ARTFUL CREATION
LEARNING-TALES OF ARTS-IN-BUSINESS

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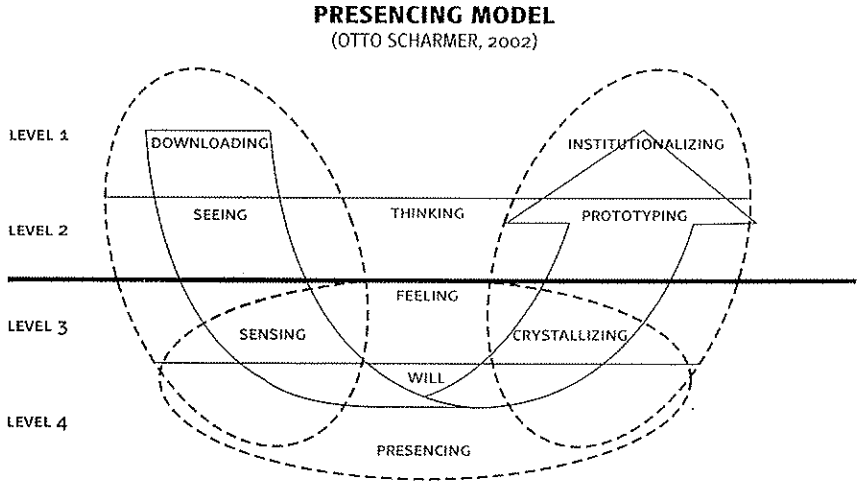
CHAPTER 7

RECOMMENDATIONS FOR ARTS-IN-BUSINESS

REARRANGEMENT OR DEEP CHANGE?

If we apply Scharmer's learning cycle for understanding different levels of change that can be reached in organisations, we can identify four levels. The first level, consisting of steps 1 and 7, only scratches the surface. Many top-down change programmes have no real effect, as they are merely 'forced learning' or rearrangements. People obey orders by pretending and paying lip service, while they silently resent the change and wait for it to 'pass' until the next 'change initiative' is launched. The next level, steps 2 and 6, involves thinking and discussion. This would happen typically on an off-site meeting of a management team, where there is time to think and talk. The subject could be strategy and goals, solving a critical problem or other management issues that need to be decided upon. By and large the discussion would be rational and factual, and the result could be a change programme for the organisation or important decisions on strategy. Generally these are the two levels applied by business. According to Scharmer, the two first levels are only reactions and reflections on the experiences of the past. Because feelings are considered irra-

tional in business and therefore illegitimate, the door to the next level is kept mostly closed. In addition to that, feelings are often too complex and difficult to handle with the available business tools.

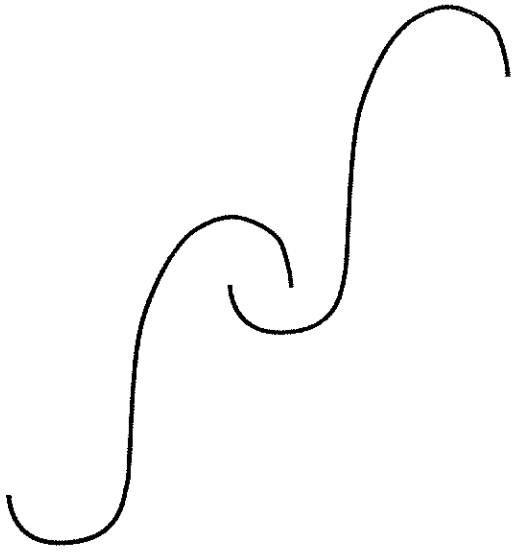


Taking the step of accessing the next level, steps 3 and 5, involves feelings, and there the arts, as we have seen earlier, have proven to be powerful. On important matters, such as value discussions, teambuilding or culture building, it is natural to include both sides of the brain, intellect and feelings. A value discussion, which involves only the intellect, is not a real value discussion. Thus, involving people's feelings in relevant matters is acceptable as long as the process is respectful, but it must be emphasised that this takes good process and facilitation skills, which is something that artists do not always have. Finally, step 4, the deepest level, enable contact with people's higher Self, which means their passion, commitment and will. Real transformation happens only when these last two levels are reached. We must, however, imprint these levels with 'handle with care'. Only healthy and honest organisations should attempt to work with all levels. Most companies are better off with only the first two levels of 'business as usual'.

APPROACHES TO ARTS-IN-BUSINESS

In the first chapter we outlined four possibilities regarding Arts-in-Business:

1. The arts as *decoration*
2. The arts as *entertainment*
3. The arts as *an instrument*
4. The arts as a *strategic process of transformation*



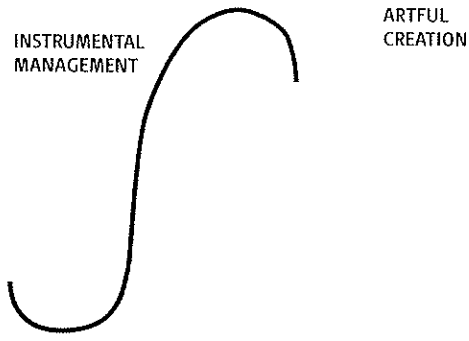
The first two approaches are mainstream, and in the following we will focus on numbers 3 and 4. Let us start off the discussion with one of Miha Pogacnik's 'icons'.

According to Miha Pogacnik, this icon symbolizes a development in classical music, where the lower figure denotes the development of a theme. The music builds up, nicely at first (when the figure is rising), but then (the curve going down) becomes chaotic or violent or harsh (or all of this together) – but out of this chaotic mess the new and transformed theme (symbolised by the higher figure) is born. At the 2001 Arts & Business conference in Borl, Slovenia, this particular icon started several deep conversations; first a conversation involving all the participants regarding the future of the arts, business and society; later a more private conversation of five people over lunch, refining the discussion. Probably each person has his/her own interpretation.[1] The following is mine.

To me this 'icon', metaphor or conversation fragment symbolises the dying out of the old instrumental paradigm of the industrial age. While the dinosaurs are struggling to stay alive (being aggressive and immoral) or are starving themselves (by firing people) in order to last a bit longer, the new pioneers and entrepreneurs are struggling to breathe, clinging to hopes for a better world, carried by the paradigm of 'artful creation'. Many companies and people are caught in between these two paradigms, they sense that one is dying, but in crisis and moments of doubt they cling to the old and well-known, they dare not invest wholeheartedly in the new, as it is barely being born and still mostly unknown. This elusiveness is symbolised in the somewhat misty quality of the top figure.

To use Arts-in-Business for real transformation, belongs to the new paradigm. But the new, of course, builds on and incorporates the old. It is not an either – or. It is *more*: body,

THE DEATH AND BIRTH OF PARADIGMS



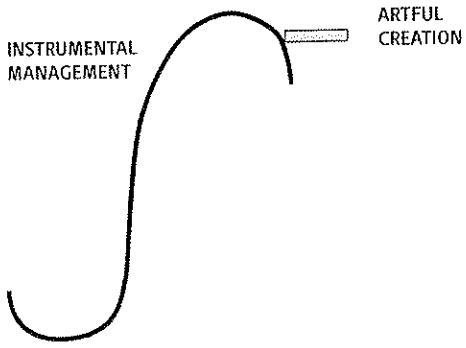
mind, heart and spirit. Therefore, let us start by depicting the contours of artful creation. When artful thinking becomes part of strategic thinking, the vision for business becomes more whole and encompassing. Business will realise that it is not enough to work with only the 'true', business also needs the 'good' and the 'beautiful' – in particular on the long run. The following is an image of the future business organisation: the artful organisation has a higher purpose and works for something noble, e.g. to cure diseases, to make functional and beautiful houses, to find new ways of growing and distributing food to the large part of the population that needs it, to create intelligent machines or robots that can relieve people of hard physical work – there are numerous possibilities for solving the pertinent problems of our global society. The artful company does not have a fixed growth rate to make stockholders happy, it could be owned by the employees, at any rate it is happy with a small, reasonable profit. The company genuinely cares for its employees, the managers do not only say "our people are the most important asset" - they act on it. Personal and professional development is an important part of the agenda, as this is what gives the people their passion for continuous creativity and innovation. The investment in people pays off in a high loyalty and in a playful, compassionate and artful culture. The image may seem rosy, but it is far from unobtainable. Unilever is taking that road.

Regarding the instrumental approach, where business applies the arts as tools for team-building, communication training, leadership development, problem solving and innovation processes, there are some pitfalls that should be avoided. The greatest trap can be phrased very bluntly. Do not use the arts to 'stir the pot'. Artistic processes are powerful beyond measure, which is good, of course, but they also make people think and feel, which is both good and bad, because if the business is a 'flatland'[2] business without real purpose or the organisation is highly political, which unfortunately applies to many

organisations today, these features are illuminated through the sharp lights of the arts - because basically the arts disturb, provoke and mirror behaviour. The result of 'stirring the pot' in an unhealthy organisation is often that the people who stay become cynical and the others (the best) leave the organisation, because people who think and feel do not put up with bad organisations - or governments or societies for that matter. A highly political or unethical corporation will be wise to stay away from the arts – or use it only for entertainment and decoration.

If we go back to the icon and assume that the logic of the icon is plausible, corporations that do not renew themselves and do not take their global, social and ethical responsibility seriously will die out (the end of the figure symbolising instrumental management). At the same time there are numerous examples of social entrepreneurs and groups who decide to make a difference. Naturally some will succeed and some will fail, but hopefully they use what they learn and try again. In the icon the trying and failing is symbolised in the downward curve at the beginning of the top figure. Corporations of the future will be artful creators, which means that they have integrated instrumental management with the new paradigm of artful creation. And for the corporations that are in between the old and the new, a small bridge has been constructed to get them across to the future. It is a bridge of hope, a bridge of practice, a bridge of connectivity, a bridge of energetic and important conversations – an artistic bridge towards artful creation.

THE DEATH AND BIRTH OF PARADIGMS



RECOMMENDATIONS FOR ARTS-IN-BUSINESS

The following suggestions are for people who are considering applying the arts to business:

1. Be clear about the purpose and objectives
2. Consider short-term or long-term
3. Consider the timing in relation to the organisation
4. Select excellent artists
5. Consider the type and potential of an Artist-Business relationship
6. Prepare well by asking relevant questions
7. Start small

BE CLEAR ABOUT THE PURPOSE AND OBJECTIVES

Ask yourself *why* you want to bring in the arts. Is it for a well-defined task or is it for a process? Try to use the Arts-in-Business matrix to help clarify the purpose and objectives. Then consider whether the process or the result could be obtained in any other way? What would be the difference? What are the consequences of bringing in the arts? What could possibly go wrong?

I can give you an example from my own work to illustrate some of the deliberations and difficulties involved. As a consultant I was recently asked to conduct a one-day seminar for a company of about 50 people. I intuitively sensed that something was wrong, as my contact persons seemed nervous, and I did ask and got an evasive answer, but I did not follow my intuition, so I accepted. There had been some difficulties in this young company, because, for the first time in the company's history, about 20% of the employees had been sacked a month earlier. Apparently this was causing some doubts regarding the future of the company, and some of the best people were leaving for new jobs. The goal of the seminar was to restore hope and to reassure that everything would be fine. The day was full of pep-talks, creative group work and appreciative leadership, and the artistic surprise of the afternoon was that they would all sing as a chorus, helped by a wonderful energetic team of two young people, a woman singing and conducting and a man accompanying on the piano. This was my idea and at the time it seemed right – and it looked like a success then. A month or two later I heard that the company had had to dismiss another large group of people and that there were problems in the management group. I felt regretful, because I *had* sensed that something was wrong. How would the employees feel when they looked back on the seminar and their singing together? I would assume that they would feel betrayed – maybe even violated, because this, in retrospect, seemed as a show put on to manipulate them, to calm them down, and to make them stay. In that way, retrospectively, this exercise might have had the opposite effect than that intended. Furthermore, if we ask the question, 'Could it have gone wrong?' Yes, the atmosphere underneath the fun must have been more or less explosive. Had one person voiced the doubts that they all felt, then singing together might not have been an option. And to answer the above question, we should probably have done something else and have saved the singing for a better occasion.

The thing *not* to do is to exploit the arts in order to be able to say to the media "we have tried this and done that", meaning, "we are so much at the front edge". That is counter-productive and a shame. It is important, like Keith Weed of Unilever Fabergé, to have a clear purpose, as was the case when he and his management team took the strategic decision to invest resources in the company culture:

→ "I wanted to create a business that really valued creativity and innovation and embraced change. Art's a great way to bring that sort of inspiration into the business. It's not sponsorship; we don't sign cheques to support things. It's an exchange. We put funding in, but in return for something. We start with 'What's the business issue we're trying to address?' Then we find an artist to help us tackle it."[3]

SHORT-TERM OR LONG-TERM?

This question is important in relation to the desired effect, which brings us back to the purpose and the objectives. Short-term works very well with artists in well-defined tasks (the upper part of the Arts-in-Business matrix). Example: a project group is working on an innovation task with a special kind of plaster for feet. They feel stuck and uninspired and therefore ask an artist for inspiration. The project manager meets with the artist and explains their situation and their needs. Two weeks later the artist meets with the group and shows them a short-film he has produced on feet. Through this film, the project group suddenly sees feet from a totally different perspective and the work continues with a lot of new energy. This was a perfect short-term success[4], because it was a small, well-defined task ('product'). There are many successes of this type. Alejandra Mørk, senior vice-president of Nycomed, has engaged artists for several small well-defined jobs in the company's project work. Every time it was a matter of business tasks and it was never just for fun – but it was often great fun to work that way. She believes that artists will become a new type of consultants, both because consultancy and business in general need renewal, and because business will come to value more aesthetic approaches. Other well-defined tasks could be in the arena of capabilities, e.g. training presentation and communication skills.

It is when organisations move into the area of process (the bottom part of the Arts-in-Business matrix) that long-term continuity seems preferable. This includes change processes, culture development, problem solving, important conversations, leadership development, and creativity and innovation processes. Paradoxically, according to the interviews, it is often the organisations themselves that do not want a follow-up or a continuous process. It is an often-articulated wish from the side of the artists that they would prefer processes that were more continuous. This is the missing link in most one-time events. Even with a debriefing afterwards, the process tends to evaporate – which in reality means no real learning ('blocked learning'). It will be remembered, certainly, but the long-lasting effects remain to be seen. Therefore it is recommended that an experienced facilitator, e.g. a HR consultant from the company, works closely with the artists

in order to draft a continuous process, which is followed closely and adapted according to what emerges. According to Eric Booth, artistic director at the Juilliard School, New York City, the planning itself can be a good learning process:

→ "In the conversations I have had, where we are trying to plan out what a program might look like, they almost don't know how to participate in the conversation, because they don't know what the outcome looks like. So, it is a very awkward planning dance; it takes a long time to really plan in a way that is going to be more than just a quick explosive high, like a scud-missile event, in which everyone is all shaken up and then settles, and nothing lasting happened. Too often that is what they have in mind. In the cases where people have been willing to think beyond that model towards something that is really looking at changing the way people do business, changing the way they relate to ideas in the workplace, the planning takes at least as much time as the actual events themselves. ... I took several lessons away from that, number one was the importance of the planning and how in fact the deepest issues of values come up in that planning. Probably the educational process of the planning is the single most important element for long-term success."

It is important to note that when moving downwards in the Arts-in-Business matrix into the field of ambiguity, the outcome cannot be defined and specified beforehand. The overall purpose can, but the outcome itself cannot be controlled, as it will be emergent. Obviously, this calls for questions like: Is the organisation geared for long-term processes? Does management really want change of this emergent kind? And will they support it?

CONSIDER THE TIMING IN RELATION TO THE ORGANISATION

The above questions are important as they point towards the context and the history of the organisation. We will not go into the line of thought on the developmental phases of an organisation (e.g. Greiner[5]), but rather focus on the current situation of an organisation. Where is the organisation right now? What kind of change processes has the organisation been through within the last couple of years? What are the immediate challenges? What are the long-term needs of the organisation?

When Unilever Fabergé started the Catalyst program, it took place around the merger of Elida Fabergé and Lever Brothers. Alastair Creamer happened to enter the stage at the right time, saw the potential and seized the opportunity. Bobby Brittain, Innovation Director, Unilever Ice Cream, recalls:

→ " ... I think we can see some tangible benefits from the programme, and doing it at the right time is also important, guessing the timing right within a business. It is one of the things I have noticed in Kingston when Catalyst started, that it was at a time when, within Lever Fabergé, the whole climate was ready, the business as a whole was mature enough to take on something like Catalyst. Similarly with ice cream, we did not do Catalyst when I first turned up 2 years ago because there were other things we needed to fix. We actual-

ly had to get the business into a good enough shape, and we were making lots of big structural changes to the business, which inevitably meant redundancies and it was not appropriate to have the Catalyst programme there. Now we have got a much more stable business where people are looking for new ways to tackle the problems they face because they know they are going to have them. There is a feeling of certainty and security about the business that now needs to be injected with a bit of passion and creativity."

Brittain thus recommends starting long-term processes involving the arts in business when things are somewhat stable. Large and mature organisations need injections of energy and renewal much more than small young companies. Involving the arts in connection with an important change, like a merger, is also recommendable, as it is important to work on creating a new common culture, instead of having cultural 'wars' and create a win-loose situation. And the arts are perfectly suited for bonding and developing good relations, as we have seen in so many examples already.

But when change processes are taking place, which involve difficult challenges, e.g. redundancies, involving the arts is not a good idea, as this will only make the process more thorny and painful.

SELECT EXCELLENT ARTISTS

Most of the artists I have interviewed have been artists all their life and are excellent, and excellence penetrates the many barriers that business people put up against the arts. People immediately recognise quality when they see it, and this creates respect. The danger is, of course, that people who call themselves artists, but who are far from excellent, look at business as a new opportunity for making 'fast' money. That could cause a lot of damage in this dew-fresh field. Therefore it is important to get the artists' credentials, CV's or talk to people who have tried the process earlier. Senior vice-president Alejandra Mørk from Nycomed raises this whole question of professionalism as the 'Achilles heal' for business, both in relation to the difficulty in judging the quality of artistic capabilities and in relation to ensuring specific 'consultancy skills', such as being professional in communication and facilitation. The way Unilever solved this problem was to employ an experienced artist to be in charge of project Catalyst. Other options are to form joint ventures between artists and consultants. Professional organisations like Art & Business, UK and many organisations from CEREC[6], have created networks, banks and web-based exchanges. Surely new types of consultancies that can guarantee the quality and skills needed will arise.

CONSIDER THE TYPE AND POTENTIAL OF AN ARTIST-BUSINESS RELATIONSHIP

Another recommendation is to consider various types of relationships with artists. Should it be a short-term relationship or preferably long-term? Should the artist remain an outsider or would the effect be stronger with an artist-in-residence? Of course, it

depends on the purpose, but it is important to keep in mind. At Unilever several relationships have become long-term.

Karl James, actor and co-director of Trade Secrets, started with Catalyst already in 1999 and is still working with Unilever. He and his team have had various tasks, among others leadership development, and they still coach some of the top managers. Karl James expressed the dilemma this way:

→ "And I think it is both a curse and a blessing that an organisation builds and creates and supports and sustains Catalyst, whose job is to challenge and change and provoke and educate and inspire and yet, of course, by being in the cage, you know, the danger is always that you are going to lose your edge, but then you seem to address that because you are constantly inviting in edge"...

The danger of being inside an organisation ("being in the cage") is, of course, that the artist loses his edge, because he gets socialised and tends to become part of the culture. The advantage, on the other hand, is that the artist gets to know the organisation better, can speak and understand the 'language' and has good relationships – and a good reputation. Through Alastair Creamer Unilever has developed several types of relationships with artists. The MAP consortium of actors and facilitators have been artists-in-residence for a three-month period and the relationship with Rut Luxemburg, the German photographer, has developed into a mutually fruitful collaboration. At Nycomed they have developed a fancy for scenography, which they use to create a different 'feel' and atmosphere at meetings. Thus they have developed a good relationship with a scenographer. In fact, this is comparable to good consultancy; if consultants do a good job, people tend to invite them back. As for artists-in-residence, this is a model often used in the United States, but mostly in the educational sector. Inviting artists into a research laboratory, as done in Xerox Parc, is unusual, but some interesting ideas and experiences have come out of that. Other examples are the London Musici being a 'chamber orchestra in-residence' at Clifford Chance, and companies having 'in-house authors'[7]. A different type of relationship is to invite a group of artists into the organisation to make art with the production materials in collaboration with the employees.[8] Surely the future will bring many new types of artists-in-residence and artists-ex-residence.

CATALOGUE OF QUESTIONS

What is the purpose and what are the objectives?

- Why do you want to bring in the arts?
- Using the Arts-in-Business matrix, where is your focus and what do you hope for?
- Could the process or the result be obtained any other way? What would be the difference?
- What are the consequences of bringing in the arts?
- How will you inform and communicate about this?[9]

- What could possibly go wrong?

Short-term or long-term?
- Is it for a well-defined task or is it for a process?
- In what ways is the organisation geared for long-term processes?
- Can you find an experienced facilitator to be part of the planning team?
- Will management let go of control and allow emergent change?
- Will management support processes involving the arts?

What is the timing in relation to the organisation?
- What is the situation of the organisation right now?
- Is it a young or more mature organisation?
- What kind of change processes has the organisation been through recently?
- What are the immediate challenges of the organisation?
- What are the long-term needs?

How will you select excellent artists?
- What are your criteria for selection?
- How will you verify the credentials of the artists?
- How will you introduce the artists?
- Which barriers do you foresee from the participants?
- And how will you deal with them?

Which Artist-Business relationship would benefit the organisation?
- What would be the benefits of a short-term versus a long-term relationship with artists?
- What would be the benefits of an artist-ex-residence versus an artist-in-residence?
- New types of sponsorships, collaborations, exhibitions?

START SMALL

Even if you have great visions, it is recommendable to start small. Begin with small well-defined tasks. It could be to bring a spark of inspiration into a project, to bring provocation and challenge into a meeting, to change the atmosphere of a course, to encourage motivation, to improve relationships, to inspire important conversations, to develop new skills, to build a team in a new way, etc.

It may sound like Unilever saw the potential of the arts, set out with a vision and a strategy, immediately hired an experienced artist, gave him a huge budget and launched project Catalyst. But that is not quite what happened. Unilever had a vision and a strategy for creating an 'enterprise culture'[10]. James Hill and Keeth Weed, CEO's of Unilever Fabergé and Ice Cream & Frozen Food, ran into Alastair Creamer, who happened to be finishing a working commitment elsewhere, so they asked Alastair to join Unilever Fabergé

for three months to come up with a project. One thing led to another, one success led to another, and so the ground became fertile for suggesting a project like Catalyst. Catalyst is now an important asset, but its reputation was earned through a lot of hard work and through a massive variety of small successes.

Working on the strategic level with the arts is a complex affair, which can be recommended only to courageous organisations and corporations that honestly want to transform themselves; organisations, which are ready to go on a hero's journey including uncertainty, anxiety, crisis and pain in order to give birth to a renewed and transformed, artful organisation. Still, it will be wise to start the journey with small trips to the nearest hamlets in order to see if the travellers and the vehicle can hold together and carry through successfully, before setting out on the real journey.

1 E.g. Margaret J. Wheatley (2002): "Supporting Pioneering Leaders as Communities of Practice. How to Rapidly Develop New Leaders in Great Numbers", www.margaretwheatley.com

2 This concept is borrowed from Ken Wilber, 2000

3 David Butcher (2003): "A Fruitful Union", article in Management Today, August 2003

4 This was part of the Danish Art-Lab project in 2002, see chapter 4, 'How Governments Matter'

5 E.g. Larry Greiner's model of organisational life cycles from 1972, in Mary Jo Hatch (1997:174): Organisation Theory, Oxford University Press

6 CEREC, the European Committee for Business, Arts and Culture, www.cerec-network.org

7 Marianne Gade was employed for 6 months as inspirational author-in-residence at the company Klingspor, Denmark (sales of metal milling and grinding machines) www.labcom.dk

8 "Visionsindustri" udgivet af Vestsjællands Kunstmuseum og Informations Forlag (ed. "Vision Industry", an exhibition and catalogue by the Museum of Western Zealand and Information Publishing)

9 A lesson was learnt about the importance of information and communication in the case study "Why not catapult a brand new Volvo?" (chapter 4)

10 A few years earlier Dutch Unilever went through a different, but very interesting learning journey of transformation, see Philip Mirvis, Karen Ayas & George Roth (2003): "To the Desert and Back. The Story of One of the Most Dramatic Business Transformations on Record", Jossey-Bass

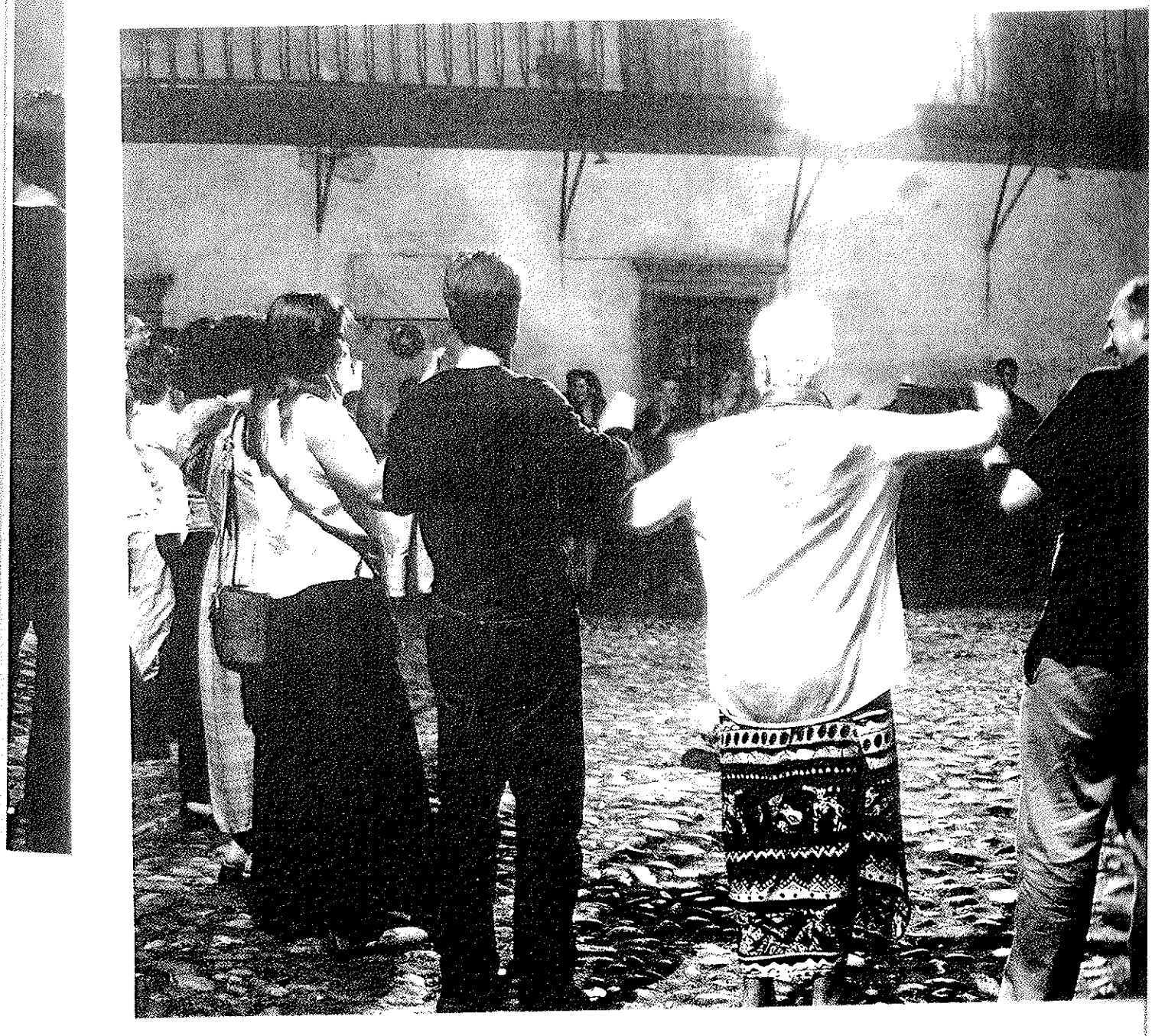
CHAPTER 8

ARTFUL SOCIETY

THE FUTURE OF CAPITALISM

What is the future role of business in a global economy? What is the future of capitalism? In the following I will list some of the fears and hopes in order to envision 'artful' business and 'artful' society. Margaret Wheatley pointed towards some of the dark sides of global capitalism:

- "Well, capitalism is in deep trouble, and it is not just capitalism. I appreciate it when it is described not as simple capitalism, but as global capitalism, because that is a different animal. Global capitalism is all about the flow of money and about the complete disconnection between the people, who are producing the products and the owners - with so many levels of removal from people's communities and their lives. Decisions are made only on behalf of very short-term profit, or how we can make money in this instant. So global capitalism has no long-term perspective, and has no really human face; and it DOES operate at just about the speed of light, because it is all electronic transactions. Even call-



ing it a short-term focus is not appropriate, because it can be a moment-to-moment focus on how you make money. It is not about sustainability, it is not about building for the long term, and it has been completely disruptive and destructive for human communities everywhere. I have not the least bit of patience for anyone who any longer believes that global capitalism has improved a lot of people. It has ONLY made a VERY few people and nations extraordinarily wealthy - and created increased poverty in the world....

So I do not see any future for capitalism in its current form. I believe in the older form, the early form of capitalism, which for a while in Europe was being promoted under this wonderful phrase; capitalism with a human face. We have really got to focus on the human side of it now, if we are going to make any changes. But when I look at it into the future, it almost does not matter what happens to business, because the pressure of population growth, disease and poverty is overwhelming. You know half of the world lives on less than 2 dollars a day. Half of the world! And 800 million people live in abject poverty and starvation."

How did it get this far? When we hear about these massive challenges of global society, of politics and business, we know this is 'true', and we also know that this is definitely neither 'good' nor 'beautiful'. The problems of this planet are enormous and complex and, of course, we cannot blame it on business alone, but the fact is that corporations are becoming increasingly influential – maybe even more powerful than politicians. Rightly a lot of people's attention is drawn towards the possible directions that business could take. Will business continue to be "only in it for the money"?[1] Or will business assume a social responsibility for our global future?

ART AND BUSINESS – THE HEART OF BUSINESS?

How can the arts influence business? In my interview with Ted Buswick, director of publications at BCG, he emphasised an important feature regarding the question of impact:

➸ "You do not necessarily have to reach a majority to have an impact. What you have to do is reach the right person, and you don't even know if you are reaching that person, once you send your books out into the world or however you are communicating, whether it is a lecture or whatever it may be. But if you reach a few of the right people and then through those people, what you are doing affects a larger number, then you are doing your job, and it is all worth it."

At times business is seen as a monster – and sometimes rightfully so – but let us not forget that there are people behind business, human beings with hearts. Reaching the people with influence and power is important for many of the artists I have interviewed, and the way to reach these people is through their hearts. "To connect on the level of our humanity is the most important thing", says John Cimino, Creative Leaps. And Margaret Wheatley adds: "Whatever happens, I want people to understand the goodness of human beings, and the strengths we have that we could call upon." Otto Scharmer

believes in art as the transformative power of the future: "Because the world is driven by business, we need *an art that is transforming the heart of today's society, that is, the social relationships, in particular business.*" In the following paragraph seven artists express their intentions and hopes for influencing business towards more heart:

➸ Richard Olivier, actor and director, London: "I did some work for Nokia, which now turns over more in a year than Finland, an entire nation. Nations and governments are no longer able to have the control. So if you look fifty years into the future, where is that oversight going to come from? It is going to have to come from the business. I know some people who may be flirting with the field rather than have stepped into it, who think that their purpose is to get people out of business, but then, who is going to be left in? I think the real sacrifice for people is to say - *this is where I can do the most good in my life, this company, on the ethical part - and maintaining a sustainable future for itself and the communities in which it works.* ... One of the guys from BP, who is in charge of 115,000 people worldwide, said that he was meeting with some of the other CEO's and HR directors of a world company after September 11th, and he said that the conversation had changed. People really started to question what right they had to go into a third world country company, the whole thing with unbalances and disagreements. ... *And he said he had never heard anyone in the world talk like that before. I think that is something that artists can help, to sustain those conversations*, they might all have happened on September 12th, but often by December the 12th, they would have been forgotten, *and I think artists can help to set the agenda. 'Agent for change', that is something, I think, artists are doing.* Tomorrow people are preparing for May Day riots, anti-capitalist protests in the city, throwing bricks at McDonalds - so, that is one way, and I think that this is probably very important. But the other way is to get in. No one will listen to you when you are throwing a brick through their window. They will say okay, maybe we need to do something else so that our customers don't get upset, but they won't actually listen to what those people are trying to say. We (the artists) are like the Trojan horse."

➸ Bruce Copley, didgeridoo player and director from South Africa: "So I don't only think that it is the arts that can be a benefit to business. I think everything can be a benefit to business. We see arts being of benefit particularly to business in that the arts are very rich in emotion. *The arts are about heart stuff.* I mean we go to the theatres because we want to be moved, we listen to music because we want to be moved. There is a spiritual, emotional intuitive essence to it. And because that is so missing in business it is almost like that is the medicine business needs. But business can also get that medicine from many other things."

➸ Ashley Ramsden, actor and storyteller, London: "I think business can learn a new language. Clearly, business people are very tired of the sort of bullet-point acronyms, that kind of dry head language. When you bring in the picture language of storytelling, when you actually tell a story, and leave that story behind like a kind of seed, there is imaginative language that people can refer back to and engage in – not just with their heads, but *also with their hearts.* And because there is no one interpretation to a story, the story lives

on and keeps on revealing different levels of truth, so it is not just a dry thing, a dead thing. It is something that actually speaks to the imagination. When you are working with story, you are in the room of potential. You are in the room of the future; it is not something that is fixed. And that is one of the things that storytelling does."

➸ Steve Taylor, assistant professor and organisational playwright, USA: "During that time I was reading something that Athol Fugard had written, where Fugard said that when he was 30 he realized what he wanted to do in life. He wanted to change the situation in his country, South Africa, and he wrote plays with the intention of basically getting rid of apartheid. I think he was a big part of why that happened over there. I think his work was very critical there and I think, like Vaclav Havel in Czechoslovakia, *theatre was important in social change*. I like writing plays, *but social change is what I was really interested in. But I decided that in the US social change wasn't going to happen through theatre. In fact the place this was going to happen, the place where people live sort of an emotional life was in organisations*."

➸ Oliver MacDonald, self-taught percussionist and community builder, London and South Africa: "Something that we see very clearly, because of the nature of our work, is that we work *with corporations, great enablers, that can create a lot of change due to the backing that they have*, and that affects us all in very different ways in terms of having weight behind them, as you have your company or organisation to back you on this project. It makes it easier and makes it more credible, because they have contacts. Corporations have a large and fairly bad name, but the way we see it is the possible good that can come of it. ...We have done some projects with companies where they have worked in the community; they have sponsored projects and have actually taken part in them, because what goes on in such a project is very much two-way. They go away feeling amazing, because they have made this connection. It brings a spark into their lives and that relationship is balanced. The challenge is to challenge the perception that if a business gives something to a community it is a one-way charity to these needy people. In fact, it is perceived as a two-way thing, *businesses will become involved in charities because it is good for them, and they seem to be doing something good. We like to make it explicit that the relationship that can be built on, is a two way process, which is mutual and beneficial.* That is a challenge. An aspiration that I have is to bring some of the great community leaders that I have worked with together for a week with some of the great corporation leaders and actually share experiences, share understanding and really see how they can help each other out."

➸ David Pearl, opera singer turned 'business arts pioneer', London: "A lot of artists want to change the world. They want to be loved and appreciated, sure, but they also want to make a difference. There are many who feel 'corporate work' compromises their artistic ideas. For myself, I feel the work serves our ideals. A good deal more than a lot of conventional performing does. The people we work with are very senior. We are tapping into the corporate reservoir of power. If you make a small incremental difference in their thinking or in their structure or processes, it can amount to a big collective shift. It is not always easy to see that shift but if you pull out and see the whole mosaic – all the people work-

ing internationally in this area with thousands of companies every day – it starts to look more like a compelling movement."

→ Miha Pogacnik, violinist and business consultant, Slovenia: "In the 1990s it suddenly became obvious that economy is at the centre of all questions. It was not just ideology; the ideology went out of the window in 1989, and suddenly it was gone. But economy and the question of poverty and wealth had to be looked at from another angle and acted upon. ... *How do you bring the world of artistic process into organisational development and personal development, because that was really at the heart of the problem for the whole world.* We live in economic society, and those who run economic society have difficulties in becoming whole human beings. As a leader, art really is inclusive in all that it takes to compose human society. *Yet the power is there, so we felt that from the point of view of the business or the economy the traditional perception of art is to help artists. This is totally wrong; it has to be turned around. Artists are supposed to help economy. Because artists are at the gateway of advancing worlds of capacity, which we need in these turbulent economic times in order to be responsible.*"

Will business take this invitation to dance with the arts? Will business recognise its responsibility for improving the global economic balance? Will the artists succeed in humanising business? Only the future will tell. New concepts of 'corporate giving' and 'corporate philanthropy' have seen the light of day, and the fact is that many large corporations support educational and technological projects around the world. The root meaning of "economy" is, according to David Bohm, "household management". Bohm further suggests[2]: "So the first step in economics is to say: 'The earth is one household. It is all one.'" It *would* make a difference if business would think in wholes as well as in global balance and long-term effects. And here business could get inspiration from the Native Americans, who have made a habit of considering seven generations to come when making important decisions.

THE DOUBLE CAREER PATH OF THE FUTURE

Many of the artists I have interviewed turned out to have interesting career paths. As a routine I would ask them about their background and much to my surprise it turned out that a lot of them had had two separate career paths, or one career and one very time consuming hobby, until at a certain point in their life these suddenly merged into one - their current occupation. And most often this was catalysed by a consultant, as we saw with Miha Pogacnik. Each tale was slightly different, for some it seemed quite natural, as John Kao, who describes how this happened early in his life:

→ "When I was growing up, my first career goal was to be a musician. I actually began to study music when I was four. And my mother was a musician, so she started to teach me even before I was four. So I played music pretty intensively from that age on, and it wasn't really until the age 18 that I realized that I wasn't going to be a full time musician. That

was a high level of commitment. But at the same time, I was also acting as an entrepreneur, except I didn't really know that it was business. So I started my first business when I was 10 years old. I started my first venture, which was I had an idea, and I figured out how to do it, I figured out how to get the resources and to promote it. I didn't know that that was business, I just thought that it was things that you did, to take your idea and make your idea come true. So, in a way I have always had this kind of dual task – with arts on the one hand and starting new businesses on the other. I have always been very attached to the process of creation."

For others it happened later. Marijke Broekhuijsen kept two career paths going for many years, one in cultural pedagogies and one in theatre. On the first one she was active in adult education and as the curator of a museum, on the second path she worked on the stage and for TV. By working for Shell as an independent management trainer the two paths came together: using the knowledge and skills gained from professional theatre in management development. At present she is programme director at the EMDC Nyenrode University, responsible for designing and executing programmes for senior managers. Although arts in the strict sense is only one of the many methods in this function, she maintains that the most important source for her professional activities originates from her acting and directing rather than her university studies of pedagogy.

Karl James, musician and co-director, Trade Secrets, UK, expresses it in few words:
→ "As a child my passion and one of my instinctive skills was music, and I was good at music and I was good at math and I was good at English. And actually those three strangely are with me in this kind of work" ...

Michael Jones, pianist, teacher and consultant, used to have two separate careers until a seminal conference:

→ "This was the first time I had actually been invited in to a conference to play the piano in the conference and not after hours. So I went to the conference and a number of people, who were part of this newly formed MIT dialogue project, were there, and this was the first point when these two things in my life, of leadership and organisation on one hand and the artistic and creating and imagining on the other, began to converge."

Could this incidence of double paths signal the emergence of new and more encompassing careers? Could these be indications of the third revolution, "the revolution from within", which, according to Otto Scharmer[3], concerns spirituality and self-development? Some facts point in that direction. If we look at the types of books that make the bestseller lists, a lot of them are on personal and spiritual development. In fact, most people in the Western world practice some kind of artistic endeavour in their leisure time, a trend that can be seen from the increased sales of arts 'equipment'. As we see boundaries melting between work and leisure, our mental boundaries of what constitutes 'work' and 'productivity' may soften too and allow new insights to emerge.

→ Paul Audley, member of the board of Creative Leaps: "Arts in a business community or a business organisation changes productivity, it changes sick patterns, it changes a lot in the lives of the people, because it allows them to tap into themselves, vent their emotions. They may not be singing but the singing may drive them to tears and they have released something that somebody just doesn't get the opportunity to do anymore. And I think that it does create a lot more energetic thinking, a lot more creativity. There is value in stimulating the brain and the soul of people who have become treadmill runners. It makes a difference in our lives and it certainly makes a difference in a business culture."

Interestingly, one of the 'side-effects' of bringing the arts into business is that it surfaces the (hidden) talent, which is already present in the organisations. Seeing professional artists at work and seeing the effects of that work inspires people with similar interests and talents to try new things. *It gives them permission.* This is evident both at Unilever and in Nycomed. A lot of employees have talents that are never used at work, because, as a relic of the industrial age, these are not considered productive. According to Margaret Wheatley it is well documented that most businesses use very little of what people have to offer. In her interview she gave an example of a CEO from a telecommunication company (and this was before the industry became crazy), who admitted that they only used 10% of what their workers had to offer (and he added that the problem was that they actually succeeded in using only 10%). Her real question was, however: "How could we expect people to fully contribute to an organisation if they cannot bring their whole souls to work? " Thus, we need to reconsider 'productivity'. The suggestion of this book is that the productivity of the future is 'artful creation'.

WHAT CAN THE ARTS LEARN FROM BUSINESS?

All through this book we have focused on what business can learn from the arts. Let us now in one small paragraph reverse that question.

→ Rich Gold, director of PAIR at Xerox Parc: "We live in the era of business. We don't need to help business. They are running the planet. The problem is in the other direction, how do you help the arts? So the question in my mind is: how can the arts learn from business? In the PAIR programme the artists learned far more. It radically altered the artists. The artists came out with their eyes wide open."

→ Martin Best, founder of The Corporate Theatre: "The artist must understand that business is also an art, because both imply a search for structure. I do not believe in this attitude that art is good and business is dirty. I believe that human beings are good, and that those that are in business are doing good things, just as those that are in the arts are doing good things. It is not to say, that you can't get bad artists and bad art and bad business and bad business people. Of course you can. We have confused popular art with real art, or to put it another way: We have confused mood with feeling. We have substituted beat for rhythm. We have tunes instead of melodies. I find that the globalisation of pop culture

is a very dangerous thing. Conversely, I think business is moving into a new paradigm of inspiration. That is why I think business could actually teach more to art, than art to business."

At the beginning of this book we raised the important question whether the arts have come to a crossroads. According to the above quotations, this seems the case. Artists' general (mis)conception of business is that business is a monster and business people are evil, and conversely business' general (mis)conception of artists is that art is soft stuff, touchy-feely, and cannot add anything to business. Both are, of course, misconceptions and wrong. Some artists will never want to approach business and with all respect, nobody would want them to compromise their art. But some artists are keen on renewing their artwork and their own understanding of it. They see a new potential, a new playing field, and a new source of income. The guidance from the artists, who are already in this field, is for the new artists to remember to keep practising their art also. Their own art must remain their pool of inspiration. The artists in business generally have a lot of respect for people working in organisations.

→ David Pearl, opera singer and director: "It is a question which presupposes the arts and business are very different. I like to think of business and arts, not as different fields, but as different aspects of the creative process. Shakespeare, remember, was a manager *and* an artist. He ran a company and wrote the plays. If the two fields weren't separate for someone like him, why then for us normal mortals?

For me, working with organisations has been as revealing and valuable as all the hours I have spent rehearsing and performing. Specifically I have learned about how to make things happen – how to be an entrepreneur I suppose. And to do it artfully, so it is not painful or effortful. I also have picked up a lot more compassion and respect for people who do something different but are, in essence, very similar. Boal said something like " All of us act, some of us are actors". Some of the most beautiful things I have seen theatrically have been created by people who are not actors or trained artists and despite (or perhaps because of this) produce amazing moments of discovery.

Again, speaking for myself, I love to bring things to life. I think there is just as much opportunity in the arts as in business. When you see how sleepy and fixed many arts organisations are it can be a shock. Just because your output is 'artistic' it doesn't justify being Neanderthal in the way you treat people or think about enterprise. Put it another way, if you want to be a healthy creative enterprise, then you need to be creative about everything; how you operate, organise yourself, nurture people, create wealth, run your paperwork. All of it.

A lot of the transformation work we do involves taking 'non-theatre' people into theatres. I sense the suspicion that theatre staff has when 'business people' start invading their territory. I love to watch that melt as they see we are honouring the deep traditions but in a fresh way. As one theatre director said to me recently when we were working with civil servants in his house, 'This is how theatre used to be when I got into it'. And in a way, I think people are now coming to workshops for the transformational experience that theatre used to give them. Maybe it is the theatre of the future."

THE NEW ROLE OF THE ARTS

In an artful society everybody will have the freedom to develop multiple intelligences and artistic skills. This will contribute to business and society with an abundance of productivity, but the measurement will be of quality and artfulness instead of quantity and price. The value added will be energy, beauty and magic, often developed in co-creation. This new type of productivity calls for new types of intelligences, capabilities and competencies. The higher the education the more important it will be to develop extra non-formal and artful competencies. We are already seeing new varieties of academic research that reflect more artful and aesthetic[4] qualities as well as new forms of representation. An outstanding example of artful research and representation is the work of Dr Laura Brearley[5] from RMIT University, Victoria, Australia. In one of her studies she gathered data by having post-graduate students draw images of their experience of undertaking post-graduate research. This was followed by an interview where the drawings were explained and thereby used as a conversation piece. Laura then used creative modalities to analyse the data and wrote up her findings both as research publications and as lyrics. In fact, Laura has presented her findings at several academic conferences[6], singing them live, accompanied by her guitar. Incorporating emotional, aesthetic and artful qualities in research is an interesting example of new types of integration. As proposed by Ken Wilber, integration follows a period of differentiation and tends to weave together the old and the new, the individual and the collective, the mind and the heart, the past and the future, knowledge and wisdom - but on a higher level of evolution. According to professor David Cowan[7], both knowledge and wisdom are needed for 'artistic intelligence':

→ "Artistic intelligence promotes full expression of one's potential in ways that meaningfully affect the world around us. Thus, artistic intelligence is not detached, head-in-the-clouds fantasising, but it is also not taking existing ideas and merely forcing them into place like a template. Within this juncture, artistic intelligence connects with the past yet reveals fresh inroads to the future. Knowledge is a prerequisite but only in terms of its principles and patterns. The wisdom side of the equation brings fresh awareness and playful responses because it is not constrained by the past."

Due to increased competition companies have for several decades recognised an urgent need for creativity and innovation in their organisations. In an industrial paradigm the natural approach is to take training courses in techniques and tools for creative problem solving. The difficulty is, however, the 'Monday Morning' syndrome of 'no learning', as the new tools rarely fit into the existing company culture and procedures. In the new paradigm of 'artful creation' creativity becomes an attitude or a mind-set, which is integrated into the organisational culture. The ability to change perspective, appreciate diversity and look at opportunities from new angles is a vital value, which penetrates the 'products' from conception to marketing. James Hill, CEO of Unilever Ice Cream & Frozen Food, refers to the magic ingredient Unilever aims at creating to give them competitive advantage. John Kao, musician, entrepreneur and author, explicitly explains how magic can be artfully designed:

➸ "What's the best thing you say about a movie, a play or a ballet? That is "that was magical". But the magic is actually designed; it is not an accident. Producers know how to create that intense magic performance, maybe it's the way the lights shine on people or something about the costumes or what comes before something else. Most people in business don't even understand magic, except maybe they understand it intuitively, so some CEOs, for instance, are very good at communication, because they have an intuitive sense of what it means to be a good communicator. But because business is mostly a child of the industrial revolution, magic is not important, efficiency is important. But that's why being in business in this period of time, where we are in the middle of going from the industrial economy to the idea economy or the dream economy or the new economy, whatever you want to call it, is so exciting, because it involves a whole set of new skills. And artists have a lot of those skills, except the problem with artists is that they don't necessarily have the language for talking with business people."

Artists can use these new types of skills for specific tasks, which, as we saw in chapter 7, is a recommendable approach for companies when beginning an Arts-in-Business track. This means using the arts instrumentally. If this approach is successful and attracts focus and recognition from key people in top management, the journey - apart from solving a few immediate problems - will also generate important spin-off effects in the longer term. It will permit the existing hidden artistic capabilities of the employees to surface, which may again encourage a new strategic direction for personal development and transformation, as we have seen in the Catalyst programme of Unilever. One of the important challenges of leadership today is the increasing complexity of business. Consequently there is a need to develop competency for planning *and* improvising as well as capacity for control *and* release. The difficulty is, of course, deciding when to plan and when to improvise. In an artful paradigm authenticity and presence is paramount, but interestingly this must be founded on preparation and disciplined practice. Professor and artist Nancy Adler phrased it like this:

➸ "One of the things I increasingly realise, when I paint a painting, is that the best paintings are born. It happens when I get quiet and I do not get in the way of the painting. It still means that I need all the technique and every bit of knowledge that I can get whether it is colour, composition, texture, you know the various tools, all of that stuff. Little by little I have recognised that when I get the absolutely best talk, this is exactly the same thing, I do my homework very well beforehand, I plan, some of my friends laugh because I will do this whole outline; I will have the quotes I want to use, I will have the examples I want to use and they go "You will be totally rigid", but that has nothing to do with being rigid. If I am that well prepared then it allows me to set it aside so that I am totally confident that whatever moment questions strike, there is in me what wants to come out of that moment..."

This is an excellent example of combining knowledge with wisdom and also of learning from the future. In artful society art reverts to becoming integrated in human life, whether in business or in the private sphere. The idea of extending the notion of art to

everyday life was important to Joseph Beuys, the German artist, who maintained that art should play a wider role in shaping the content of our daily lives, "whether in painting, music, engineering, caring for the sick, the economy or whatever"[8]. According to Beuys the art form of the 20th century is the "social sculpture", and as we have seen throughout the pages of this book the real difference in relation to the role of art is that the new type of artists are engaging not so much in their own artistic process of creation, but rather in a social process of artful co-creation. The new type of artwork is joy, energy, magic, relationships, learning and innovation – and heightened sensitivity, increased awareness and widened consciousness. Evidently, we need to examine these phenomena more closely. In this book we have only scratched the surface.

We will conclude with a message from the great composer, Johan Sebastian Bach, whose music has accompanied much of my writing. Bach accentuated the social role of art with the message of his own music:

"In the architecture of my music
I want to demonstrate to the world
the architecture of a new and beautiful social commonwealth.
The secret of my harmony?
I alone know it.
Each instrument in counterpoint,
and as many contrapuntal parts as there are instruments.
It is the enlightened self discipline of the various parts,
each voluntarily imposing on itself the limits of its individual freedom
for the well-being of the community.
That is my message.
Not the autocracy of a single stubborn melody on the one hand,
nor the anarchy of the unchecked noise on the other.
No, a delicate balance between the two:
an enlightened freedom.
The science of my art.
The art of my science.
The harmony of the stars in the heavens,
the yearning for brotherhood in the heart of man.
This is the secret of my music."[9]

1 This was the title of an album with Frank Zappa and The Mothers of Invention in the 1970s
2 David Bohm (1998:110) (edited by Lee Nichol): "On Creativity", Routledge
3 Lecture with Otto Scharmer, Borl, Slovenia, July 2002,
4 ACORN stands for Aesthetics, Creativity, and Organization Research Network and consists of about 100 organization, management, and work-life researchers united by a common interest in creatively advancing research into aesthetics, creativity, and arts-based learning in organizational settings, www.acorn.lld.dk
5 Senior Lecturer and Manager, Organisational Development, RMIT University, Faculty of Education, Language and Community Services, Bundoora, Victoria, Australia
6 E.g. at the Academy of Management 2003 in Seattle, USA
7 David A. Cowan (2002:7): "Artistic Intelligence and Leadership Framing: Employing the Wisdom of Envisioning, Improvisation, Introspection, and Inclusion", The Art of Management and Organization conference, London
8 http://members.aol.com/mindwebart2/page183.htm
9 Johann Sebastian Bach quoted in Idriart 10th Anniversary Report, Summer 1991, in: Teresa Balough (1996:14): "May Human Beings Hear it! IDRIART", published by CIRCME, School of Music The University of Western Australia in association with IDRIART