



15 CASES ARTISTS & BUSINESSES

People in the innovation &
experience economy





PEOPLE IN THE INNOVATION & EXPERIENCE ECONOMY

– businesses & artists expand reality

INNOVATION, MANAGEMENT, COMMUNICATIONS and COLLABORATION: Artlab's collection of case studies offers a glimpse of the unique and growing array of services that artists are able to offer the business, and outlines their effect upon companies. Read how a painter trains pharmacists in co-creation; how actors train managers in collaboration and help doctors to decode patients; and how 15 artists are actively involved in revitalising a whole region.

Artists' ability to listen attentively, see what others miss, capture essences and engage in dialogue with companies forms the basis for a brand new method of problem-solving. Artistic courage, methods and openness, combined with experience-based teaching, can make all the difference when approaching difficult tasks. The companies' and artists' comments on these 15 case studies illustrate the effectiveness of these new methods.

Artlab aims to promote quality and originality in the experience economy. We train artists to work in innovation, management, communication and co-operation, based on the principles of professional development and best practice. Since 2001, we have trained professional artists to develop specialised services in collaboration with the business world, and exported the method to other European countries.

We hope that these case studies will be of interest to companies and artists alike. Hopefully you'll be inspired to book an artist the next time your company needs to develop, inspire and innovate.



Gerda Hempel,
Manager of Artlab

"Denmark's prioritisation of innovation would be wasted if we failed to motivate and involve more people. Specially trained artists are able to offer important competencies in terms of user- and employee-driven innovation. At the moment in Denmark we have major but as yet unexploited potential in the form of a large, fertile undergrowth of artists who are able to complement the business world's traditional ways of thinking. I see it as a huge opportunity." Professor Anders Drejer, Aarhus School of Business

"Artists are able to create unique works, capable of something special. If you do not want the familiar, but the untried and unique, then there will be a certain degree of uncertainty along the way. This is the challenge. You have to be able to accept that. Learning about the process of creating an artistic product was inspirational, because we too were faced with the challenge of creating something brand new. We have taken that experience on board." Claus Svenstrup, Aalborg Council

"Artistic approaches allow people to become more involved. They engage the staff's interest in both human relations and the tasks they face." Alejandra Mørk, Senior Vice President, Nycomed

"Generating ideas is a form of rebellious action, where you place a question mark against conventional ways of looking at the world. Traditionally, artists have played this role – but now all of us need to pose questions and find new answers in order to solve the challenges that we face as a society." Kenneth Agerholm, trombone player, New Jungle Orchestra

"The experience economy is far too important to leave to artists or companies alone. But when both bring their special talents together and find the balance between experience and economics, there is an opportunity to create unique, innovative products."
– Christian Have, Honorary Professor in Creative Industries Economy at AUC

FOREWORD — ON CHOOSING CASE STUDIES

We would like to thank the companies and professional artists connected with Artlab who have taken the time to contribute to this collection of case studies over the last couple of years. Their efforts will help to inspire more companies and artists to explore the ways in which they can work together.

The case studies are all very different from each other – some concern challenges that are extremely close to the company's 'engine room', where the core essences of the company's products and processes are reassessed and revitalised. Some deal with team-building, motivation, and the implementation of values, or with revealing tacit knowledge and hidden competencies. Others focus on branding, communications training and learning via creative exercises. Workshop sessions can closely resemble actual artistic processes – participants might stage a performance, form a choir, paint a picture, etc. These collective actions in themselves provide a degree of insight into the mechanisms of innovation. But this alone is not enough to warrant inclusion in the collection.

We looked for cases in which the artists actively involved companies' managers, staff and users in the learning and innovation process. The work must address specific challenges faced by the company – whether in fields that are agreed with the company in advance or revealed during the process. The experience is therefore not entertainment, but a collaborative means of generating new, transferable insights that can have a positive effect upon both the individual's and the company's day-to-day working life.

The case studies outline the methods employed in relation to the tasks, and reveal the specific strengths of each of the different art forms. At present, the

methods employed are still under development, but we look forward to more artists and private and public companies becoming part of this quality-enhancement project, which offers clear synergies for all parties.

THANKS TO THE ARTISTS!

Birgitte Ohsten, Birgitte Dam Jensen, Mia Martinez, Kenneth Agerholm, Torben Eskildsen, Diana Axelson, Jan Hatt-Olsen, Joachim Rothenborg, Mille Kalsmose, Hanna Tyge Nylev + other artists who took part in the case studies.

THANKS TO THE COMPANIES!

Nycomed, Novo Nordisk Factor VII, Symphogen, DONG Energy, Vej & Park/Københavns Kommune, Bispebjerg Hospital, Aalborg Kommune, H:S/Hovedstadens Sygehusfællesskab, Værløse Kommune, Ole Lynggaard Aps, Langebæksskolen, Langebæk Kommune, Center for Små Handicapgrupper and Blue Water Shipping

THANKS TO THE PHOTOGRAPHER'S MODELS!

Fredericia Teater & Pia Rosenbaum / Mille Kalsmose / Hanna Tyge Nylev / Kasper Villaume Kvartet / Sjællands Symfoniorkester.

MASTHEAD

ARTLAB

Nørrebrogade 66D, 2nd floor
DK-2200 Copenhagen N,
Denmark
Tel. +45 7022 1525
www.artlab.dk
info@artlab.dk

LAYOUT

www.stendhalunit.com / Tel: +45 2085 2321

PHOTOS

www.malle-fotografi.dk

PUBLISHED

Danish version, Copenhagen, 2007
English version, Copenhagen, 2009

CONTRIBUTORS TO THE COLLECTION OF CASE STUDIES

Birgitte Dam Jensen, Søren Stig Lommer, Lotte Forchhammer, Tina Blicher Nielsen, Christian Frank, Lene Bornemann, Gerda Hempel



CONTENTS

PAGE	CATEGORY	TITLE
------	----------	-------

MANAGEMENT & COMMUNICATION

p. 7	Management development	<u>CONFLICT AND CHANGE IN PERSONNEL MANAGEMENT</u>
p. 8	Change management	<u>CREATIVITY AND CO-OPERATION IN THE MANAGEMENT TEAM</u>
p. 9	Communications training	<u>CLEAR COMMUNICATION IN THE MANAGEMENT GROUP</u>
p. 10	Communications training	<u>DIFFICULT CONVERSATIONS WITH PATIENTS AND NEXT-OF-KIN</u>
p. 13	Development of management teams	<u>FROM GOOD MANAGERS TO BRILLIANT TEAM!</u>

INNOVATION

p. 14	Innovation	<u>EXPERIENCE CONFERENCE: REVITALISING A REGION</u>
p. 16	Co-creation	<u>THE ART OF SAYING YES</u>
p. 19	User-driven innovation	<u>PUTTING TACIT KNOWLEDGE INTO WORDS</u>

COLLABORATION

p. 20	Season kick-start	<u>THE PRODUCTION DEPARTMENT IN A COLLECTIVE CREATIVE PROCESS</u>
p. 21	Quality enhancement	<u>EFFECTIVE ACTION PLANS VIA STAFF INVOLVEMENT</u>
p. 23	Merger and culture	<u>THE MERGER AS A NEW BASIS FOR COLLABORATION</u>

SPACE, BRANDING, TEAM BUILDING

p. 24	Interior architecture	<u>THE PATH TO A DYNAMIC OPEN PLAN OFFICE</u>
p. 25	Branding of a city	<u>LIVING POETRY COLLECTION</u>
p. 27	Team building & branding	<u>CORPORATE CULTURE WITH CHOIR & ESPRIT DE CORPS</u>
p. 28	Interior architecture	<u>THE HEART OF THE COMPANY</u>

p. 30	THE ARTISTS ARE COMING	
p. 31	ARTLAB RECOMMENDS	
p. 32	ABOUT ARTLAB	





CONFLICT AND CHANGE IN PERSONNEL MANAGEMENT

THE CHALLENGE

As part of an in-house, tailor-made management development programme for hospital managers, leading head nurses, leading therapists and operational managers in the Copenhagen Hospital Corporation (H:S), 250 managers attended a course on the subject of conflict and change management. The management programme is part of the overall strategy for H:S.

Eva Hertz: “The 250 managers are on the second-highest management level, equivalent to managers with up to 300 staff and correspondingly large budgets in medium-sized Danish companies. These are highly placed managers, just below executive board level.”

THE ACTIVITY

Eva Hertz: “One module - a whole day - dealt with conflict management. Our managers were engaged in role-play, conducting challenging one-to-one interviews with ‘staff members’. They brought along their own real-life case histories, complete with conflict-ridden communication, which formed the basis of the teaching. Groups of eight managers worked through their individual cases with the help of actors playing the members of staff.”

Birgitte Ohsten: “The first scene reconstructed a scenario that arose in the workplace - a case with many unresolved conflicts, hidden agendas and poor or no conflict management. These were not conflicts arising from structural issues, but rather cases of poor and ill thought-out communication.

The participants then separated into smaller groups in order to work on individual cases that were current or from the last couple of years. The consultant and the actor first interviewed the manager about the case, establishing what s/he would like to achieve in terms of communication skills and their ability to deal with conflict. Then the scenario was played out and the outcomes were discussed with the individual manager.”

Eva Hertz: “The second module dealt with communicating change. In this scenario, the managers had to inform their staff about significant organisational changes, while simultaneously considering, understanding and reacting to the changes’ effect upon staff members.

In their role of staff members, the actors presented different types of reaction. And they did it so well that afterwards the managers said ‘It felt so real’, ‘I really went with it’ and ‘It’s just like that guy in my department’.

This module comprised two sections. First, the manager had to communicate an organisational change to a single member of staff. Second, they held a departmental meeting, at which the other course participants, coached by the actor, presented a range of reactions.”

EXPERIENCE & EFFECT

Eva Hertz: “We’ve now been through the process 20 times. It has been really, really good - and I know that some of the managers have subsequently transferred the work with actors to the development of their own middle management.

Management-development usually takes place in a highly intellectual environment, and that’s precisely why it is so incredibly valuable that the actors use their emotions, because feelings can’t be avoided in the workplace. The actors provide us with the most significant feedback, because they’re so good at noticing things that others miss. That feedback goes down very well with our managers.

One of our managers came up to the course leader afterwards. He shook hands, said that the experience had changed his view of himself as a manager, and that if he had tried this 25 years ago his professional life would have been completely different. He had had a ‘Eureka!’ moment in terms of realising that he appears surly and dismissive to others. He was told this in a nice way, and he took it on board. But you can’t get away with that kind of comment unless you’re an actor, someone who is able to use their professional insight to provide this type of feedback.”

WHY ARTISTS?

Eva Hertz: “The special thing about actors is that they are focused upon interaction and experience, and don’t just talk about communications theory. It’s a completely different form of learning.

We have followed up each session with an evaluation form. Scores range from 1 [no benefit] to 5 [very beneficial], and the actors’ average is always over 4.5. Nothing else competes with that.”

“One of our managers came up to the course leader afterwards. He shook hands, said that the experience had changed his view of himself as a manager, and that of he had tried this 25 years ago, his professional life would have been completely different.”
(Quote: Eva Hertz)

CREATIVITY AND CO-OPERATION IN THE MANAGEMENT TEAM

THE CHALLENGE

Langebæk Council wished to strengthen its management team prior to the reorganisation of local government. We hosted a workshop for 27 managers, with the objective of reinforcing the managers' creativity, co-operation skills and receptiveness to change.



THE ACTIVITY

Mia Martinez: "In all types of teamwork, each individual has a major responsibility for making the whole work. This is most obvious in music. The mechanisms and dynamics of a group become audible when they make music together. This provides an ideal opportunity to encourage fruitful group work. Music offers training in active listening, willingness to run risks, trust, timing and dynamics.

For the workshop we opted to work with improvisation, creativity exercises and choral singing, culminating in a major collaborative challenge: writing a brand-new piece of music together - quickly. The programme also incorporated time for reflection, dialogue and embedding the new insights into future co-operation."

Michael Nilsson: "The musical task enabled the participants to work together in a different way. They had to work together according to the rules of improvisation, which can be summarised as follows: 'Get the best out of what is at hand'. This provided tangible and practical insights into the importance of being positive and open with one another and listening to each other's ideas. Quite simply, it produces better results. It's an experience that the participants can apply directly to their daily work."

EXPERIENCE & EFFECT

Michael Nilsson: "The artistic approach to the process of change meant that the simple musical exercises were a highly valuable experience for the managers, who were not used to relating to diffuse concepts like 'interaction'.

"The artistic processes offer a unique opportunity to enhance personal and social competencies, such as co-operation, communication, creativity and the ability to think and act innovatively during periods of change."
(Quote: Michael Nilsson)

The artist approached some highly challenging processes in a very careful manner, and everybody was afforded the opportunity to take part in a highly realistic exercise.

In that sense, the artistic processes are extremely relevant to the manner in which tasks are performed in a knowledge-based company. I think that this form of exercise is far more useful than a survival course. The artistic processes offer a unique opportunity to enhance personal and social competencies, such as co-operation, communication, creativity and the ability to think and act innovatively during periods of change."

WHY ARTISTS?

Michael Nilsson: "There is a lot of play involved, which has long been documented as an effective method of learning. Other consultants don't implement play in the way that artists do. It is also very exciting that the tasks present a challenge to people's ability to co-operate on creative processes. And it requires more courage to overcome mental obstacles than physical limitations. Whereas some people love change and challenges, others are deeply sceptical. So it was interesting to see that scepticism could be turned to acceptance. In fact, some statements from the evaluation show that some of the people who were initially the most sceptical were subsequently those who were the most positive. They really thought that the course was useful."

CASE 3
COMMUNICATIONS TRAINING

DONG A/S (energy company)
Flemming Jensen, head of function,
DONG Energy, DONG A/S
Birgitte Dam Jensen, theatre director (Institute for
Change, for Arts in Business)
Anne Friland, process consultant (Arts in Business)

CLEAR COMMUNICATION IN THE MANAGEMENT GROUP

THE CHALLENGE

Flemming Jensen: "DONG has two different bases, one on Sealand, one in Jutland. Because we're very busy, and because we are highly focused on the company's goals and results, we'd forgotten to take care of our inter-relationships. There had been a few clashes. So it was important that we developed a management group that was less commanding and more internally attentive and receptive to the staff. We wanted to focus on communication – specifically presence, dialogue and body language."

THE ACTIVITY

Birgitte Dam Jensen: "We had decided that the management group should use their own bodies as a means of experiencing the importance of body language in communication. This enabled them to both feel and acknowledge how presence and openness affect communication. First, we chose to work with two basic parameters in interpersonal communication. One was an understanding of the importance of relationships, the other was the understanding of what an open exchange means for the ability to identify joint solutions."

In the theatre, we deal with telling stories about conflicts – how they arise, how they are expressed and, especially, their consequences. We know that how we act can both generate and intensify conflict. On the other hand, we also know that words, body language and behaviour are able to reduce or even resolve conflict. Training as an actor provides insights into how we behave and react to each other. It can provide a necessary, liberating

and humorous distance that makes it easier to look at your own and other people's bad habits with patience and understanding. By acknowledging the importance of interpersonal relations, we can refine our ability to communicate without conflicting messages – but very few of us have the language or the method to do so in a concentrated and professional manner. Those in the acting profession are trained in emotional flexibility and responsiveness.

As mentioned, our aim was that the participants would be able to both feel and acknowledge the importance of communication – so process consultant Anne Friland made sure that they discussed their experiences and placed them into the context of their day-to-day co-operation."

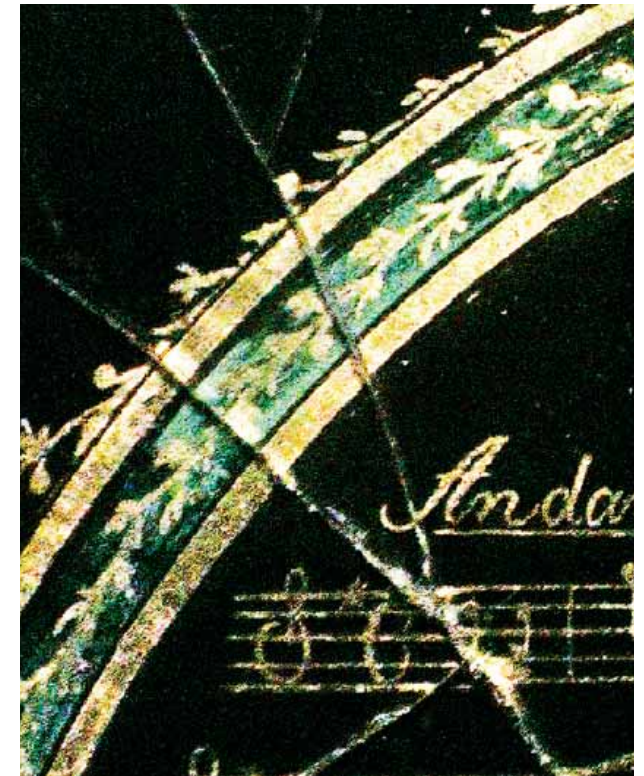
EXPERIENCE & EFFECT

Flemming Jensen: "After the workshop, we defined some rules relating to presence, expectations and conflict resolution. So now we are working according to collectively agreed rules that enable us to continue to focus on recognition of each other. It doesn't cost a great deal and there is much to be gained."

WHY ARTISTS?

Flemming Jensen: "I think the participatory exercises were very educational. Some of the managers attend a large number of seminars only to hear the same stories over and over. This time, they experienced something new, and they all felt they had had a good day. It was an incredibly positive experience. I'd like to try it again."

"After the workshop, we defined some rules relating to presence, expectations and conflict resolution. So now we are working according to collectively agreed rules that enable us to continue to focus on recognition of each other. It doesn't cost a great deal and there is much to be gained." (Quote: Flemming Jensen)



CASE 4
COMMUNICATIONS TRAINING

BISPEBJERG HOSPITAL

**Anne Juutilanen, clinical head nurse, Department M,
Bispebjerg Hospital**

Birgitte Ohsten, actor & course leader (Action)

Actors on the communications course Act2Know/Artlab

DIFFICULT CONVERSATIONS WITH PATIENTS AND NEXT-OF-KIN

THE CHALLENGE

Nineteen nurses and social and healthcare workers spent five days working on communication skills. The aim was to learn to cope with difficult and emotionally charged patients and next-of-kin, and to convey difficult messages to patients.

THE ACTIVITY

Anne Juutilanen: "I used to head up a course that included an actor. And I discovered that here was somebody who works with the type of educational theory and practice that I believe in."

Birgitte Ohsten: "We came as a group of actors and played out scenarios with the employees. They had to adjust their own communications in order to respond to different situations and types of people. It was extremely practically oriented, with exercises that were designed to get the participants involved. They couldn't just sit back and discuss how they in theory would like to try to resolve a difficult communications situation with a patient – they had to try it out with an actor playing the patient or next-of-kin. It was important that we create realistic scenarios for the participants, so that they can identify with the situations and jump headlong into the universe we've created – and hopefully forget that they are on a course. They were supposed to feel that they were facing a real person in the middle of a challenging dialogue."

EXPERIENCE & EFFECT

Anne Juutilanen: "The reverberations from the communications training have been felt throughout the building. It has been both talked and written about, and the examples provide new insights that we can use in many areas. During the 20-30 minutes that a person is 'performing', they learn something about themselves and their own methods of communication."

A ward sister said that in her 20 years' experience she had never before received specific instruction on how to be aware of the patient's experience.

Personally, it reaffirmed for me that to really learn something about this type of communication, you have to get involved, not just listen to a lecture – you have to try it for yourself.

Some useful phrases and arguments emerged from the session. I wrote these down and put them in a communications tool for the staff – a pocket-sized to-do list that they can refer to. It offers useful advice on what to say and do in relation to patients and next-of-kin, with a particular focus on body language. As just one simple example, it can be helpful to offer a chair to those who are in distress. During the session, the actors playing the next-of-kin were patently ill at ease, walking up and down and fidgeting, and were very sad and angry. Afterwards, they said that it would have really helped if we had sat them down."

WHY ARTISTS?

Anne Juutilanen: "The actors were quick to capture and communicate the emotional side of being a patient, the feeling of being completely helpless or angry. They were really, really good at communicating the central point. One of them had to play an alcoholic, and he was just so good at it, incorporating so many small details, that some staff said they knew this patient and could even name him. It made the scenarios really down-to-earth – and therefore very useful and instructive for us."

**"A ward sister said that in her 20 years' experience she had never before received specific instruction on how to be aware of the patient's experience."
(Quote: Anne Juutilanen)**





CASE 5
DEVELOPING MANAGEMENT TEAMS

Flemming Bach, construction manager, City of Copenhagen - Roads and Parks
Diana Axelsen, actor (Theatre Turnaround)
Philip Antonakakis, actor (Theatre Turnaround)
Hans Henrik Kriger, process consultant

FROM GOOD MANAGERS TO BRILLIANT TEAM!

THE CHALLENGE

Flemming Bach: "In spring 2005, our organisation decided to merge two offices that have joint responsibility for construction projects in the City of Copenhagen. Our first task was to merge the different cultures - including the management cultures - of the two offices. The management group is full of gifted people, so we came up with the heading 'From good managers to brilliant team!', taking as our starting point the fact that everyone has their individual strengths, but they are expressed differently. If we combined those strengths, could we not then achieve something exceptionally good?"

THE ACTIVITY

Flemming Bach: "The actors and I involved a third party in the form of a process consultant, whose role was to provide a link between what we actually do and the academic, theoretical dimension. The aim was to get the management group to function in a close-knit manner through a variety of means. The first step was to instil an understanding of each other's reactions and behavioural patterns, and grant the participants the right to pass comment on each other. In this way, the managers would be able to draw on each other's strengths."

Diana Axelsen: "We had five three-hour sessions at our disposal. Along the way, the process consultant supplemented the sessions with theory and analysed the situations. We started with four small scenarios in which we played four different personality types who would theoretically have great difficulty working together. The participants had a good laugh at the situations and the characters, who they all more or less knew from their

working day at Roads and Parks. We then utilised a kind of interactive theatre, where the participants suggested how the characters could redirect the situation towards a positive outcome."

Flemming Bach: "The management group - myself and five other men - are all pretty strong characters, so there was plenty to work with. We discussed the characteristics of the type of managers that we represented, and one of the actors showed us how things look when we are in control.

This formed the basis for a talk about what is effective and what doesn't work quite so well. After that, we challenged each other with questions: What could you achieve by doing such and such? How could you change your approach?

Finally, we each ran through a scenario that reflected our own style. The scene was then evaluated and replayed. This enabled us to place ourselves in some challenging situations in a safe environment. It was an effective training method."

EXPERIENCE & EFFECT

Flemming Bach: "We performed a collective evaluation, and Hans Henrik pulled all the threads together. This provided the basis for both collective and individual development plans, meaning that each of us has been able to go back and say 'I need to focus on this area'."

Diana Axelsen: "An informal, familiar atmosphere developed in the group, with six strong managers who had the courage to be 'naked' and acknowledge that

they all had areas in which improvements could be made. This acted as both a catalyst and a midwife in the process. It was an effective supplement to their regular management meetings."

Flemming Bach: "This year we have seen an increase in our turnover of just over 30%. Of course, there may be many factors that explain this improved efficiency. But one of them is that this group works fantastically well together. Firstly, this group is a unit, i.e. if one of them says something, then the rest stand by it - this means clear and unambiguous communication. Secondly, if one of them has a problem, then the group have been able to disregard their personal interests to help the person in question. This means that things now get done incredibly quickly. There may have been many small factors that contributed to this effect, but the effect is certainly noticeable."

WHY ARTISTS?

Flemming Bach: "A million books have been written about management and leadership, but none of them have been able to put a face on it in the same way as the actors. They really showed us how an impatient manager looks, and how a result-oriented manager looks. And they showed us what that means, in tangible terms, for the working environment.

It is absolutely unique. I have participated in several management development courses and many analyses and strategies. But no other course has allowed us to visualise concepts the way that we did with the artists. And that brings me to my second point: I have never been on a management development course where I was able to generate trust and credibility so effectively as I did with the help of the artists. It enabled me to initiate dialogue far more quickly."

"This year we have seen an increase in our turnover of just over 30%. Of course, there may be many factors that explain this improved efficiency. But one of them is that this group works fantastically well together."
(Quote: Flemming Bach)

EXPERIENCE CONFERENCE: REVITALISING A REGION

THE CHALLENGE

Aalborg Council, in collaboration with other local authorities in the North Jutland region, wanted to hold a conference that would focus on and kick-start the use of art, culture and the experience economy to boost the region. The partners wanted a conference that created active networks that transcended business, culture, research, technology and politics. The conference was to inspire the development of original ideas that could subsequently be converted into specific projects in the region.

THE ACTIVITY

Claus Svenstrup: "The headline for the Scandinavian Experience Conference was 'From product to experience'. We wanted to create new business opportunities and new experiences by linking up different professional competencies. The conference was designed to attract people from different areas - mostly politics and business, who are often the most difficult groups to attract, but also art, culture, research and technology. We wanted the conference to be a memorable experience in itself, one that would be an example of how to stage an exciting, action-packed event. Our main concern was that the participants themselves should be at the centre, be active and produce specific, original ideas - and preferably take part in their subsequent realisation. On that basis, the artists suggested a unifying theme, and the final concept arose through dialogue. The artists came up with an overall proposal for the whole

conference, including guest speakers, the staging, the location, how it should be organised - and we contributed with the help of our local partners. Just eight days into the process, thanks to overwhelming interest, the number of participants grew from approximately 350 to 550. There was some discussion about how everybody could be accommodated - but in the end, thanks to goodwill from all parties, we found a solution.

One significant contribution from the artists was the 'Da Vinci workshops' idea. These workshops introduced the participants to a number of creative methods that were then used to develop ideas on selected themes. The work was inspired by Leonardo da Vinci's seven principles, which govern how art, inventions and the world interact."

Kenneth Agerholm: "We wanted to strike a blow for Renaissance man - of whom Da Vinci is, of course, a stalwart. Generating ideas is a form of rebellious action, where you place a question mark against conventional ways of looking at the world. Traditionally, artists have played this role - but now all of us need to pose questions and find new answers in order to solve the challenges that we face as a society. The artists - musicians, actors, artists, composers and performance artists with special management experience - were to be facilitators in the process of getting a disparate group of people to develop ideas collectively.

The conference presented an opportunity to construct a gigantic ideas generator. The range of creative methods, combined with the participants' interdisciplinary skills

and different nationalities, would contribute to the creation of new ideas and new opportunities for the North Jutland region."

Claus Svenstrup: "The 15 Da Vinci workshops, along with other initiatives, the contact exchange and the Sfumati group (a panel of experts from Denmark and abroad who developed ideas in tandem with the Da Vinci groups), created fertile soil in which to develop a colossal innovative network that transcended conventional barriers. The purpose was to develop original concepts and products that would distinguish North Jutland from everybody else."

The Sfumati group took its name from one of Da Vinci's seven principles (for further information see www.skanok.dk).

OPLEVELSE OG EFFEKT

Claus Svenstrup: "I have never experienced as rewarding a conference evaluation as the one we had after the Experience Conference. One third wanted to take specific initiatives right away, directly inspired by the conference. Over half stated that they would do things differently after the conference - a quarter were already making plans to do so. And 76 % wanted to take part in a similar conference. In a number of areas, something special came out of our work with the artists. The unique physical setting and the staging at the North Jutland Museum of Art made a huge impression on the participants. We got the memorable conference that we dreamed of, and built up a far closer network for idea generation through the contact exchange, the Sfumati group and the Da Vinci workshops. We would never have managed all that without the artists.

They created a context, a unity, like in a theatrical performance. There were a couple of flops, but for the

most part they had thought of everything – both the tiny details and the whole picture. It was ambitious, beautiful and impressive. And it wouldn't have been possible without Artlab. I don't think Artlab could have implemented it just anywhere either. The backing from our partners in North Jutland was essential – they supplied everything from lighting to food.

Many specific initiatives were implemented as a direct result of the conference, including the launch of ApEx – a co-operation between businesses, the higher educational institutions, Aalborg Council, the North Jutland region and the North Jutland Culture Agreement. In addition, the many hours spent learning to communicate during the conference have given us a common language and starting point.

Another initiative that emerged from the conference was the co-operation between the Viking Museum, the University and Scenaria, a 3D-animation company. They met at the conference and came up with the idea to use 3D technology as a means of imparting knowledge. John Thørring, Managing Director of Scenaria A/S,

commented: "The Experience Conference is by far the conference I have gotten the most out of."

President Clinton's visit to North Jutland also received a boost from the conference. Every project we embark upon – be it publicising the culture agreement with the Ministry of Culture, the creation of experiences in urban space or the development of the harbour front – is inspired by the conference, the activities and the speakers who were there. We have built up a network that distinguishes itself from other regions. We have developed a degree of trust and understanding that means we don't require lengthy explanations in order to work well together."

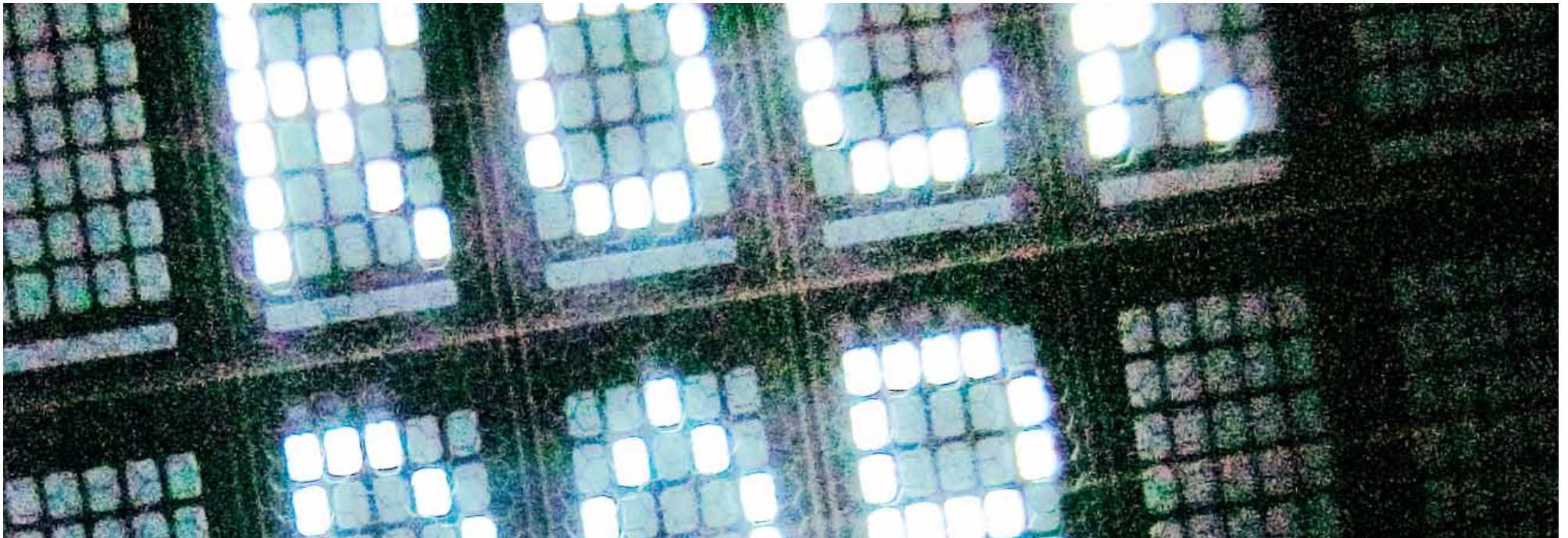
WHY ARTISTS?

Claus Svenstrup: "We wanted the conference itself to be an example of what we had in mind – to be the start of something, not the end. We had previously had positive experiences of co-operation with artists, which was why we went down that route. We considered big, famous global companies, but in the end we opted for Artlab.

**"The artists created a context, a unity in the conference, like in a theatrical performance. We forged connections and built the network in a way never tried before. The fertile generation of ideas would not have been possible without the artists' creative competencies."
(Quote: Claus Svenstrup)**

Artists are able to create unique works, capable of something special. If you do not want the familiar, but the untried and unique, then there will be a certain degree of uncertainty along the way. This is the challenge. You have to be able to accept that. We have different languages and think differently, which caused some friction along the way, but with the benefit of hindsight it also helped us to develop. Learning about the process of creating an artistic product was inspirational, because we too were faced with the challenge of creating something brand new. We have taken that experience with us."

A number of initiatives from the conference are in the process of being implemented. The projects can be followed on www.apex-center.dk.



CASE 7
CO-CREATION

NYCOMED (pharmaceutical company)
Lis Lønager Boesen, Regulatory Information Officer,
Nycomed
Joachim Rothenborg, visual artist
Ernest Hold Svendsen, author, actor and improviser

THE ART OF SAYING YES

THE CHALLENGE

A department with eight staff members wanted to develop the team's collective attitude and vision by looking at individual, department and company values.

Lis Lønager Boesen: "The department is an outward-looking service organisation responsible for collecting development documentation for registration applications, which are sent to pharmaceutical authorities around the world when new medicines require approval. The work is highly structured and based on logical principles.

So how could we be better prepared for tomorrow's challenges, which we know nothing about? We are good at our work today, but nobody knows what tomorrow will bring. We wanted to encourage greater co-operation between the logical and the artistic, in order to work in a more open manner and be more receptive to developments."

THE ACTIVITY

Joachim Rothenborg: "First, the members of staff worked individually to identify their own attitudes and values. The advantage of working in the manner of a visual artist is that you give yourself the time and space to realise what it actually is that means something to you in your working life. So values are not just external considerations, but form the basis for our concepts of what we find significant and inspiring. They are both a fixed starting point and a source of inspiration for our onward journey and further development.

In the course of five sessions over six months, we worked towards finding ways in which the individual's, the team's and the company's values could interact fruitfully. The

objective was to relate the values and attitudes identified and articulated in the painting workshops to Nycomed's overall values, i.e. motivation, results, empathy and trust. It was a dynamic, two-way dialogue. The process of creating visual art involves both the whole person and their full range of talents, and allows individuals to express themselves in a more complex and holistic way. This means that there is a greater degree of sincerity and commitment invested in the values.

The objective for the whole process was to collate the work into a joint vision for the team, one that has room for both the company's values and the individual's values and talents. The prelude to each painting workshop, in which participants were invited to study and experiment with their painting idiom, was designed to inspire and motivate. During the actual painting sessions, we looked for new sources of inspiration. For example, the pictures were turned 180 degrees or passed on to other participants or other groups. After the painting sessions, participants put their experience into words, which were then used to find common denominators and relate the staff's own values to those of Nycomed. To round off the five workshops, the whole department painted a collective picture."

EXPERIENCE & EFFECT

Lis Lønager Boesen: "One thing that we achieved was learning to say 'Yes!' – the art of being open to even the wildest stories, examples and opportunities. We now use this principle in our working day.

We have also become better at taking over each other's work. At one of the sessions – rotation painting – we were

continually presented with a new picture that somebody else had already painted. It was a new experience for some of us to take over something that someone else had made – do we continue in the same direction or break it down into atoms? In the past, I personally liked to make comprehensive changes to things made by other people. But we learned to handle that impulse and take something positive from it – and in that sense I feel progress was made."

WHY ARTISTS?

Lis Lønager Boesen: "The effect on me was huge, particularly when three of us were painting on same canvas and were able to communicate without speaking. At one point we were allowed to talk, but then we discovered that it was more difficult to paint! We worked better together when we were silent. It was fun to experience and be conscious of the importance of non-verbal communication.

Some of the participants weren't happy about having to paint – they hadn't tried it since school, and questioned what the point was. But in the end there was a lot of laughter and humour, as well as greater understanding of the process. Of course, each individual is different, and some are prepared to throw themselves into projects that others are not. So it is important that artists who work with companies are really well prepared and conscious of what they are doing."

"It was a new experience for some of us to take over something that someone else had made – do we continue in the same direction or break it down into atoms?"
(Quote: Lis Lønager Boesen)



PUTTING TACIT KNOWLEDGE INTO WORDS

THE CHALLENGE

The objective was to devise a training programme for youngsters with rare conditions that would empower them to serve as resources for others in the same situation. An important basis for the work was the collection and identification of new knowledge about what life is like as a young person with a rare condition.

Vibeke Lubanski: "We wanted to find a way of encouraging our target group to express what they want their organisation to do for them, what would make a positive difference in their lives. We could see that we had a tendency to focus on young people's problems, and wanted to shift our focus onto possibilities, potential and interests. Normally, we send somebody like me, an academic, to interview them, but we were aware that this has certain limitations – the youngsters did not always feel able to answer candidly. We were therefore willing to try something new, something that would enable young people to get involved to a greater extent and offer them the opportunity to use their tacit knowledge."

THE ACTIVITY

Vibeke Lubanski: "We set up workshops where young people could meet to explore different art forms. The participants were asked to pose themselves a question, create a painting and derive experiences from the work. The artist played a central role by leading the painting process and by building frameworks that motivated, guided and challenged the participants. The artist inspired them to make the most of the opportunities that

arose along the way by employing a number of classic painting principles – e.g. 'kill your darling', where you sacrifice some of your favourite elements in order, for example, to improve the whole or introduce an interesting tension into the image. Or 'the appreciative eye', where you look at the image in tunnel vision, embarking on a voyage of discovery of the interesting details in the picture.

Mille Kalsmose: "This is where the young people get the opportunity to discover something brand new. To think innovatively, you must let go of some fixed ideas and learn to see and accept new impulses. Otherwise, nothing new seeps in and you get stuck in the same old ideas. It helps the individual to discover how their ways of working with the image affect what they create and get out of the process. It is not therapy or something designed to be psychoanalysed. It is a process in which we use a creative, fun and challenging activity to become more conscious of our approach to the work, and how we can open ourselves up to more innovative ways of thinking and working.

At the end of the painting process, the participants took the time to reflect on their experience – some real pearls of wisdom and insights came out here. Afterwards, we had one-on-one coaching talks where we gather our thoughts. This helps the individual to apply new words to himself, his resources, needs, behaviour patterns and individual motivations.

The young guy who felt like a participant in The Usual





“He said ‘Wow! NOW I understand it! I feel as if I have been in the film *The Usual Suspects*. You are convinced that first one of them and then the other is the criminal. And then in the last five minutes you find out that it is none of them, but somebody who wasn’t in the frame at all. And bang! All the small hints fall into place. That’s what it was like to paint this painting. I’d never have worked that out myself.” (Mille Kalsmose’s report on a participant’s reaction)



Suspects (see below) had a physical and cognitive experience that led him to a ‘Eureka!’ moment. After that he felt unbelievably wise and engaged with his own new opportunities.”

EXPERIENCE & EFFECT

Vibeke Lubanski: “We have a group of young people whose growth was visible both during the process and afterwards, when they returned to daily life. They started to make some choices and take on things they would never have dared before. That generates self-esteem. I believe it is important that we build frameworks that place them at the centre; that make clear that they have the knowledge; that they are competent. It’s that focus which makes it work.”

WHY ARTISTS?

Vibeke Lubanski: “The combination of an artistic workshop with the individual reflection on experiences makes all the difference. The young people would never have reached the stage of being able to say these things without the artistic processes. They found out what means something to them, what the difficult challenges they face are, and where the opportunities lie. Of course, you also have to deal with problems. But I have learned that if you show interest in a group of youngsters, and ask ‘What kind of people are you? What are you really into?’, then things will happen!

As a resource centre, we really got to see how the artistic process strengthens young people’s self-esteem and joie de vivre – so much so that they want to share their ‘tacit knowledge’ with us.”

Mille Kalsmose: “When you have to create something new, you come up against all your barriers and pre-judices. You are suddenly confronted with all of those things that you didn’t know about yourself. That’s why it works so well.

We humans have an incredible number of fixed ideas about what we like, and we can be incredibly critical about what we do. However, in the artistic process you ignore the unimportant and concentrate on what means something and has an effect. An artistic workshop can bring out tacit knowledge and allow it to be used.”

THE PRODUCTION DEPARTMENT IN A COLLECTIVE CREATIVE PROCESS

THE CHALLENGE

The goldsmiths' production department, with 45 employees, were given two days to produce a theatre show. The aim was to improve the production department's co-operation skills via an inspirational collective activity, in order to prepare for the year's toughest production period.

Jacob Brøllund: "I wanted to do something that would enable us to work extra well together during the highly busy period. It was important that we improved our co-operation and our communication – and it should be a festive experience too!"

THE ACTIVITY

Jacob Brøllund: "It is very easy to draw parallels between our production schedule and one long theatrical performance. Our 'premiere' every year is the Christmas sales. We start preparing for it after the summer holiday, and there's so much to do before the curtain rises. There are many different people and processes in the production, and all of them have to work together. Each stage in the process is dependent upon the successful completion of the earlier stages."

Birgitte Dam Jensen: "We wanted them to experience the creative processes of the theatre. They must experience it right from the start, from when you stand there with absolutely nothing. After that, the first ideas for the play begin to emerge – the lines, the stage setting, the costumes, etc. And don't forget all the beautiful and creative technical solutions you'll need along the way."

We also wanted them to experience everything that goes into staging a performance – the ups and downs, the joy when something goes well, the frustration when the ideas don't come or if something doesn't work, the co-operation, the pressure and the pre-show nerves. And finally, after the premiere, the buzz and the pride, which is shared by everyone who has taken part in the production."

Jacob Brøllund: "On the morning we started, I told everybody that they had two days to make a revue. And the demands were really heavy. They were to produce a stage, costumes, backdrop, lighting – and write the script. And there was only DKK 2,000 for each working group."

People selected the group they wanted to be in by standing next to a sign for their chosen profession – writer, actor, set designer or technician. Some were sceptical, and said 'Just a minute – we can't produce a revue in two days!' However, by 18.00 on Friday, everyone was finished and the show was ready."

EXPERIENCE & EFFECT

"The apparently ambitious goals were reached, and a lot of people were surprised by that. And the end result was so good, too! It has given us faith that the working targets we need to meet are possible too – but they require us to work together. Our 'co-operation days' last year were not as pleasurable as this. I don't know what made all the difference, but after the show there has been a fantastic atmosphere in the office – people have been laughing! And all the figures show that we are ahead."

"I don't know what made all the difference, but after the show there has been a fantastic atmosphere in the office – people have been laughing! And all the figures show that we are ahead." (Quote: Jacob Brøllund)



EFFECTIVE ACTION PLANS VIA STAFF INVOLVEMENT

THE CHALLENGE

A total of 60 employees from the Novo Nordisk Factor VII QC Laboratory attended a two-day seminar to process the results of the annual Q12 commitment survey from Gallup, a Danish research institute. The survey's purpose is to identify what is required in order to further enhance an already committed and motivated working environment, and produce benefits for both managers and staff.

Lene Ljungqvist: "It was the first time that we had used Q12, and it was therefore important that the seminar was tailor-made for the purpose of producing motivational action plans. I invited the artists to assist in designing the workshop. The intention was that in working together, we could draw mutual inspiration from the two professional worlds.

We started with two 30-minute workshops in the department. One was about feedback and recognition, the other about significant decisions. We then attended a two-day residential departmental seminar at Helenekilde."

Hanna Tyge Nylev: "I wanted to start with a strong visual experience that took the participants through various artistic methods of immersion. A change of scene can produce strong sensory impressions and provide room for reflection. It enables the participants to see something new in order to think something new. This renewal starts deep within yourself – you have to really want to and dare to believe in it, listen to it and act on it. But when you do, new decisions begin to feel right, and the subsequent praise and recognition feels fantastic!

"It is important for me to work with artists or other people who have a different point of view. Diversity promotes positive results." (Quote: Lene Ljungqvist)

Ultimately, we learn so much more effectively when the experience is a pleasurable one. In collaboration with Lene Ljungqvist, we decided to focus on commitment and ownership, so that the suggestions that emerged on the trip could actually be applied in practical terms when we got back to work."

THE ACTIVITY

Hanna Tyge Nylev: "The actual seminar took place at Helenekilde, a beautiful old spa hotel in Tisvilde, located in a picturesque natural setting. On the first day, we separated into small groups and went for a walk in the wild. The route took the groups along the beach, by water and through the forest, following 12 posts that featured questions related to the seminar's theme. The groups had time for reflection and collective dialogue about the Q12 results, and proposals for improvement were recorded in notebooks.

A welcome surprise awaited back at the hotel. How do we make the best decisions? How are commitment and ownership guaranteed in long-term strategies? The participants were given an hour to consider these questions, with mental stimulation provided by a foot spa, the pampering attention of a masseuse and a relaxing view of the sea.

The second day followed a more formal path. The members of staff devised specific action plans designed to

achieve the goals they had defined the day before. Those who needed an 'art break', visited us in the studio, where we animated short stories that were then edited together into a film. Making a film requires choice after choice, a continual redefining of direction and conscious change. The film collectively documents the ideas, the goals and the atmosphere of the residential seminar."

EXPERIENCE & EFFECT

Lene Ljungqvist: "It was an unbelievably successful seminar. It received an evaluation score of 4.6 from the members of staff, on a scale from 1-5 (1 is poor and 5 excellent). The response rate was close to 100%, which is another sign of success.

The whole process has been positive, and is important for our ongoing work with Q12. After the seminar, we set up working parties that followed up on the action plans, with great results."

WHY ARTISTS?

Lene Ljungqvist: "It is important for me to work with artists or other people who have a different point of view. Diversity promotes positive results, and it was our joint collective efforts that helped us achieve our goal. I now have a good understanding of the artists' processes and think it is inspiring to work with them. The artists challenge me to do things in a different, more fun way.

I have passed the concept on to several other departments in Novo Nordisk, all of whom have been highly positive. We used the same concept recently for a group of managers."



THE MERGER AS A NEW BASIS FOR COLLABORATION

THE CHALLENGE

As part of the process of amalgamating three schools into one, the management group wanted the 130 affected members of staff to acknowledge the importance of dialogue, with a particular focus on resources and opportunities.

THE ACTIVITY

Mia Martinez: "We worked with music that placed different demands on the group – from small artistic exercises, with reflection on co-operation, to choir work, which placed major demands on the participants to work as a group and create music on the spot. The way we organise our sessions is that I supply the musical input, and Gitte, as process consultant, verbalises the lessons learned and provides a theoretical foundation.

In my exercises it is important that the participants draw on their own experiences. It requires physical involvement and is based on everybody being able to join in and create something together. It's simple, but challenging."

Jesper Kjærulff: "I wanted some real choir work. I wanted us to experience the feeling of standing and swaying together to the music, the feeling of togetherness and singing with your own voice. That was important for us. It was also important to get to know one another, to have some shared frames of reference that will shape the way we talk to each other, and to break down some of the grudges, disputes and prejudices there can be between institutions."

Mia Martinez: "The participants first visited my rehearsal room, where they learned how it feels to use the whole body as an instrument, one which is finely tuned and always ready to communicate, and to send and receive energy. We provided some collective experiences that could be transferred and used in the working day. We gave the group a tangible experience that showed how individuals could collectively create a space that allows great things to happen. They were able to see new aspects of each other, and experienced a basic human connection that enables them to look one another in the eye and be more open in their future co-operation. One participant had been seen as the 'complainer' of the group for over 15 years. After the workshop, both he and his manager said that he was now seen in a new light, and that their co-operation has significantly improved."

EXPERIENCE & EFFECT

Jesper Kjærulff: "Many aspects of the course provided direct inspiration and offered the opportunity to think about future solutions in a different way. It was such a good experience that people mention it all the time. It has subsequently helped create fertile soil for a management development project on setting values, which we have set in motion in collaboration with local psychologists – so it has started something of a chain reaction.

It may sound a bit pious but one direct effect was that when term started three or four days later, the staff in the largest institution gathered all of the pupils and parents in the assembly hall – and then got up and sang for them. They had never done that before!"

Many aspects of the course provided direct inspiration and offered the opportunity to think about future solutions in a different way. It was such a good experience that people mention it all the time."

(Quote: Jesper Kjærulff)

WHY ARTISTS?

Jesper Kjærulff: "The participants thought the music was fun, and that working differently was exciting. It was important for us that we got tangible experience of exploring brand-new territory together, instead of following traditional school-development methods. In addition, the inter-relationship between the artistic methods, the value-setting tools and the conversations with the process consultant worked really well. It's important to have some theory behind what we do. It lends professional weight and offers a way of understanding what is happening. It was really good."

THE PATH TO A DYNAMIC OPEN PLAN OFFICE



THE CHALLENGE

Nycomed's project manager department wanted to convert their offices to open plan.

Alejandra Mørk: "Relatively early on it became clear to us that we had difficulty expressing exactly what type of atmosphere and culture we wanted the new interior to reflect and promote. We ended up just talking about how much we liked or didn't like blue, and what type of flowers we like."

THE ACTIVITY

Alejandra Mørk: "The artists saw it as a two-step task. First, we had to grasp precisely what type of culture and ambience we would like the room to signify. The next step was then to produce tangible proposals for the interior."

Hanna Tyge Nylev: "We received a whole jumble of statements about desirable signals. So we gave everyone in the department a task that was designed to identify their personal values and clarify the relationship between the staff's in-house needs and the message they wanted to convey to the outside world. They were given stage-setting tools for generating an atmosphere and a disposable camera, and instructed to write non-stop. The assignment was underpinned by the concept of synchronisation, as everybody was having to move from their small, safe world of separate offices to the vast, challenging open-plan space."

Alejandra Mørk: "Different tasks were assigned in the first half – for example, we were to photograph both our office and our favourite spot in our home. We also had to

write non-stop on the theme 'What means something to me when I go to work?'

The artists turned our responses into a figurative and verbal form – a collage that clearly defined what we would like and would not like. The group responded positively: 'Yes! That's exactly what we want to say'. We then moved into the big office and tried to decorate it ourselves, keeping in mind the values that we had been made aware of. Our interior-design consultant made some suggestions that we weren't keen on, so get we got hold of the artists again. They made two suggestions, both of which were really good. We opted for one of them and have decorated the office accordingly."

Hanna Tyge Nylev: "An open-plan office with room for professionalism, in-depth study, efficiency and responsiveness was constructed, complete with a foreground, a middle ground and a background – just as in a classic stage set. Nobody would be sitting in the vulnerable space in the middle of entrance, so we chose to furnish this zone with soft carpets and sofas, providing a spot in which to relax and welcome visitors.

A quiet, out-of-the-way place, the 'growth corner' features plants and bookshelves, and offers space for reflection and sharing knowledge. And each member of staff has their own desk, which allows for individuality and personal expression.

The 'brainstorming room' is a closed-off glass cage, decorated in strong colours, that welcomes energy, noise, laughter and fun. It has a round meeting table of

adjustable height, a collection of lab test tubes, inspiring colourful gadgets and brainstorming props."

EXPERIENCE & EFFECT

Alejandra Mørk: "The staff flourish in the room. And visitors say that they feel very welcome, and that there is a really good atmosphere. Many people have also said that they think it is beautiful. We think that we have succeeded in creating the atmosphere that we wanted."

WHY ARTISTS?

Hanna Tyge Nylev: "As a theatrical stage director, you work with visualising and signalling values, emotions and atmospheres, so it was really exciting to try that out on a new stage. I directly transferred my artistic competencies and stage-setting methods. The major difference between setting a stage in the theatre and doing it in a long-term space is durability. The idiom and materials have to be able to cope with being seen up close and used for a number of years without losing their shine."



"The artists turned our responses into a figurative and verbal form – a collage that clearly defined what we would like and would not like. The group responded positively: 'Yes! That's exactly what we want to say'."
(Quote: Alejandra Mørk)

LIVING POETRY IN THE CITY

Poems were exhibited in urban spaces as part of a project that brought together the council, local business and people. The project was chosen as an example of 'street creativity' and was exhibited at the European biennial for town planners.

THE CHALLENGE

Jan Hatt-Olsen contacted Værløse Council to see whether they would like to buy a living collection of poems, a poetic installation, created especially for Værløse town centre.

Annemette Andersen-Hoppe: "We wanted the local authority to have a positive image. We wanted to show that we are creative and that we dare to do things, that this is a place of cultural development. We hoped to attract good people to the area, and attract creative companies. We also wanted to help support the development of a new installation, a fusion of sculpture, poetry and music. On a purely artistic level, we thought that this would be exciting.

Finally, and this is the business aspect, we could see the potential in making our town centre more enticing. We had talked a lot about what we could do to get people to stay a bit longer, about how to make the town centre a vibrant meeting place – part of the purpose of which is generating more trade. For all of these reasons, we said 'Yes, please' to the project."

THE ACTIVITY

Jan Hatt-Olsen: "For a period of ten days, the town centre in Værløse was transformed into a poetry collection – with more than 1 km of poetry paths, created with 141 stickers on streets and squares, and 61 poems printed on

transparent plexiglass, hanging on columns, walls and trees, and standing in huge vases full of earth."

Annemette Andersen-Hoppe: "There were big flower pots with poems planted in them, and some local people wrote comments on small cards and planted those too. This says something about our cultural aims. We want to involve citizens in these projects.

Our Equipment Depot also played their part. They were interviewed on the radio, and were wildly enthusiastic about being involved, because modern, experimental art is not something they are used to being part of. It illustrates the fact that many of those involved don't normally read poems."

EXPERIENCE & EFFECT

Jan Hatt-Olsen: "The idea behind the poetry installation was not only that my poems are to be experienced as lyrical poetry, but that everything and everyone in the town centre is a character in the poems, and that everyone becomes a co-writer through the way they relate to and use the city centre.

I wandered around the city centre during the ten days of the installation, and there were a range of reactions. People of all ages, including children, were reading the poems, both those on the paths and those on plexiglass plates. A girl told me that she loved cycling along the pedestrianized area in the morning, because the lines in the poem paths met her in a rapid, flowing rhythm.

I wanted the living collection of poems to encourage people to experience the world's diversity, vastness and endless sources of fascination – in short, I wanted to stimulate curiosity. And, according to the local authority's

chief executive, Michael Schrøder, the installation did just that."

Annemette Andersen-Hoppe: "To a great extent, the artistic and cultural objective was achieved. Even some 13- and 14-year-old boys reported that their attitude to the poems had changed. We have not determined whether there was any effect on the bottom line – i.e. whether trade increased during the exhibition. Our objective was more focused on the citizens' satisfaction and interest in the project.

Jan was later invited to introduce an exhibition on the installation and give a lecture on the idea behind the project. It was a way of branding ourselves in the cultural sector, a world with which we otherwise do not have contact."

Jan Hatt-Olsen: "The whole project – the poetry installation in Værløse town centre, plus the book and the collection of poems that followed – was selected as one of 30 examples of urban creativity in Europe in association with City Living/Living City: the Sixth European Biennial of Towns and Town Planners, and was part of the 'Street Creativity Exhibition' in June 2005."

Annemette Andersen-Hoppe: "We thought that after the exhibition the outside world would no longer be interested. But in fact, renewed interest has popped up again here and there. So the branding of Værløse via this project continues – without our active involvement."

**"We wanted to show that we are creative and that we dare to do things, that this is a place of cultural development."
(Quote: Annemette Andersen-Hoppe)**



CORPORATE CULTURE WITH CHOIR & ESPRIT DE CORPS

THE CHALLENGE

Blue Water Shipping held a reception to inaugurate their new premises in Esbjerg Port. All 70 members of staff were to entertain the guests.

Jørn Bøllund: "We wanted to do something slightly different. So we contacted Torben Eskildsen and agreed a meeting, to discuss how we could make it happen. Torben and I then took some well-known tunes and wrote new lyrics that referred to the company and our work."

THE ACTIVITY

Jørn Bøllund: "On the day, a pianist sat and played in the background while the guests were greeted by members of staff. It was agreed that at a given signal we would all say 'Just a moment. I'll be right back ...' and leave our guests."

We stood on the big staircase that ran up to the first floor – and then Torben entered in his role as conductor, radiating unbelievable enthusiasm. The pianist started to play, and we sang our hearts out. We performed four songs – including a rap! The audience applauded enthusiastically, and then, whistling, we descended the stairs to rejoin our guests. The whole thing took maybe 15 minutes."

Torben Eskildsen: "Working with the HR director was great – he's a very good lyricist! It was interesting for me to work alongside a writer from the company. I could have worked with somebody else, but the end result would not have been so relevant. Everybody in the company knows that Jørn Bøllund is a good copywriter, but nobody

knew that he could also write song lyrics. Jørn was really fond of our 'joker' – the rap song. So he wrote some lyrics, and I arranged a four-part backing, which was highly impressive when performed in the big room. All of the company trainees stood on the first step wearing baseball caps, and each had their own solo rap. It was fantastic for them to be new to the company and suddenly find themselves in the spotlight!

The event brought together the whole company, from the receptionist to the caretaker, from shipping staff to office workers. Everybody in the Esbjerg office took part. There are five directors at Blue Water Shipping, and they all led from the front."

EXPERIENCE & EFFECT

Jørn Bøllund: "First and foremost, I am sure that the guests will never forget it, because it was so different from the norm. It gave a clear signal that this is not just cold, hard business, but a workplace with room for a sense of community and culture."

It was a huge experience for the staff too. The fun thing is that when we told them we were to have a rehearsal because we would be singing for our guests, some of the staff said 'Sing?! Me sing? No way! I'm not coming! Don't wait for me! I won't be singing! I'm tone deaf - I'll just stand and mime!' So at first we weren't sure whether this was a bad idea – what if people just didn't want to do it?

But at the rehearsal, we found that those who had shouted the loudest about not wanting to take part suddenly started to sing. We all sang together, and

everybody enjoyed it – and the more we sang, the more fun we had, and the more people got excited about the next day's event. It was funny that the idea was received so coolly at first – and then the reservations turned to total surrender."

WHY ARTISTS?

Torben Eskildsen and the songs enabled us to get to know some other sides of our staff. Esprit de corps is a good phrase, but how do you generate it? You do it by having a positive attitude to your colleagues, by knowing their background, by being a bit interested in them as a person. Singing together opens people up and creates a positive atmosphere.

We purchased a piano that now stands permanently in our big room – and every so often we get youngest students from the West Jutland Academy of Music to play for us. One consequence of the project is that we have developed a good partnership with them."

"We all sang together, and everybody enjoyed it – and the more we sang, the more fun we had, and the more people got excited about the next day's event. It was funny that the idea was received so coolly at first – and then the reservations turned to total surrender." (Quote: Jørn Bøllund)

THE HEART OF THE COMPANY

THE CHALLENGE

Jesper Kastrup: “We are a young biotech company that was founded on the basis of a good idea, but didn’t start out with a tangible product. In order to generate good esprit de corps among the staff and encourage understanding of the processes we were embarking upon together, we collectively designed a central meeting space in which to spend time and exchange knowledge and information. We called it ‘the heart’. It worked really well and was an important part of our corporate culture. However, because the company grew substantially, we eventually had to use the room for office space. It soon became obvious that we lacked a space in which to hold our informal, day-to-day exchanges of knowledge.”

Christer Gaardmand Zäll: “Our Managing Director, Kirsten Drejer, is highly aware of company culture. Jesper and I were asked to run a project to design a new ‘heart’. We knew that Hanna was good at stage sets and interiors, and we also invited ideas from the architect firm Mtre, who are known for their rigorous thinking. The new room needed to be able to meet many different needs. It had to be a dining room for smaller meetings, function as a bar on Fridays, and accommodate monthly general meetings. It was important for us that what we do in the company was visible in the room, that the staff and the company’s values were represented.”

THE ACTIVITY

Jesper Kastrup: At the first meeting we discussed ways of making what we do visible. I took some photos of the fluorescent proteins that we work with. The different cells’ colours and structures looked amazingly beautiful. These pictures helped to establish a framework and a collective language for the project. In fact, the end wall in

the finished room features Hanna’s artistic interpretation of cells in a Petri-dish.”

Christer Gaardmand Zäll: “Hanna worked fantastically well alongside the architecture company, which took care of the more practical aspects. They divided up their responsibilities effectively, and also made sure that the end result was coherent. The special thing about Hanna is that, as a stage director, she thinks about the room as a story – she finds an overall concept. And selecting the right colours is absolutely central for her too.”

Hanna Tyge Nylev: “For ‘the heart’, we took as our starting point the colours red and orange, which are all about warmth and togetherness. They invite you to spend a short and pleasant time here in order to recharge your batteries. But the room is north-facing, so it required something extra. I got the idea that the whole room should reflect the course of the day, from one end to the other. It would start at the end wall, by the coffee machine, with morning-yellow colours. It would pass through orange and red at lunch buffet area, and end up dark red and burgundy at the opposite end wall, by the Friday bar. In that way, the room has a sense of time and has zones that endow it with life. We have emphasised the fact that you can sit in different ways – on chairs of different heights, and in groups of all sizes. Because sometimes you just want a quick lunch, so it’s fine to sit at the wall. At other times you require company, conviviality and eye contact. It’s nice to be able to choose.

The second room was to be an inspiring meeting room with a more formal, masculine character. We were initially leaning towards a green colour scheme, and then I remembered my private photos of autumn trees in Swedish forests – and we agreed to take these as our

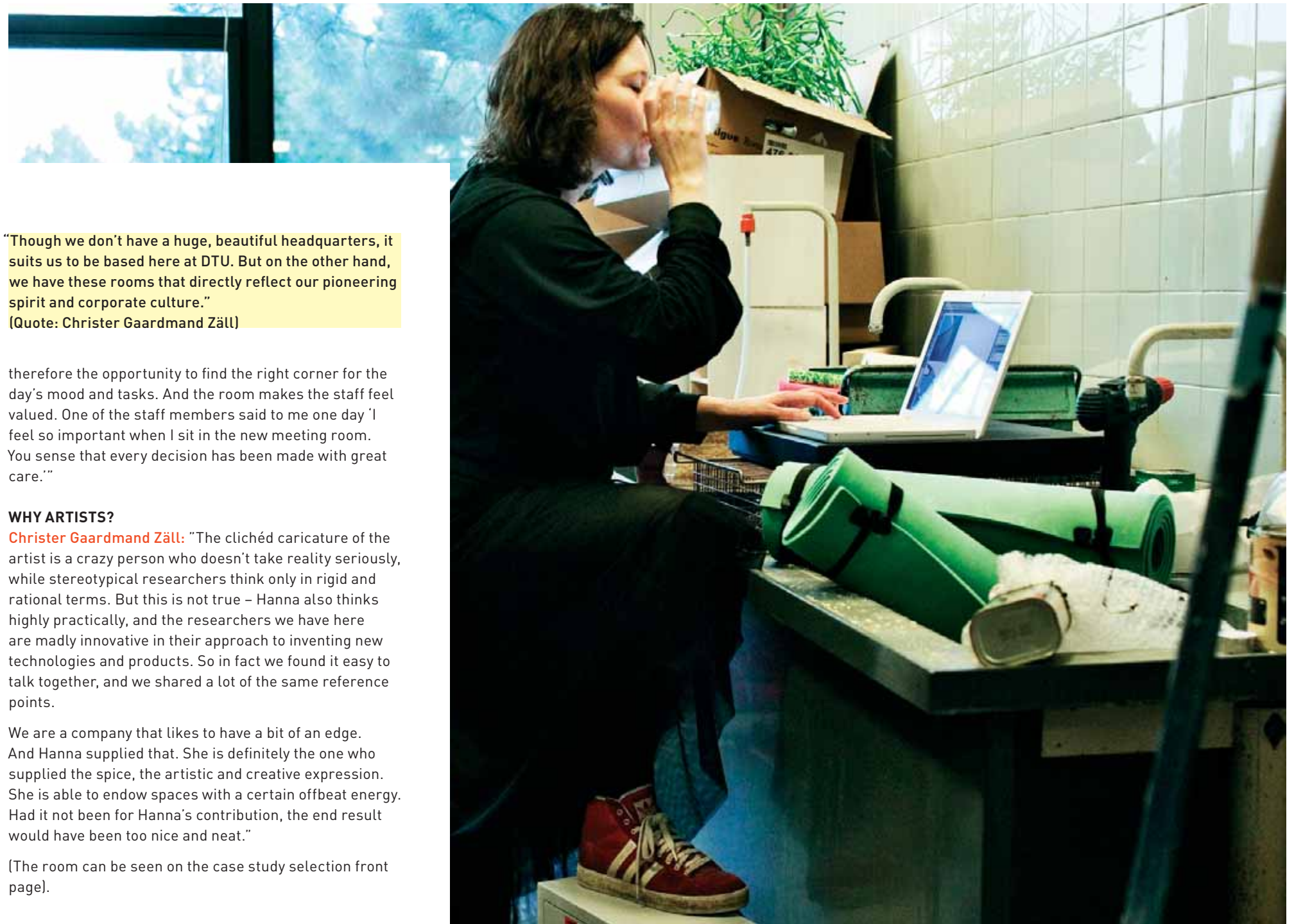
starting point. You might say we invited nature in. The medicine that Symphogen is developing is inspired by nature’s own way of forming antibodies, so the Swedish forest in the meeting room is also a reference to their work.”

EXPERIENCE & EFFECT

Christer Gaardmand Zäll: “The rooms have been very positively received, and people feel that they are being taken care of. They can see that a large amount of work has gone into the project. Everybody had a chance to voice their opinions along the way, and we made sure that we presented progress reports at our monthly meetings, so our colleagues knew what was happening.

Hanna was in charge of the slightly wilder aspects: details, colours, installations, photos and the artwork on the walls, all of the things that make the room more personal and more informal. All of this meant that people felt like using the room right away. When people visit us, they insist upon seeing our new rooms. Though we don’t have a huge, beautiful headquarters, it suits us to be based here at DTU. But on the other hand, we have these rooms that directly reflect our pioneering spirit and corporate culture. It is not something we boast about externally. First and foremost, it is for the benefit of the staff and the company’s day-to-day in-house life – a place where we can meet together, no matter what floor we work on or what working groups we are part of.”

Hanna Tyge Nylev: “Now that the rooms are complete, the staff just congregate there naturally. They hang out, talk and hold meetings. In ‘the heart’, Symphogen has a room in which the staff can gather in many different ways, which offers a range of different atmospheres and



“Though we don’t have a huge, beautiful headquarters, it suits us to be based here at DTU. But on the other hand, we have these rooms that directly reflect our pioneering spirit and corporate culture.”
(Quote: Christer Gaardmand Zäll)

therefore the opportunity to find the right corner for the day’s mood and tasks. And the room makes the staff feel valued. One of the staff members said to me one day ‘I feel so important when I sit in the new meeting room. You sense that every decision has been made with great care.’”

WHY ARTISTS?

Christer Gaardmand Zäll: “The clichéd caricature of the artist is a crazy person who doesn’t take reality seriously, while stereotypical researchers think only in rigid and rational terms. But this is not true – Hanna also thinks highly practically, and the researchers we have here are madly innovative in their approach to inventing new technologies and products. So in fact we found it easy to talk together, and we shared a lot of the same reference points.

We are a company that likes to have a bit of an edge. And Hanna supplied that. She is definitely the one who supplied the spice, the artistic and creative expression. She is able to endow spaces with a certain offbeat energy. Had it not been for Hanna’s contribution, the end result would have been too nice and neat.”

(The room can be seen on the case study selection front page).

THE ARTISTS ARE COMING — THE COMPANIES ARE WAITING

Until a few years ago, companies had largely been users of artists' finished products - primarily visual art. As these case studies show, private and public companies alike now derive great value from working with the artists themselves and in utilising artistic processes.

Alejandra Mørk, former Senior Vice President for International Product Development at Nycomed, has benefited from more than 30 artistic consultancy services and worked with Artlab since 2001. She is typical of companies' positive responses following their encounters with artists:

"The artistic approaches allow people to become more involved. They engage the staff's interest in both human relations and the tasks they face. [...] The artists' strength is their ability to switch into problem-solving mode, quickly rejecting unnecessary information and putting forward a proposal."

She also has this to say about the artists who work with companies: "There is no point in using half-good artists as consultants. They have to be competent, professional artists who have some experience and know their subject inside out."

Anders Drejer is Professor in Strategy and Business Development at the Aarhus School of Business and has a PhD in business strategy and skills enhancement from Aalborg University. He believes that artists have a key role to play in innovation:

"Denmark's prioritisation of innovation would be wasted if we failed to motivate and involve more people. Specially trained artists are able to offer important competencies in terms of user- and staff-driven innovation. At the moment in Denmark we have major but as yet unexploited potential in the form of a large, fertile undergrowth of artists who are able to complement the business community's traditional ways of thinking. I see it as a huge opportunity."

Artlab's experience is that targeted training improves the quality of the services that artists are able to offer - it allows them to improve their knowledge of companies' needs, enhance their special skills and learn how best to communicate those skills to other professional groups. By transferring their methods, insights and professional skills into a new context, artists can offer something absolutely unique. Today, with the help of specialised qualifications, artists are re-imagining their functions and roles in relation to companies. Artlab is, therefore, keen to continue to promote the development of specialised training for artists in this field, nationally and internationally.



ARTLAB RECOMMENDS

1: **USE GIFTED, PROFESSIONAL ARTISTS**

Look for the professionals, those who have a solid professional background as performing or creative artists. A strong foundation in artistic methods will benefit you by bringing new energy and a fresh perspective to the problem at hand.

2: **ASK FOR ARTISTS WITH SPECIFIC CONSULTANCY TRAINING**

Choose professional artists who have developed a certain artistic consultancy method; who are familiar with the facts of business life and their own specific qualifications; who possess an ethic base; who are able to communicate to non-artists - and who know how to put into perspective and explain the professional choices made during the process.

3: **BE RECEPTIVE AND CHALLENGING**

If the company's challenges are described openly and clearly, then artists are able to supply a number of services. Don't be afraid of presenting new types of tasks to those artists who have specific consultancy experience. They will know when to say yes or no - and will determine whether they can handle the process management, or if a process consultant is needed as well.

4: **ENGAGE IN DIALOGUE ABOUT THE JOB'S NATURE AND STRUCTURE**

Dialogue between the company and the artist ought to cover both potential and limitations. Development dialogue ensures that the company clearly understands the special opportunities afforded by co-operation with artists. Limitations dialogue ensures a sense of realism and a joint understanding of objectives and structure.

5: **BE CLEAR WHEN ENTERING INTO AN AGREEMENT**

Are the client, the job and the artist well suited to each other? Is it a product, a process, or both, that is to be delivered? Is the emphasis on learning or entertainment and team-building? Is the focus on innovation, management, communication or co-operation? Do you have a future development need or current problems to address? Clear frameworks and agreements about the nature of the task and the management of the process are key to developing a successful solution.

6: **PREPARE & EVALUATE**

Prepare the people in your company for the artists' methods of working and let any prejudices be aired. It is also helpful to refer to case studies, which can be informative and arouse curiosity. Remember to evaluate your experience, using both traditional measurements and qualitative assessments.

7: **HELP TO DEVELOP A NEW INDUSTRY**

Make use of the artists' talent for development, experimentation and research. Many of the cases presented here were developed to meet companies' specific needs, and their success is based on a great desire to innovate and on openness between company and artist.

ARTLAB - QUALITY & DEVELOPMENT IN CULTURE, BUSINESS AND THE EXPERIENCE ECONOMY

OBJECTIVE

ARTLAB forges new relationships between artists and business, based on the artists' special competencies. ARTLAB provides training to artists alongside training for business people – in areas including art, innovation, the experience economy, creativity, communication and management.

ARTLAB wishes to promote dynamic exchanges between the art and business sectors in order to help optimise regional and national growth potential.

ARTLAB is also taking part in developing the European growth area within arts, creative industries and experience economy through method export and exchange with other European countries.

RESULTS

In 2001-2004 ARTLAB ran two pilot projects with support from the EU's Social Fund: ArtBizz and MAB (Moving Arts & Business). These study programmes involved a total of 40 artists and more than 500 managers and employees.

Since 1998, ARTLAB has trained more than 3,000 artists for new jobs inside and outside of the art world, and held courses for managers and academics in artistic methods including improvisation, presentation techniques and creative writing.

In 2006 ARTLAB won several prizes in the Innovation Cup (a competition run by the Monday Morning Think Tank).

COLLABORATION

ARTLAB works together with independent artistic consultants and international stakeholders on the quality enhancement of specific artistic services. Since 2001 we have worked with private and public companies on study courses and commercial services and products, including:

NYCOMED / CHR. HANSEN / NOVO NORDISK / DSB / NOKIA / TELIA / KOMPAN / BISPEBJERG HOSPITAL / SYMPHOGEN / NESA / NYKREDIT / COLOPLAST / GEOTEKNISK INSTITUT / GENTOFTE POLITI / FORBRUGERRÅDET / LUNDBECK / BIG / AALBORG KOMMUNE & AALBORG ERHVERVSRÅD / DJØF / RAMBØLL / BIRKERØD KOMMUNE / DANSK FARMACEUTFORENING / ERNST & YOUNG / H:S APOTEKET / JUBII.COM / AALBORG ZOO / TOPDANMARK / DONG ENERGY / NIRAZ / UNICON / KOMMUNERNES LANDSFORENING / SYNOPTIK / DANSK RØDE KORS / HILLERØD HOSPITAL

ARTLAB is run by the Danish Musicians' Union and the Danish Actors' Association.



Download collection of case studies from artlab.dk

