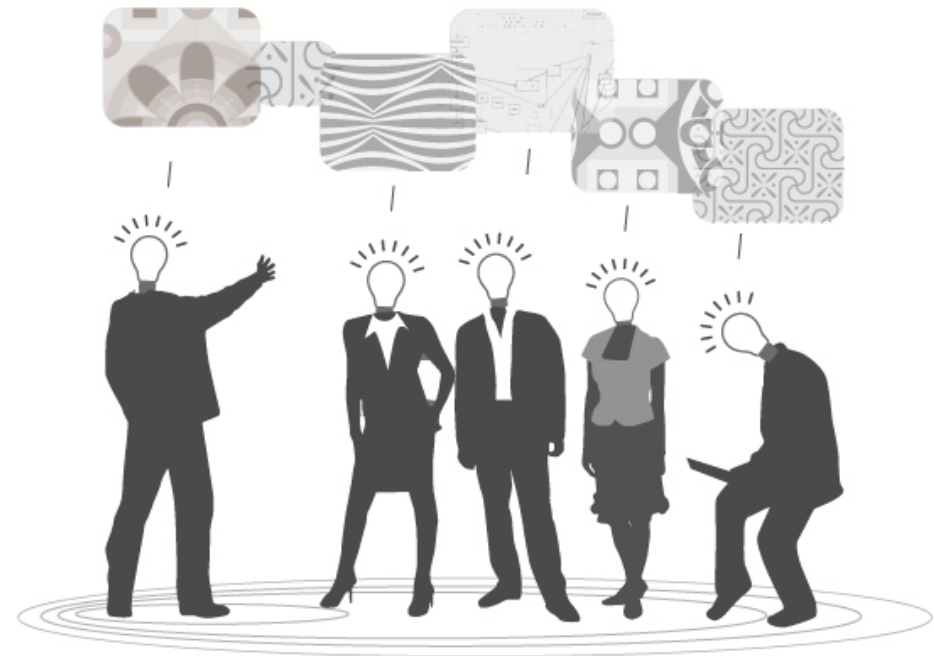


**A NEW PROFESSION IN
THE CREATIVE INDUSTRIES**

**MANUAL FOR ARTISTS:
INTRODUCTION AND
7 PIECES OF ADVICE
FOR ARTISTS WHO PLAN TO
WORK WITH COMPANIES**



ARTISTS **IN BUSINESS**



ARTISTS IN BUSINESS?

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There are plenty of stories and cases about successful entrepreneurs entering new fields. My first advice is that you on top of that inspiration search for 'bad cases', because you'll learn a lot about 'dos and don'ts'. Very often, bad cases derive from the entrepreneur's insufficient knowledge about own competences, needs and limitations.

That is why my second advice is that you identify the gap between the competences that your company requires and the ones you can already deliver yourself. Next step is to decide how to close the gap: Which competences do you want to develop yourself - and which competences you need from somebody else by outsourcing?

John R. Kristensen, Senior Adviser, M. Sc,
The Confederation of Danish Industries / DI ITEK



The importance of the creative industries can only be underestimated. They will play a crucial role in innovation, green growth and alternative energy, social integration and for general economic growth and welfare and many other areas.

The artistic and co-creative processes, and the included artistic mindset and values, will be taken very seriously in time to come. They will be appreciated as a way of creating new, innovative platforms, which can produce the products and services of tomorrow. Simultaneously, they will contribute to the artistic and creative stimulation, which is absolutely necessary for growth and progress in companies and in society.

Christian Have,
Honorary Professor in Creative Industries
Economy at Aalborg University

INTRODUCTION

This is the first version of Artlab's introduction manual for artists who want to work with companies and deliver new and different answers to the companies needs based on you artistic starting point.

We intend to give you an overview of the field, so we provide some cases and advice for you. This manual will come in handy if you are an artist, who has decided to enter this new area. The manual is based on our Artlab-experience since 2001 in preparing artists to enter this nascent field.

The field of Artists in Business is complex and there are a lot of different perspectives to be considered. This is why Artlab would like to share our experiences. The Artlab Way is not necessarily the only possible way; the potentials and aspects are numerous and vary in different countries. However, we hope to accelerate the growth in this field by sharing our knowledge and experiences, nationally and internationally.

Hopefully, you can use this introduction to shorten your way to become a professional in this exiting field. If you would like to add to our knowledge about your experience and views, please don't hesitate to contact us on info@artlab.dk

Gerda Hempel, head of Artlab
Copenhagen, 2011

THE ARTLAB WAY

The objective of Artlab is to increase quality and knowledge in the interaction between artists and business and to create a high in order to expand the area of cooperation. We do so by developing training programmes and networks for professionals in this field. We cooperate with and carry out practical assignments with public and private companies and institutions. Furthermore, Artlab offers an international vantage point through seminars and international cooperation projects.

THE FOCUS

Our focus is on how artistic methods can address current challenges in companies, in areas such as leadership, communication, innovation, collaboration, creativity and thriving.

Targeted and specifically trained artists assist in creating development for a company as such or solve specific tasks related to a specific company -branch, -product or -process.

It is key for Artlab that companies and artists are equal collaborators, who both gain from the exchange. For us to succeed in this, it is, however, crucial that the artist understands that the company is a client, and that she is well prepared and well trained for the task.

THE FOUR 'NOTS'

To clarify our definition, we have experienced that it helps to picture what we do *not* talk about. Here are the four Artlab "NOTS":

1. SOLVING TASKS IS NOT ART

When you agree to address a certain challenge in a company, you must accept that you, directly or indirectly is aiming to improve the bottom line of the company. This gives you a primary objective that excludes independent art work. You do, however, bring your profound specific artistic competence and methods. That's why such tasks should be done by experienced and trained artists only.

2. ARTISTS ARE NOT THE ONLY CREATIVE PEOPLE

Keep in mind that creativity is for and by all. This means that some company leaders and employees can be as or more creative than some artists. But artists are special in the way that they - on the basis of their professional artistic methods - can construct condensed training concepts or use other methods that have proven to be very efficient for stimulating the creative, collaborative mind-set that is needed in business.

3. IT IS NOT CHARITY

Neither the company nor the artist should engage themselves in a task, if it is not to their interest. Both parties benefit from the collaboration. The companies get new input, development, innovation and experience. The artists enter into an additional work area that generates new inspiration to their primary artistic work in addition to the new source of income.

In short: Both parties develop, get inspired and improve their bottom-line.

4. NOT ALL ARTISTS WANT TO, CAN OR SHOULD WORK WITH COMPANIES

You may want to focus elsewhere as it can be a demanding job. The demands vary with the complexity of the task. - The higher the complexity, the higher need for special competences and training.

DIFFERENT ARTISTS, DIFFERENT COMPETENCES

Artists have essential differences in competences, features and methods, wherefore they are not equally competent to handle all tasks. Besides the evident differences of musicians', actors' and painters' tools and methods, it is important to differ between whether the artist is a professional as an author, performer or director. In addition, personal competences differ: Do you find it easy to engage people, negotiate a deal, improvise in a matter of seconds?

The companies are rarely aware of these differences in advance, so the artists must be very conscious about what their expertise is, and - equally important - what it isn't.

MEETING THE MARKET THROUGH EMPOWERMENT

Artlab recommends that the area of Artists in Business should function and expand on market conditions. In our experience, the key opener to this is proper training of artists, who wish to work in this field. When the artists are properly trained and prepared - according to their individual combination of competence and the complexity of their concepts - the result for the company will be better.

A training strategy will boost a chain reaction of credibility, experience and higher value in the field, which will open doors for advanced concepts and further development and help secure the viability of Artists in Business on market conditions. This strategy we call 'Empowering the Artists'.

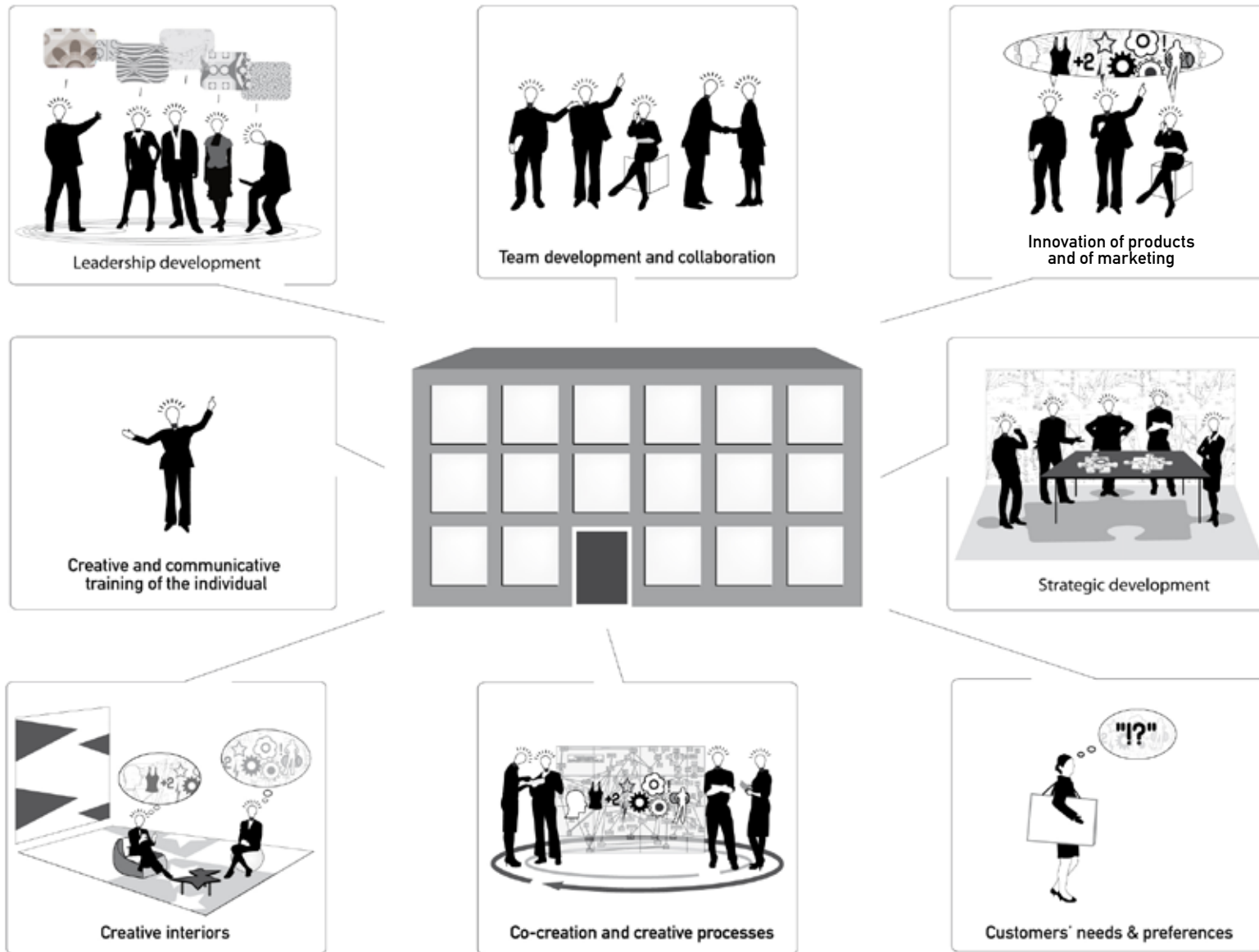
EMPOWERING THE ARTISTS: THE INTENDED DEVELOPMENT

- START WITH: TARGETED TRAINING OF ARTISTS
- THE ARTISTS DEVELOP MORE QUALIFIED AND ADVANCED CONCEPTS IN SYNC WITH THE COMPANIES NEEDS
- THE COMPANIES GAIN POSITIVE EXPERIENCES WHICH RESULTS IN GREATER CONFIDENCE TO THE FIELD
- THE DEMAND FOR ARTISTS IN BUSINESS INCREASES, WHICH RESULTS IN HIGHER MARKET VALUE FOR THE ARTISTS
- THE ARTISTS STAY IN THE AREA AND CONTINUE TO GENERATE MORE INNOVATIVE AND AT TIMES COMPLEX CONCEPTS.

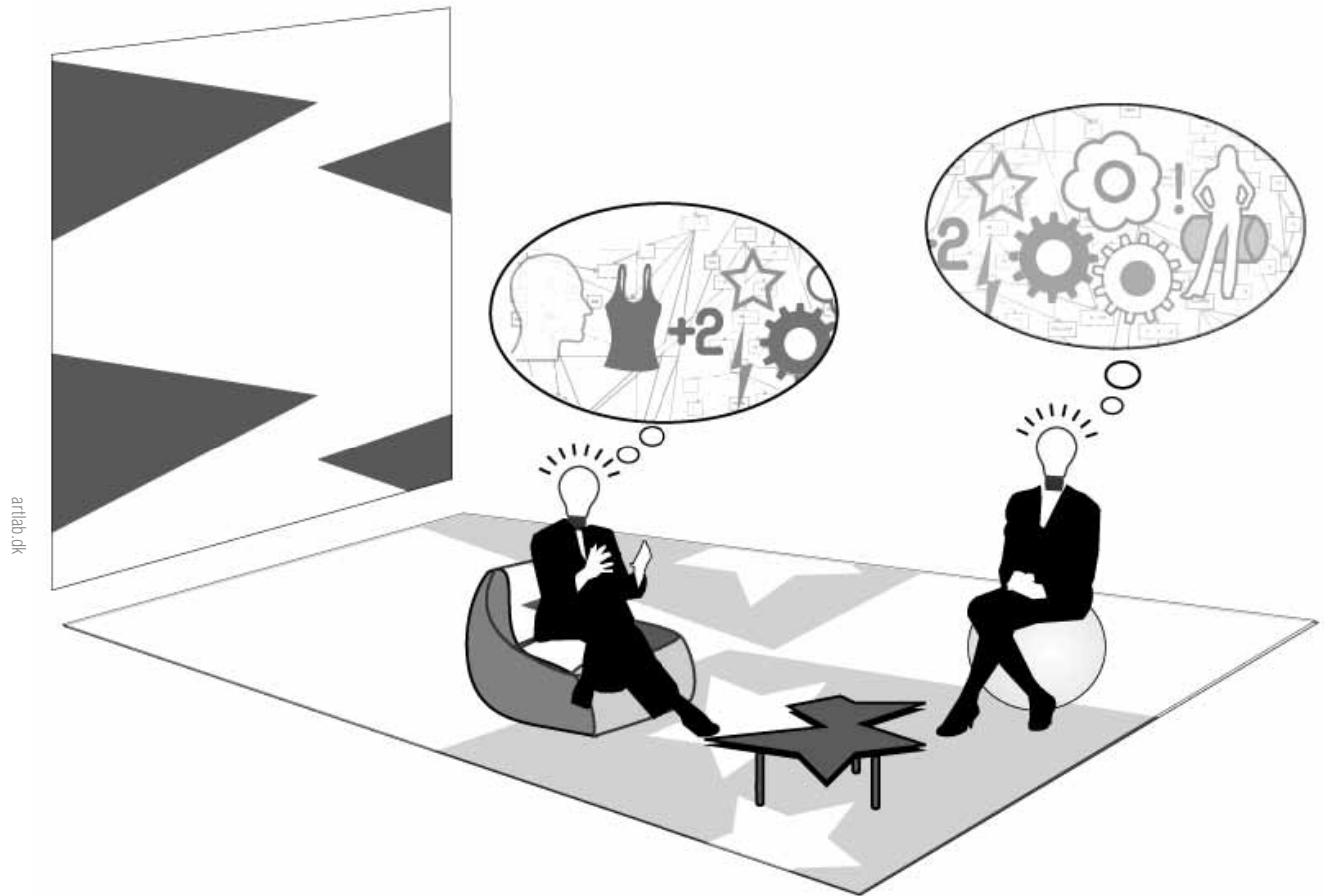
COMPANY CHALLENGES WHERE ARTISTS CAN CONTRIBUTE

We have identified different categories of Artists in Business and illustrated them to give an overview of the field, as we see it today. The list is not exhaustive. It is obvious that these processes lead to that many new kinds of concepts will appear and unfold as the area continues to expand.

The traditional interaction where musicians play at the company party, the actor recites a poem at the company jubilee or the painter sells a picture to the CEO's office are well established forms and hence not included here. Even though they form a very important part of artists' possible services for companies.



IN THE FOLLOWING, EACH CATEGORY IS EXEMPLIFIED, STARTING WITH THE MORE SIMPLE CONCEPTS, CLOSE TO THE ARTIST'S PRIMARY COMPETENCE AND ARTISTIC METHODS, ENDING WITH MORE CHALLENGING CATEGORIES OF HIGH COMPLEXITY WHICH DEMANDS ADDITIONAL COMPETENCES FROM THE ARTIST.



CREATIVE INTERIORS

To create inspirational interiors, whether permanent at the company's conference room, arrival hall, staff restaurant, or temporary at a showcase for a product, is a task for visual artists like set designers, painters or graphic artists. Creative interiors can be of great importance to the company's image and may inspire and motivate the staff.

The initial staff-involving processes have shown to be of great importance as they create reflection of the company mission, products and brand as well as on how art integrates the company values and those of the users of premises.

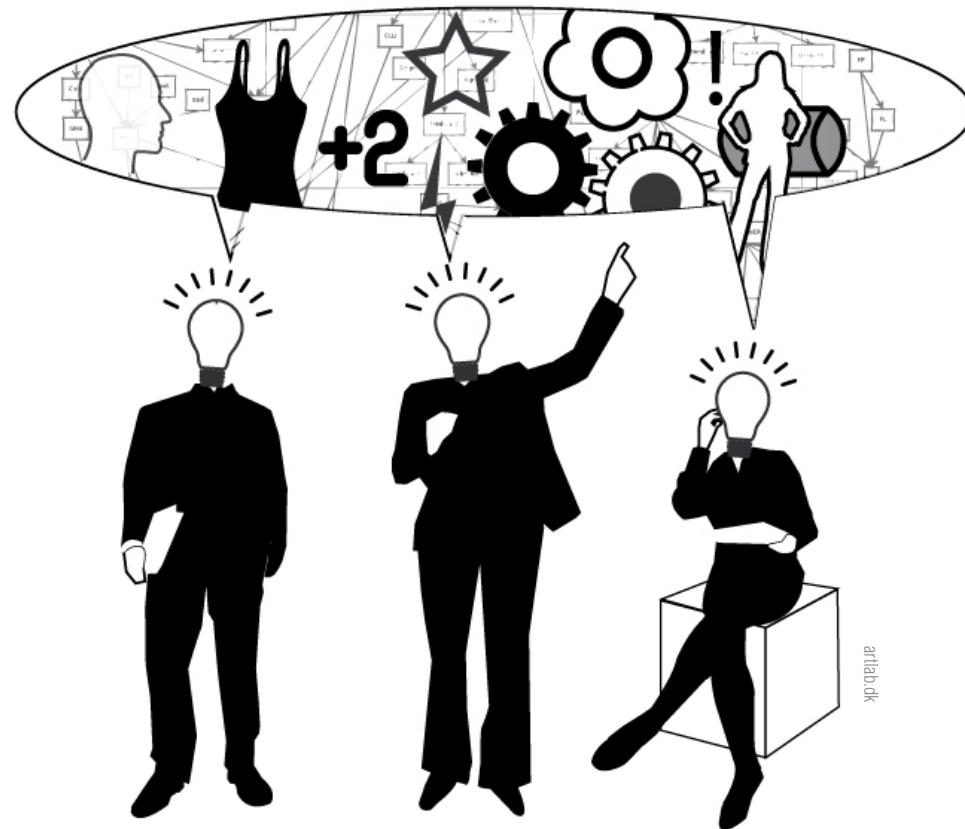


CREATIVE AND COMMUNICATIVE TRAINING OF INDIVIDUALS

There is a rising need for business people to train their ability to present, pitch, interact with and involve staff, partners, costumers etc. It's a matter of personal impact – and this can be trained. Both leaders and employees in the company prosper from learning how to deliver a message as precisely and attention-grabbing as possible.

Clear unambiguous communication is key to prevent internal misunderstanding or retaining and developing the interest of the client.

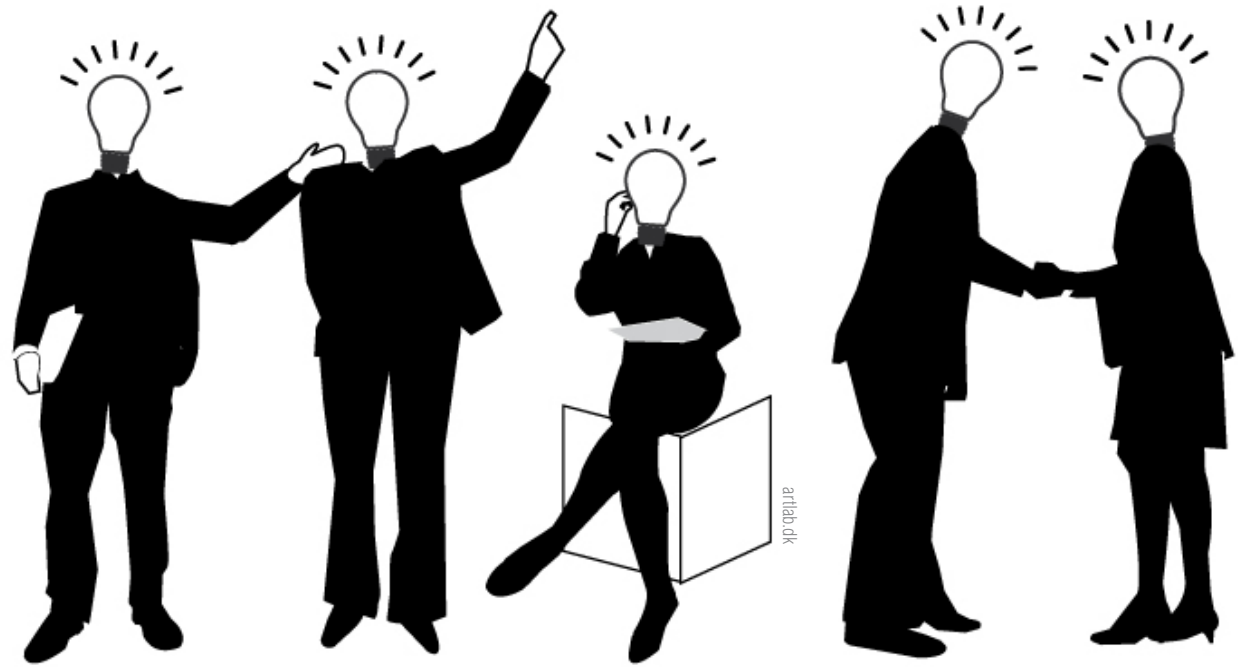
The possibilities of this category are numerous, and closely related to the competences of actors, singers and directors.



INNOVATION OF PRODUCTS & OF MARKETING

Some companies have an incorporated culture with habitual working methods - there is a certain way to do things, so to speak. In order to create innovation, artists can provide the production or marketing work with new ways of thinking and different perspectives. In some ways their work might resemble that of an industrial designer, but the (non designing) artist's 'palette' is different. Painters

and set-designers bring a different new perspective from that of a graphic designer when helping a company with their visual profile; musicians can add to the branding of a company by developing a sound profile, including waiting music on the phone and customized sounds to the website; and a screen writer will create a strong narrative based on the background and products of the company.

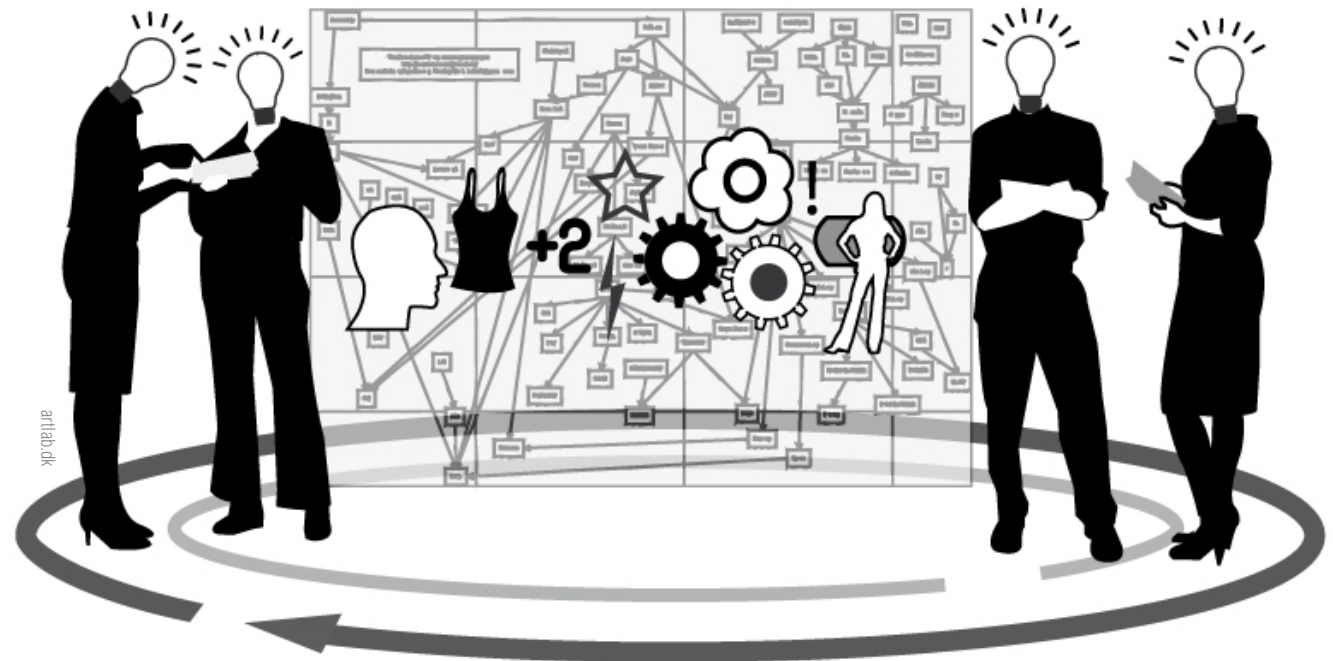


TEAM DEVELOPMENT AND COLLABORATION

The objective is to enhance a good everyday milieu in the company with a positive impact on productivity, motivation and well-being of the staff. Teambuilding with creative and artistic activities is a well-known, but very efficient tool for companies to stimulate the team spirit.

A new variety of concepts have been developed in this field: Film producing in company teams; choir singing with accustomed rap-lyrics performed by staff for official

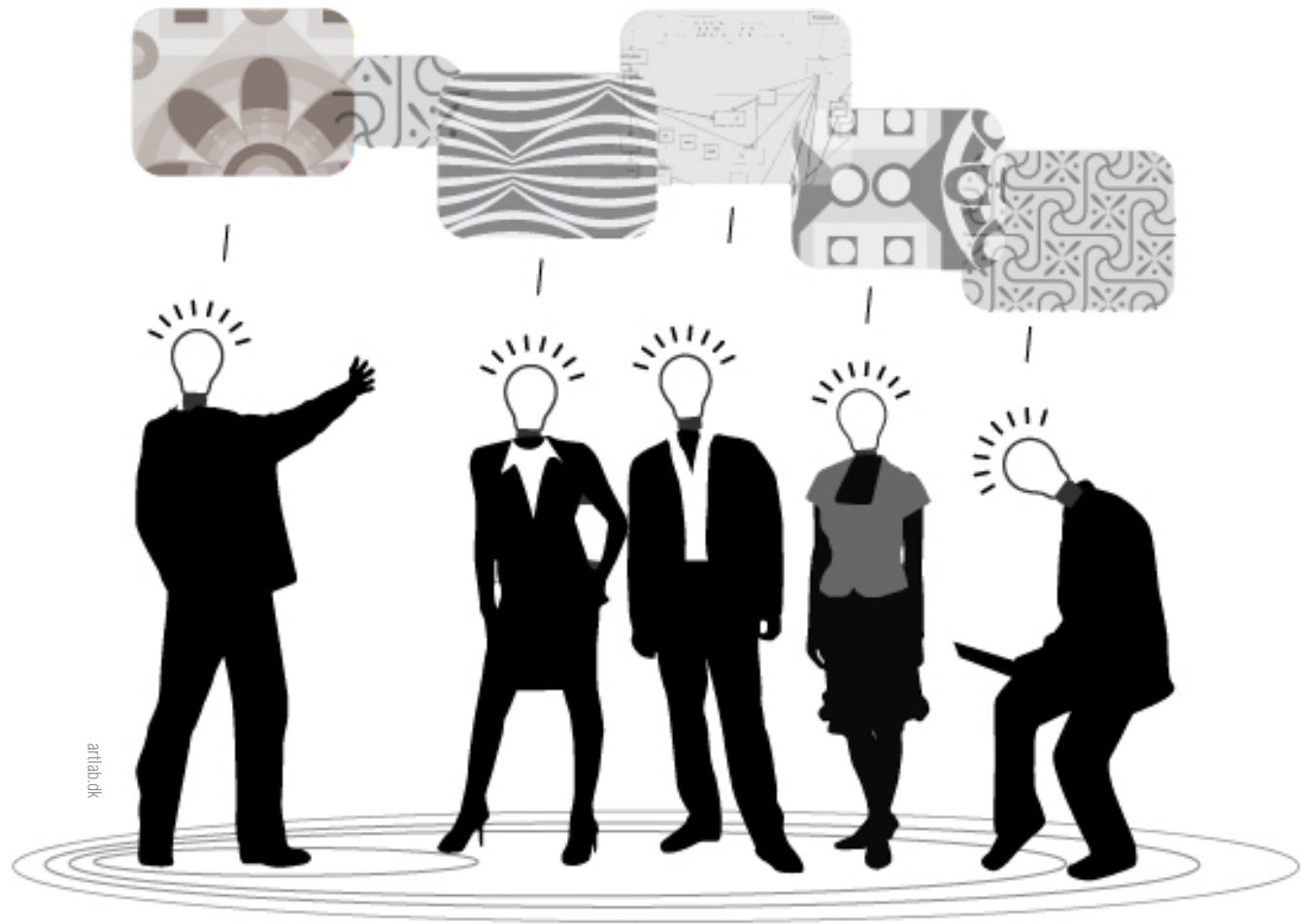
occasions; creating and producing a play in two days. During these 'art-like' processes, the staff members develop their collaboration and experience new competence in themselves and in others, besides learning in practice about the strengths of collaboration and co-creation in short, intensive experiences. This is '*show it, don't tell it*' in action - or as we call it: 'experience-based learning'



CO-CREATION AND CREATIVE PROCESSES

The term 'co-creation' is increasingly used for processes, where a group of people interact in innovation processes. Artists can help companies understand and prepare the physical and mental frame for establishing a creative working environment that supports and enhances the collaboration. This can be done through idea-generating workshops or at kickoff seminars for longer innovation processes that focus the mindset and activate all participants'

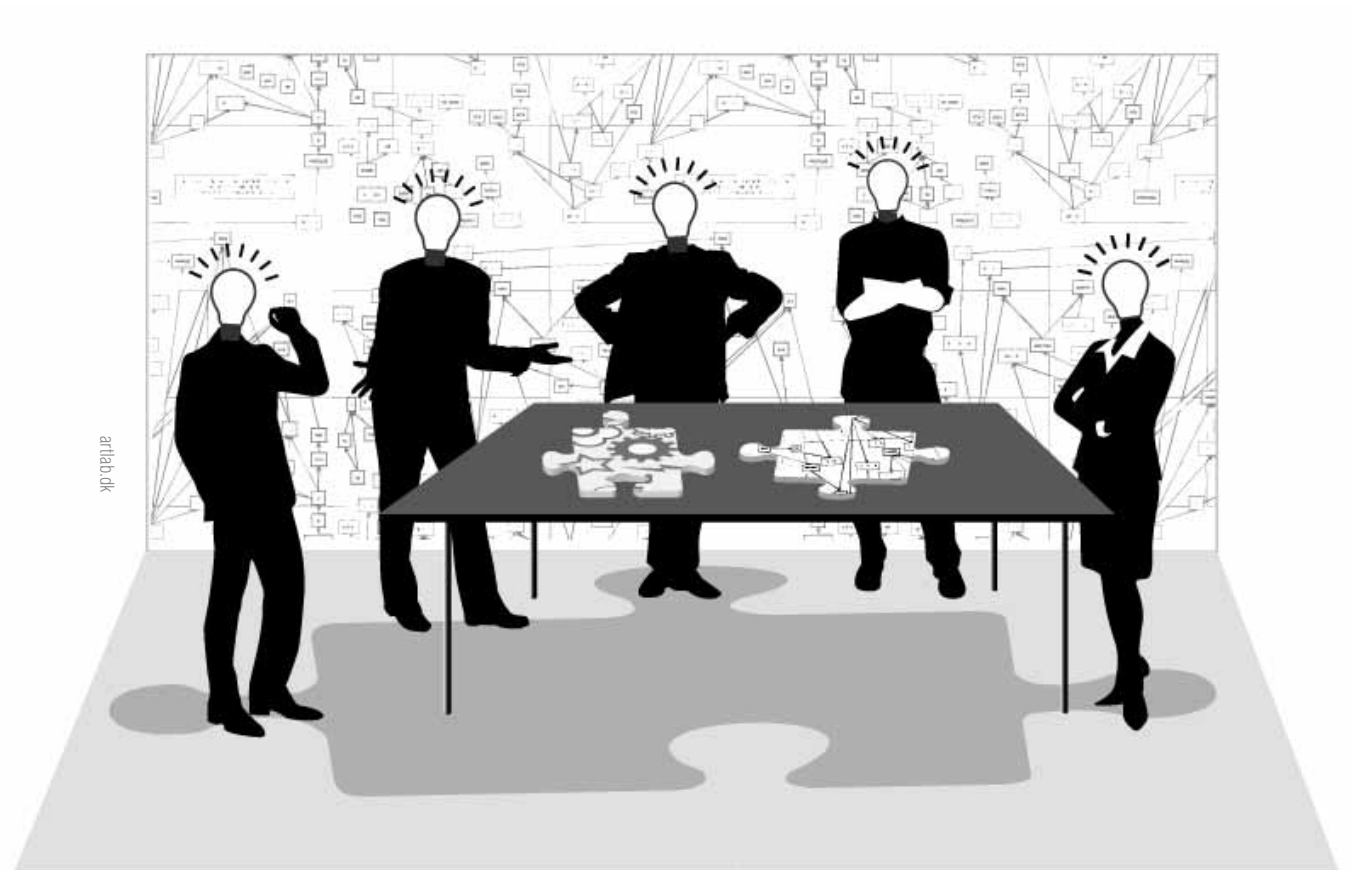
motivation for great results. Each art form has methods that can train and stimulate interaction and develop the group's synergetic potential in the well-known formula: $1 + 1 = 3 \dots$ The artist states the specific rules, good practice and different phases in creative and collaborative work, leads the processes and ensures that results and knowledge are picked up from the workshops.



LEADERSHIP DEVELOPMENT

When engaging and leading a company or an institution through change; initiating, developing and handling innovation processes; improving everyday dialogue with staff in forms that enforces openness and innovative thinking; entering the 'difficult conversation' with clients, employees

or partners – the tasks for and pressure on leaders are plenty. Leaders and managers can learn new methods and train to meet a number of these challenges in specialized concepts, led by artists.



STRATEGIC DEVELOPMENT

When a company enters a strategic development phase defining new directions, product lines, organizational changes or a renewed image of the company, the artists can help by challenging the company's usual way of thinking. An outsider with an 'uninfected' mindset can challenge the company's objectives, conclusions and

ideas of progression - in a way that helps the company experience and address other perspectives than the usual. This area is highly complex and demanding for the artist. When representing the 'other mirror' that reflects an image that companies do not expect, the artist must be not just different, but 'qualified different'.



CUSTOMERS' NEEDS & PREFERENCES

Customer needs and preferences are very important to companies, but can be difficult to identify, especially if the customer isn't fully aware of her own needs or is having difficulties expressing them. In the first phase, the artist with a non-verbal approach can help the customer acquire new insights about their own needs and preferences, and in the second phase help the customer verbalize their prior tacit knowledge of what unconscious agendas

govern their preference and actions. With this knowledge companies and institutions are more likely to solve the task right and satisfy their customers.

This area is rather new and complex in Artists in Business context, and not that well displayed yet. It is closely related to different kinds of artists' competence of identifying and expressing human values.

CASES

Some tasks are obvious for artists to work with; for instance teaching presentation techniques and different communication and appearance exercises. But as shown in the previous pages, the field for Artists in Business is wide as exemplified by the following two cases.

CASE 1: A theatre production in a jewelry production company

Theatre director Birgitte Dam Jensen was hired to set up a theatre production in two days with 45 coworkers from the production department at a jewelry company. The theatre production had the aim of developing and inspire cooperation and cohesion within the production department prior to the start of the year's toughest production campaign.

The production manager at the company can easily recognize the parallels between their production line and a theatre production: "The Christmas sale is our big premiere, and there are a lot of different processes and people in the production that need to work together, if it is to be a success."

The point was to make the employees experience a creative theatre process; when you start from scratch with no materiel at all, the ups and downs during the process and finally the ecstasy and pride after the premiere, which is shared by all participants on all levels.

When the employees were presented with the task of making a theatre production from scratch – including making the scenery, lights, costumes, writing texts and rehearse for a very small budget – the employees were skeptical and didn't believe that the demanding task could be met. But after two days they had reached the goal - and even with even a higher level of quality than expected.

The result was a strong dedication in the production line and a common belief that the company ambition can be reached via perfect cooperation. Furthermore,

the atmosphere amongst the coworkers was characterized by smiles, humor and a feeling of unity, which weren't the case in the earlier years. This reflected on the company profit and the company's position on the market.

This case is an example of experience-based team learning with focus on a co-creative process. The theatre production is used as a catalyst, which gives all levels of the company a possibility to experience how dedication, creativity, cooperation and cohesion can influence and improve the production and co-creation.

CASE 2: A musician boosting leadership for 45 company executives

Nycomed, an international pharmaceutical company, had invited 45 executives from 14 countries to a two day conference concerning 'Change Management'. Besides the theoretical learning, the conference was supported by a musician, Kenneth Agerholm, who supervised a choir workshop with inserted challenges to provide the executives with and experience-based learning metaphor.

Because of the executives' different nationalities, the diversity of the represented management styles was gigantic. Despite the differences, the executives managed to achieve a common and new knowledge about Change Management and interaction. The artistic approach and the creative process opened doors for the executives to attain very valuable experience about a somewhat fugitive term as interaction through simple musical exercises. The executives were excited about the outcome of the workshop - their newly gained knowledge and experience - and have used it practically in their leadership afterwards. As a beneficial side effect, the executives got to know, relate and rely on each other very quickly, because everybody was experiencing new personal sides of each other by entering this 'unknown field' together.

You can find more cases on www.artlab.dk/englishcases

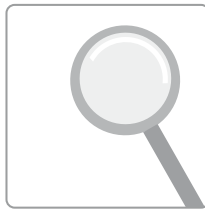
ARTLAB RECOMMENDS:

WHAT TO DO?

We have collected some basic recommendations for you. It may come in handy, if you are an experienced artist and have decided to enter as a professional on the new market of 'artists addressing current company changes with art based methods'.

The recommendations are based on Artlab's experience with educating artists to this developing field in Denmark

since 2001. We strongly recommend collaboration and targeted training and preparation in order to be successful as an artist in business. It is also important for the mission of expanding this area to prevent the new market from being worn out by unprepared and, in this field, unqualified artists. To ensure your success in this field, you can benefit from other pioneering artists' experience.



1. STUDY CASES

You will benefit very much from studying cases from other artists working with businesses in this area. There is an international focus on the need of collecting best and worst cases. But while they are being written, seek out - and network with - other professional artists in the field.

You may also benefit from studying programmes from traditional suppliers of courses and personal development programmes (topics, ideas, terms and formats).



2. WHAT NEEDS TO MEET?

Companies' current needs are very important to follow, as they change. In addition to the categories that we have described, there are several ways to identify new possible clients and expand your knowledge:

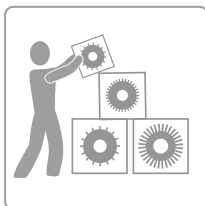
- Talk to business people you know about current challenges in their company and how they address them
- Follow business stuff in the media
- Be aware of the many differences in companies, departments, institutions - and individuals
- Participate in specialised training sessions for artists, if any.

Develop your toolbox and avoid the syndrome: "If I have a hammer, everything looks like nails"



3. IDENTIFY YOUR COMPETENCES

- Start by identifying and describing your artistic competence and experience, bearing in mind what might be of relevance to companies
- Add your non-artistic professional - as well as your personal competence
- Think and talk to others about how your special cocktail could be relevant for companies and institutions
- If you think that you need some certain competences, you can consider either to cooperate with people possessing such skills or to educate yourself
- A little experience-based warning (that in fact applies for all consultants): Don't make promises or create expectations that you cannot live up to. Beware of professional limitations: if you are not a psychologist, don't pretend to be. Don't enter areas that you are not qualified for. And don't start processes that you don't know how to close again.



4. DEVELOP CLEAR CONCEPTS

- Get inspiration from existing concepts - read about them or, if possible, volunteer to help out others in your network when they deliver their concepts to companies
- Describe your concept, progression and plan in words and illustrations to create an overview for your self
- Give a clear picture of what company challenges your concepts address and what methods you use
- Signal that you know that everything should be customized to the company
- Test your concept with business people to assure that contents, outcome and language are relevant, understandable and appealing



5. MAKING AGREEMENTS WITH COMPANIES

SOME INITIAL QUESTIONS:

- What are the company's main challenges?
- What are their expected outcome and success criteria?
- Can you identify a clear task – are there any hidden agendas?
- Are there any major problems in the company or within the department that you should know of?
- Reflection: Are you competent to work with this task alone? Or should you cooperate with other kinds of consultants?
- Is the company willing to try out something new or do they want only tried-out concepts?
- Do they have the time and resources to go through with it?





WHEN DEALING WITH YOU, COMPANIES NEED:

- A professional approach from you
- Dialogue to specify objectives, the central themes and timeframes
- Written concepts & cases, if possible describing activities and intended effects
- Clear description of processes and frames
- A clear picture of all direct and indirect costs

Provide your company contact with enough, genuine true reasons for signing you.

And remember that their professional reputation and relations will be at stake - to both superiors and staff



6. PROCESS LEADERSHIP

Some concepts include process leadership - others don't. The processes you are leading could be simple or very complex. The very complex ones sometimes need external help for the process, while you concentrate on delivering your artistic methods.

If you want to master the complex processes yourself, we recommend that you attend special process leadership courses. Anyway, each process that you plan to make with the company, no matter how small it is, is important to practice thoroughly. It's just like in production of arts and in good teaching: One thing is to develop a process on the theoretical level, another to perform it well.

We suggest that you develop an 'eye on each finger': Be ready to engage people, while you see to that the main objective and the participants' experience and possible interaction are progressing well. Remember to be so well into your concept that you have surplus energy to handle all the many unforeseen events and questions that are bound to arise. Rehearse the process with your network, friends and family again and again. Use supervisors. Be in time and prepare all materials well in advance, so that you always start focused and un-stressed.



7. EVALUATION AND FOLLOW UP

- Prepare customised evaluation materials with the company that will reflect if their objectives and success criteria have been met by your concept and your performance. Have the participants fill it out. Remember to leave open space for their reflections of the process, the methods, the collaboration etc. .
- Reflect on the value of your delivery with the business person that hired you - right after the session is over, - and when long-term effects may have occurred.
- Remember to ask if it is ok for you to give the company as a reference and quote their assessment.

IMPORTANT: CONFIDENTIALITY!

Remember - if not explicitly agreed otherwise – that all that happens in the company stays in the company! You have to keep silent about all conditions and possible problems that you experience during your work with the company.

ARTLAB - DEVELOPMENT IN ARTS, BUSINESS AND THE CREATIVE INDUSTRIES

WHAT & WHY:

Artlab develops study labs, training programmes and projects aimed at strengthening artist's individual possibilities to take action, cooperate and develop new platforms for their art in the creative industries.

Artlab aims at forming a dynamic bridge between education and working life, arts and business, theory and action in an on-going dialogue with artists, organisations, cultural institutions, companies, politicians, urban communities, city councils and governments – nationally and internationally.

Artists at Artlab: Musicians, actors, singers, dancers, performers, fine artists, writers, photographers, directors, choreographers, designers, architects, set designers etc.

CREATIVE ENTREPRENEURSHIP, BUSINESS COACHING & ARTISTS IN BUSINESS:

Since 1998 more than 3000 professional artists have participated in intensive courses, centred around coaching of their individual artistic career, supplemented with professional tools and a series of specialized courses and training sessions: My art project - motivation, goals and action, PR, creative processes, entrepreneurship, project management, conceptualizing, profiling, performance, teaching and performance training, pitching, sale and accountancy, digital profiling, power writing, styling, arts & business, society on the move, innovation, idea generating, experience economy and creative industries, and a series of pilot projects to educate artists to work with companies.

INCREASING INCOME:

In general, the participants' art related income has more than doubled after the courses, and the artists have also increased non art related income, thus creating a good combination for supporting their artistic career.

ARTLAB IS RUN BY THE DANISH MUSICIANS' UNION IN A PROFESSIONAL COLLABORATION WITH THE DANISH ACTORS' ASSOCIATION.

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