

TILLTEUROPE

CREATIVE *Clash*

Artistic interventions to stimulate innovation,
sustainability and inclusiveness

March 2011



TRANSFORMING ORGANISATIONS WITH THE ARTS.

Tillt Europe - Creative Clash is a European policy grouping of two intermediary organisations Tillt (Sweden) and c2+i (Spain), the Social Science Research Center Berlin (WZB) and the Brussels-based research and advisory company KEA. This grouping has been created in 2009 to promote cooperation and links between the arts and organisations (private and public). Tillt Europe – Creative Clash advocates interactions between the arts and organisations in the form of “artistic interventions”, when artists, artefacts or practices from the world of arts enter organisations (businesses, public institutions, associations, NGO, etc.) in order to support or accompany changes, stimulate creativity and innovation, as well as to improve working conditions and skills development.

First experiments on the interactions between the arts and businesses date back to the 1970s. It is however over the past two decades that artistic intervention in organisations have emerged as a new tool to stimulate personnel and organisational development. Artistic intervention is an original form of counsel to organisations wishing to encourage creativity, self development, disruptive thinking, new interactions with a view to make the organisation more effective and productive, better equipped to confront challenges, inspired by increased solidarity and better working conditions. Artistic intervention is a creative management tool. It is a process to trigger organisational development and changes.

Creative brokers or intermediary organisations whose function is to establish the relationship between artists and organisations now exist throughout Europe. The aim of this document is to highlight their contribution to a smarter and creative Europe. It is also to consider policy recommendations to support artistic intervention as part of a wide range of policies (education, skills, social cohesion, innovation, entrepreneurship and culture).

1. Artistic intervention: a Source of Creativity and Social Innovation

“The interesting thing about an artist’s way of work is the ability to think differently and to create something new and unexpected out of something perceived as static and impossible to change.”

Jan-Peter Idström, Chief of Clinical Studies, AstraZeneca

Creativity is a catchphrase which epitomises success and progress but means different things to different people. Creativity is not the monopoly of artists. It is an intrinsic part of innovation. However there cannot be innovation without creativity. The latter is often perceived as product oriented phenomenon in particular in business management literature. Tillt Europe’s work is based on another dimension of creativity - the “culture-based” creativity: this form of creativity is intrinsically linked to creativity which finds its source in art and culture and takes the form of a quest, a risk, a sketch, an approach rather than a solution. “It is essentially about the passion and love or connecting with one self as human being”¹. Culture-based creativity is creativity which originates from creative people, notably artists.

Culture-based creativity, as used in artistic intervention, is a driver of innovation, social well-being and inclusion. Because it injects vision, values, emotional bonds, and contributes to disrupting routine and linear thinking in organisations, culture based creativity help organisations and societies to address today’s challenges.

It is art in its capacity to subvert that is assigned the function to challenge routines, mindsets and traditional management processes. Artistic involvement enables organisations to evolve. In return this social interaction enables artists to renew and transform their vision and artistic expressions.

The end result is not necessarily an artefact for display in a museum or an art gallery for instance but rather a new perception of the work environment and society which empowers people, enabling individual and collective self-fulfilment for the well being of organisations.

Artists can reveal the potential of the group because of their abilities to:

- think laterally, to be imaginative, to think "out of the box".
- challenge traditional solutions.
- follow non-linear and uncertain process in order to allow the development of a new vision.
- realise out of a vision something new that is not necessarily functional or dependant on a pre-existing theory or scientific integrity.

¹ Reid,D, Poetry as Paradigm Shifter, Presentation at the Creativity World Forum in Antwerp 20.11.2008.

The concrete impact of artistic intervention in organisation has been addressed in TILLT Europe's previous work.² Artistic intervention:

- Stimulates creativity in organisations (at management as well as workforce level) and contributes to competence-development (as well as self-esteem) and leadership.
- Reinforces collective spirit and goals by engaging the team spirit.
- Improves social relations and dialogue within organisation which leads to increased understanding of the "raison d'être" of the organisation, and the individual's contribution to its longevity. This in turn improves motivation at an individual level.
- Encourages disruptive thinking in the way processes are managed thus challenging the management and work life routines, thus improving efficiency in organisation.
- Helps organisations finding their identities and values (their DNA) to achieve shared goals.
- Commits organisations to take risks and change direction. It challenges organisations to innovate.

However the impact goes beyond the mere context of the organisation. Indeed artistic intervention contributes to make the social fabric of a community more resilient. The arts are naturally collaborative and networked, involving the sharing of knowledge and ideas. The arts also contribute to a different societal vision that takes into account environmental and sustainability imperatives. They help questioning the values of a post-recession world and the impact of growth imperatives on social links. They improve the health and well-being of individuals and communities. More importantly; Art inspires people. It provides elements for people to develop imaginative and creative solutions within and outside the work environment. Thus artistic intervention helps:

- Identifying more suitable career paths.
- Skills and self-esteem development.
- Social mobility.
- Social inclusion and cohesion.
- Gender equality and equal opportunities.
- Enrich people's life and promote new forms of work-life balance.

Artist intervention provides people with direct access to art and enables them to experience the impact of art directly on their lives. The outcome is that more people attend and take part in the Arts; more individuals feel that the arts are meaningful to them. This also benefits the arts by offering new sources of ideas and inspirations but also new income streams.

² For a detailed description please see Ariane Berthoin Antal, Research report, Transforming organisations with the arts, December 2009, to download on <http://www.creativeclash.eu/> and Roberto Gomez de la Iglesia and Miren Vives Almandoz, Managing arts and business collaborations: a comparative analysis of four programmes in Europe to download on <http://www.creativeclash.eu/>

Artistic intervention contributes to innovation and promotes more participation and involvement in the Arts, a cultural policy objective.

2. Artist interventions: a means to stimulate creativity within organisations

“Great art helps to develop thinking, imagination and understanding. Artists translate nature, our environment and our lives into what we see in our galleries, theatres and concert halls, adding depth and helping us to appreciate the value of our existence. But unlike with medicine, you cannot see the immediate result”.

Valery Gergiev Principal Conductor, London Symphony Orchestra³

Research conducted on artistic interventions in academia and in the framework of the Tillt Europe project, has identified and described value generated by artistic interventions for the individual, the organisation and the artists.⁴ In 2009 Tillt Europe produced two reports on the impacts of artistic interventions: a comparative analysis of local actions facilitating artistic interventions and a research framework for evaluation the effects of artistic interventions in organisations.

In short, artistic interventions generate aesthetic and emotional aspects that are generally overlooked at the workplace and that engender new perspectives and behaviours. The engagement with artists can stimulate individuals and groups at emotional, physical and intellectual levels. The practice of Art creates opportunities for teams working in different ways, introducing shared positive experiences within groups.

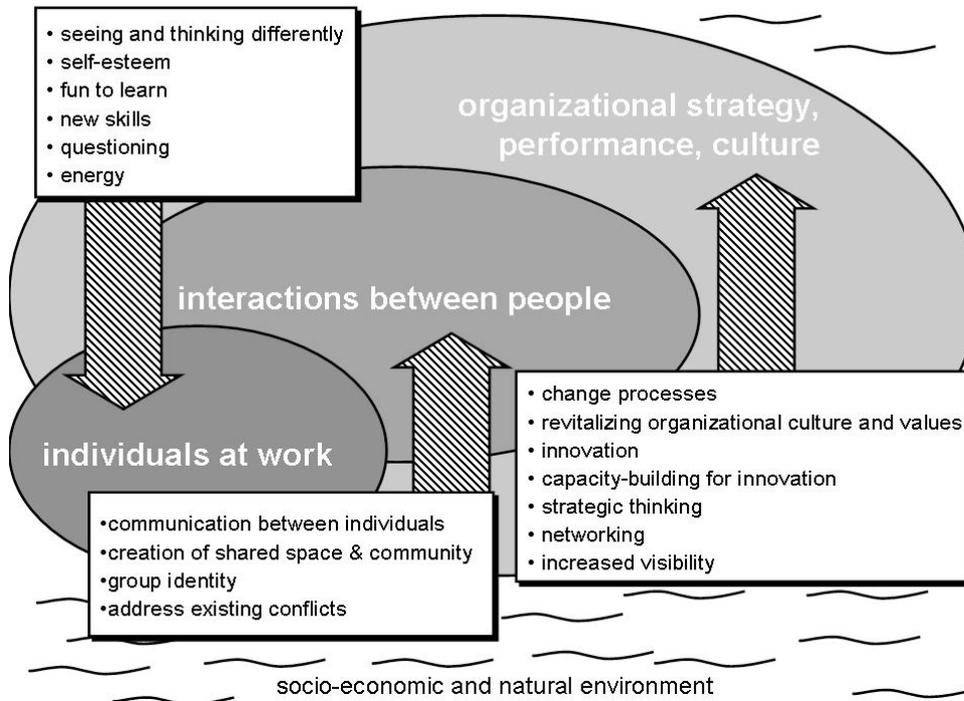
“The arts have the potential to show that the everyday can be reinvented and that the ordinary is usually extraordinary and that the extraordinary can become part of or intervene and wonderfully interrupt everyday life, “
Naomi Kashiwagi (artist)⁵

³ Quoted in Arts Council England, Achieving great art for everyone- a strategic framework for the arts, 2010 http://www.artscouncil.org.uk/media/uploads/achieving_great_art_for_everyone.pdf p. 5

⁴ For a detailed description please see Ariane Berthoin Antal, Research report, Transforming organisations with the arts, December 2009, to download on <http://www.creativeclash.eu/> and Roberto Gomez de la Iglesia and Miren Vives Almandoz, Managing arts and business collaborations: a comparative analysis of four programmes in Europe to download on <http://www.creativeclash.eu/>

⁵ Quoted in Arts Council England, Achieving great art for everyone- a strategic framework for the arts op.cit. p. 14

The following chart⁶ represents the various impacts of artistic intervention⁷.



Ariane Berthoin Antal, *Research Report, 2007 Where to look for the values that artistic interventions can add to organisations*

The major impact of interacting with arts and culture-based creativity is that individuals and groups are offered new perspectives. Engaging with artists or the arts provokes heightened experiences which “require intuitive thinking, emotional arousal, aesthetic understanding, social intelligence and more generally creative capabilities, such as imagination, improvisation, perception, empathy and flexibility, to name a few”⁸.

Artistic interventions provoke and encourage new ways of thinking and fresh perspectives. These can lead to a variety of impacts on individual behaviour, such as for instance increased communication and motivation, which in turn provoke change for the organisations as a whole in terms of innovation capacity, engagement, organisation values and culture, productivity and work efficiency.

⁶ Giovanni Schiuma, *The Value of Arts-Based Initiatives. Mapping Arts-Based Initiatives, Arts&Business, London p.9, quoted in Ariane Berthoin Antal, Research report, 2009 op.cit.*

⁷ For a detailed description please see Ariane Berthoin Antal, *Research report, Transforming organisations with the arts, December 2009, to download on <http://www.creativeclash.eu/> pp. 15-19 and Roberto Gomez de la Iglesia and Miren Vives Almandoz, *Managing arts and business collaborations: a comparative analysis of four programmes in Europe to download on <http://www.creativeclash.eu/> pp. 94-95**

⁸ Schiuma p. 7 op.cit

Arts projects have a positive impact on intrinsic motivation and commitment. Because artists introduce fresh perspectives employees started to ask questions about their own work and about organisational values. The interaction with the arts triggers self-esteem and empowers people.

Artistic intervention improves team spirit. People having gone through artistic interventions reported better knowledge about their colleagues. They had to engage with others and interact in a different way with them thus discovering new facets of individual personalities. This improves communication in teams, which in turn lead to a better working environment and improved social relations.

The example of an artistic intervention at the Swedish company Paroc, illustrates this outcome:

The Board of Directors at Swedish Paroc (1992 employees, turnover: 317 million Euro in 2009), one of the leading European mineral insulating wool manufacturers, decided to engage with 3 artist each collaborating with the company during 10 months. The aim was to enhance the working climate, increase the employees' pride, productivity and creativity where serious communication problems had prevailed.

One of the artists, actress and director Victoria Brattström engaged the employees of one of the production plant in a documentary photo project. The task was to document their work and work place. In this process, the employees practiced a new way to tell a story – through photography – and a new platform for communication and meeting over the borders of the factory was created.

Through the interaction with the artist and other employees from different teams and the collective creation of artistic works, employees discovered not only their colleagues' personalities, but also own hidden competences. This not only improved the social atmosphere in the plant, but more importantly; it made people realize their own importance in the production process, the colleagues role, and the identity of the plant as a whole was transformed into a photography exhibition. The increased understanding for ones own task identity led to increased motivation, and the new connections established between the employees led to an increased collective responsibility and increased respect for each other's competencies.

Eventually this change resulted in a 20% increase in the level of production efficiency at the Hällekis plant, a rise not seen before, which the board said would not have been possible without the presence of the artists.

Artistic interventions have also direct impacts on people's skills and abilities. As the interaction with artists leads to discovering other forms of expression and production, people become more aware of their abilities. Hence employees discover hidden skills and competencies, which may encourage human resources management to take a new strategic direction for personal development and transformation. The case of Lantegi Batuak below is a good example of this impact.

Lantegi Batuak is Biscayan non-profit organisation whose mission is to generate job opportunities for people with disabilities, in particular of an intellectual nature. It employs 2,500 people, 2,100 of whom have an intellectual or physical disability.

The aim of collaboration with a collective of artists, who run a laboratory of ideas, was:

1. to generate better integration of disabled persons.
2. to raise awareness in Basque society regarding the jobs disabled people perform as workers, and concerning their aspirations.

Lantegi Batuak collaborated with artists from Amasté a group engaged in promoting creativity and imagination as tools for innovation and development.

The artist organised weekly meetings (some 30 days in a period of 9 months) with the management and workers. The result was the possibility for the employees to express themselves. Artists encouraged through different workshops to use technology to communicate more effectively.

Through a new participative process and new communication tools (photographs, videos, etc.), a blog was created by the workers. The project also stimulated digital literacy and the use of new technologies, thus helped employees to acquire new skills. The company's management discovered that the employees were not only valuable workers, but that they were also able to express themselves without the mediation of the management team. The blog was given several awards at national level.

Artist intervention also helps businesses to improve their R&D and innovation capabilities by questioning traditional management processes.

Lanik, a Spanish construction company (with 80 employees) specialised in the development of structural systems, commissioned a joint research with the group of experimental architects Recetas Urbanas. The aim of the collaboration was to analyse possible applications of the concept of transformable architecture, based mainly on systems developed by Lanik.

The experimental architects analysed in-depth the potential of Lanik's existing range of products and searched for new and until now unsuspected applications for these products. The creative persons conceived together with the company a model of packages for the self-construction of small-scale houses. The creative process and interaction resulted in the development of prototypes subject to technical trials and surveys with the general public.

Through this collaboration the company realised better the variety and dimension of technical and social usages offered by its products and technologies. The collaboration also provoked a catalytic effect on the company's work team and its creative capabilities.

As the Lanik general manager stated: "Artists have a crazy kind of creativity, they are 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 happen in original contributions".

Artistic intervention helps organisations develop their values and identities. The example of Astra Zeneca’s collaboration with the visual artist Anna Persson illustrates this impact.

Astra Zeneca is a multinational pharmaceutical company employing 65,000 people in 45 countries worldwide. It has 2000 employees –mostly researchers– working at their Goteborg site.

Astra Zeneca’s Department of Clinical Research in Goteborg participated in an artistic intervention with Anna Persson, a visual artist. As the drug innovation process takes 8-12 years, from the initial idea to a marketable drug, it is necessary to maintain researchers motivated and creative for a long period of time. Furthermore the department had undergone important changes some time before the project started, creating uncertainty and stress for employees. In this context, the aim of this collaboration was to support change management activities, to revitalise corporate culture and values, and to stimulate motivation and commitment among employees .

To deal with this, Anna arranged 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 back-dropped onto a white screen, which was simultaneously photographed. These photographs, in turn, were put onto large sheets of glass, which were suspended on strategic places throughout the newly constructed company building.

This project helped the group of researchers (about 700) to engage in common activities aimed at shaping the corporate culture. One of the Astra Zeneca Managers stated: “There is a growing realisation at the company that it is the interface between chaos and order which creates the magic. We see changes every month and there is no doubt that post-project people were more open to that, less stressed by it”.

There is still little quantitative impact measurement of artistic intervention on businesses. However, a group of interdisciplinary scientists⁹ made a longitudinal study of the projects conducted by the Swedish intermediary organisation Tillt. The study followed their artistic interventions during 4 years, between 2005 and 2008. Their analysis showed that the artistic interventions programme had boosted creativity and innovation in affiliated organisations by 17%. It has improved the working climate by 25% and reduced levels of conflict by 12%. Furthermore the programme has led to increased employer branding with a value of ranging from 20.000 - 1.000.000 Euros.

⁹ http://www.imit.se/pdf/reports/2009_220.pdf (in Swedish, for English version contact TILLT)

3. Artistic interventions and the EU 2020 Strategy

For Europe it must never be a question of art or science, but (...) art and science are the legs on which Europe stands.”¹⁰

José Manuel Barroso, President of the European Commission

Arts are the bedrock of the creative economy. As such, several different policy areas should take the potential of artistic interventions into account when working towards the .European strategy for smart, sustainable and inclusive growth.

3.1 Artistic interventions contribute to innovation, industry and regional development policy objectives

The Europe 2020 strategy identifies three key drivers for growth, to be implemented through concrete actions at EU and national levels: smart growth (aimed at fostering knowledge and innovation), sustainable growth (aimed at making EU production more resource efficient while boosting competitiveness) and inclusive growth (aimed at raising participation in the labour market, corporate social responsibility or the acquisition of skills). Artistic interventions clearly contribute to the three priorities, as they foster innovation and knowledge (smart growth), help organisations to develop new strategies and stay competitive (sustainable growth) and ensure inclusion and cohesion in working places, as well as the acquisition of skills (inclusive growth).

Importantly, the contribution of artistic interventions to the priorities of the Europe 2020 Strategy has been explicitly acknowledged by Council of the European Union. Indeed, the Council provides in its Work programme for Culture 2011- 2014¹¹ having regard to the objectives of Europe 2020 as matter of priority, the promotion of “creative partnerships”. These creative partnerships are defined as “*creative partnerships’ between culture and sectors such as education and training, business, research or the public sector, that help transfer creative skills from culture into other sectors*”. They reflect the core of what constitutes artistic interventions.

Furthermore, artistic interventions contribute to at least three out of seven flagship initiatives identified by the European Commission to implement the three priority growth – namely the ‘Innovation Union”, the “Industrial policy for the globalised era” as well as the “Agenda for new skills and jobs”.

¹⁰ José Manuel Barroso, President of the European Commission, « Europe: art or science ?», speech at the Delft University of technology, 13 January 2006

¹¹ Council of the European Union, Work plan for Culture 2011-2014- Conclusions of the Council and of the representatives of the governments of the member states, meeting with the council, 3046th Education, Youth, Culture and Sports Council meeting, Brussels 18 and 19 November 2010

Within the Flagship Initiative “Innovation Union” artistic interventions enables to *“improve framework conditions and [...] for research and innovation so as to ensure that innovative ideas can be turned into products and services [...]”*. The Innovation Union Initiative endorses a broad definition of innovation that encompasses *“both research-driven innovation and innovation in business models, design, branding and services that add value for users and where Europe has unique talents. It states: “The creativity and diversity of our people and the strength of European creative industries, offer huge potential for new growth and jobs through innovation, especially for SMEs”*¹². The Innovation Union also calls on nurturing social innovation to bring about societal changes required to tackle challenges such as climate change. “There must be more support for experimentation”, good approaches must be disseminated and “competent intermediaries are needed” (p.21).

Artistic interventions are also supporting the objectives of the Flagship Initiative on “An industrial policy for the globalisation era”¹³. The EC document highlights the importance of skills for international competitiveness as well as social dialogue. It calls on a new industrial innovation policy. The strategy highlights that *“Europe must also strengthen its knowledge base to remain competitive, investing in research and innovation for a smart, sustainable and inclusive economy”*¹⁴. The policy paper acknowledges the importance of modernising Europe’s skill base as well as corporate social responsibility notably to encourage sustainable growth. The importance of culture as driver of economic and social innovation features explicitly on page 29 of the document.

Furthermore the “Agenda for new skills and jobs” launched by the EC on 23 November 2010 identifies the need to *“modernise labour markets and empower people by developing the skills throughout the lifecycle”*. Artistic interventions clearly help fostering modern labour markets and skilled workforce, which include also the promotion of *“new forms of work-life balance”*¹⁵.

Finally, artistic intervention, by stimulating creativity and innovation, also contribute to the policy objectives of regional development. These have been redefined in a recent communication by the European Commission on “Regional Policy and its contribution to smart growth.”¹⁶ It sets as a priority encouraging activities that stimulate creativity and innovation in order to further regional development. This communication clearly states that the recovery from the crisis and meet future challenges *“rests not only on a strong industrial base but on the creativity and skills of people, governance and strong social values – solidarity, respect for the environment, openness and cultural diversity”*. Artistic interventions clearly contribute to generating these abilities.

¹² Communication from the EC, Europe 2020 Flagship Initiative, Innovation Union, 6.10.2010 (COM(201)546 Final p.7.

¹³ Communication from the European Commission, An Integrated Industrial Policy for the Globalisation Era, Putting Competitiveness and Sustainability at Centre Stage, Brussels, COM (2010) 614

¹⁴ Ibid, p. 13

¹⁵ <http://europa.eu/rapid/pressReleasesAction.do?reference=IP/10/1541&format=HTML&aged=0&language=EN&guiLanguage=en> p. 17

¹⁶ Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions Regional Policy contributing to smart growth in Europe 2020 - COM(2010) 553 - 06/10/2010

3.2 Artistic interventions as part of cultural and education policies

The engagement and support to artistic intervention is also clearly in line with policy objectives defined in EU cultural and education policies. The latter were the first to acknowledge the link between art based creativity on one hand and innovation, jobs and growth on the other. The “European Agenda for Culture”, endorsed by the European Council in 2007 defines the objectives of the promotion of *“culture as a catalyst for creativity in the framework of the Lisbon Strategy for growth and jobs”*.

In the “Green Paper on unlocking the potential of cultural and creative industries”¹⁷ of 2010 the European Commission highlights the importance of creativity for innovation, jobs and sustainable growth. It insists on the importance of setting the “right conditions for creativity and innovation to flourish in a new entrepreneurial culture”. It calls on Europe to “invest in new sources for smart, sustainable and inclusive growth drivers” and stresses the importance of creative talent to spur innovation. It states (p.9) :*“If Europe wants to stay at the cutting edge, further interactions between different artistic and creative disciplines, economic fields and points in the production chain are needed”*. It calls on a holistic approach with encouraging brokerage between different disciplines and sectors. It highlights the importance of intermediary organisations, referring explicitly to the work carried out by Tillt Europe, *“in acting as an interface between worlds which are only starting to know each other, helping to build trust and understanding of objectives and expectations, and developing or fine-tuning working methods”*¹⁸.

By enhancing creativity and skills, artistic intervention also contributes to EU education policy objectives, which under the new Strategic Framework for Education adopted by the Council in May 2009 sets the strategic objective of enhancing creativity, on the grounds that *“creativity constitutes a prime source of innovation, which in turn is acknowledged as one of the key drivers of sustainable economic development. Creativity and innovation are crucial to enterprise development and to Europe's ability to compete internationally.”*¹⁹ In addition artistic interventions, address the objectives defined in the European framework for key competences for Lifelong learning²⁰ to develop skills and competences to generate EU’s innovation, productivity and competitiveness. In particular they contribute to generating the key competences for “sense of initiative and entrepreneurship”, including creativity and risk-taking, “cultural awareness and expression” and “social and civic competences”.

¹⁷ European Commission, Green Paper on unlocking the potential of cultural and creative industries COM (2010) 183 , Brussels, European Commission

¹⁸ Ibid page 19

¹⁹ Council conclusions of 12 May 2009 on a strategic framework for European cooperation in education and training (‘ET 2020’) (2009/C 119/02)

²⁰ Recommendation of the European Parliament and the Council of 18 December 2006 on key competences for lifelong learning, Official Journal of the European Union L394

4. Towards Policy Recommendations

« Il faut apprendre à juger une société à ses bruits, à son art, à ses fêtes plus qu'à ses statistiques. »

Jacques Attali

4.1 The process

Tillt Europe – Creative Clash's objective in 2010 was to engage discussions and dialogues among different sectors and policy makers in the education, culture, innovation, management fields at different governance levels (local, regional, national, European). The aim was to gather views on the contribution of artistic intervention in public policies. The dialogues also considered policy recommendations to stimulate artistic intervention.

To this end Tillt Europe organised four roundtables²¹ and was invited to contribute to a hearing at the European Economic and Social Committee. The discussions took place:

- In Brussels on 18 May 2010 gathering cultural organisations and institutions.
- In Brussels on 20 May 2010 gathering businesses, trade unions and EC representatives.
- In Gothenburg on 29 October 2010 gathering policy makers and representatives of the civil society in Sweden and the EU²².
- In Bilbao on 16 November 2010 with representatives from local regional public institutions, businesses as well as cultural institutions²³.

Tillt Europe also exchanged views in the context of a hearing organised by the Economic and Social Committee on 1 September 2010²⁴. The debate took place in the context of the Labour Market Observatory²⁵. The Creative Clash presentation convinced the EESC to prepare an own-initiative opinion on 'innovative workplaces'.

The roundtables and exchanges enabled to share more information on artistic interventions, and raised awareness amongst the different groups of stakeholders. They clarified the aims of artistic intervention in relation to the role of Art in society. It was agreed that Art should

²¹ Roundtables summaries and list of participants are available on <http://creativeclash.squarespace.com/purpose/>

²² In Gothenburg there were representatives from the Ministry of Industry and Enterprise, the European Commission (DG EAC- Creative industries Unit), the Trade Unions, the City Council of Göteborg, the Region of Västra Götaland, Astra Zeneca, two Members of Parliament and an artist attended the roundtable.

²³ In Bilbao attendees included representatives from the Spanish Ministry of Industry, Tourism and Commerce, the Ministry of Innovation and Research, a Member of the Parliament, representatives of the Basque Government (from culture, industry, EU-affairs, innovation, economic development departments), the province of Bizkaia, from the municipalities of Bilbao and San Sebastian, the ADEGI- Employeurs organisation and the Innovation Agency Innobasque, the Catalan Council for Culture and the Arts, and from Asturias and Extremadura authorities.

²⁴ See report on <http://creativeclash.squarespace.com/storage/Creative%20Clash%20at%20the%20EESC.pdf>

²⁵ The observatory gathers representatives of a variety of national and regional associations of the corporate sector including employers, trade unions, women, chambers of commerce.

not be impoverished by utility constraints. Art should remain subversive and a nuisance and not instrumentalised for economic ends.

The debates stressed the difficulty in raising awareness on the positive impact of artistic intervention in organisations (whether in the private or the public sector) and the lack of specific support for such innovative activities in policy instruments whether in the fields of culture, education, health, entrepreneurship or innovation. The cross-sectoral value of artistic intervention across policy fields (and its positive multiplier effect) was highlighted.

It was felt that there was a need to:

- Develop a common vocabulary, understanding and objectives of artistic intervention by stimulating networking of intermediary organisations throughout Europe.
- Clarify the outcomes for artists of such involvement and art practice.
- Better inform artists and art students on the opportunities offered by artistic interventions.
- Support intermediary organisation in training and providing services to artists and organisations willing to engage with artistic intervention.
- Develop expertise in the measurement of impacts on organisations calling on artistic intervention and gather evidence (whether statistical or empirical).
- Support enterprise and organisation willing to call on art mediators to stimulate innovation (in the same way as entrepreneurs, in particular SMEs, are supported when calling on outside traditional management consultancy expertise).

It was felt that policy making would be influenced provided:

- There was an extensive mapping at European level of artistic intervention and good practices (as such organisations exist throughout Europe²⁶).
- A communication strategy was developed to raise awareness on opportunities.
- More evidence was collected through research to justify policy interventions.
- The added value of European intervention was clarified.

Whilst the priority remains economic growth, the current crisis is also an opportunity to address the model of a future economic development that take better into account environmental, cultural and social imperatives. The roundtables discussions lead to the following conclusions:

- Artistic intervention should be given official recognition and integrated in policy tools designed to support access to culture, increase knowledge, develop life-long learning and stimulate innovation in organisations (notably SMEs)

²⁶ See in particular KEA, "The Impact of Culture on Creativity", 2009, European Commission <http://www.keanet.eu/en/impactcreativityculture.html>

- Funding programmes at European, national and regional levels on innovation, regional development, education (lifelong learning) and culture should be open to art mediators such as Tilt and c²+i.
- European programmes on culture, education, innovation and research should integrate the concept of artistic intervention and promote implementation across organisations.
- The full value of artistic intervention will occur when the needs and potentials of all partners involved are respected. In order to reach that an intermediate role is crucial.

4.2 Policy Recommendations

Without understanding the value of art and culture in creativity, firstly Europe cannot develop a coherent innovation strategy; secondly it cannot even begin to challenge the premises of current policy thinking. Europe needs also to focus on non-technological innovation in general and culture-based creativity in particular. The proposal is to create a Europe that stimulates and encourages creativity and provides individuals, society, public institutions and enterprises with incentives to build on culture for social and economic renewal.

The objectives are to:

- Encourage imagination and talent at school, in firms and public institutions, in life.
- Support the development of a creative economy by integrating artistic interactions into local and EU innovation policies.
- Promote social innovation through artistic intervention and art.

Creativity comes from different combinations of ability and environment - in other words, personal pre-disposition and a social context. As a result, policy has a crucial role to play in setting the appropriate conditions for Europe to be a creative place across its regions, capable of educating, retaining and attracting talents. But first art and culture must be seen as a resource for creativity and innovation by policy makers and be given greater prominence in the broader policies on the knowledge economy, innovation and social cohesion.²⁷

The measures proposed herewith are an integral part of the knowledge economy whose development is a priority. They aim to promote competition, collaboration across disciplines,

²⁷ In his book "Outliers" Malcolm Gladwell offers an account on the importance of context and environment which set the opportunities for the expression of talents. He shows why some people achieve more than others and "the secret of their success". Talent is as much as consequence of the date of birth, hard work, emotional intelligence, historical circumstances, demographics or social contexts as analytical intelligence. For Gladwell creative people are more the result of the world in which they grew up, the circumstances which provide the opportunity to shine (for instance, the ability to succeed also depends on how old you are when transformation in society happen. Furthermore, imagination would be a better yardstick than intelligence to assess creativity. Malcolm Gladwell, Outliers – The Story of Success, Allen Lane/Penguin Group, 2008.

risk taking and more importantly help individuals and societies to grow and express their singularities.²⁸ To be effective, these measures are correlated to technology innovation as well as social objectives (notably health, social mobility and education). They also wish to contribute to the promotion of a Europe driven by values such as solidarity, tolerance, cultural pluralism and environmental sustainability.

Looking into creativity is the opportunity to rediscover our inner creativity and to reflect over what Saint Exupery said: "Over time the clay of which you were shaped has dried and hardened, and naught in you will ever awaken the sleeping musician, the poet, and the astronomer that possibly inhabited you in the beginning."²⁹ The poetic can balance a vision entirely subject to economic ends and consumption.

The overall aim of our proposals is to create a Europe that stimulates and encourages creativity and innovation and provides individuals, society, public institutions and enterprises with incentives to use art and culture as a tool for social and economic development.

The specific objectives are to:

- Encourage imagination and talents in life, in enterprises and public institutions;
- Stimulate cross-fertilisation between learning disciplines and industrial activities;
- Support the development of a creative economy by integrating culture-based creativity in innovation policy;
- Promote social innovation through art ;
- Improve access to art and culture;

We propose three lines of action:

1. Raise awareness about artistic intervention as an important resource of creativity.
2. Mainstream artistic intervention in policies to foster innovation.
3. Tailor institutional frameworks to support artistic intervention.

1. Raise awareness on artistic intervention as a resource for creativity

Awareness raising strategies should focus on:

- valuing the potential of artistic intervention in research and data collection.
 - Collect evidence, data and research to better grasp the impact of artistic intervention in various fields: health, cultural participation, education, productivity.
 - By valuing artistic disruption in organisation.

²⁸ Singularity: (1) the quality or condition of being singular, (2) a trait making one distinct from others; a peculiarity, (3) something uncommon or unusual. Source: answers.com.

²⁹ Kimmelman, M., *The Accidental Masterpiece On the art of life and vice versa*, Penguin Books, p.6, 2005.

- valuing imagination and disruptive creative thoughts in society.
 - Promote artistic intervention in lifelong learning schemes
 - Support creative partnerships between art, education and entrepreneurial activities

2. Mainstream artistic intervention in policies to foster innovation

The potential of artistic intervention is not yet given the attention it deserves in public policy priorities and strategic objectives all over Europe. Policies must be designed to support all forms of innovation, not only technological innovation. This is highlighted in the flagship Innovation Union initiative which states: “Specific approaches may also be needed for innovative services with high-growth potential, particularly in the cultural and creative industries”³⁰.

Fostering art based creativity is required in Europe across policy fields:

1. Innovation policy

- Support artistic intervention in enterprises and organisations.
- Support to art mediator/intermediary organisation to develop tools promoting artistic interventions.
- Communicate on the advantages to businesses and organisations to call upon artistic intervention as a way of addressing challenges and stimulate innovation.

2. Cultural policy

- Consider artistic intervention as a way to stimulate access to culture and art participation.
- Provide support for such intervention as part of the innovation flagship initiative as a follow up to the Green Paper on Unlocking the potential of culture and creative industries and the European Creative Industries Alliance.
- Help intermediate organisations to make artistic intervention known to art schools.

3. Education policy and skills

- Integrate artistic intervention in lifelong learning and entrepreneurship development schemes.

³⁰ Ibid page 23 with reference to the Green Paper on « Unlocking the potential for cultural and creative industries» COM (2010) 183 final.

4. Social policy

- Value artistic intervention as a mean to achieve social policy objectives and address social challenges (combating social exclusion, promotion of skills, better employment and human resources management, gender and racial equality as well as equal opportunities).
- Call on artistic intervention in public institutions to validate impacts on improved public services notably in the healthcare sector, criminal justice but also for community regeneration.

3. Adapt frameworks to support artistic intervention

Regional, national as well as EU Funds and programmes should aim at supporting:

- Organisations calling on artistic intervention;
- Social innovation through artistic intervention;
- Territories using artistic intervention as a tool for economic and social development;

1. Support organisations calling on artistic intervention

- Develop information and communication material on impact of artistic intervention as part of resource centres dedicated to support for enterprises at local level.
- Make available funding vouchers to subsidise artistic intervention in Enterprises (notably SMEs)
- Define, develop and support intermediary organisations in order to increase their power to connect with local enterprise networks and public service organisation.
- Support SMEs implementing an artistic intervention strategy.
- Make public procurement accessible to intermediary organisations/art mediators/creative brokers.
- Open EU CIP, Research, Innovation, ESF, Structural funds and Culture/Education programmes to artistic intervention initiatives.
- Develop an EU certification programme for organisations calling on artistic intervention.
- Support training for artists to perform artistic intervention.
- Set up a system of quality certificates for intermediate organisations.

2. Social innovation

- Support dissemination of good practices related to social inclusion and human resources management.
- Develop sponsored prizes for social creativity originating from artistic intervention.

- Encourage public organisations to call upon artistic intervention.
- European Social Funds should be deployed to train people with the skills needed for creativity and innovation.

3. Support collaboration across territories

- Support pan European initiatives involving artistic intervention or collaboration amongst intermediary organisations/art mediators.
- Support the creation of a European network of intermediary organisations.
- Open up structural funds and notably Interreg programs to artistic intervention initiatives.
- Encourage the integration of cross-sectoral and cross territorial mobility of artists in the EU Culture Programme 2013-2020.

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