal about the creative process of conceiving,

developing and carrying out a public performance and installation. We were quite impressed with the amount of work going into the installations, the physical efforts and use of material in their performances and installations. At the beginning and end of the project, the artists organised a beginning and end, respectively, to which the entire department was invited and participated in high numbers. The installation was left in the patio for several weeks and thus continued to stimulate discussions among the students and scientists in the building during the duration of the installation. This fact indicates that an artistic interpretation of the GMO controversy responded to a great demand. Two articles in the media reported about the project and accompanying events. We are glad we had the artists at our institute. We would welcome another AIL artist again any time. We would suggest focusing again on a particular project and then looking for an artist who might fit the project, as this was a very satisfying experience.”

***Pablo Ventura + Artificial Intelligence Laboratory  
University of Zürich (2007)***

The main goal of Artificial Intelligence (AI) is to work out the principles underlying intelligent behaviour. These principles will help, on the one hand, to understand natural forms of intelligence (humans, animals) and, on the other, to design and build intelligent systems (computer programmes, robots, other artefacts) for research and application purposes. It has 11 post docs, 23 doctoral students, 50 alumni, 12 guests and four students

Spanish born Pablo Ventura ([www.ventura-dance.com/](http://www.ventura-dance.com/)) is a dancer and choreographer. In 1986, Pablo Ventura became choreographer in residence at the Palace Theatre in London and in the same year he founded the Ventura Dance Company, for which he has to date created 20 choreographies and four dance videos. Other works have included choreographies for contemporary operas, music theatre, film and videos. In 1996, he started working with the “Life Forms” computer programme. Five choreographies arose from this using the possibilities of modern technology. The works created an area of tension between the traditional means of dance and the expression of computer-created dance. They dealt with the relationship between man and machine.

The objective of the residency was to develop the theme of the relationships of humans to machines and technology by contrasting the locomotion of robots to the fragility of human dance movement. Process development is described in the artist's final report. He began by becoming familiar with the premises (scientists, robots, equipment, infrastructure, etc) and with the ongoing research and other projects that had been developed in the past. He talked personally to every scientist about his or her projects. Soon he

realized that his proposal for the residency, entitled “Machine Choreography/Kinetic Spaces”, was not feasible because there were no robots or machines at the lab that he could possibly choreograph without large amounts of funding. He then proposed to create a humanoid robot from scratch with the collaboration of scientists in the lab and asked for their feedback. This was received with considerable scepticism and only one researcher expressed his wish to engage in such a project if the director of the lab consented to it. The director of the lab thought that a humanoid dancing robot was a realistic project that could provide both the lab and Pablo with a scientific instrument towards the research of human locomotion, and could also have in itself an artistic and conceptual value as the central object for an art installation. The director awarded 30,000 CHF to the project.

During the first few months, he also attended lectures, which gave him a considerable overview of the state of the arts of robotics worldwide. Another important activity during these initial months was becoming familiar with and learning programming, and particularly using the processing software.

He also attended a six-hour per day block course on Artificial Life, which proved to be one of the most valuable learning experiences throughout his residency at the AI lab. It helped him arrive at the conclusion that the time was ripe to apply artificial life theories to the possibility of programming a computer so that it could generate a choreography entirely on its own and so he worked together with another researcher to achieve the first computer generated choreography.

The parallel development of computer-generated choreographies alongside the designing of a real robot dancer eventually gave rise to a project entitled “Choreographic Machine”. The idea consisted in creating an installation with the dancing robot that would interpret choreographies generated entirely by a computer.

Some time later, designs of the robot leg were ready to be built using the 3D printer available at the premises. A first robot foot prototype was tested for its locomotion possibilities and, based on corrections made to the foot a second prototype was built with new joint articulation.

Parallel to this process, he started working on the second part of his proposal, entitled “Kinetic Spaces”. He suggested to the director of the AI lab to create an installation with robots. The director of the AI lab welcomed his initiative and they combined it with the

forthcoming 20th anniversary celebrations of the AI lab. Pablo presented a proposal for the development of the event including the design of the installation, the lighting of the space with a professional lighting designer, realisation of a video and audio design and the establishment of a timeline of events to take place during the presentation/ installation. This consisted of a robot head acting as a master of ceremonies to introduce the various speakers that were to participate in the anniversary celebrations. A task force of lab members for the preparation of the robots and the organisation of the equipment needed for the installation was set up.

The whole lab was therefore dedicated to the organisation of the event from the month of October until the middle of November. Through this common enterprise, they attained a first-hand experience on how an artistic event and performance is organised and staged.

The event was a success in that it displayed the robots at their best and the event attracted a multitude of visitors to the lab. The party atmosphere and the lack of space to be able to view the whole set up from a distance made it difficult for audiences to perceive the installation as a whole, and it eventually became a mere exhibition of robots.

The artist assessed the project in the following manner:

“Without a doubt, the AIL residency has opened up the possibility for new projects. It has provided contacts and enabled me to get an insight into other fields that would otherwise have been impossible in artistic circles (dancing robot project). It also provided the possibility of learning artificial life developments and applying these to one’s own work, opening up new possibilities within my profession (“Choreographic Machine”). Finally, it helped to bridge a gap between scientists and artists by the contact made and particularly through collaboration in a common project (Kinetic Spaces). A follow-up programme once the artist’s residence is over to allow for conceived projects to be fulfilled would be desirable. This follow-up programme would have to have further funding to allow for the independence of the artist in the execution of his art work and to allow for joint collaboration of mutual interest beyond a given time frame.”

And according to the lab:

“From the scientists’ viewpoint, the project promised to produce valuable insights into principles of self-organisation that can lead to the emergence of universal (natural and cultural) patterns and help in the establishment of bio-mimetic design principles for the creation of natural movements in a humanoid robotic system. The duration and costs of the project clearly exceeded the scope of the AIL programme. Fortunately, the project’s long-term success benefits from the overlapping interests of the participating artist and scientists. Accordingly, the participants are currently applying for additional funding to continue the project. The AIL programme has played a key role in the initiation of this long-term collaboration.”



## ***Ping Qiu + EAWAG***

### ***Swiss Federal Institute of Aquatic Science and Technology, Dübendorf (2008)***

EAWAG is the Swiss Federal Institute of Aquatic Science and Technology, Dübendorf, Switzerland ([www.eawag.ch/index\\_EN](http://www.eawag.ch/index_EN)). EAWAG's mission as the national research centre for water pollution control is to ensure that concepts and technologies pertaining to the use of natural waters are continuously improved and that ecological, economic and social water interests are brought into line. Multidisciplinary teams of specialists in the fields of environmental engineering, natural and social sciences jointly develop solutions to environmental problems.

Water is at the focus of all research, as it is the primary source of life and key to development and prosperity. The main focuses of EAWAG's water research can be summarised thus: "Water as habitat and resource" (Aquatic Ecosystems), "Water in urban areas" (Urban Water Management) and "Pollutants in the water" (Chemicals and Effects). Four hundred and twelve staff are employed by EAWAG in Dübendorf and Kastanienbaum. Around two-thirds are scientists, 30% are technical and administrative staff and 26 employees are trainees. About 49% of the employees are women.

Ping Qiu is a Chinese artist married to a Swiss artist. After studying at the Zhejiang Academy of Fine Arts in Hangzhou and a sojourn in Shanghai, she was invited to make here Masters the Hochschule der Kunste in Berlin. Here she transformed everyday objects (balls of "wool" made of metal, forks) and the bodily (repeated castings of hands) which are the defining elements of Ping Qiu's (kinetic) sculptures and room installations. Her interior, water and open-space installations in particular are imbued with a sense of poetic transformation.

The objective of the AIL residency was to learn about water and eco-systems in the developing world based on an immersion in the science lab, then using this inspiration to construct a set of two installations and one performance. The first concept was to build a public fountain about the eco-potentials of bathwater in different countries, the second was about how water changes the shape and form of our human organs and affects our health and the third project dealt with how humans interfere with nature.

During the residency, she worked with three labs at EAWAG, which offered her the opportunity to learn about science. The three labs cooperated closely with one another to provide a lot of valuable information. She worked with a microscope in the labs of Environmental Toxicology and Aquatic Ecology. She also attended more than 15 lectures and was sent by the lab to Dakar, Senegal, to see how they work with public sanitation.

Two days after she returned, she accompanied an aquatic ecology research group to Macun in the Swiss National park at the top of the Alps. From these experiences, she came up with ideas for six projects. These included three installations and three short films. Two were sculptures based on her perceptions of humans and toilets. EAWAG has developed a no-mix toilet and Ping was rather fascinated by the potential of such a device for human health and environmental sustainability. One project developed from learning from the microscope about micro-organisms, macro-organisms and, in particular, the eggs from these organisms. Here, she developed a sculpture on her perception of invertebrate eggs, attaching the system to an air pump to vitalise the sculpture. Ping developed three videos based on her activities in each lab. All documented how she perceived science and each was set to some form of music. She extended her residency in order to complete all her projects.

One toilet sculpture was on display in the terrace area of EAWAG for two months. Ping had a formal showing of some of her results to the staff and public at EAWAG on 1 December 2008. The media were also invited to this event.

Impressions from the experience can be found in Ping's words:

"In comparing artists and scientists, people think that artists have no structure, no discipline. But good artists are disciplined. People think that scientists are strict, that they cannot think freely and have no fantasy. This is wrong. Scientists have great fantasy. There is no big difference between artists and scientists. There are only differences between good artists and bad artists, good scientists and bad scientists. Now artists come and want to learn from scientists. In the lab, scientists asked me to start a programme with art workshops for scientists. They wanted to learn from artists. We will see how scientists make art. We work with different images, but many work processes and methods of thinking are perhaps similar. Both artists and scientists have the same aims of creativity. Artists will learn structure and discipline and scientists will learn freethinking. It will be a good exercise for both to get imagination to find the key to being creative. (...) I benefited greatly from the lab. I never produced so much art as I did during this year, perhaps because EAWAG is a productive institute and the scientists gave me the energy. "

In terms of what the labs thought:

"Ping was highly interactive with the researchers and their students during her stay. I believe that all people who interacted with Ping during this period gained a growing awareness of how people (e.g. the public) likely perceive their science. I think it was an overall positive experience. (...) Ping learned a great deal and the others also learned from interacting with Ping, especially new perspectives and viewpoints on their research both in the lab and in the field."

***Sylvia Hostettler + Centre for Integrative Genomics CIG  
University of Lausanne (2007)***

The Centre for Integrative Genomics (CIG) ([www.unil.ch/cig](http://www.unil.ch/cig)), University of Lausanne, is the newest department of the Faculty of Biology and Medicine at the University of Lausanne (UNIL). Its establishment was made possible as a result of the programme “Sciences, Vie, Société”, a tri-institutional programme linking the Universities of Geneva and Lausanne and the Federal Institute of Technology in Lausanne (Ecole polytechnique fédérale de Lausanne, EPFL), which aimed to develop the life sciences as well as the humanities and social sciences in the Lémanic region.

CIG has three main missions: the pursuit of a first-rate research programme in the biological sciences, the development of an outstanding teaching programme and the development and support of core facilities offering cutting-edge technologies to the Lémanic research community and beyond. The laboratory of Professor C. Fankhauser that hosted the artist investigates the molecular processes by which light modulates plant growth and development in order to optimise their growth depending on environmental conditions. The members of the lab work on the plant *Arabidopsis thaliana*, also known as “arabette des dames” in French.

Sylvia Hostettler ([www.sylviahostettler.ch/](http://www.sylviahostettler.ch/)) resides and works in Bern. She has participated in various exhibitions at home and abroad and has received many awards. During a journey in 2005, Sylvia Hostettler developed the first chapter, “Luxflabilis”, of the project series entitled “Landschaften” (Landscapes) while on a discovery tour of the forests of the Lower Engadine Valley in Switzerland.

The aim of the residence was to work on a new set of three-dimensional objects that magnify the micro-level of nature and interpret the behaviour of light on plant growth. Using light boxes and various light sources, an installation was to be built in relation to photosynthesis. The results were to be shown in an installation in the foyer of the lab itself, with the hope of generating discussions about light with the visiting public. This was going to be for a chapter entitled “Light reaction – Dimensions of Apparent Invisibility” in her “Landschaften” project series.

As described by the artist in the project’s final report, the process comprised: (1) an assimilation period: the manager of the laboratory and the scientist who worked beside her tried during the first 4 months to explain molecular biology to her and how they worked on the *Arabidopsis thaliana*. From this, she understood that the essential

hardware was: Petri dishes to cultivate the in vitro cells; confocal microscope, which shows a protein appearing in the plant; Genevestigator programme and a stereomicroscope linked to a computer, and a numerical camera where she spent endless hours observing, and (2) conception and realisation (as described by artist):

“I imagine building a window with Petri dishes painted at the back to show what I observed through the con-focal microscope. All these paintings put together would show huge stomata, the place in the plant where gas exchanges take place; it would result in a big box where one can go in and out, full of transparent plastic objects giving light. The result would be a big installation that would stand in the hall of CIG.”

As a result, Sylvia Hostettler developed a project that was truly in keeping with the scientific universe. She finally built a big black box in which the visitor can enter and where diverse objects were displayed. The main source of light was a window made of recycled Petri dishes, painted on the back to represent giant stomata (see below). Shiny plastic objects representing undifferentiated plant tissues were positioned throughout the room. The outside of the box was used to display pictures that were inspired by Sylvia’s work with the microscope and her observations of galls. The overall project took into account different scientific topics that are embedded onto one another. It covered the gene expression field by using the visuals of a specialised programme called Genevestigator and by creating quite astonishing homemade micro-arrays. It symbolised the exchange between the outside and the inside (both literally and figuratively) by the use of a special plant structure: the stomata, which is involved in respiration-photosynthesis. It focused on the growth and development of plant tissues and their possible mutations by creating plastic shapes that refer to calli (types of plant tumours).

It enhanced the importance of light for plant survival by playing with the light sources in the black box. It referred to the darkroom where experiments are performed under controlled light conditions. It showed Sylvia’s own experimental manipulations, for which she worked extensively under the microscope by doing small collages with parts of the plant used at the lab and parts of herself. While she was in CIG, Sylvia started to create her Petri window, collecting the used experimental dishes, washing them and painting them. She also tried different materials to do the undifferentiated calli and worked in the microscopy facility.

Both the artist and the lab were satisfied with the process. The artist said that “The time I spent in the lab was tremendously fruitful and will help me in future work.” According to a member of the lab:

“People were freely invited to visit her in her office as often as they wanted. Scientists were pleased about this new ‘colleague’, with whom they could experience a new universe. They were very curious about what would come out of the interaction between art and science and were absolutely enthusiastic about her project.”

An employee explained the learning from the interaction:

“I could see in the artistic approach of Sylvia some parallels with the scientific approach, such as the enthusiasm and perseverance she put into creating her project. She didn’t stop if the project’s creation became tough and if the idea was good, she just went for it, no matter if it took a long time and perhaps became a little bit boring to achieve. We worked in the same manner. Another analogy could be that one idea brings on another and so the project moves forward step by step. Finally, she also worked by using trials and improvements, as we do.”

The lab formulated some recommendations for the programme in light of the difficulties they encountered in the process:

“The time of the residence was long enough for Sylvia to develop her project. But to accomplish it takes a lot more time and from this point of view, she didn’t have enough time to finish her project during her residence. For the future, it would be good to have more clear and rapid information from the staff of the AIL programme about reports to write, presentations to make, etc, as sometimes we felt a little bit lost about their expectations. More frequent interaction with the staff would also be a plus, to check if everything is working fine, if the participants are pleased or if something can be improved. When the residence began, we had very few contacts. Could it be perhaps possible to have grants for some expensive projects that could not be financed by the host institute? It would also be a great help if we could get some advice on searching for funds, as this is a task we are not specialised in.”

The artwork was presented to the public in March 2009, funded by the Science Lab itself in cooperation with AIL.

# Chapter 7: The Case of Interact

Interact – Artist in Industry, was launched in 2005 by the Arts Council England, offering residencies to establish artists in research and industry contexts to inspire challenging and innovative work ([www.interact.mmu.ac.uk/](http://www.interact.mmu.ac.uk/)). The funding for this experimental programme ended in 2008. We include it here because it offers many lessons for other settings and organisations, and it also demonstrates the vulnerability of programmes and institutions in this innovative field.

## Arts Council England

The Arts Council is a national development agency for the arts. Their mission is to work to “get great art to everyone by championing, developing and investing in artistic experiences that enrich people’s lives.” They therefore support a wide range of artistic activities from theatre to music, literature to dance, photography to digital art, and carnival to crafts.

Arts Council England’s main activities have to do with: (1) funding different subject of the arts: combined arts, dance, education and learning, interdisciplinary arts, literature, music, research, theatre, touring, visual arts (activities and programmes: grants for the arts, sustain, regular funding for organisations, cultural leadership programme, own art, managed funds, urban cultural programme) (2) Defining, developing and implementing corporate policy and strategic initiatives for each subject. According to the organisation’s website ([www.artscouncil.org.uk/](http://www.artscouncil.org.uk/)) Arts Council England provides<sup>4</sup>:

- Grants for the arts: fund arts activities that benefit people in England, or that help artists and arts organisations.
- An open application fund, called “Sustain”, which provides extra support for organisations under pressure as a result of recession. This is not a fund for failing organisations, but a way to sustain artistic excellence in the context of the economic downturn.

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<sup>4</sup> This information was compiled from the organisation’s website in 2009 and 2011. The Arts Council England recently announced that its “suite of funding programmes will change ... in response to a challenging economic backdrop of 29.6% cut to our grant in aid for 2011-15”.

- Regular funding for organisations: around 880 arts organisations on a three-year basis, investing £350 million per annum by 2010/11. Support helps bring high quality work to a wide range of people – as both audience and participants.
- Cultural leadership programme: launched in May 2006 to promote excellence in management and leadership.
- Own Art: this interest-free loan scheme is designed to make it easy and affordable for people to buy contemporary works of art.
- Managed funds: allow to identify new opportunities for the arts, take new initiatives, establish new partnerships and address particular ambitions for growth. These funds are not normally open to application.

As complementary activities, it also: (1) conducts research programmes and communicates its results internally and externally; (2) publicises information about funding, including application forms and guidance notes for its Grants for the arts; guidance on a range of subjects; Creative Partnerships publications and resources; examples of projects it has supported; details about its events and news from across the country; (3) runs a virtual press office: designed for journalists to find press releases, answer questions, download photos and resources and find background information, and (4) lists links to relevance of organisations as a source of funding or interest.

## **Interact**

The general aim of the Interact programme was to enable exchange of valuable knowledge and skills between people and over the long term between different sectors of society. It sought to identify good practice from multiple perspectives: host organisations, artists selected for placement, and project managers of each project, who, in most of the cases, were members of cultural agencies specialising in managing similar initiatives.

Between the end of 2005 and the end of 2007, Interact placed 29 artists in 16 host organisations mainly in England but also abroad (India, Thailand) for periods ranging from 3 months to 18 months. The programme has not provided new placements since 2008, when major changes affecting everything from structure to policy, were introduced in the Arts Council England.

The Arts Council England's role was to support and fund the whole process, conduct research on it and disseminate results. Project managers (usually from arts-based insti-

tutions) were appointed for each placement to perform the role of intermediaries. This is quite different from the approach taken by TILLT and Disonancias, which combine these different responsibilities within their organisations.

The three-part agreement template (see Appendix 3) developed by Arts Council England specifies that the aims of this organisation concerning the programme are: (1) to position Arts Council England as a pro-active agency, enabling groundbreaking placements, through the brokering and leverage of new partnerships; (2) to influence the policy agenda with respect to the needs and roles of artists within the context of the Creative Industries, especially in terms of knowledge transfer and knowledge exchange to be achieved by: monitoring the progress of placements, paying close attention to the needs and expectation of artists, and the experiences of both artists and host in relation to knowledge transfer and knowledge exchange, publishing the findings of this ongoing review, making recommendations for future action, contributing to ongoing debate surrounding policy development in this area; (3) to develop a new understanding of skills gaps and research needs of artists who wish to work in innovative contexts within industry; (4) to enhance the evidence base about artists working in research contexts, and (5) to establish a network of artists and host agencies for the future.

## **Interact method**

Without the time constraints that are entailed in organising a round of projects running in parallel (the Airis and Disonancias approach), Interact recruited host organisations differently for each placement. Some placements were international and others local, and they often grew out of opportunities that presented themselves. For example, Watershed, the intermediary arts organisation that facilitated the placement between Hewlett Packard and artist Hazel Grain, already had a history of collaboration with the HP research lab.

Similar to Disonancias, the Arts Council England disseminated the announcement of the call for applicants through their website and networks. The required application form asked artists for information about their background, merits and interest in the proposed placement, whose conditions (placement definition, length, access to host resources, payment) had been already described in advance. The applications received from artists were reviewed and shortlisted, then the host, the managing intermediary and the Arts Council interviewed the pre-selected artists. Selection criteria were the artistic excellence of the applicant's work, the extent of the applicant's ability



to meet the challenges of practice-based research in relation to artistic ethos and cultural contexts of the host, the extent to which working in the host is consistent with the applicant's artistic vision and would contribute to his or her growth, the benefit to the applicant at this time in his or her career, from interaction with other international artists. These selection criteria, in general, lean more towards artist growth and career than is the case in Airis or Disonancias, which focus more on suitability to organisation's needs.

Each project consisted of placing an artist into the host organisation for a variable period of time and was, in most cases, managed by an intermediary from a cultural organisation. The intermediary's role, as stated in the agreement template, included providing overall coordination of the placement from selection of the artist to completion and evaluation of the placement, providing a detailed schedule of key dates and tasks to all parties at least 6 months in advance of the placement, ensuring that artists payments were released at least four weeks in advance of the commencement of the placement, maintaining contact with the artist during their placement and ensuring that the Arts Council lead officer was kept updated.

A sum of £10,000 was allocated to each placement with additional funds available for advertising, recruitment, project management, mentoring and documentation. The host organisation contributed by providing with open access, place and tools for working and other in-kind support. Artists were sometimes afraid that they might be excluded from financial benefits that could result from these collaborations. In order to address this concern, a template of agreement between the parties included a specific point about copyright on produced works that would belong to the artist.

Even though the Interact projects did not all start in parallel, the participating artists and host organisations had opportunities to learn from one another. For example, Interact organised a mentoring day with the same intention of the seminars in Airis and methodology sessions in Disonancias. Among those who attended this mentoring day were artists who had already commenced their placements, others who were about to begin, as well as hosts and people with experience in running such programmes in the UK and abroad. The event was a chance to work together to share ideas, raise challenges and problems and develop tools for others.

## **Interact dissemination and communication strategy**

Although embedded to a certain extent in Arts Council general communication strategy, the programme followed its own specific dissemination policy, which resulted in the creation of a website for all project related documentation in conjunction with Manchester Metropolitan University ([www.interact.mmu.ac.uk/](http://www.interact.mmu.ac.uk/)), e-publishing evaluation reports, and the organisation of some events such as the Diffraction Conference (4-5 April 2006) and the Art Plus Industry Event (14 May 2008).

## **Interact evaluation**

The evaluation of Interact projects was conducted under the aegis of the Arts Council England. The art historian and social anthropologist Dr. Samuelle Carlson prepared a report for them and wrote an essay she entitled “Building on Uncommon Grounds” (see [www.interact.mmu.ac.uk/resources/AboutResources](http://www.interact.mmu.ac.uk/resources/AboutResources)). The author investigated the backgrounds and practices of the actors of the programme and showed how the possibility of common ground between actors of the artistic and industrial sectors can emerge from their “uncommon” backgrounds. She analysed some of the factors and processes encouraged during the placements to achieve effective collaboration. She also addressed the question of how such interdisciplinary collaborations can be evaluated in the absence of established criteria of assessment and formal measurements.

The reports also identify some of the outputs and effects generated by the placements. The outputs fall into three categories, which the author differentiates between tangible and intangible (1) artworks (tangible); (2) new understandings (intangible), and (3) relationships (intangible). These categories are also relevant to different degrees for Airis, Disonancias, Conexiones improbables and AIL, because the actual creation of artworks is not equally important in all artistic interventions in organisations (although they may well be inspired by the experience in the project and be produced later or outside the project itself).

The evaluation took into account the views and experience of the main actors involved in each placement: artists selected for each placement; their host industrial partners; and project managers of the placement who were members of cultural agencies specialized in managing similar initiatives.

**Among the recommendations that emerge from the research are:**

- Ensuring there is an interpreter between the artists and hosts whose role should be that of a facilitator and manager, given the familiarity with both milieus, in order to talk the same language (concerning not only the jargon that people speak but also the modes of communication they use). This is similar to the role of the Airis process manager.
- Employing a journalist in order to promote the programme to the media whose role should be to mediate the project to a broader audience. This finding coincides with the emphasis placed by TILLT, Disonancias and AIL on the professional presentation of results.
- Making a “guided tour” of a placement’s facilities early in the process to the artist, due to the need for orientation, to learn the rules, where the boundaries are and how the institution works. Similar to the Airis anchoring phase.
- Signing a contract before the starting of the collaboration. The report specifies the advantages but also the problems of contractual agreements. The advantages include: legal frameworks often proved useful regarding this necessary process of explanation—contracts relieve anxieties, especially when one of the partners involved is a company, and they also open more doors for artists to resources and provide a sense to all participants that they can “get on with things.” It is important also to be aware of the drawbacks of contracts: putting things in writing is an immediate challenge to trust. It is mainly in contracts and IPR agreement focus on outputs that have a negative effect on legal approaches on creativity and collaboration in general. If objects are an essential part of all relationships, legal agreements tend to reduce relationships to objects or claims over them to become the focal point.

The reports specify some key success factors to effective collaborations, which fall into two categories:

**Backgrounds of the participants:**

- Artists: openness and adaptability based on interdisciplinary background, flexibility in identities and time organisation and interdisciplinary composition of the teams.
- Industrial partners: members of the host institution with a background in social sciences or education seemed particularly good entry points for artists.

**Ways of working:**

- The artists interviewed often perceived their hosts more like scientists than

industrialists, recurrently asserted the common points between art and science (as was also pointed out in one of the AIL cases).

- Both the artists and industrial partners mention the common need for “unsettlement” as a driver of their practice; both need to be constantly challenged in order to create/produce.

## **Interact projects and experiences**

The experiences in Interact projects show how new perspectives, new paths or new ideas are developed by artists within industry/society contexts through an artistic process and how effects of these interactions can be noticed in both an artist’s and organisation’s development. The underlying idea is that artists are often inspired by new environments and by exposure to different social and economic contexts. Their presence even on a temporary basis within industry and research contexts can have an inspirational effect enabling exchange of valuable knowledge and skills between people and over the long term between different sectors of society.

Similarly to the placements organized by Disonancias, in most Interact cases, the artists did not interact with whole organisations but specific departments, most often in R&D.

### ***Vicki Bennett + BBC Creative Archive Licence Group***

***(2006)***

The BBC, BFI, Channel 4 and Open University were the founder members of the Creative Archive Licence Group in April 2005. The objective was to make their content available for download under the terms of the Creative Archive Licence, a single, shared user licence scheme for the downloading of moving images, audio and stills. Other major national collections, broadcasters, and commercial organisations wanting to share content with the public on the same terms have subsequently joined such as Teachers TV, Museum & Library Archive (MLA), and ITN Source. This group has provided two different placements, the first of which was with Vicki Bennett, a multimedia artist, for 4 months.

Since 1991 Vicki Bennett has been making CDs, radio, and AV multimedia under the name “People Like Us” ([www.peoplelikeus.org/](http://www.peoplelikeus.org/)). Ever since, she has been animating and recontextualising found footage collages with an equally witty and dark view of

popular culture with a surrealistic edge, both pre-recorded and in a live setting. She has shown work at, amongst others, Tate Modern, National Film Theatre, Purcell Room, ICA, Sydney Opera House, Pompidou Centre, Sonar in Barcelona and Walker Art Center in Minneapolis.

The idea of the Creative Archive-Artist partnership was to demonstrate how an archive could be used by the public in practice, making it more like a library. The aim was to demonstrate how one can unlock a piece of history and connect it to both the present and the future. For that purpose, the BBC's Creative Archive project provided unprecedented opportunities to work with a wealth of material at the BBC.

The main stages of the process performed by the artist were:

- Source and digitalise the film material that she wished to work with.
- Make the first two minutes of a film.
- Discuss clearance with the BBC legal department.
- Discuss content with the BBC Creative Archive director.
- Work alongside ACE for various Mentoring Days and consult with Blue Sky Placements evaluators from Cambridge University.
- Present work to other departments in the BBC and at Arts Council organised seminars attended by journalists, regional councils, financial institutions and media venue staff.

As a result, she created a short film entitled "Trying Things Out", which uses imagery collaged from a number of documentaries made between 1951 and 1980, featuring material shot at the Festival of Britain and other footage portraying optimistic outlooks on post-war Britain.

The artist felt that the residency period "Lived up to my expectations in finding a goldmine of material in the archive. I really was given access to all areas, and although it took much longer than I expected for my selected footage to be digitised by another department of the BBC, I received nothing but assistance thorough my residency." She believes that her residency offered the BBC "a very good taster for what can be done with the material and support, a kind of R&D period towards the idea of demonstrating how an archive can be used by the public in practise—making it more like a library, rather than being locked away for only exclusive access after it had initially been aired on TV or radio."

She discovered, however, that “Four months was by no means a significant amount of time to orientate the BBC search, the archive, view VHS, digitise, make decisions about what to use from it and to make and output as a piece of art. Twice the amount of time may have been adequate.” She also emphasised the importance of working within a physical network too (not only virtual), comprising human beings.

About intellectual property, she stated: “I believe that part of my position as an artist is, by example, to help bridge the polarity between restrictions resulting from ownership of ideas and freedom of creative expression and interpretation of these ideas.” According to the artist, IP issues can arise as a by-product of changes in technology and freedom of access en masse. This often resolves itself once the benefit of change is realised, beyond profit as having exclusively monetary value. In that sense, her work promotes a positive reflection of permitting reference to what has gone on before, so that they can live in an enriched rather than barren culture, and the artist involved with appropriation be perceived as the giver, the communicator, and not just the taker.

### ***N55 + Wysing Arts Centre***

#### ***“Walking house” (2007)***

Wysing Arts Centre is a research and development centre for artists located in Cambridgeshire: [www.wysingartscentre.org/](http://www.wysingartscentre.org/). According to its mission, Wysing supports artists to practically test out new ways of thinking in the contemporary visual arts. Artists working from studios or undertaking international residencies are encouraged, alongside visitors, to take creative risks in a supportive environment in which the exploration of process and collaborative ways of working are paramount.

N55 is a collective of artists based in Denmark who see art as part of everyday life and who are particularly interested in architecture and design: [www.n55.dk/](http://www.n55.dk/). N55 is a non-commercial platform that documents its works and interventions in the form of manuals, so they can be developed by third parties. Their vision of a democratically organised collaborating body of self-reliant individuals is described in their writings and embodied in their designs. Most of their writings take the form of manuals.

The concept of the Walking House arose from N55’s Interact residency at Wysing in 2007, during which they researched the lifestyles and legal concerns relating to some of Cambridge’s community of people of traveller origin.

N55 have taken the historic model of the 18th-century Romani horse carriage and re-worked it for the 21st century. Working closely with specialists at the MIT Institute of

Engineering, in Massachusetts, they subsequently built a fully functioning Walking House. The house walks using adapted linear actuators. The design allows the structure to move slowly at the same pace as a human can walk, about 5km an hour in real terms.

In its designers' words, Walking House is a modular dwelling system that enables people to live a peaceful nomadic life, moving slowly through the landscape or cityscape with minimal impact on the environment. It collects energy from its surroundings using solar cells and small windmills. There is a system for collecting rainwater and a system for solar heated hot water. A small greenhouse unit can be added to the basic living module, to provide a substantial part of the food needed by the inhabitants. A composting toilet system allows sewage produced by the inhabitants to be disposed of and a small wood-burning stove can be added to provide CO<sub>2</sub> neutral heating. Walking House is part of communities of various sizes, or Walking Villages, when more units are added together. Walking House is not dependent on existing infrastructure like roads, but moves on all sorts of terrain.

Walking House has been exhibited at the Wysing Centre, receiving a lot of public and media attention for a message that is beyond the prototype itself, relating to housing issues in overcrowded cities or changing climate environments. A manual for the house was also an output of the residency, so that the project can be developed by third parties. As one of the artists said: "It is meant to be a suggestion for how people can live in a more mobile way. I live on a boat in Denmark and it is a privilege to be mobile."

This project resembles the Disonancias Lanik+ Recetas Urbanas project, where the artists' profile and philosophy were quite similar. In the present case, however, interaction is with a community through a cultural facility, creating a type of relationship closer to the traditional concept of residency, whereas in the Disonancias project the interaction happened with a company that could eventually start seeing a business opportunity in sharing the artist's views on habitation, soil property, self construction.

***Hazel Grain + Hewlett-Packard Labs Bristol + Watershed  
(2006)***

HP Labs Bristol ([www.hpl.hp.com/bristol/](http://www.hpl.hp.com/bristol/)) is the exploratory and advanced research group in HP. As Hewlett-Packard's central research organisation, HP Labs' aim is to invent for the company's future, delivering breakthrough technologies and technology advancements that provide a competitive advantage for HP, and to create

business opportunities that go beyond HP's current strategies. HP Labs also tackles complex challenges facing its customers and society over the next decade, while pushing the frontiers of basic science.

Opened in 1982, Watershed ([www.watershed.co.uk](http://www.watershed.co.uk)) is Britain's first media centre and Bristol's main arts cinema. With an established brand and strong demand, Watershed promotes creativity, innovation and inclusion from cultural, commercial and community sectors. It acts as a facilitator and catalyst within the creative industries, forging innovative partnerships to advance creativity in new technologies. Since 1999, Watershed/HP Labs began a partnership and were the founding members of the Bristol Creative Technology Network.

Hazel Grain is a filmmaker who has concentrated over the past few years on very short content for web and mobile consumption, including viral marketing and music promos. Hazel has also worked as an actress for the Natural Theatre Company of Bath, performing "guerrilla" style street theatre all over the world. She also has an MA in Visual Culture from Bath Spa University College and has been a visiting lecturer at the University of West England (UWE) for several years.

The objective for HP Labs on the six-month residence was to get a new perspective on mobile video and to explore whether the placement's freedom would have some effect on their researchers' approach. Hazel's objective was to collaborate with HP researchers around video on mobile devices, ending up focusing on alternative reality games that use interactive narrative across many different platforms to tell a story.

The main stages of the six-month process included: (1) settling into the work space allocated for her placement, analysing HP Labs: moving through HP Labs, researching; (2) setting up the project around the alternate reality game (ARG) concept, which was much more complex than she had originally foreseen. Hazel explained,

"It is a narrative that is followed online and in order to get through to the next bit of the story you have to crack very difficult puzzles and find embedded clues. The characters have their own websites and blogs, including video and webcam. The companies involved have their own websites."

The project furthermore entailed (3) collaborating with people from the UWE Graduate Placement Scheme for technical help for the project; (4) developing a detailed eight-episode story structure for the ARG; (5) exploring HP Labs' technologies and research projects being developed in other departments to incorporate into her project, which



ended up not being feasible; (6) production: shooting and editing of video footage for the ARG, and (6) securing additional funding to enable the game to move into production after the completion of the placement.

With extra support from HP Labs, Watershed and other funders, in January 2007 Hazel moved into Watershed and launched MeiGeist, an eight-week ARG created from the research undertaken as part of the residency (six months in 2006). Thirty thousand people around the world took part in the game, which lasted eight weeks. An overview of the game can be found at [licorice-media.com/Meigeist.html](http://licorice-media.com/Meigeist.html). MeiGeist was nominated for a Media Innovation Award in 2008 and profiled in Creative Britain, the Government's white paper on the Creative Industries.

Satisfaction levels were high for both the artist and company, as can be inferred from their own statements. According to the artist, "Working with new technology and new means of distribution is essential for most practitioners." From the perspective of the company, Kenton O'Hara reported that:

"Bringing together the arts, technology and social sciences has given us an opportunity to explore how emerging and online and mobile communication technologies can be used to create engaging new experiences with the technologies outside their original purpose. The work has been inspirational and thought-provoking for us and its influence will extend further than the current project."

The experience has also taught valuable lessons for all the parties involved:

- Access to cutting-edge research around emerging technologies, contact with researchers for potential collaboration on future projects and promotion and exposure as part of a larger scheme (for artist).
- Opportunity to explore potential uses for its technologies outside their original purpose and explore how someone from a different viewpoint might apply research and technological solutions (for HP Labs).
- New knowledge and capability around mobile media and gaming, and an opportunity to explore and further refine its research into models and processes of collaboration (for Watershed).
- The success and learning around Hazel's placement has been a key in the development of the iShed proposition (a new venture to initiate, enable and support cross-sector collaborations and creative technology projects: [www.ished.net/](http://www.ished.net/)).

The placement contributed to understanding better how to develop the role of mediation, taking into account key factors such as:

(1) Before the placement:

- Manage expectations: partners need to be aware of all of the desired outcomes for the collaboration and responsibilities and expectations should be made clear from the outset.
- Need of an internal point of contact/advocate to broker trust, familiarise the artists with the setting and culture of the organisation and to make sure they fit in.
- Questions surrounding intellectual property rights should be agreed upon at the beginning of the partnership
- Credit the role played by the each of the collaborators in the end product should also be addressed from the beginning.

(2) During the placement

- Collaborating partners should be prepared to embrace and exploit unexpected results.
- Knowledge networks and new contacts are as vital to the health of the collaboration as cash funding and a valuable resource for knowledge transfer, promotion and dissemination.
- It is vital to stage regular meetings with all partners, to keep the channels of communication open and to enable new ideas/directions to be considered and exploited.

(3) Funding for a “blue skies” placement should be flexible and contain contingency as open, collaborative projects will inevitably grow.

(4) Evaluating placements of this nature is tricky. Whilst active collaboration around mobile media did not in this case occur, new ways of thinking were engendered and it is likely the placement will continue to have significant impact on all parties long after the official project period.

(5) The involvement of a nationally recognised institution such as Arts Council as a key to the success of this and future placements:

- The profile and position of Arts Council offers legitimacy when making initial contact with potential industry hosts and recruiting the artist.
- Its infrastructure afforded PR, advertising opportunities, advocacy and support, which otherwise would not have been available.

***Kira O'Reilly + University of Birmingham (School of Bioscience)***  
***(2007)***

The University of Birmingham attracts £85 million of funding per year and belongs to the Russell Group, an association of 20 major research-led universities with a commitment to maintaining the highest standards of research, education and knowledge transfer. The School of Biosciences and the School of Physics and Astronomy at the University of Birmingham have hosted three artists. One of them was Kira O'Reilly, a performance artist based in the UK.

Kira's field of work is interdisciplinary: she employs performance, biotechnical practices and writings with which to consider the body as material and site. She has participated in a number of performance art festivals throughout the UK and Europe, and has also performed in China. In 2003 and 2004, she undertook a residency with SymbioticA, a bio-art project based in the Department of Human Anatomy at the University of Western Australia. She has received several major commissions and in 2001 was invited to produce work for the Span2 international performance art residency in London.

The artist's objective for her placement in the School of Biosciences from June to December 2007 grew out of her explorations at SymbioticA. She wanted to pursue and extend her research into using technologies of tissue culture and tissue engineering as art material and to investigate some of the questions and thoughts she had about "the body"/her body/other bodies and life within the context of contemporary bioscience.

The main stages of the process included:

- Embedment within the culture and activities of the school, located in one of the laboratories where she was given a refresher in basic cell culture cultivation.
- A series of conversations with researchers: moving between the Medical School, the School of Dentistry and very briefly Chemical Engineering and around the Bioscience School.
- Short practical investigations helped by lecturers and doctors.
- A distinct trajectory of activity by ideas and conversation clarification.
- Further practical experiments by lecturers and doctors from different fields, in relation to the materials the artists was experimenting with.

- Project development process (as she already had the idea from her previous research fellowship at SymbioticA). In the artist's own words:

"The idea was posited to tissue culture onto spiders' webs (...) The spider silk tissue culture idea is an intriguing one, from both material scientific and metaphorical points of view. An array of associations and nascent possibilities emerge when considering combining biological materials: silks, species, cell types, also the issue of cell mobility—would the cells dismantle and alter the integrity of a web they were cultured onto? Would it be possible to encourage a web to be made in situ (in vitro) and then use it for tissue culturing purposes?"

- Collaboration with two doctors who became interested in the idea and helped her by making significant contributions both to her thinking and towards solving the practical difficulties she was having.
- A series of experiments were made with varying results, many of them generating compelling and intriguing dialogues across and between their respective disciplines. These interdisciplinary conversations were clearly as much a part of the work as the actual material processes.

The primary outcome of the process was a publication written in collaboration with some of the experts involved, documenting the transdisciplinary nature of emergent laboratory practices and their subsequent dialogues.

# Chapter 8: The Case of the New Patrons Programme and 3CA in France

## Background of the Fondation de France New Patrons programme

The origin of the New Patrons programme is very different from the background of the other intermediary organisations we studied, because it is based on policy for improving the commissioning of public art in France, a country that has a long tradition of public commissions for art. In 1969 the Minister of Cultural Affairs, André Malraux, created the Fondation de France to encourage private philanthropy for the advancement of social affairs. In the early 1990s the Fondation de France appointed the artist Francois Hers to develop a cultural policy based on civil demand rather than artists' offer. The New Patrons programme was created in 1993 as a means for engaging citizens in commissioning a work of art that would meet public needs and find resonance in the community. This "public art" and "public need" background of the New Patrons programme distinguishes it from the other programmes described in this report, which tend to focus primarily on the needs of an organisation (although positive effects for society may also be welcomed).

The programme is based on the collaboration between three kinds of actors: the artist, the citizen(s) who choose to be New Patrons of a work of art, and the cultural intermediary ("médiateurs" in French) appointed by the Fondation de France. The distinguishing feature between traditional patrons and the New Patrons in this programme is that the former pays for his or her commission, whereas the latter participate in contemporary creation for the public, using public or private funds. Francois Hers formulated a protocol for the New Patrons in 1991 that is still in use today, outlining the opportunities such an approach offers to multiple stakeholders: citizens, artists, intermediaries, political actors, and researchers. He summarises the spirit of the venture in the following (unfortunately somewhat clumsily officially translated) words "In committing to an equal sharing of responsibilities, all players agree to manage through negotiation the tensions and conflicts inherent in public life within a democracy. The work of art thus ceases to be merely the expression of someone's individuality and becomes also the expression of autonomous persons who have decided to form a community in order to invent new way of relating to the world and to give contemporary creative activity a shared meaning." ([www.newpatrons.eu/media\\_downloads/manifest\\_en.pdf](http://www.newpatrons.eu/media_downloads/manifest_en.pdf)).

The New Patrons clarify with the intermediary and the artist what the art project should be, and, with help from the intermediary, they generate funding from their own and other sources (e.g., national, regional and European Union subsidies, and philanthropy). The intermediary advises throughout the process, as will be illustrated in detail below, and the Fondation de France contributes to covering the time invested by the intermediary. Projects usually take between 2 and 3 years to realize, because they often entail negotiations not only between the artist and the New Patrons, but also with local authorities and other people or organisations whose input is needed for the project. To date the New Patrons programme has supported the creation of 275 artworks throughout France. ([www.fondationdefrance.org/Nos-Actions/Developper-la-connaissance/Culture/Les-nouveaux-commanditaires](http://www.fondationdefrance.org/Nos-Actions/Developper-la-connaissance/Culture/Les-nouveaux-commanditaires))

The model of the New Patrons has recently generated interest in other countries as well. Conexiones improbables has taken over the responsibility for the New Patrons programme in Spain, and there are also New Patrons programmes in Italy, Belgium and Germany (but they are not financially supported by the Fondation de France). The Society of New Patrons is organizing an NGO-type of structure to link them together ([www.newpatrons.eu/](http://www.newpatrons.eu/)).

In France, there are eight intermediaries, who have been designated by the Fondation de France to work on New Patrons programme projects in different regions of the country. Most of the intermediaries are professional curators of contemporary art, but some come from other art forms (e.g., music, dance, urban design). Although the New Patrons programme is nationwide, it works in a regional manner designed to meet local needs. To illustrate how the programme works in practice, we focus on the example of one of them, 3CA, whose projects are in the Paris region. ([www.3-ca.org](http://www.3-ca.org)).

## **3CA**

Mari Linnman, an artist from Sweden who trained as a curator in France, created the artistic association 3CA<sup>5</sup> with two colleagues from the art world in 1998 when François Hers, who was the director of culture at the Fondation de France at the time, invited her to become an intermediary for the New Patrons programme. The mission of 3CA is to develop the creation, production, diffusion and reception of contemporary artistic pro-

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<sup>5</sup> They chose the name 3CA to represent the key actors involved in art projects: three kinds of “C” for the commissioners, critics, and curators, and the “A” for artists.

jects. 3CA helps individuals as well as people in public and private organisations, (including local government authorities, companies, and associations) who wish to commission a work of art. It establishes a dialogue between citizens and artists on societal issues such as health, education or ecology, with a view to designing and producing artworks in diverse contexts, including schools, hospitals, and local neighbourhood settings.

3CA is a small organisation with two employees and student volunteers. It has a board that meets twice a year to advise and approve 3CA's policy, and Mari meets with the president every month. The budget in 2009 was €239,000, of which almost 60% came from the Fondation de France. The organisation has the legal status of a not-for profit under the association law 1901, permitting it to receive tax deductible donations for the arts.

To facilitate its work, 3CA co-founded with two other artistic associations that are also intermediaries for the New Patrons programme an umbrella association called Contexts ([www.contexts.fr](http://www.contexts.fr)). The purpose of Contexts is to provide shared workspace for its members, to develop new areas for artistic interventions in society, and to curate exhibitions of contemporary art.

Since 2010 3CA's work is organised in four areas:

- New Patrons projects to integrate art projects in different environments
- Artistic residencies in secondary schools (*collèges, lycées*)
- Exhibitions and consulting via Contexts
- Intermediary services to help artists and engineers collaborate in research and creation activities in companies.

Mari has worked on 20 projects in Paris since becoming an intermediary for the New Patrons programme in the context of 3CA. She spends approximately 50% of her time working on projects for the New Patrons programme, continuing to work the rest of the time on curating other projects throughout France, as well as in Sweden and Finland. For example, she curated the "Séjour de recherche et de création d'artistes en entreprise" in the Biennale de Rennes, in which thirteen artists spent 2-9 months in residence in companies during 2007 and 2008. Maintaining these other professional activities is also important for her credibility and effectiveness as an intermediary for the New Patrons programme.

## **New Patrons programme method at 3CA**

As is true of the other cases we have studied, 3CA plays many intermediary roles in the various steps involved in realising projects. There are similarities and also differences between these intermediary roles, due to the nature of the New Patrons programme.

**Recruiting patrons:** Although some new patrons contact the Fondation de France directly to ask about the New Patrons programme, and the DRAC (Direction régionale des affaires culturelles) also sometimes sends Mari Linnman a potential commissioner, the intermediaries often generate the projects themselves by seeking out people who could be potential commissioners. Mari actively seeks them out, having meetings with many public officials in the 20 *arrondissements* of Paris. But she has found that what works best is when one commissioner tells another about a project experience. Here, as in the programmes from other countries described in this report, word of mouth has high credibility and powers of persuasion.

The New Patron is often a group of people, not just an individual, which is a strength of the programme because a larger number and broader range of employees get involved than in some of the programmes reviewed in this comparative study. For example, 3CA has had several projects in hospitals, and Mari has found that the directors often are interested, but feel that the project might be too risky for them to bear the responsibility alone and be directly associated with commissioning the artwork, so they recommend that the employees create a “commissioning group,” supported by the director. This means that in such a project she and the artist work with a mix of people such as nurses, doctors, assistants, administrators, patients, and representatives of the unions.

**Formulating the framework** with which to search for an artist: The intermediary must explore the area to see if it is suitable for an artistic project, and then work with the New Patrons (commissioning group) in order to develop a “framework” document (*cahier de charges*) to define the objectives and conditions for the project. Mari Linnman explains that the “first role of the intermediary is to listen to the New Patrons and to help them set aside the inhibitions they often feel when they face art.” The diversity of perspectives in the commissioning group of New Patrons for a project is important, says Mari Linnman, who finds groups that contain a mix of “wise people, sceptics, spontaneous types, followers, motors” most fruitful, so she tries to help them express their ideas without being limited by status differences. The intermediary and the New Patrons agree together at the outset on how they want to take decisions. Sometimes, when the



group is large, they choose to vote, whereas smaller groups tend to work by consensus. Mari Linnman has learned that engaging the disagreements and conflicts that arise in such group decisionmaking processes is considered a positive component of the process.

**Selecting the artist:** On the basis of this framework, Mari Linnman as the intermediary suggests one or more artists for the project to the New Patrons (commissioning group). Mari Linnman compares the intermediary work in this phase to that of a curator because it entails interpreting the New Patrons' intention and providing orientation in the selection of an artist. She taps into a wide international network of artists to attract the most suitable ones for each project. Mari emphasises that this is a very tricky task; she has to know the artists' works well enough to sense whether the match would be good, yet she has to prove that the process is completely transparent so that no concern about inappropriate use of relationships might arise. She generally works with artists whose works are visible through various exhibitions and subject for texts by art critics, art historians, researchers and journalists, factors that make the artists' works public, which is important for a New Patrons process. The "framework" document defining the project is therefore of crucial importance—it must make the reasons for the choice of the artist absolutely clear. She keeps detailed files to document the process.

The New Patrons select the artist and a contract for a study is drawn up. The contract may be between the artist and 3CA, or all three parties may sign it together: the artist, the New Patron and 3CA.

**Preparatory study:** The artist gets to know the context and meets with the New Patron (commissioning group) and Mari Linnman to develop ideas for how to respond to the objectives set out in the "framework" and the need the artist discovers on location. This process can take several months, usually entailing about six meetings over six months.

It would be a mistake, Mari Linnman warns, to conceive of the interaction between the artist and the New Patrons simply as "demand and response". Rather, it is a process in which the discussions "move between the big picture and the detail" and she has noticed that they thereby address many aspects of what makes the organisation work as well as its dysfunctions, aspects she characterizes with terms from the art world such as "temporalities, cadences, ambiances". She reports that difficult subjects are raised in these discussions, such as the daily engagement with "irrational, accidental, unexpected elements of human life that require people to draw on their capacity for

invention and their intuition.” She has found that people often have to engage in “bricolage” in order to make things happen in organisations, and she is struck (and concerned) that the criteria introduced in policy reforms sometimes appear to have little connection with these realities. In ways that Mari Linnman characterizes as “imperceptible, filigrane and often chaotic, unusual questions touching on the imaginary” are raised in the conversations between New Patrons and artists on the way to defining a project. As a result, she says that each project requires the intermediary to combine “reason with eccentricity”.

Once the artist has completed the study and formulated his or her proposal, it is discussed and often modified in conversations with the New Patrons, and in light of the intermediary’s experience with the design and realization of other projects. Mari has many conversations about the “value in use” of a project (“valeur d’usage”) and she finds that the artists are always interested in the sense and meaning of a project for the New Patrons, in discovering what of what use it can be to them. This discussion is at the heart of the interaction between the artists and the New Patrons, it is how they build the mutual understanding and trust that is essential to the New Patrons method.

An interesting feature of the New Patrons programme is that this preparatory study is a piece of work in and of itself. For various reasons (such as insufficient resources, but also changes in the situation of the New Patrons), not every project moves into the realisation phase. About half the projects 3CA has served as an intermediary for have ended with the preparatory study. The artistic output of this stage may take the form of a book or prototype model, for example.

Before the artwork can go into the production phase a contract for realising it is signed by the artist, the New Patrons (or the legal representative of the commissioning group) and 3CA—and the funding must be secured.

**Raising funds for the project:** Obtaining funds for these artistic projects is a demanding and time-consuming process in which 3CA is involved to a similar extent as the intermediaries in the other programmes described in this comparative report, although the actual sources of funding are different. Fundraising is a collaborative task requiring the New Patrons and intermediary to lobby for the project. Together they create a communication pack to send out to potential sources of funding for the project. The funding for projects in the New Patrons programme has to be raised from various sources. The intermediary applies for funding for realising the project from cultural

funds at the state, region, city level, and from philanthropic sources, while the New Patrons seek financial support from contacts and sources in their field or activity (e.g., health, education, solidarity, science).

The Fondation de France pays the intermediary's fee, which is currently set at €15,000 for a full project: €6,000 of the fee is disbursed when the contract for a study is signed with the artist; a further €8,000 when the contract for realising the work is signed; and the last €1,000 when the completed project is delivered. The Fondation de France also pays the artist fee for both the study and realisation. The Fondation de France stipulates three conditions when asked for funding: (a) that the New Patrons be morally engaged in the project; (b) that the resulting artwork is of high quality; and (c) that the Fondation de France does not finance more than 50% of the total budget. Mari Linmann points out that the intermediary's fee does not actually cover all the time she invests over the two years that it usually takes for a project to be realized, but unfortunately intermediaries are "not in a strong position to negotiate a decent fee for their work." The funding for the production and for materials needed to produce the artwork has to be raised by the New Patrons (the commissioning group) with help from the intermediary.

The remuneration for the artist is negotiable. The average fee for the study is €5000 and the fee for realising the project varies between €8000 and €25,000. The amount depends on various factors, such as the size of the project, the notoriety of the artist, and features of the work itself. For example, in one case it was agreed that the intermediary would produce three smaller versions of the sculpture which the artist could sell on the art market, so the artist's fee for the project was significantly lower.

**Production:** Once the funding has been secured, the project goes into production, no small challenge in a city like Paris, where artists and commissioners have much less freedom to realize their creative ideas than in other regions, particularly in rural areas. Numerous administrative agencies must check and approve anything done in public spaces in the city. So once the plans have been agreed, it is almost impossible to change them, even if the artist learns about the context in the project and would like to make adjustments in his or her concept. Not surprisingly, this is the part of the process that is least enjoyable for the intermediary, yet for which his or her experienced support is very important.

## **New Patrons programme dissemination and communication strategy**

The Fondation de France ([www.fondationdefrance.org/Nos-Actions/Developper-la-connaissance/Culture/Les-nouveaux-commanditaires](http://www.fondationdefrance.org/Nos-Actions/Developper-la-connaissance/Culture/Les-nouveaux-commanditaires)) maintains a website in French (parts of which are also available in English) about past and current projects in the New Patrons programme and the European site is multilingual ([www.newpatrons.eu](http://www.newpatrons.eu)). The 3CA (<http://www.3-ca.org>) site provides information about its projects, the artists and the New Patrons it has worked with and is working with. The umbrella organisation Contexts also has a site in French and English ([www.contexts.fr](http://www.contexts.fr)) about its work. In addition, texts about the individual projects are written by 3CA, sometimes by the New Patrons themselves, also by the artists. Particularly when a project is completed and presented to the public, they give interviews that are diffused in the local, national and international media. Projects are documented in various forms, including audio-visually and with photographs. The information is targeted at the media, the art world, as well as society at large. The employees of the commissioning organisations, too, receive documentation about the projects.

However, communication is one of the weak areas of the programme. Although the Fondation de France sometimes offers support for communication, the intermediary, who is not remunerated for this activity, does most of the work. Mari Linnman indicates that this is an area that needs more attention and financial support in future, so that a professional communication strategy can be developed and implemented.

## **New Patrons and 3CA evaluation**

No information is available on formal evaluation tools and processes for the New Patrons programme. The programme has existed for some twenty years and changes have been made, which suggests that some kind of review of experience has been undertaken. But if even the intermediaries who manage the projects do not know how and when evaluations are conducted, the methods do not appear to be regular or transparent.

## **Lessons from experience and challenges for the future**

Mari Linnman stresses that a key aspect of the New Patrons programme is that there are no criteria for “good patrons/commissioners” in a democracy—what matters is

whether the “new patron” (the citizen(s) who want to commission a new art work) can convince the local actors, the intermediary, and the artist of his/her idea for a project.

Although in principle many different kinds of artists could work on the New Patrons projects, Mari has found it rewarding to work with conceptual and relational artists because “they are at the heart of the management of meaning” and she thinks they are therefore particularly relevant for such projects. Mari stresses that the intermediaries for the New Patrons programme have to be very careful about the selection of artists for projects. They do not want their art projects to be treated as competitive bids the way other public works must be treated under European law. That would mean that the commissioners should formulate their project, publish the tender and ask artists to make offers, and then choose the artist. The reason that this is not appropriate for the New Patrons programme is that the bidding process would preclude the interactions with the artist before the contract is signed. The conversations and relationship built between the commissioner and the artist, with the support of the intermediary, are crucial to the process, this is how they learn to understand each other’s needs and interests. Mari emphasises that 3CA always ensures that it can provide evidence that the selection of the artist is transparent and that regulations have been respected throughout the process by maintaining complete files that document each step and decision in the project, so that everything is traceable.

A concern for Mari is in the follow-up and maintenance of projects. After the artwork has been delivered, the intermediary no longer has official responsibility, but after having been involved during the birth of the idea and its realisation, it is hard not to care what happens to it. One of the aspects that Mari attends to in negotiating with local authorities and other actors about a project is who will take care of the work afterwards, but she has been disappointed to see that the agreements are not always lived up to. For example, the local authority in Belleville that had agreed to maintain the Musée des Graffiti that Yona Friedman created in 2009 has not done so, despite the international acclaim the work received (e.g. New York Times<sup>6</sup>). This is one of the challenges that must be addressed more effectively in future.

The medium-term challenges Mari sees for 3CA are:

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<sup>6</sup> See Ryan 2009: [intransit.blogs.nytimes.com/2009/06/11/a-museum-where-the-visitors-spray-paint-the-art/](http://intransit.blogs.nytimes.com/2009/06/11/a-museum-where-the-visitors-spray-paint-the-art/)

- To raise awareness about its artistic projects and stimulate learning from them, because so far each experiment has been conducted as a “one-shot” experience.
- To strengthen and expand networking activities in order to advance intermediary work for interactions between artists and society.
- To participate in creating tools for interactions between artists and organisations outside the art world.

### **3CA projects for the New Patrons programme**

#### ***Melik Ohanian + Hôpital Saint-Antoine, Paris (2007-2010)***

The large public hospital, Hôpital Saint-Antoine in Paris is a historic institution, founded after the Revolution in 1796 ([www.aphp.fr/index.htm](http://www.aphp.fr/index.htm)).<sup>7</sup> The hospital had expanded over the years, with new buildings being added in the 1950s and 1960s, and by the turn of the century further modernization was required. An architect was chosen in 2003 to design a new building that would house emergency services, a polyclinic and a reanimation centre. The director of the hospital at the time, Chantal de Singly, wanted to include a work of art in the new building, because she had seen an art project in another hospital in Paris (Hôpital Raymond-Poincaré) that she felt was very powerful in the room for the bereaved families of patients. She thought it would be important to pay more attention in the new St Antoine hospital building to the experience of patients as they arrive and are moved from one service to another than had been done so far, she contacted the Fondation de France to find an artist who would be interested in the project.

The Fondation de France asked Mari Linnman to take on the project. Mari worked with the commissioning group that was created in the hospital, consisting of 12 employees from diverse levels in the organisation and from many different service areas, with a core of 5-6 particularly active members. The commissioning group’s first task was to formulate the “cahier de charges”, the framework document that would serve to specify the objectives. Over a series of meetings, sometimes involving up to twenty people, the group worked out the framework, and the cahier de charges was ready in 2007, so the search for the right artist for the project could begin.

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<sup>7</sup> [www.aphp.fr/index.php?module=histoire&action=afficher\\_histoire&vue=histoire\\_affiche&NIHOPITAL=35#haut](http://www.aphp.fr/index.php?module=histoire&action=afficher_histoire&vue=histoire_affiche&NIHOPITAL=35#haut)

A member of the commissioning group, Virginie Barrabé (head of communication) explained that the project's objectives were:

- to offer to the users of the hospital a moment of contemplation;
- to enhance a continuity between the services of the new building (urgency, polyclinic, reanimation);
- to address the anxiety of waiting;
- to allow an openness to the world and the hosting of very diverse populations;
- to offer a stimulating environment to patients, in the belief that art can stimulate patients intellectually, aesthetically or cognitively to participate actively in the hospital's concept of "cure and care."

Mari Linnman proposed two artists to the New Patron commissioning group of the Hôpital St. Antoine who she thought were suited to the project in different ways. One of the artists was more oriented to painting, very playful and colourful, and the other, more conceptual artist, focused on the use of light. Although quite a few members of staff tended towards the playful ideas, the decision was taken in 2008 to work with the latter artist, Melik Ohanian. A member of the commissioning group explained that they had been attracted by the attention he paid to the passage of time.

Melik Ohanian ([www.omwk.com/](http://www.omwk.com/)) is multimedia artist based in Paris and New York. His work can be understood in terms of physical and conceptual territories that focus on the concept of time. Drawing on research and scientific and philosophical methodology he has developed a body of work that uses a wide range of mediums. His installations examine the operative mode of the exhibition and extend beyond the usual boundaries of images, in their spatial and temporal dimensions. By placing the viewer in an exploratory role, the artist highlights the complexity of temporal intervals, which, in more or less obvious ways, govern our relationship to the world and others. His work has been shown in many solo exhibitions including: Galerie Chantal Crousel and Palais de Tokyo in Paris, South London Gallery in London, De Appel in Amsterdam, IAC in Villeurbanne, Yvon Lambert in New York, Museum in Progress in Vienna, and Matucana 100 in Santiago de Chile.

Melik Ohanian studied the objectives defined in the framework that the new patron commissioning group at the hospital had formulated with guidance from Mari, then (after he had been selected for the project) he met with the new patrons to understand their needs better. Recognising that patients spend time feeling bored and anxious,

while waiting or being moved, often lying on their backs, he wanted to make the ceiling a space that is both interesting and calming. He formulated a proposal that envisioned a series of animated modules for the ceiling, composed of mirrors and light. The pulsating light (every 21 seconds) would create a changing landscape. The distribution of the modules on the ceiling would serve as markers along the paths patients are moved in the new facility. The patients would see themselves reflected in the mirrors while being transported through the space on a stretcher.

The commissioning group approved the project idea and the artist also presented it to the committee responsible for the opening of the new building. In order to decide where best to install his modules of light, he studied the routes the patients and the professionals take in the building. The modules are in the shape of a cross, which is a reference to the shape of the building. Melik Ohanian decided to place seventy modules in the ceilings of the emergency reception area, the polyclinic and the re-animation area, in order to create a feeling of continuity between the places that patients and professionals move through. According to Virginie Barrabé, "the process of defining the work was quite simple; what was more complicated was the technical production of the work and then arranging for its maintenance."

The budget for the project was €130,000, of which a third came from the Fondation de France New Patrons programme, a third from the institutional funding of the Hôpital St Antoine, Assistance Publique – Hôpitaux de Paris, and a third from the ministry of culture and communication DRAC Ile-de-France<sup>8</sup>.

The work was inaugurated in September 2010. A few people were shocked by the installation when it was first introduced, but soon it was very positively received by patients and medical staff. For example, when the TILLT team visited the hospital before the official inauguration some employees commented:

"Before actually seeing the artwork, we could not really imagine what it would look like."

"It is well integrated in the building and the work space."

"I really like that it is a break from the practical forms."

"It is not overwhelmingly imaginative, but it is good"

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<sup>8</sup> DRAC is the abbreviation for Direction Régionale des Affaires Culturelles, which is the entity responsible for cultural matters in each region of France.



“An idea of good quality.”

“It attracts, is restful and calming; it is gentle, not aggressive.”

“It is part of the décor, not just a single element, but part of a whole that allows a response to pains.”

“It is good to have used the ceiling, which is not usually occupied.”

“Other people would have preferred something more colourful.”

“The environment is part of the care-giving.”

“We wanted to integrate the idea of time, that is what was behind the selection of this artist.”

### ***Yona Friedman + Musée des Graffiti***

***(2006-2009)***

L'îlot Lilas (the little lilac island) is a neighbourhood association ([lilolila19.free.fr](http://lilolila19.free.fr)) that grew out of a concern for an evident failure of urban planning, namely a public space in Paris left without any purpose. After 2001, with the election of a new mayor in Paris, Bertrand Delanoë, awareness grew that such empty spaces can become gardens, without having to build expensive squares. The members of the association decided to create a communal garden that would also create links between the people of the neighbourhood. The space went from being a dumping ground to becoming a small ecological oasis in the city in 2003. The association (whose membership varied from 12-30, with an active core of 5 people) wanted to go beyond a shared local gardening plot, and aspired to creating a space to nurture citizenship in democracy. So they contacted the Fondation de France in the hopes of finding an artist who could design an artwork that would “take possession” of the space in a way that would encourage people to participate actively in it.

Mari Linnman proposed two artists for this project. The New Patrons (the association L'îlot Lilas together with the Ministry for Culture and Communication) chose Yona Friedman because of his intellectual trajectory as an urban activist and the spirit of democracy he intended to place at the center of his project. Another factor that played a role in the selection process is that the other artist's fee was too high for these New Patrons. According to the concept of the Fondation de France and the spirit of the New Patrons programme, the economics of the project must fit the context, although the funding for the artist may be sought from other sources when the New Patrons cannot afford to pay the fee.

Yona Friedman ([yonafriedman.blogspot.com/](http://yonafriedman.blogspot.com/)) is a Hungarian-born French architect, urban planner and designer. He became famous in the late fifties and early sixties, in the so-called age of megastructures. He is particularly interested in works and processes that support autonomous city planning by its own inhabitants, and in the communication of cultural content.

The chemistry between the New Patrons and the artist worked well immediately, which is not always the case—in other projects the warming up phase to come to a shared understanding can take many months. In this project, the collaboration was not just talked about, the New Patrons generated ideas and made a in a scale of 1:100 of the garden. They thought intensely and creatively with Yona Friedman about different ways of implementing the structure he proposed. The New Patrons commissioning project team consisted of 7 people, with a core group of 4.

The project Yona Friedman designed for the New Patrons is the “Musée des Graffitis”, which he conceived as a prototype of future museums, because it is an open structure without walls or doors that invites citizens to create its content in an ongoing process. The intention is to promote graffiti as a form of civil expression that has existed since time immemorial, rather than having it labelled vandalism and associating it only with deterioration. The “musée de graffiti” can be improvised everywhere. Transparent sheets of plastic hang on wooden posts crowned with wrinkled wire, and visitors are invited to express themselves with spray paint and markers on these sheets. The transparent surface for the graffiti is interesting because instead of turning one’s back to the world while making graffiti on a wall, one faces the city environment.

Mari Linnman had to help the New Patrons overcome several difficulties in order to get the project realized. Although they worked very well with the artist, they did not always find it easy to convince all the members of the association that the project was worth pursuing. The project was very time consuming also because the legal aspects of the project were difficult to handle. This case shows that creating artwork in public spaces demands additional efforts from the intermediary organisation, beyond those fulfilled by the other intermediaries reviewed in this study. The New Patrons had fought hard to transform the unused lot into a participative garden, but encountered multiple bureaucratic hurdles in obtaining recognition for the transformation and then also permission for the artwork. For example, it entailed obtaining construction permits from the city—however, the land did not belong to the city, but rather to a public housing administration (OPAC). According to the urban plans, the land was officially designated for

expanding the road, and was therefore not available for construction. In other words, there was no single authority with the legal responsibility and right to grant the permit needed for the project! The city required the New Patrons to produce a feasibility study to ensure that the construction would be safe (e.g., would resist bad weather conditions). The feasibility study defined such details as the size of the screws and the diameters of the beams to use. For legal reasons Mari had to recruit another architect<sup>9</sup> (Christophe Genty) to realize the project, a responsibility that also included ensuring that the requirements set out in the feasibility study were respected. The architect discovered that the construction company had indeed tried to use smaller, cheaper screws, so he had to get them to do the work again correctly before the city authorities came to check and approve the artwork at the end.

The museum opened in the garden in May 2009, and is now open to the public on Saturday afternoons all year round (except the winter months). To initiate the process, Yona Friedman made graffiti on the plexiglass of the garden shed. The New Patrons of the Musée des Graffitis also welcome new project ideas.

Since its opening, the Musée des Graffitis has received international attention and praise, but it faces difficulties in practice. The budget was a problem for the project from the beginning, because L'îlot Lilas relies on volunteers and it does not have generous public or private backing. They had to find an artist who was willing to accept to work on a project with a low budget. The final budget was €75,700. The Fondation de France via the New Patrons programme provided 50% of the budget, and the other half came from the Ministry of Culture and Communication, via public commissions. The budget continues to be a problem because there is no funding to keep the museum active (e.g., materials, staff for programming and managing special events). Another challenge the Musée des Graffitis has to grapple with since its opening is that although Yona Friedman calls the wider public to participate in creating the museum's collections, there is no "culture of graffiti" in the neighbourhood, so local participation does not come naturally. One possibility to activate members of the local community that the organisers are exploring is to work with Arab calligraphy.

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<sup>9</sup> Yona Friedman (born in 1923) had retired by this time, so although he could design the art, he did not have the legal status required for implementing the project.

**John M. Armleder + Association "Souvenir de la charcuterie française"  
and St. Eustache Church  
(1999-2001)**

The background to this project is full of unusual, even dramatic turns. In the 17<sup>th</sup> century the guild of the *charcutiers*<sup>10</sup> received custody of a chapel in St. Eustache church. The chapel had been built in 1230 and had been used by painters and sculptors of the academy for years before being attributed to the guild of the *charcutiers*. Shockingly, in the late 20<sup>th</sup> century the beautiful chapel suffered fires twice in the space of two years: it was restored after the first fire in 1989, and arsons burned it again in 1990. Instead of trying to restore it once more to its former state, the idea was born to create something new. The idea came from the St. Eustache priest, Father Bénéteau, an admirer of contemporary art. With the help of the director of the Museum of Modern Art in Paris, Suzanne Pagé, he had hosted works of contemporary artists like Christian Boltanski, César, and Bertrand Lavier in St. Eustache. However, while for Father Bénéteau the idea of contemporary art in a church was not surprising, the suggestion did surprise the president and the members of the Association of the Souvenir de la charcuterie française (Association for the memory of the French *charcuterie*). The president of the association, Hilaire Bégat, finally accepted the suggestion, mainly because working with the New Patrons programme was a good way to get public funding for renewing the chapel.

The Fondation de France was interested in supporting the project through the New Patrons programme, but it encountered significant hurdles in trying to link the traditional world of the craft of *charcuterie* with the world of contemporary art. Furthermore, a constraint on the artist and the New Patrons for this project is that St. Eustache is an historical monument, so any work done on it must be approved by the authorities for such monuments. No permanent changes in the structure are permitted. The New Patrons programme assigned first one, then a second intermediary to help the associa-

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<sup>10</sup> We keep the French terminology in our text because "*charcuterie*" and "*charcutier*" do not have a simple equivalent in English. As explained in the Wikipedia entry that also maintains the French terms, "The French word for a person who prepares charcuterie is *charcutier*, generally translated into English as "pork butcher." This has led to the mistaken belief that charcuterie can only involve pork. The *Food Lover's Companion*, however, says that 'it refers to the products, particularly (but not limited to) pork specialties such as *pâtés*, *rillettes*, *galantines*, *crépinettes*, etc., which are made and sold in a delicatessen-style shop, also called a *charcuterie*.' The 1961 edition of *Larousse Gastronomique* defines it as: 'The art of preparing various meats, in particular pork, in order to present them in the most diverse ways.'" ([en.wikipedia.org/wiki/Charcuterie](https://en.wikipedia.org/wiki/Charcuterie)).

tion find an artist who could fulfil their commission. However, neither intermediary succeeded in making a match between an artist's proposal and the needs of the commissioning association. One proposal had included neon lights, and the other a Buddhist temple, neither of which the association could accept for its chapel. Finally, in 1999 the New Patrons programme appointed Mari Linnman at 3CA to be the intermediary. She succeeded in finding common ground between the association and the world of contemporary art by exploring the links between craft and art, thereby tapping into the values of the *charcutiers*.

Mari Linnman was able to build on the work the two preceding intermediaries for the New Patrons programme had undertaken. The framework document the New Patrons had formulated indicated that they wanted an artwork that would symbolise both *charcuterie* and religion. The first artist had focused on the former, by presenting tools used in making charcuterie in neon-lit glass cases. The second artist focused on the theme of religion, but the artist, whose background is Chinese, proposed transforming the chapel into a space influenced by Buddhism. Neither proposal met the needs and aspirations of the New Patrons. Mari Linnman decided to orient the project to an indirect kind of symbolism, highlighting the noble craft of charcuterie rather than the product, and its encounter with the other, with the public that loves or feels passionate. The artist was inspired by the formalism of the Church, and his dedication to well-crafted work by hand incarnated the process of realizing the art.

The artist that Mari Linnman attracted to the project was John Armleder, a Swiss performance artist, painter, sculptor, critic and curator. His work has earned him international acclaim and several retrospectives have shown its development and scope at the Kunsthalle Zürich, at the ICA in Philadelphia, and at the Museum of Modern and Contemporary Art in Geneva, Switzerland. One of his innovations in the art world is the creation of "Furniture Sculptures", installations which juxtapose furniture with monochrome or abstract paintings (for images from his recent exhibitions see [www.contemporaryartdaily.com/tag/john-armleder/](http://www.contemporaryartdaily.com/tag/john-armleder/)).

According to Mari Linnman, John Armleder does not usually respond to commissions, because he does not like the idea of being in competition with other artists, nor the unusual constraints that are linked to the commission. However, he liked the idea of the New Patrons programme, and had done a project in the programme in Burgundy in 1998. He also liked the idea of working in a church, an interesting setting for him since he works with cultural references. Mari introduced John Armleder to Father Bénéteau

at St. Eustache and to the president and members of the Association “Souvenir de la charcuterie française”. After 4-5 meetings they agreed to commission a study from the artist. Fortunately, Father Durozoy, who succeeded Father Bénéteau in 2000, supported the choice. Mari has found that changes in leadership in a commissioning organisation during a project can impede its progress or change its orientation significantly.

John Armleder created an installation for the chapel that consists of two paintings, a two-part glass structure, a motif created by nails in the wooden floor of the chapel, and a cross projected on the wall.<sup>11</sup> The cross was not part of the original idea; the president of the association, Hilaire Bégat had felt that “something was missing” so he asked the artist to create an additional element. The glass structure evokes the form of an altar and the glass box on top of it contains lists of the names of deceased *charcutiers*. The transformation of chapel undertaken by John Armleder connects with the high mass held annually in honour of the patron saint of charcutiers. Each year a list of names of those who died during the previous year is added to the installation during the mass, thereby keeping the work open and evolving.

The budget for the project was € 38,460, most of which came from the Fondation de France. The church of St. Eustache contributed €5,000 (FFr 30,000), and the City of Paris covered costs for removing the previous furnishings, renewing the wood floor and installing the new lights (€ 11,500/FFr 70,000). The city also assumed responsibility for maintaining the artwork and for financing a publication, commitments it has respected well since 2001.

The project took eight years to realize, starting from the original request to the Fondation de France until John Armleder’s work was completed in 2001. The reception of the art work is mixed. Many visitors admire the Chapel, a high point in the year being the ceremony in November each year for the feast of St. Anthony, the patron saint of Charcutiers, but Hilaire Bégat says that members of his association have expressed criticism because “this is not the style of Charcutiers”. Personally, he agrees that the link to the crafts “is very indirect” but as president of the association he assumes responsibility for the choice of this artist and the work. Mari Linnman is satisfied

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<sup>11</sup> Illustrations are available at: [www.3-ca.org/john-armleder](http://www.3-ca.org/john-armleder), [www.saint-eustache.org/galerie/picture.php?3/category/1&pwg\\_id=e61498d3cb4c04a81a19162bd1c26fbd](http://www.saint-eustache.org/galerie/picture.php?3/category/1&pwg_id=e61498d3cb4c04a81a19162bd1c26fbd) and [exquisitepains.blogspot.com/2010/08/rays-of-light-4-armleder.html](http://exquisitepains.blogspot.com/2010/08/rays-of-light-4-armleder.html)

because the project generated a dialogue between the two worlds, and the work John Armleder created for this context is “not obvious”.

An important difficulty remains: the maintenance of the work. The responsibilities are divided between the Association (responsible for the interior) and the French state (administration of historical monuments) for the exterior. The church was badly damaged during the transformations of the area Les Halles in the 1970's and renovation work on the church has been ongoing for the past decade, making it very dusty and difficult to maintain. Securing the artwork in this public space has also been a problem, for example the lights for the installation were stolen.

## Chapter 9: Summary Conclusions and Recommendations

Interactions between the world of the arts and other worlds, especially business, have traditionally been arm's length relationships, taking the form of philanthropy and corporate social responsibility. Over the past few decades more instrumental relationships have emerged in the form of sponsoring and corporate identity activities. In addition, there has recently been a growth of short-term artistic interventions embedded in corporate training or organisational change programmes, often organised by consultants. Only recently has a qualitatively new possibility been conceived: medium-term projects lasting several months, in which people from the world of the arts and the world of organisations seek to learn from each other and create new knowledge together.

Learning across the cultural divides that separate the world of the arts from the world of organisations entails being willing and able to engage in a "culture clash". It requires more openness and closeness than either the traditional philanthropy or the modern sponsoring forms entail, and more time together than the short-term interventions allow (although a short intervention may be the first step towards a deeper interaction, as the TILLT "cultural kick" example illustrates). This comparative study of six kinds of medium-term programmes in five European countries shows that bridging between the two worlds requires numerous functions and processes that are often complex and time-consuming. They require persistence, flexibility and vision in order to create new kinds of "values-added" in organisations and for the arts.

The need for bridge-building has engendered the emergence of intermediary organisations. The review documents that these new actors come in various organisational forms, and they have each developed their own approaches. Only in the last two years have these organisations discovered each other and started talking with one another, thereby finding both similarities and differences between the ways in which they are fulfilling the range of tasks involved in initiating and enabling potential learning relationships between artists and organisations in other spheres. This comparative study therefore offers diverse models that can instruct and inspire other actors seeking to engage in artistic interventions.

In this chapter we comb through the cases to compare them across various dimensions and draw out some suggestions for what can be learned from some of their



accumulated experiences. In closing, we identify challenges to be tackled in developing the field further.

## Comparing structures and funding possibilities

The programmes and intermediary organisations in this report have arisen in different European countries and thus respond to different cultural, socioeconomic and political contexts, and they are promoted by different kinds of organisations. The six programmes and intermediary organisations described here illustrate a range of possible structures (see Table 9.1). There are several kinds of non-profits: a private company, a unit in a private company, or an association; and there are public-sector organisations, which can also take different forms, such as university institutes or arts councils. They vary significantly in size, from the small units of AIL and the Conexiones improbables to the superstructures behind Interact and 3CA.

**Table 9.1 Different organisational forms**

Type of organisation	Programme and intermediary organisation
<b>Non-profit:</b>	
a) Company	a) Airis (by TILLT, in Skadebanan Västra Götaland)
b) Non-profit unit of a private (consulting) company	b) Disonancias (in Grupo Xabide)
c) Association	c) 3CA as intermediary organisation for the New Patrons Programme under the umbrella association Contexts
<b>Public sector:</b>	
a) University-based unit	a) Artists-in-Labs (in Institute of Cultural Studies, University of the Arts, Zurich)
b) National development agency	b) Interact (in Arts Council England)
<b>Programme in a private company:</b>	Conexiones improbables (in c2+i)

Almost all the intermediary organisations combine multiple sources of funding for their activities (see Table 9.2 for some examples). They obtain grants and subsidies from national, regional, local, and increasingly from European bodies, as well as from foundations. Most of the grants and subsidies come from culture-related budgets, except for Disonancias and Conexiones improbables, which receive mainly innovation funds.

**Table 9.2 Examples of sources of funding**

<b>National authorities</b>	Swiss Ministry for Innovation and Technology Swiss Federal Office of Culture Swedish National Council for Cultural Affairs
<b>Regional and local authorities</b>	Regional Development Committee Västra Götaland Cultural Affairs Committee of Västra Götaland Employment and Youth Department of the Bilbao City Council Conseil Régional Ile de France
<b>Foundations</b>	Pro Helvetia Fondation de France
<b>Industry-based organisations</b>	SPRI (Sociedad para la reconversión industrial)
<b>European Union</b>	DG Education and Culture, DG Regional Policy – Interreg IVa, Interreg IV B, European Social Fund
<b>Fees to participating organisations</b>	€43,000 (Airis in TILLT in 2011, up from €30,000 in 2009); €32,000 for companies, €12,000 for other organisations (Conexiones improbables in 2011, up from €12,000 in 2010). The companies were encouraged to apply for a reimbursement of €20,000 from an innovation grant of the Basque government. (In future the fee for companies will be €32,000 and for other organisations €20,000, whereby part of the fee may be applied for from the Basque government.)

An additional, and growing, source of funding is the participation fee that organisations pay in most programmes (with the exception of AIL<sup>12</sup> and Interact). The level of the participation fees varies considerably, and there seems to be a trend towards expecting the organisations to cover not only the direct costs of the artist but also part of the costs of the intermediaries work to generate and accompany the projects. The case studies show that a great deal of time and energy is spent by the intermediaries in obtaining funding for each new round of projects (TILLT, Disonancias, Conexiones improbables) or for each individual project (3CA/New Patrons), with few of them benefitting from

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<sup>12</sup> AIL is unique in that it pays the host organisations (CHF 14,000) for teaching the artists at least four hours a week for nine months. Interact allocated £10,000 to each placement, with additional funds available for advertising, recruitment, project management, mentoring and documentation.

stable funding solutions. The most vulnerable appear to be those that are entirely publicly funded (e.g., Interact by the Arts Council England) and those that are part of a private company that does not subsidise them (Disonancias in Grupo Xabide).

## Comparing objectives and activities

A closer look at the strategic objectives of the programmes in this report reveals both similarity and difference. Essentially, they share five objectives to a greater or lesser degree, namely innovation, organisational change, responding to social interests, advancing artists' careers/ working conditions, and creation/art work. One way of illustrating this point is to distribute the five objectives on a continuum, locating at one end the goals more related to organisations and at the other the ones more related to artists (see figure 9.1). Each intermediary emphasises one of these objectives more than the other—nevertheless all the programmes share these to a certain extent, so placing any of these intermediaries on a single point in the continuum is problematic.

**Figure 9.1 Continuum of Objectives**

Airis		New Patrons		
Disonancias Conexiones improbables			AIL	Interacts
Innovation	Organisational change	Social interests	Creation & Art work	Artists' career & conditions

From the intermediary organisations' mission statements and the terminology they use (e.g., co-research, placements, residencies), the programmes can be placed on different points along this continuum, which could lead one to expect that the methods they use would also be quite different. However, they actually have much in common. What drives the similarity is that they believe that many kinds of “added values” can be generated through the interaction between the worlds, but such outcomes would not arise spontaneously: they have discovered the need for multiple bridging activities to enable learning between the world of the arts and the world of organisations. The intermediary roles documented in this report include seeking out artists and organisations for joint projects, helping specify the focus, assisting in finding funding, providing

support throughout the process, addressing conflicts that may emerge, communicating with authorities and the media locally and beyond, monitoring progress, evaluating results and stimulating cross-fertilization between projects. In some cases, the intermediary's work does not end when a project is finished: it guides the parties to take advantage of opportunities generated during the project, such as continuing the bilateral relationship and implementing the results of the project.

### **(1) Duration of the projects:**

This study has focused on projects lasting at least three months, and it shows that there is variation in the approaches to scheduling projects. Some intermediaries define a clear time frame: TILLT's Airis programme lasts 10 months, ALL placements last 9 months, Disonancias and Conexiones improbables collaborations run between 6 and 9 months. During the two-year lifespan of Interact, its projects had very different time frames, varying between 3 and 18 months. New Patrons projects are not scheduled, they emerge in response to a desire or need. The experience of 3CA shows that the process usually takes about 2 years, but can sometimes be longer, considering all the parties involved in making decisions and ensuring funding for each project.

It is significant that in nearly all of the projects with pre-defined endpoints respondents to our study mentioned that the duration of the collaborations was a factor of concern. They felt the time was too short to achieve the objectives, especially because participating in the projects comes "on top of" the normal work load of employees in the organisations hosting the projects. It is nevertheless important for these projects (as for any other type of project) to have a time limit to help organise the work, measure results and create a feeling of urgency to promote activities at specific times. The intermediary organisations that organise programmes on an annual basis have learned from the experience and have redefined their method to extend the collaboration times. For most of these programmes, the balance between the different kinds of needs seems to be best met by foreseeing at least nine months to complete the project. In some programmes there is a two-part process: for example the New Patrons programme has a first period to develop the project idea, and a second contract for its realization.

### **(2) Supporting work during the process:**

In reviewing the cases presented, certain especially important functions for the optimum development of the projects stand out within the supporting work behind the process. The form in which the different intermediary organisations manage these functions in their programmes varies.

The particularly sensitive issues to which the intermediaries have found different solutions are:

**Matching the artist with the organisation:** This is a delicate process and it is possibly the most important factor influencing the quality of the results and level of general satisfaction of the parties, during the intervention and at the end of the process. The intermediaries in the cases studied here bring objectivity, a wide variety of viewpoints, experience and great knowledge of the two worlds. All the intermediaries build networks of artists they can call on and propose to an organisation for a specific project where they sense the match will be right. For some programmes (e.g., Disonancias, Conexiones improbables) the intermediaries publish an open call for artists and form juries for the selection process. In other programmes (e.g., TILLT) the diversity of applicants for each organisation is less important. Instead factors such as knowledge of local context, cultural affinity or previous experience in similar environments dominate the choice. Typically, the programmes with a focus on innovation, societal interests and art work tend to open their search internationally, while projects entailing organisational change processes tend to require local artists with knowledge of the culture and the language.

**Anchoring the project in the organisation:** This is an essential mutual process of preparation and adjustment mentioned in all the projects, although with differing levels of intensity or development. As TILLT explicitly points out, anchoring must start early in the lifetime of a project and it requires attention throughout. The process differs somewhat between programmes in which the artist is selected on the basis of his or her proposal in response to an organisation's pre-defined objectives (e.g., Disonancias, Conexiones improbables, New Patrons) and those in which the first task of the artist is to work with an internal group to formulate an action plan (Airis). In both types of cases, however, the initial period entails listening to each other to come to a shared understanding and agreement about the way forward. It is helpful to consider this process from the perspective of each of the three actors.

(a) The organisation: The initial decision to engage the organisation in an artistic intervention project usually comes from top management, often introduced by a member of the board in a large organisation or the president/director in a smaller one. It is at this level that the preliminary definition of the project's objective is formulated. However, all the cases show that in order for a project to be realized, the engagement of other members of the organisation is essential. In some cases (e.g., TILLT, where the purpose is organisational change, but also where the shared ownership is important, such as New

Patrons/3CA) a project team is formed to work with the artist, often drawing on ideas from other employees in the process. In other cases (e.g., Disonancias, AIL) individuals are assigned to work with the artist.<sup>13</sup>

(b) The artist: Most artists report having to deal with a certain amount of scepticism at the outset of an artistic intervention project in an organisation. Employees do not know what to expect and they often have misgivings stemming from stereotypes they have about artists, or from problematic experiences with other top management initiatives. The artists need to find ways of dealing with these concerns while they are also directing their energy to understanding the foreign culture that the organisation represents. As Interact's report points out, for the artist "The most difficult phase in a placement is the first one; when there is a need for orientation, to learn the rules, where the boundaries are and how the institution works. This process of discovery is all the more important so that artists can then start learning the 'geography of what is possible' for their project." (Carlson n.d.: 7)

(c) The intermediary: The intermediaries work with both the other two actors to maximize the anchoring. They dedicate time and effort to ensuring that top managers engage visibly and that employees are identified and develop a shared understanding of the project with the artist. Some intermediaries (TILLT, Disonancias, Conexiones improbables) provide the artists with specific training to help them understand the new interaction context.

**Monitoring:** This function covers the design and installation of mechanisms that allow the intermediary to have an early warning system in place to detect the need for intervention in non-productive conflicts. They advise the parties involved or redirect the small crises that may be created within these interactions. Depending on the programme, these mechanisms may include periodic meetings, monitoring sessions, follow-up on formal documents (work plan).

**Platform for sharing experience:** Most of the intermediaries have detected the need for the participants to feel part of something that has a larger scope, and therefore they

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<sup>13</sup> This observation corresponds to findings in other studies of innovation processes in organisations: such projects need one or more "sponsors" high up in the organisation to provide legitimacy and support and "champions" at other levels of the organisation to actually make things happen (Berthoin Antal 1992).

build a platform for sharing experience. The decision to take part in a programme of these characteristics is a risky one that, in many cases, requires a great deal of courage, on behalf of both the managers in the organisation and the artists, because the intrinsic value of these processes is not yet commonly recognized and generally accepted. Under these circumstances, and faced with the usual (and at times desirable) difficulties of the process, the participants may at times have a certain sensation of isolation in terms of their peers and colleagues, which can undermine their commitment and interest in the project within a process of long duration.

The intermediaries initiate and nurture networks of artists and people in organisations who are going through or have gone through the same kinds of experiences and with whom they can share impressions, problems, doubts, hopes and fears. Such networking platforms, developed by the intermediaries through seminars, conferences and other types of similar events and tools, not only offer a sense of belonging, but also an opportunity to widen circles of relationships in an advantageous manner and achieve multiple effects for the project (for example, other artists providing ideas about the project, companies that are developing complementary projects).

**Communication and dissemination:** All the intermediaries stress the need for actively communicating about the project, both internally and externally. Not surprisingly, internal communication about the process throughout the life-span of the projects and results along the way is especially necessary in projects entailing organisational innovation and change. This is all the more true when the project is undertaken within a particular group or unit in the organisation, in order to enhance the chances of extending the impact to other parts of the organisation. For various reasons, external communication is equally if not more important. For some projects external feedback and validation is particularly important (e.g., some *Disonancias*, *Conexiones* improbable and *New Patrons/3CA* projects that entail bridging between the organisation and its stakeholders. Given the lack of knowledge about artistic interventions and their potential for organisations, the intermediaries need effective external communication in order to generate new projects and funding for future work. The audiences for external communication vary somewhat, but overall the intermediaries seek to disseminate knowledge into diverse communities—artistic, industrial, scientific, policymaking and the general public. To this end, they use websites designed as resource spaces, open-participation events, more specific conferences and seminars, publications, exhibitions.

**Evaluation:** There is growing pressure on these programmes to provide evidence that they are having positive impacts. The range of organisational benefits can be illustrated

(Table 9.3), but not yet “measured” in terms that the various stakeholders find useful and appropriate. Making progress in this direction is one of the tasks TILLT Europe has set itself.

**Table 9.3 Illustration of values added by sample projects**

Adding new sources of creativity—brought in by artists and developed among the employees through the artists’ methodologies	Lanik + Recetas Urbanas Mondragón Faculty of Engineering + Platoniq Vicki Bennett, + BBC Creative Archive Licence Group Hazel Grain+ HP labs Pablo Ventura Artificial Intelligence Laboratory of the University of Zürich Yona Friedman + Musée des Graffiti
Putting in place new methodologies that can be followed after the project	Teknothern AS + Maria Mebius Schröder Strategic Region Management, West Götaland + Christine Falkenland
Finding new concepts and values linked to the organisation’s products or services that could lead to developing new products and services	Seguros Lagun Aro + Josep Maria Martín Lanik + Recetas Urbanas Hazel Grain + HP Labs
Discovering new competences of the employees or surfacing of dormant competences	Paroc + Victoria Brattström Pablo Ventura + Artificial Intelligence Laboratory of the University of Zürich
Fostering empowerment of people within the organisation or community	Lantegi Batuak + Amaste Paroc + Victoria Brattström Yona Friedman + Musée des Graffiti
Experimenting with organisational models, ways to interact, communicate and work together within the organisation or community	all four Airis projects Yona Friedman + Musée des Graffiti
Enhancing working climate and health	Paroc + Victoria Brattström; Astra Zeneca R&D + Anna Persson + Maria Mebius Schröder Melik Ohanian + Hôpital Saint-Antoine
Enhancing network relationships	Mondragón Faculty of Engineering + Platoniq



Enhancing corporate culture and values	Astra Zeneca R&D + Anna Persson
Enhancing visibility of the organisation	all cases
Enhancing communication and public awareness	all AIL projects Lantegi Batuak + Amaste John M. Armleder + Association 'Souvenir de la charcuterie française' and St. Eustache Church
Piloting collaborative experience that can be replicated with others: clients, providers, artists	all cases

The need to document the results of artistic interventions in organisations arises particularly when external institutions (e.g., public funding bodies or employers' associations that are considering recommending that their members participate) require evidence on which to base decisions. As the communications officer of Disonancias pointed out, for decision makers without personal experience of artistic interventions, "numbers sing." Even if programmes are established for research purposes, funding bodies require that a minimum of indicators of success be defined. In their interest to attract organisations to participate in their programmes, the intermediaries are seeking ways of making the value the projects can generate visible and understandable to potential future clients/hosts. Most<sup>14</sup> of the programmes have encountered difficulties in this process, and although some of them are more advanced in the process than others, none of them can claim at this point to have resolved this matter.

Interact's report states (and the evaluation processes of the other programmes confirm) that "because of their interdisciplinary nature, these collaborations offer a challenge to evaluation. This is not only because participants value different outcomes depending on their roles but also because they endow multiple/shifting roles along the placements." (Carlson n.d.: 8-9). This challenge is a common factor in other kinds of innovative projects, as James Leach remarked on assessing a related Art and Science programme of collaborations,

The first questions are about whether these collaborations are productive. But that is a complex question in itself, depending on where one sees value. As the scheme really is working with emergent technologies and new artistic ideas in new

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<sup>14</sup> Evaluation does not appear to be an issue for the New Patrons, possibly because of the connection to the Fondation de France, and because the art world has its own ways of evaluating the quality of the resulting art work.

combinations, then it is a likely consequence that there is no ready-made context available in which to understand the outputs. They do not have a simple utility. In itself, the scheme is responsible for defining and opening up future areas of potential value. (Leach 2006:447)

Primarily quantitative evaluation instruments, such as the ones used by TILLT, leave out most of the value generated that can not be expressed in quantitative terms, a situation that the participating managers, employees and artists (and in this case also the researchers themselves) find unsatisfying. Purely qualitative research, as conducted by AIL, does not respond easily to the demands of external stakeholders who seek hard evidence of impacts. Interact produced a reflective report addressing the problems. Disonancias so far produced partial reports, using different instruments. Conexiones improbables is still working on its evaluation method. Clearly, there is a need for more work on developing research instruments and indicators that all the stakeholders find useful.

The experience of TILLT, Disonancias and Conexiones improbables shows that a productive approach to the process is a mix of internal evaluation conducted by the intermediary itself and the host organisation, and external evaluation conducted by a partner in the research world. Such a combination brings different perspectives to bear on the experience, permits developments to be observed over time, and provides research results that can be used to improve the next project or project generation.

### **Intangibles during the process**

The discussion so far has focused on the many visible activities entailed in initiating and realizing the programmes under study, and the multiple roles that intermediaries play throughout the process. However, possibly the most important functions that the intermediaries fulfil are intangible: they help build trust between the cultures while maintaining the boundaries between them. By their very presence intermediaries serve as a bridge between the two worlds, making the space for the partners to be true to the cultural values and identities rooted in their respective worlds (Berthoin Antal 2011). The intermediaries stand between and understand both worlds, and can therefore serve as interpreters for the participants in a project, so that differences and dissonances between the cultural codes serve as resources, not barriers. Learning from each other comes from tapping into the differences between the ways of seeing and doing things that characterize the world of the arts and the world of organisations, rather than avoiding the cultural clash or trying to become “the other”.

Trust does not come automatically between worlds. Bringing artists into the world of organisations to work with employees is an intercultural venture that means joint work for people who in other circumstances would be considered incompatible, with their differing philosophies, intentions and interests. As noted in Interact's report: "Apprehension can emerge from not knowing for which expertise and skills people were brought in or what their expectations are." (Carlson 2007: 8). There is also the technical/legal side of trust to attend to: confidentiality issues or the potential exploitation of results that some organisations can have are resolved with contracts. Intermediaries need to address both types of trust issues so that potential conflicts can be managed in a productive manner.

Working across cultures entails communicating with different codes. Arantxa Mendiharat from Conexiones improbables explains that "maintaining difference is important, but so is a common language, which we help the participants develop together." Interact's report also addresses the matter of different cultural codes: "Issues of language concern not only the jargon that people speak but also the modes of communication they use. This is how Vicki Bennett got disconcerted by her first weeks at the BBC, expecting a strongly visual culture whilst she found an organisation mainly working on and through text". (Carlson n.d.: 6). Similar issues surfaced in other programme cases, taking on particular features when international collaborations are involved (e.g., Disonancias and AIL in China). The experience of the programmes in this study suggests that building confidence and a shared language, which are partly interrelated—are important processes to which the intermediary must attend. The intermediary must play the initial role of "translator" by being in contact with the different actors and understanding both worlds. It also functions as a "guarantor", because its reputation, resources and, on occasions, legal cover are at stake.

## **Characteristics of participating artists and organisations**

Possibly the most striking range of diversity found in this study is in the characteristics of the participating artists and organisations. Even the relatively small sample of specific projects described here (out of the more than 200 that the intermediaries included in the study have conducted) reveals that there is no "typical" artist, nor "typical" organisation.

## **(1) Artists**

Clearly, today's artist is not the bohemian from the mythical literature—nor is the artist usually male. Many artists today, as those participating in these programmes, have diverse technical training and experience and many are women. Contrary to the stereotypes of the past, they are not loners—many work in teams and/or stable organisations. They have a clear working system and are able to explore new fields of expression—which often intersect with and are linked to the scientific, technological or social—new materials, new ways of acting and new relational dynamics, new scenarios of action, new communications channels and new languages, as Ricardo Antón, who participated in *Disonancias 2007-2008*, observes.

All the intermediaries in the cases described here work with artists whose primary sphere of activity is the art world. They stress that the credibility and the freshness of the artist depend on this. At the same time, the intermediaries stress that not every artist is suited to working on projects in and with organisations outside the art world, so identifying the qualities and motivations for intervening in and working with organisations is essential.

The cases in this study show that all kinds of artists can find such projects attractive for a variety of reasons. Some of them want to create in a new setting with new materials; some seek the opportunity to influence a context and help people develop themselves—a process from which they may also derive inspiration for the art they create back in their own world. The financial benefits are a factor too—artistic interventions in organisations are a new market. The defining factor is not the art form, but rather the interest and working style of the artist. Interdisciplinarity is a shared feature in the background of many of the artists, frequently combining a formal education and trajectory in the arts with other experiences relating to the worlds of business, academia or science, or to specific social causes. These diverse profiles provide the artists with multiple identities that can be valuable resources when they come to engage with non-artistic contexts.

The intermediaries have found that, besides bringing technical competence to the project, in most cases it is important that the artists show a real interest in open collaboration and teamwork, be able to listen and observe when necessary, communicate well, be adaptable (i.e., not adhere rigidly to strict ideas about what they want to achieve, leaving room for unexpected parameters). The capacity for informal leadership and a certain charisma are also helpful characteristics for the artist to have because they help

members of the organisation deal with their anxiety and uncertainty in an unaccustomed situation. In all projects the artists' ability to maintain their criteria and critical spirit during extended periods of time, while still remaining open to engaging with employees who have different ways of seeing and doing things is essential.

The intermediaries have developed different solutions for contractual arrangements with the artists (see Table 9.4). The preferred solution appears to be an honorarium or stipend, rather than a salary, and in some cases the honorarium is negotiated, in others a flat rate is defined each year. In almost all cases the host organisations must offer all their facilities and access to all equipment to the artist (this is not always relevant for New Patrons projects). They also sometimes fund other artist-related needs, such as trips, events, and materials. The contract can be a three-way contract between the artist, the intermediary, and the host organisation, or several two-way contracts are signed between the parties. When the project is about the creation of art or new knowledge (e.g., Disonancias, Conexiones improbables, AIL, 3CA/New Patrons), the contract includes arrangements about the rights to the prototypes, the artwork or to benefits that might accrue from the innovation (see Appendix 2.3). In some cases (e.g., 3CA/New Patrons), such issues may be part of the negotiation on the honorarium level. For example, in one case the contract stipulated that the intermediary would produce three smaller versions of the sculpture the artist made for the New Patrons, and the artist could sell them on the art market, thereby reducing the artist's fee to a level the New Patron could finance.

**Table 9.4 Arrangements with the artists**

<b>Fee</b>	
a) Negotiable honorarium	a) New Patrons: average of €5,000 for the study and between €8,000 and €25,000 for the realization of the project Disonancias: (2009) between €10,000 and €12,000 including travel and accommodation but excluding VAT
b) Flat rate honorarium/stipend	Conexiones improbables: between €12,000 and €13,000 including travel and accommodation but excluding VAT b) TILLT: approximately €11,300 for 20% of the artist's time for 10 months c) AIL: CHF 2,500 per month (of which 8% is deducted for social security). Up to CHF 1,000 for transport costs and max. CHF 2,000 for materials.

<p><b>Salary</b></p>	<p>Airis originally worked with a salary-based remuneration of ca. €900 per month (including taxes and social benefits) for 20% of the artist's time. The total cost to TILLT was ca. €9,000 for 10 months for each artist. It then changed to an honorarium (see above).</p>
<p><b>Contract form</b></p> <p>a) 3-way contract (artist, intermediary, organisation)</p> <p>b) Separate contracts (Artist/intermediary and intermediary/organisation)</p> <p>c) Employment/non-employment contract</p>	<p>a) 3CA/New Patrons, AIL</p> <p>b) TILLT, Disonancias, Conexiones improbables</p> <p>c1) Disonancias and Conexiones improbables sign "non-employment" contracts with the artists</p> <p>c2) AIL offers the artists employment benefits at the University of the Arts of Zürich (ZHdK), which allows them to use equipment for free and to profit from discounts like students or employees of ZHdK, and they are automatically insured in case of accident at work and outside work.</p>

**(b) Host organisations**

The cases show that a wide variety of organisations in all the sectors are already participating in these types of programmes. Neither the nature of the organisations (public or private) nor the specific industry in which they belong seem a priori to be factors that increase or lessen suitability to be able to benefit from the internal processes generated from having an artist in the heart of the organisation.

However, the experience of the intermediaries suggests that size is a factor to take into account. It is more difficult for an artist to have an impact in a larger organisation than a smaller one. The bigger the organisation and the broader the desired scope of the interaction with the artist (number of people involved), the more intense the supporting processes have to be in order to ensure that the artist is suitably integrated in processes, that the different organisational levels know about, assume and become involved in the project and the results flow throughout the organisation.

The descriptions of the projects reveal that in some organisations the management found it more difficult than in others to feel comfortable initially with the uncertainty surrounding the idea of launching an artistic intervention over several months. The organisational culture makes a difference: organisations that have already internalised a culture of inter-

disciplinary collaboration or have a history of a relationship with the arts tend to find it easier to benefit from a learning process with an artist. The willingness of key decision-maker(s) to enter into the unknown territory, as well as the perceived level of urgency to try a new approach in order to achieve breakthroughs that traditional approaches have not led to, also appear to be propitious factors for an organisation to embark on one of these programmes.

### **(c) Intermediary organisations**

In order to be effective bridge-builders, intermediaries need to be credible in both the art world and the world of organisations. In addition to building a strong track record with their projects, intermediaries can achieve their credibility in different organisational ways. For example, some of the intermediaries have a mixed team of people from the world of the arts and the world of organisations (as do TILLT, Disonancias and Conexiones improbables), and others have the backing of a larger, well-established and that is respected in at least one of their stakeholder communities (such as Skådebanan for TILLT, the University of the Arts of Zürich for AIL, and the Fondation de France for 3CA). Given the fact that the intermediaries often have to generate the funding for the projects, having experience in fundraising and being well networked into public and private funding bodies is crucial.

One of the tasks that intermediary organisations need to be able to fulfil may at first glance appear contradictory to their purpose: they have to be able to turn down requests from host organisations in which a “culture clash” with the arts is unlikely to be fruitful for employees, the artist, or the society around it. Experienced intermediaries sense when a good match between the interests and values of an organisation and those of an artist can be developed. They frequently have to help organisations formulate the need appropriately, but sometimes they must have the courage to refuse a contract. This skill may become more important as the market develops and more organisations want to join a trend, without really having the will to engage and learn in an open relationship with the artist.

## **Looking ahead**

The preparation and updating of this comparative study made us acutely aware that this field is a rapidly moving target, for at least three reasons.

- (1) Collecting information about the programmes revealed that the intermediary organisations engage in learning in an ongoing manner: although they each have a general framework, they do not want to pin down a recipe for the artists who

enter into the world of organisations to follow, nor do they see their own practices and procedures as fixed. They undertake evaluations (formal and informal, internal and external) to review and improve their methods, and, as in the case of Artists-in-Labs in Switzerland, sometimes even take a break for a while to reflect on their development before planning the next phase of activity.

- (2) New intermediary organisations are emerging (e.g., *Conexiones improbables* in Spain), while others are discontinued (e.g., *Interact* in the UK).
- (3) There is a growth in interest and demand for information from various quarters: policymakers in Brussels and at the national and local levels want to know under which conditions such interventions could help address needs in society and the economy; decisionmakers in organisations are hearing about the possibility from their networks and seeking help in figuring out whether to try one; artists, too, are discovering the idea and exploring whether it is a fruitful option for their work.

In light of these changes, there is a clear need for a more comprehensive mapping of the intermediary organisations and their approaches—not only to extend the documentation started here but also to contribute to an understanding of the factors that affect the life-cycle of programmes and intermediaries in this sector. It is likely that the struggle for funding, particularly in these times of tight budgets in all sectors, has contributed to the early demise of some promising programmes and the disappearance of intermediary organisations. A review of the various models for funding the programmes and intermediary organisations in this area would help specify the kinds of arrangements that are more favourable in the medium and long term, and it might also point to funding opportunities that some organisations have not yet discovered.

TILLT Europe, in its project “Creative Clash”, is working on these tasks, as well as on developing a mix of instruments for evaluating the “values-added” that artistic interventions in organisations can generate both during projects and in a sustainable manner afterwards. In this work, it is crucial to take the interests and perspectives of all the stakeholders into consideration—the employees, the management, the artists, and the societies in which they are embedded. We are persuaded, however, that evidence cannot replace the courage each of these actors must be willing to show in stepping into the unknown. As the architect Frank Gehry so aptly said when explaining the relevance of design thinking for management, “If I knew how a project was going to turn out, I wouldn’t do it” (Boland & Collopy, 2004:9). An artistic intervention whose exact process and outcome were to be known from the outset would hardly be worth engaging in.



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## Appendix 1: Useful websites

[www.abcnetworkprogram.com](http://www.abcnetworkprogram.com)

[www.anat.org.au](http://www.anat.org.au)

[www.artforbusiness.it](http://www.artforbusiness.it)

[www.artsinbusiness.dk](http://www.artsinbusiness.dk)

[www.artincompany.ch](http://www.artincompany.ch)

[www.artistsinlabs.ch](http://www.artistsinlabs.ch)

[www.artsactive.net](http://www.artsactive.net)

[www.artscatalyst.org](http://www.artscatalyst.org)

[www.artscouncilengland.org.uk](http://www.artscouncilengland.org.uk)

[www.conexionesimprobables.com](http://www.conexionesimprobables.com)

[www.facebook.com/pages/Conexiones-improbables/185802244786374](https://www.facebook.com/pages/Conexiones-improbables/185802244786374)

[www.ec.europa.eu/culture](http://www.ec.europa.eu/culture)

[www.fuse-residency.org](http://www.fuse-residency.org)

[www.Disonancias.com](http://www.Disonancias.com)

[www.interact.mmu.ac.uk](http://www.interact.mmu.ac.uk)

[www.keanet.eu/en/impactcreativityculture.html](http://www.keanet.eu/en/impactcreativityculture.html)

[www.kunstgreb.dk/node/65](http://www.kunstgreb.dk/node/65)

[www.leonardo.info](http://www.leonardo.info)

[www.newpatrons.eu](http://www.newpatrons.eu)

[www.oekonomie-der-kunst.de](http://www.oekonomie-der-kunst.de)

[www.tilt.se](http://www.tilt.se)

[www.wysingartscentre.org](http://www.wysingartscentre.org)

[www.wzb.eu/en/research/society-and-economic-dynamics/cultural-sources-of-newness/projects/artistic-interventions-in-organiza](http://www.wzb.eu/en/research/society-and-economic-dynamics/cultural-sources-of-newness/projects/artistic-interventions-in-organiza) (also via <http://bit.ly/r0HFVx>)

[www.3-ca.org/](http://www.3-ca.org/)

## **Appendix 2: Additional resources**

### ***Appendix 2.1 Downloadable documents:***

Three-way agreement template form Interact:

[www.interact.mmu.ac.uk/resources/ThreeWayAgreement](http://www.interact.mmu.ac.uk/resources/ThreeWayAgreement)

Interact resources:

[www.interact.mmu.ac.uk/resources/](http://www.interact.mmu.ac.uk/resources/)

Disonancias Catalogues:

[www.disonancias.com/en/articulo/252-documentaries-and-catalogues/](http://www.disonancias.com/en/articulo/252-documentaries-and-catalogues/)

## **Appendix 2.2. Conexiones improbables methodological notes:**

May 2011

### **1. Co-research = joint exploration**

The projects developed within the framework of Conexiones Improbables are through joint research projects. This means that:

- The tasks are not simply defined by competencies, but also aim to generate ideas or knowledge through the contributions of all the group members.
- A common language needs to be established: Certain disciplinary structures have to make way for others that promote dialogue between the parties and ensure the transfer of knowledge.

To do this, we recommend:

- Redefining the research itself, from the definition established by the company and the preliminary project submitted by the artist. It is important to do this exercise in writing, with a text that is agreed upon between both parties;
- Establishing shared work methodologies.
- Establishing what the expected aims and results are. Where is the innovation being sought, in the company, the product or relationship with environments?

### **2. Tools**

#### 2.1 Time

It is important to address the following aspects from the beginning in order to progressively adapt the project's scope and realisation:

- The hours the companies think they can dedicate and the individuals who can become involved.
- The hours the artists think they can dedicate, according to their fees (they are paid 12,000, excluding any indirect taxes, as work fees and for travel and accommodation) and their availability.

Establish a work schedule depending on the planned dedication. Nine months pass by very quickly and the safest way to make the most of them is to establish an advance schedule according to the availability of both parties.

It is important to respect the time of those who have to travel and be available at the agreed times.

#### 2.2 Money

It is important to address at the outset what own resources and budget the company plans to dedicate to the project.

When the project scope has been defined, it is recommended that the artists submit a

detailed budget that covers actions over the nine-month period. This budget must be negotiated/approved by the company.

Items that can be covered by this budget include the purchase of material (hardware and software), travel arrangements (in addition to the artist's own travel), resources to mobilise groups, process documentation, etc.

In previous editions, the dedication of both personnel and finances commitments varied greatly depending on the projects.

What past experience has indeed taught us is that projects with more dedication (and excitement) are those that provide the best results.

Both the redefinition of the research and its scope (including the system for exploiting the results) and time and budget commitments can be included in the agreement signed between the artist and the company.

### 2.3 Communication

It is important to consider three levels of communication:

(a) Among team members, in terms of company members and the artist, and among the team members and the rest of the company. We recommend:

- The appointment of a person to be responsible for being the artist's permanent interlocutor.
- Creating a blog for public or private use (examples of websites that offer free blogging: [www.blogspot.com](http://www.blogspot.com) or [www.wordpress.com](http://www.wordpress.com)).
- Encouraging formal or informal meetings between the artist and the entire staff of the company.

(b) Two main tools between the Conexiones Improbables projects:

- Methodology sessions
- Conexiones Improbables website

(c) Outreach:

- Collaboration between Conexiones Improbables and the communication managers of each company.
- Use the blogs if they are public.
- Place information in their own networks.

**Appendix 2.3 Conexiones improbables rules & regulations:**

## **Conexiones improbables**

### **Options for the exploitation of the results of the collaborations between artists or social scientists and companies, research centres, social organisations or public bodies.**

Updated 17/01/2011

#### **1. Introduction**

The intangibility of intellectual creations permits their owners to approach their exploitation with a great deal of flexibility and to adjust the instrument –the licence or contract granting exploitation rights- to the purpose decided by the parties concerned in order to satisfy the interests at stake.

The distribution models presented below are not a closed catalogue, but simply a concrete example of options that the creator and the company can adopt with the aim of establishing the rules for granting exploitation rights.

In this context we will employ the terms “creator”, “artist”, “social scientist” without drawing any distinction, since for the purposes of this document emphasis is placed on the creation of intangibles, of whatever kind they might be.

Similarly, the term “Host body” encompasses both private companies (of a profit-making kind), and Research centres (which are generally Foundations) and public bodies, because the three types of organisation participate within the Conexiones Improbables framework.

#### **2. Classification of intangible goods and of exploitation rights**

There are two broad categories of intangible goods:

- those associated with Intellectual Property: Artistic, scientific or literary work (including software);

- goods associated with Industrial Property: Industrial design, Trademark, Patents and utility models.

While the content of the exploitation rights of each of these goods is determined by the respective laws governing each area, they can be classified, in a general sense and for explanatory purposes, as follows:

- reproduction rights: the right to set the work within a medium that enables it to be communicated and permits the obtaining of copies;

- distribution rights: making the original and copies of it available to the public;

- public communication rights: making the work accessible to a plurality of people without copies being distributed beforehand to each individual (*for example* the broadcasting of a film on television);

- transformation rights: modification of the original work to create a new product (*for example* turning a successful book into a film).

This general catalogue of exploitation rights must be concretised, in each contract that is signed for the development of the project, in accordance with the interests of the contracting parties and using the models set out below, and also in line with the particular rules that are contemplated for each type of result (artistic work, industrial design, patents and utility models) within the specific regulations (Industrial Property Act, Industrial Design Protection Act, Act Governing Patents for Invention and Utility Models).



### 3. Contractual options within Conexiones improbables framework

The freedom of contract between the Creator / Social Scientist and the Host Body is enormous precisely because of the intangible nature of creation and, consequently, the models we offer here are not the only ones possible, but rather those that are in most common use.

However, given the illustrative function of this document, it must be noted that these general models must be specified in accordance with the interests of the contracting parties.

As a starting point, all the artists receive fees from Conexiones improbables for participating in the joint research. The intellectual authorship of the result belongs, in all circumstances, either to the artist(s) / social scientist(s), or, depending on the particular project, is shared between the artist(s)/social scientist(s) and the researcher(s).

The options presented below concern any eventual remuneration the artists may receive in the event that the results of the research are marketed, used or exploited in any way by the host body, independently of whether the industrial property rights of the prototypes from the research belong to it.

We ask the participating bodies to choose one of the following options, so that the artists who answer the call may know the framework of conditions within which the results of the investigation would be used, although the precise categories must be subject to later negotiation between the artist(s) / social scientist and the host body.

\* If it is a project of general interest (non-profit making): it is understood that neither artist nor host body intend to obtain economic benefit from the exploitation of the result, which will be communicated publicly in accordance with mechanisms associated with copyleft and creative commons, ruling out the possibility that any other person, physical or juridical, may exploit this result for commercial interest. **This is OPTION A.**

\* If it is a project of a mercantile nature (profitmaking) whose result has a commercial exploitation:

**OPTION B:** the exploitation rights (production and marketing) fall to the host body; nevertheless, the latter pays the artist at a fixed rate, in line with amounts to be negotiated by the two parties.

**OPTION C:** the exploitation rights (production and marketing) fall to the host body; nevertheless, the latter pays the artist the benefits linked to the exploitation proportionally, in line with categories to be negotiated by the two parties.

**OPTION D:** the exploitation rights fall to the host body, without added remuneration for the artist(s)/social scientist(s) in the event that the result is marketed. In all cases the artist(s)/social scientist(s) may use the results of the investigation for artistic/scientific purposes, that is to say, within the context of the production of works in limited edition or, if digital reproduction media are used, for diffusion in such a way that it does not imply any competition with their commercial use by the host body.

Our recommendation is that, in the agreement, the parties provide for the establishment of a time limit for the host body to initiate exploitation of the results so that, if this entity does not utilise the results, the artist(s)/social scientist(s) be authorised to seek other avenues of applicability in commercial ambits.

By virtue of the legislation applicable to intellectual property, authorship is inalienable and, therefore, any mention of it must include the different authors.

**Table specifying options:**

Options	Authorship	Exploitation of results	Remuneration of the artist/social scientist (*)
<b>A</b>	Sole Agency for Creator or Shared Agency for Creator – Company	Copyleft exploitation model (**): Creative Commons Licence <ul style="list-style-type: none"> <li>• Non-Commercial</li> <li>• Share Alike</li> </ul>	Without additional remuneration
<b>B</b>	Sole Agency for Creator or Shared Agency for Creator – Company	Granting the Host Body: Sole Agency Entire duration of the Rights The entire world All exploitation rights	At a fixed price
<b>C</b>	Sole Agency for Creator or Shared Agency for Creator – Company	Granting the Host Body: Sole Agency Entire duration of the Rights The entire world All exploitation rights	Proportional to the benefits from the exploitation
<b>D</b>	Sole Agency for Creator or Shared Agency for Creator – Company	Granting the Host Body: Sole Agency Entire duration of the Rights The entire world All exploitation rights except transformation	Without additional remuneration

(\*). Starting out from the premise that the artists / social scientists are remunerated for their participation in the joint research, this column only refers to remuneration for the granting of exploitation rights.

(\*\*). For more information, you can download the Copyleft Use Manual from the web [www.manualcopyleft.net](http://www.manualcopyleft.net) (published by Traficantes de sueños).

**Other references:**

Intellectual Property Act  
[civil.udg.edu/normacivil/estatal/reals/Lpi.html](http://civil.udg.edu/normacivil/estatal/reals/Lpi.html)

Industrial Design Legal Protection Act  
[civil.udg.edu/normacivil/estatal/reals/L20-03.htm](http://civil.udg.edu/normacivil/estatal/reals/L20-03.htm)

Trademark Act  
[www.oepm.es/cs/Satellite?c=Normativa\\_C&cid=1150364394719&classIdioma=es\\_es&pagina=OEPMSite%2FNormativa\\_C%2FtplContenidoHTML](http://www.oepm.es/cs/Satellite?c=Normativa_C&cid=1150364394719&classIdioma=es_es&pagina=OEPMSite%2FNormativa_C%2FtplContenidoHTML)

Act for the Legal Governance of Invention and Utility Models  
[www.oepm.es/cs/Satellite?c=Normativa\\_C&cid=1150304955034&classIdioma=es\\_es&pagina=OEPMSite%2FNormativa\\_C%2FtplContenidoHTML](http://www.oepm.es/cs/Satellite?c=Normativa_C&cid=1150304955034&classIdioma=es_es&pagina=OEPMSite%2FNormativa_C%2FtplContenidoHTML)

## Appendix 3: Questionnaire Template

A. Level: intermediation/support/driving platforms
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### A.1 Profile

#### A.1.1. Identification:

- Name of the organisation:
- Legal status.
- Type of organisation:
- Field of activity:
- Geographical coverage:
- Address (street, postal code, region, country)
- Web page:
- Name and Contact details of a representative:

#### A.1.2 Mission:

#### A.1.3 History. Millstones and turning points. Explain

#### A.1.4 Staff:

- Salaried employees (full time / part time)
- Volunteers:

#### A.1.5 Annual Budget:

#### A.1.6 Networks involved with:

### A2. Activities & services

#### A.2.1 Main activities:

#### A.2.2 Complementary activities:

#### A.2.3 Support activities.

### A3. Organisation

#### A.3.1 Organisation Chart (drawing)

#### A.3.2 Directive organs

#### A.3.3 Functions and role descriptions (main responsibilities)

#### A.3.4 Employees' profile: education, professional background, areas of expertise, etc.

### A4. Budget

#### A.4.1 Income structure (%)

- Average Self-financing % --> sources of income
- Average Received grants & subsidies % → Which organisms grant them?
- Other sources of income --> explain

A.4.2 Expenditure structure (%).

- Wages& salaries
- Artist remuneration
- Supplies Rentals
- Marketing & Communication
- External providers (consultants, etc.)
- Financial costs
- Other expenditure:

A.4.3 Investment policy: describe:

A. 5. Strategic Self – reflection:

A.5.1 Three most important challenges (mid term)

A.5.2 Five year strategic vision:

A. 6. Management Tools

B. Level: Collaboration programmes
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B.1. Profile:

B.1.1 Identification:

- Name.
- Web Page.
- Name and Contact details of the coordinator.

B.1.2 First year of activity:

B.1.3 N. of experiences/particular cases within the programme:

B.1.4 Target audience profile

B.1.5 General Objectives.

B.1.6 Awards or distinctions.

B.2 Collaboration process methodology

B.2.1 Collaboration time span

B.2.2 Agents involved

B.2.3 Phases & activities/ agent

B.2.4 Intermediary role: stages & means of intervention

B.2.5 Results exploitation policy & contracts

B.2.6 Artist remuneration schemes

B.2.7 Organisation's contributions.

### B3. Evaluation methodology:

B.3.1 External vs. Internal evaluation:

B.3.2 Purpose of evaluation:

B.3.3. Stages of evaluation:

B.3.4 Principal indicators:

B.3.5 Data gathering systems, techniques & tools (description + samples)

B.3.6 Data analysis systems, techniques & tools.

B.3.7 Evaluation outputs:

- Internal/ external reports:
- Principal evaluation findings and recommendations about the programme.
- Example of consequences: actions & decisions taken within the programme based on evaluation recommendations

B.3.8 Self assessment of problems or principal flaws found in the evaluation process:

### B4. Dissemination/communication strategy:

B.4.1 Purpose of the communication policy

B.4.2 Types of contents produced for dissemination:

B.4.3 Targeted audiences:

B.4.4. Times of the communication: When / how often?

B.4.5 Means of communication:

B.4.6 Types of supports

B.4.7 Dissemination geographical coverage

B.4.8 Network role in dissemination process

B.4.9 Collaborating agents:

B.4.10 Intellectual property policy (on communication contents)

B.4.11 Self assessment on effectiveness of communication policy:

### B5. Lessons learned within the programme:

B.5.1 Key or most sensitive issues in the collaboration processes:

B.5.2 Key or most sensitive issues in the evaluation processes:

B.5.3 Key or most sensitive issues in the dissemination processes:

B.5.4 Overall conclusions:

C. Level: Collaboration experiences. Specific sample cases provided for each programme
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C.1 Identification of Agents involved:

### C.1.1 Organisations:

- Name:
- contact details:
- Website:
- Head quarters at Bilbao
- N. employees:
- Sector/ industry:

### C.1.2. Artists:

- Name:
- web page:
- location:
- Background:
- Area of working:
- Previous experience in this type of collaboration
- 

### C.2 Objectives of the collaboration

### C.3 Process development description

C.3.1 Main stages of the process: activities/ agents involved

C.3.2 Main difficulties found by both sides

### C.4 Resourced involved

C.4.1 N. of people involved

C.4.2 Overall Investment in the project: working hours & money for both sides  
(apart from fees):

### C.5 Impact

C.5.1 Description of results obtained

C.5.2 Satisfaction level for both sides

C.5.3 Lessons learned & therefore applied for both sides

C.5.4 Summing up "Statements" from both sides

## Appendix 4:

### Overview of artists and organisations in AIRIS projects 2002-2010

Art form	Organisation
Actor	Architect Firm
Actor	Automotive Industry
Actor	Elementary School
Actor	Insulation Manufacturer
Actor	Municipal Staff Administration
Actor	Municipality Management
Actor	Primary School
Actor	Public Transport Company
Actor	Secondary School
Actor, Director	Ferry Liner
Actor, Director	High School
Actor, Director	Human Resource Department
Actor, Director	Shipping Company
Actor, Playwright	Real Estate Company
Actor, Playwright	Truck Manufacturer
Aural Artist	Automotive Industry
Choreographer	Construction Company
Choreographer	Health Care Organisation
Choreographer	Pharmaceutical Company
Dancer	Automotive Industry Engineering
Dancer	Disability Care Centre
Dancer	Heat Recovery Equipment Manufacturer
Dancer	Hygiene Products Manufacturer
Dancer	Municipal Health Care
Dancer	Pharmaceutical Company
Filmmaker, Director	Art School
Filmmaker, Director	Secondary School
Image Artist	City Planning Office
Musician	Business Institute
Musician	Cable and Accessories Manufacturer
Musician	Disability Residence
Musician	Energy Company
Musician	Engineering Company
Musician	Food Manufacturer
Musician	Municipality Administration
Musician	Nursery
Musician	Primary School
Musician	Social Services Care Centre
Musician	Street Maintenance Office
Musician	Working life department Municipality

<b>Art form</b>	<b>Organisation</b>
Performance Artist	Psychic Disability School
Photographer	Health Care Organisation
Photographer, Filmmaker	Education Company
Poet	Municipal Economy and Staff Administration
Sculptor, Photographer	Real Estate
Singer, Musician	Dental Clinic
Singer, Songwriter, Musician	Municipality Technical Department
Textile Artist	Municipality Engineering Administration
Textile Artist	Psychiatric Ward
Visual Artist	Catering Service
Visual Artist	Concert Hall
Visual Artist	Elderly Residence
Visual Artist	Entrepreneur Network
Visual Artist	Food Supermarket
Visual Artist	Fuel Manufacturer
Visual Artist	Grocery Store
Visual Artist	Health Care Organisation
Visual Artist	Hotel
Visual Artist	Logistics Company
Visual Artist	Municipal Library
Visual Artist	Nursery
Visual Artist	Pharmaceutical Tech Company
Visual Artist	Primary School
Visual Artist	Primary School, Nursery
Visual Artist	Real Estate Company
Visual Artist	School
Visual Artist	Social Service Office
Visual Artist	Stainless Steel Manufacturer
Visual Artist	Telecom Industry
Visual Artist	Trade Union
Visual Artist	University Department
Visual Artist, Photographer	Polymer Manufacturer
Writer	Gym
Writer	Municipal Social Service Administration
Writer	Municipal Staff Administration
Writer	Regional Planning Management

Source: TILLT