Models for Art & Business Cooperation

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Abstract

This article aims to identify theoretical profiles and empirical evidence that have guided, in recent years, the study of artistic interventions in organizations. Based on 24 case studies carried out by the MacLab (Laboratory for the management of arts and cultures) of the Ca' Foscari University of Venice, and interviews conducted with the protagonists, artists, and companies of these interactions, we have identified art-based models capable of defining how collaboration between art and companies could take place. These theoretical models are compared with the case studies previously explored in order to analyze the impact of and the way in which the arts create a relationship with the corporate sphere. Finally, potential lines of research are outlined that could be useful to define optimal methods of collaboration between the art and business sectors, to strengthen interactions between both, and to ensure an impact on the medium to long-term development of both parties involved.

Ziel dieses Artikels ist es, theoretische Profile und empirische Belege zu identifizieren, die in den letzten Jahren die Untersuchung künstlerischer Interventionen in Organisationen inspiriert haben. Auf der Grundlage von 24 Fallstudien, die vom MacLab (Labor für Kunst- und Kulturmanagement) der Universität Ca' Foscari in Venedig durchgeführt wurden, und Interviews, die mit Protagonisten, Künstlern und Unternehmen geführt wurden, wurden kunstbasierte Modelle identifiziert, die definieren können, wie die Zusammenarbeit zwischen Kunst und Unternehmen ablaufen könnte. Diese theoretischen Modelle werden mit den Fallstudien verglichen, um Auswirkungen von Kunst und Beziehungsaufbau zur Unternehmenssphäre zu analysieren. Abschließend werden potenzielle Forschungslinien skizziert, um optimale Methoden der Zusammenarbeit zwischen Kunst- und Unternehmenssektor zu definieren.

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1. Introduction[1]

Art is said to offer great inspiration for management as it is able to activate aesthetic experiences for people - it creates value within the aesthetic, emotional and organizational dynamics of corporate life and its activities, representing domains of knowledge that inspire reflection and learning. Artistic skills may enhance people's existing overall abilities and foster the development of their leadership and managerial skills more particularly. Indeed, this type of experience may be used as a learning platform to support and provoke experiential mechanisms. Therefore, in the last years, there has been a growth in the interactions between art and business since these initiatives are considered being a valid tool to increase creativity and innovation in organizations by many authors (SCHIUMA 2011). In parallel, several studies on art-based interventions have identified different approaches in which such interventions act in the corporate sphere (SKÖLDBERG/WOODILLA/ BERTHOIN ANTAL 2016).

There are also several ways in which collaboration between artists and companies can take place, with separate effects on the business areas involved in the interaction. For example, we can consider artistic thinking a means of helping organizations to find alternative solutions and new strategies for product development: it provides new judgments, a different curiosity, discovery of unexplored opportunities. Attempts have been made to offer an evaluation of the benefits and values, how artistic thinking can influence business spheres (DARSØ 2004; STYHRE/ ERIKSSON 2008). A marked improvement in the organizational capacity of companies has been noted (TAYLOR/LADKIN 2009) because of artist residencies, which are a way of placing a critical view on top-down management of organizations and their practices (CARR/ HANCOCK 2003; TAYLOR/HANSEN 2005). It is, in fact, possible to co-create values within organizations (BERTHOIN ANTAL/STRAUß 2016) through *interspaces*, or 'temporary social spaces', common exchange areas capable of creating meaning and developing communication between each participant.

1.2 Development of Cooperation Between Arts and Business

The main added value given by the artistic interventions concerns their effect on the business context. Although art and management are very different fields, they can learn from each other while maintaining their identity (STRAUß 2009). Corporate art collection can be one of the first artistic intervention in organizations. Many collectors consider their art collection as a resource for learning to see and think differently (BARRY/MEISIEK 2010: 1511). The arts can also be considered as a way to report to employees the unconventional ideas and projects that are welcomed by the organization (BARRY/MEISIEK 2010: 1512; JACOBSON 1996, 1994). Another way to bring artists into companies might be that of activating residencies: the first experiments of interactive collaboration are those of the Artist Placement Group in England in the 1970s (STEVENI 2001) and the PAIR project at Xerox Parc in the United States (HARRIS 1999). The agents normally involved in this type of interaction are public and private organizations, intermediaries, financiers, universities.

APG (Artist Placement Group) was a conceptual art movement born in London in the late 1960s, now called O+I (Organization and Imagination). The first interventions were conceived by Barbara Steveni and led by John Latham and a group of British artists interested in experimenting with new artistic practices. Among them were Anna Ridley, Barry Flanagan, Ian Breakwell, Maurice Agis, David Hall, Jeffrey Shaw, Ian Macdonald Munro, and Stuart Brisley. Artists such as the Fluxus group, Yoko Ono and Joseph Beuys also took part in APG happenings over the years - but it was after 'Events and Happening', in particular with 'Destruction in Art Symposium' (DIAS), a performance considered blasphemous, that the group (especially the artists Latham and Brisley) was officially excluded from the British art system. The APG was labeled as an anarchist movement, whose activities had to be isolated and repressed. It was only in March 2000, with 'Live in your head' at Whitechapel Art Gallery, London, a retrospective exhibition curated by Andrea Tarsia and Clive Phillpot that also included APG, that the group was officially 'rehabilitated' as one of the leading exponents of British art in recent years.

Compared to the EAT (Experiments in Art and Technology) group, which in 1968 started corporate collaboration projects between engineers and artists to see how technologies could have improved artistic practice, APG set out to build a kind of research and development entirely based on arts. If the artistic practice can change society, then it should do so

from within: this was the way APG conceives its interventions, and it was on this basis that artists first entered businesses, government institutions, and universities (STEVENI 2001).

APG conceived the idea of an artist having a studio to work in within a university as a way of broadening the creative sphere and contaminating other disciplines with it.

The institution of modern artist residencies had nothing to do with APG's art and poetry: therefore, the organization changed its name in 1986 to O+I. APG's soon extended to the public and private sectors, to government departments and industries, with the main aim of involving artists in the daily work of organizations at all levels, including the decision-making sphere.

But how does the interaction between artists and companies take place? The O+I artists involved in the company first identify the areas of the organization on which they wish to focus their attention. Once the mutual interests at stake have been established, the company signs a contract with the artist, in which they are given, promoting mutual learning and working on joint projects in the various areas of the company. Sometimes the projects are supported financially through grants, but the practice is aimed foremost at integrating the artist into the workforce of the company involved, like any other worker.

It is only in recent years that the role and the artistic and social value of the interventions undertaken by the APG have been recognized, as a forerunner of subsequent in-company residency programs which, in a short period, will find increasing space not only in England but also in countries such as Germany, the United States, Sweden, and Denmark. The intensification of the interventions and the many publications that have been grown on the topic have contributed to the emergence of the phenomenon.

Usually, the intermediaries involved in collaboration projects are organizations: TILLT in Sweden, Artists in Lab in Switzerland, Arts and Business in England. Since 2008, thanks to the allocation of European funds, projects involving multiple countries (such as the Creative Clash initiative, for example) have been increasing. Business schools have introduced arts-based training modules in recent years within their programs; the activation of "creative campuses", especially in universities, was conceived as a means of interaction between different disciplines, capable of going beyond the academic sphere so that the relative benefits are perceived both by the sponsoring universities and by the company (COMUNIAN/GILMORE 2015). Art-based initiatives can be effective

in learning and personal development if carried out by universities (DARSØ 2016). In the absence of specific policies to improve creativity in the academic context, recent interventions by universities have been used to develop greater creativity and innovation (BERTHOIN ANTAL et al. 2016; SCOTT 2006, 2010). The effects of these creative campuses, if extended beyond the academic world, would be, in fact, connected to real economic growth for society (ANDRES/CHAPAIN 2013).

A key role between the various acknowledged benefits of artistic interventions is played by their ability to provide another point of view for looking at the organizations involved (STRATI 1999; TAYLOR/HANSEN 2005): in this sense, we can conceive them as a strategic place from which to look critically at the connections between art and management (CARR/HANCOCK 2003, 2007).

Creating artistic spaces within enterprises might be a way to influence the processes, values, identity, image, and culture of organizations. They are growth for staff as they facilitate organizational learning and strengthen skills (SHANKEN 2005). The need for organizations to be more innovative and competitive in the market and to attract employees towards the use of creativity is certainly decisive for growth (FLORIDA 2002). If artists and organizations interact with each other mutually beneficially, they can create new social and economic values (LEHMAN/WICKHAM 2014). Studies on the impact of art in companies have revealed an economic improvement (thanks to the improvement of performances and the inspirational drive of the arts), an increase in the value of products and services (because of the help of greater innovation and the contribution provided by experiences of participants) (BERTHOIN ANTAL 2014; DARSØ 2004, 2016), greater motivation by managers experimenting with fresh approaches and solutions (ADLER 2010). Several experiments and theories have made the extension of the artistic field to design of considerable interest: among them, it is worth mentioning the framework outlined by Schiuma concerning the Arts Value Matrix (SCHIUMA 2018).

According to this framework, the interaction between the members of a group is a creative process that helps develop pleasant experiences related to the development of skills, autonomy, responsibility, and commitment, all fundamental characteristics inside corporate organizational processes (BISSOLA/IMPERATORI 2011). Joint creation can take place, however, only if people bring their attention and energy (HARGADON/BECHKY 2006) to creative acts, and fully engage in these (DRAZIN et al. 1999; HARVEY/KOU 2013). The artistic dimension allows us to explore and

learn about the world differently (TADAJEWSKI/BROWNLIE 2008), and ignoring the scientific knowledge brought about by art and culture could certainly potentially limit scientific progress (SCOTT 2010).

From the literature it can be seen that for artists and for the creative and cultural sector, the exchange with the company serves to assist the development of new mentalities (ZOMERDIJK/VOSS 2010), the finding of new sources of financing (*Nesta* 2014), the acquisition of managerial and business skills and the orientation towards digital transformation (*Nesta* 2015), the creation of new forms of partnership (OSTROWER 2004; SCHIUMA 2011; SCHIUMA/LERRO 2013; SMAGINA/ LINDEMANIS 2012) but above all help us understand how to manage and innovate business models (SCHIUMA/LERRO 2017) and business presence in the market.

For companies working with artists alongside them certainly means creating new inspiration for management (ADLER 2010; NISSLEY 2010), bringing new aesthetic dimensions to the organization (STRATI 2000a), inspiring organizational learning (DARSØ 2004; BOYLE/ OTTENSMEYER 2005; NISSLEY 2010), engaging dialogue with stakeholders on multiple levels (BERTHOIN ANTAL/ TAYLOR/LADKIN 2014), creating an impact on performing a business and economic and symbolic value (SCHIUMA 2011), increasing creativity and innovation (SCHIUMA 2011; SKÖLDBERG et al. 2016).

But, as we have also seen directly through the analysis of the case studies, there are also interactions with artists which do not yield the desired results and have been abruptly ended, bringing no particular benefit to the industries involved.

This overview of previous literature shows a lack of empirical research on this field in terms of benefits and value for both the artist and organizations (LEHMAN 2017; SHANKEN 2005; STEPHENS 2001). The need to develop further studies and research on the relationship between art and business emerges to discover new methodologies and criteria (SANDBERG 2021) for understanding how this connection develops and how to make it a process of value for both parties involved. This article firstly aims to provide a framework for analyzing how the arts relate to the corporate sphere to strengthen the knowledge of this field and to systematize the effects on the different corporate levels involved. Second, it seeks to provide insights into the role that artists can play in corporate processes.

The framework will be developed based on about 24 cases of interaction within the Laboratory for the management of arts and

cultures of the Ca' Foscari University of Venice, carried out from 2016 to the present day.We will then examine some of these case studies in greater detail to understand the limits of the different modalities of collaboration between artists and companies and to identify workable solutions to improve interactions in the future.

2. Methodology

Our research mainly focused on case studies of artistic interactions within the MacLab of the Ca' Foscari University of Venice, Department of Management. The MacLab, currently directed by Maria Lusiani, has so far developed over 24 case studies, all directed by one of the authors of this article. Interactions have been released thanks to research projects started within the Department of Management, which have also involved researchers thanks to the funding of many research grants and scholarships. The projects also received financing from regional and European funds, which made it possible to pay the artists involved and ensure that companies could benefit from collaboration with the creative and cultural sector free of charge.

It should first be clarified what is meant by an artist in this context. The projects carried out in Maclab mainly involved the core creative arts sector of the cultural and creative industries: visual arts, performing arts, music, cinema. The protagonists of the case studies are therefore visual artists, actors, and theater directors, designers, musicians, video makers. It is possible to trace these experiences within the context of the campus-based artistic intervention as they were developed within a university through the active involvement of researchers, who took on the role of *intermediaries* to facilitate the interaction of artists with the business context.

Company	Artist	Project	Year
Stonefly	D20 Art Lab	Sportmuse	2016
Lotto	D20 Art Lab	Sportmuse	2016
Tecnica	D20 Art Lab	Sportmuse	2016
Scarpa	D20 Art Lab	Sportmuse	2016
Cantiere Daniele Manin	Impresari	Artificare	2017
Omp Engineering	Michele Spanghero	Artificare	2017
Fallani	Blauer Hase	Artificare	2017
Ugolini	Valentina Furian	Artificare	2017
Cultour Active	Alfred Agostinelli	Artificare	2017
De Castelli	Andreco	Artificare	2017
Delineo Design	Francesco Mattuzzi	Artificare	2017
Stamperia D'arte Busato	Tam Teatromusica	Mimesis	2018
Renata Bonfanti Tappeti, Tovaglie, Arazzi	Tam Teatromusica	Mimesis	2018
Arbos	Ubik Teatro	Mimesis	2018
Linea Sette Ceramiche	Ubik Teatro	Mimesis	2018
Bevilacqua Tessuti	Alessia Zampieri/ We Exhibit	Mimesis	2018
Orsoni Mosaici	D20 Art Lab	Mimesis	2018
Vettori Orefice	D20 Art Lab	V-Heritage	2019
Galdi	D20 Art Lab	V-Heritage	2019
Stilnove	D20 Art Lab	V-Heritage	2019
Orsoni Mosaici	Vigolo E Zerbinati	V-Heritage	2019
Orsoni Mosaici	Mattia Berto	V-Heritage	2019
Electrolux	D20 Art Lab	Smath	2020
Gv3 Venpa	Teoria E Prada	Smath	2020

Table 1. *The case studies analyzed. (Source: own illustration)*

Most of the companies engaged belong to the manufacturing industry in the Veneto region – the sectors involved are ceramics, textiles, fixtures and fittings, steel, electrical appliances – and in other cases they belong to the creative industries – art printing, design, graphics. The companies made their corporate space available to host the artists – sometimes in actual artistic residencies, in other cases creating spaces for mutual dialogue – with the common aim of transferring knowledge from both sides and realizing creative projects using the company's materials and techniques.

The authors followed the interactions, helping and facilitating the meetings, talking to all the actors involved, studying closely everything that happened in the different case studies. The present research stems from the systematization of the data and material collected by them and from direct dialogue, using qualitative interviews, with artists and entrepreneurs who took part in the different projects.

All the interviews were recorded, transcribed, and then analyzed. This made it possible to distill three key aspects within which we can trace every interactions case study between artists and companies: learning, performance, and communication. In fact, in some collaborations understudy, the *learning* aspect and its role in organizational dynamics are predominant. In others, the focus is on corporate objectives related to improving *performance* or on issues closely related to corporate *communication*. In the latter cases, the company sees the artist as functional, to a need for external communication, and the artistic work is expressly directed by the company management in that direction. We can summarize the results in the table below.

3. Theoretical Frameworks and Case Studies

In the following section, the main results of the collaborative projects undertaken by Maclab will be presented. The theoretical model of reference will be briefly illustrated, and case studies that best reflect its main theoretical and practical implications will be discussed.

3.1 Learning and Company Organization

The relationship between art and business is evolving, becoming more complex than it might have appeared in the past, characterized by a set of diversified activities that belong to various actors involved. The

Case studies focused on learning and company organisation	Case studies focused on company performance and objectives	Case studies focused on business needs and artistic communication
The core of the intervention is related to experimentation and research through the arts.	In a great number of these cases, the interaction has an output coinciding with a new product or process.	The collaboration has a clear need to better communicate the organization to the outside world using artistic language.
1) Cantiere Daniele Manin and Gli Impresari 2) Omp Engineering and Michele Spanghero 3) Fallani and Blauer Hase 4) Ugolini and Valentina Furian 5) Cultour Active and Alfred Agostinelli 6) De Castelli and Andreco 7) Orsoni Mosaici and Vigolo E Zerbinati 8) Orsoni Mosaici and Mattia Berto	1) Lotto and D2o Art Lab 2) Arbos and Ubik Teatro 3) Linea Sette Ceramiche and Ubik Teatro 4) Bevilacqua Tessuti and Alessia Zampieri/We Exhibit 5) Orsoni Mosaici and D2o Art Lab 6) Vettori Orefice and D2o Art Lab 7) Galdi and D2o Art Lab 8) Stilnove and D2o Art Lab 9) Electrolux and D2o Art Lab	1) Stonefly and D2o Art Lab 2) Tecnica and D2o Art Lab 3) Scarpa and D2o Art Lab 4) Delineo Design and Francesco Mattuzzi 5) Stamperia D'arte Busato and Tam Teatromusica 6) Renata Bonfanti Tappeti, Tovaglie, Arazzi and Tam Teatromusica 7) Gv3 Venpa and Teoria & Preda

Table 2. *The key features of the case studies analyzed.*
(Source: own illustration)

importance of art in management can be summarized in two main perspectives: the arts can play the role of a learning platform (DARSØ 2004), or they can represent a tool or vector to influence the aesthetic and organizational dimension (SCHIUMA 2011: 39).

The following work aims to show how the combination of art and business can find its reason for being, bringing benefits – of different nature – to both sides.

3.1.1 The Arts-in-Business Matrix

In the first theoretical model, due to the arts-in-business experiences (DARSØ 2004: 41) mutual learning (both by artists and host organizations) is conveyed through two fundamental aspects: ambiguity and involvement. The various combinations between these two characteristics give rise to the development of artistic metaphors (creative thinking), artistic capabilities (creative practice), artistic events (involvement of artists in the company), or artistic products (design objects). This model is based on artful making, the creation of something completely new, a process to create shapes from disorganized materials (AUSTIN/DEVIN 2003) and, in it, "it is important to distinguish between the business conception of creativity and authentic artistic creation" (DARSØ 2004: 30). At the center of the matrix, we find learning–because art and business learn from each other, and this represents the main reason from which the different trajectories can be developed (DARSØ 2004).

In Darsø's model, it is possible to recognize (DARSØ 2004: 14–18) four main ways in which the company can use art:
1. Arts as decoration. In this case, art is configured as a management signal on the organization for the organization. Art collection as a stimulus for customers and employees, as well as internal/external strategy based on the corporate image.
2. Arts as entertainment. Many companies use art as a benefit for employees, a means of involvement and entertainment, as well as a means of self-expression.
3. Arts as an instrument. Interaction based on art is not only as an event but as a significant process that has a function in a group project.
4. Arts as a strategy. Expressions and emotions are important skills of the artistic process and can be transferred to the company's environment.

These assumptions are all present within the case studies analyzed: companies use artistic interventions for internal and external communication, to improve the corporate reputation, strengthen teamwork, achieve organizational goals, and develop new products/ processes.

Darsø opens a reflection (DARSØ 2004: 155–158) on Wilber's four-quadrant framework (WILBER 2000), in which she tries to formalize the results of her research on the opportunities offered by the cooperation between art and business: the use of the arts in business aims to define analogies and metaphors, building a context for activating and supporting organizational learning.

Subjective	Objective
What can business individuals learn from the arts?	What results do we see objectively from the arts-in-business relationship?
Intersubjective	Interobjective
What organizations can learn from the arts?	What impact does arts-in-business have on society?

Table 3. *How business can learn from the arts in Darsø's model. (Source: Darsø 2004)*

3.1.2 The Case of Valentina Furian and Ugolini Srl

The first case study we present takes the form of an exploratory interaction on both sides, closely linked to the aspects of organizational learning theorized by Darsø. Understanding the production process related to the manufacturing of textile machines was fundamental for the artist to understand what to work on and how to do it.

It was established early on that they both wanted to create an exhibition or a last event in the company. The artist proposed a performance based on an installation; a landscape formed by the company's materials. In it, employees are asked to take part actively in the creation of the installation, which was called 'Mi aspetto sempre che diventi vulcano'. During the creation process, the artist often asked the workers for advice, especially for conditions related to the technical realization of

the artwork. There were sometimes tense moments because of the requirements of the company: workers could not be disturbed very often and the construction of what the artist had planned was too expensive. The sandblaster, who was more involved in the project by the artist herself, was very enthusiastic and overwhelmed by the performance. The entrepreneur herself, who does not know all her employees, now has friendly relations with him outside the company: the relationship between him and the entrepreneur has changed. His view of the company has changed – as it has been the employee's view of the work environment. This worker was the most involved in the project because he oversaw the sands required by the artist. He worked outside both the workshop and the new shed because sandblasting is a process that uses chemical materials that are also dangerous, very polluting, and carcinogenic, so he has his workshop and is alone most of the time. The performance was an opportunity for him to interact with other people and to enhance his role within the company.

> The workers have a production logic that is repetitive and Valentina created a breakthrough, she represented a breakdown into the company... so much so that she could change the social relations within the company - not only in giving a new spirit to what is the thought, the logic with which these people worked but even to change the social relations... the entrepreneur before had almost no relationship with the employees but she did something completely new and developing a relational competence with people with whom she would normally never have had a relationship.[2]

Compared to Darsø's model, we see how art is able, in this case, to bring the feeling inside organizations (DARSØ 2016, 2004; AMABILE 1998; RICHARDS 1995; EISNER 2008) to unhinge hierarchies and weak ties, to bring out the human side of all those who live the company every day, leave it to grow with their work, go beyond it with their thoughts. The ability to broaden one's horizons is the basis of any growth strategy (SUTHERLAND/LADKIN 2013, DARSØ 2014) and what art has an important influence on is learning and leadership development (DARSØ 2016: 25).

In the case study examined, both the subjective and intersubjective spheres are involved: the artistic process takes place within the company's own spaces, involves the company's workers, creates conflicts, resolves misunderstandings, and minimizes hierarchical distances. Here, the company does not ask the artistic process to be the spokesperson for

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2   Interview with Annabella Sperotto, a researcher in the Artificare project, conducted in Venice, 2018.

an external communication need, but rediscovers itself as being present within the work, through the same materials that gave it life. As shown in Table 2, the case studies similar to that of Valentina Furian and Ugolini present similar characteristics that can be traced back to Darsø's model. In them, the core of the intervention is related to experimentation and research through the arts, stimulating learning within the organization, team building, cooperation between managers and staff involved. The basis of the collaboration is often a common goal, the output of which is almost always a work of art, an installation, a performance. For the company, the investment is in people: it makes its human resources available to offer them a moment of growth and mutual exchange. The major weaknesses of this type of interaction lie in the relationship of trust that must be established with the artist and be clear from the outset, in the entrepreneur's mind, commitment that they intend to give to the project. The company should acknowledge the value of the artistic intervention 'a priori', not related to a tangible output.

Darsø introduces the concept of *constructive disturbance* (DARSØ 2016: 22) to define the real value of artistic interventions in organizations. This term explains the 'dynamic balancing of the tension' between what is constructive and what is disruptive in the collaborative relationship created within the company. With Valentina Furian, this constructive input with Nadia Ugolini certainly helped to make the collaboration a success. There were, however, moments of disturbance generated by the shift in vision that the artist could generate and, above all, a feeling of inadequacy by the entrepreneur in seeing her leadership lacking if the workers were distracted and involved in the work that was being created thanks to their contribution. The Maclab projects developed in Artificare in 2017 constitute a real evolution, from the highest degree of artistic and corporate freedom to a subsequent, smaller, and more focused scale of observation. If in the beginning, in fact, our aim, as proponents of the academic research initiative, was based on a purely exploratory intent of the phenomenon, later, from such studies and experiments, more focused intent on certain aspects emerged. We have gradually given ourselves greater constraints, which have taken shape in the search for, and subsequent identification of, a need, a corporate necessity, to which the artist can respond with their work.

3.2 Art and Company Performance

Implementing art-based initiatives (ABI) can affect two fundamental dimensions of the company: people (together with potential stakeholders) and organizational infrastructure. The Arts Value Matrix is a framework for identifying value drivers that the arts can activate and influence to support organizational processes and value creation mechanisms (SCHIUMA 2011).

The combination of different levels of development on people and the organizational infrastructure gives rise to different impacts got from artistic collaboration in the company. They are (SCHIUMA, 2011):

1. Entertainment: the creation of pleasant experiences within the company space.
2. Galvanizing: intense and significant experience for the people involved.
3. Inspiration: pushes people to reflect on their lives, on how they are and how they would like to be; encourages self-assessment, self-discipline, and self-esteem.
4. Reputation: strengthens the corporate identity by linking it to the enhancement of the arts.
5. Environment: allows creating artistic forms, favors the aesthetics of spaces and embellishment of the workplace.
6. Learning and development: artistic skills are developed to build different contexts of learning based on the development of experiential pathways.
7. Investment: art is used to increase the value of organizational assets.
8. Networking: promotes the creation of relational capital.
9. Transformation: people change their beliefs, their attitudes, and their behaviors in their daily work activities so that the environment, procedures, and habits are different at the end of the collaboration.

Organizational renewal starts from the use of the arts, which, by involving the organization from within, stimulates alternative approaches, new dynamics, and new ideas. People are inspired and find in the arts the energy and willingness to accept and propose a change in their behavior and the surrounding reality.

3.2.1 The Arts Value Map

Another framework to assess the impact of art interventions is the Arts Value Map (SCHIUMA 2011; SCHIUMA/CARLUCCI 2016). This model

assumes that the value creation dynamics are activated by the growth of knowledge assets, which, in this case, operate as key drivers (SCHIUMA/ CARLUCCI 2007 2016).

Developing strategic organizational knowledge assets improves organizational capabilities, and organizational performance and the achievement of some business and strategic objectives (SCHIUMA/ CARLUCCI 2016: 66), with the spread of value outside the company, i.e., to the market and stakeholders. We can use the framework with a top-down and a bottom-up approach.

In the top-down approach, the company must have a clear idea of its value proposition and aims - in this case, the artistic intervention is structured by ensuring that the organizational knowledge assets are involved in such a way as to impact operational and dynamic capabilities and, therefore, on the targeted business performance goals and strategies. In the bottom-up approach, the Arts Value Map becomes an instrument to verify and implement the knowledge assets that the artistic intervention has produced and to reach the strategic and performance goals.

Using the matrix assumes great importance if the company contacts are called to evaluate the impact of the artistic interventions, to reflect on the expected and got results. Calling the organization to externalize comments on what they have achieved could help evaluate the improvement of team building among employees and understand how to strengthen the relationship between the market and consumers. The improvement of corporate performance can be achieved (SCHIUMA/ CARLUCCI 2016):

1. Identifying the organizational knowledge assets that can be involved in the artistic intervention.
2. Trying to understand how the development of organizational knowledge assets impacts the drivers of organizational value and the strengthening of skills and business processes.
3. Motivating, providing reasons for implementing artistic inter-ventions, and identifying their benefits.

3.2.2 The Case Study of D20 Art Lab and Lotto

The second case study presented involves many aspects of the Schiuma framework, especially those specifically related to corporate performance objectives.

D20 Art Lab is an experimental laboratory born from an idea of Raffaella Rivi and Sergio Marchesini: their artistic work concerns the search for new languages, new ways of fruition, and novel forms of sharing achievable through a mix of technological tools and contemporary art. The world-famous Lotto company was founded in 1973 in Montebelluna and is one of the great Italian sportswear brands.

The D20 group artist Raffaella Rivi, who had already had several experiences with companies, carried the intervention out. It was part of the 'Sportmuse project' (2016), which lasted a year during which the artist worked simultaneously with four companies (besides Lotto, there were three other projects with Tecnica group, Stonefly, and Scarpa). During the stay in the company, there was, in this case, no relationship with the employees. This was mainly because the work was not carried out entirely within the company.

An initial mediator was Alessandra Pivato, who took care of the first meetings, acting as a bridge between the artist and the company. Once completed, the works were exhibited in the Montebelluna Sports Footwear Museum, after which they were taken directly to the host companies. The museum idea has been central from the outset. It was quite a long evolutionary process, which in the end mainly involved those responsible for communication. The works of the Sportmuse project were conceived as corporate narratives, very much shifted to the institutional-communication dimension from the beginning, and less to the involvement dimension.

From the very first meetings, a specific company needs have emerged: the work with Lotto was born from a particular company stimulus: the company was working on a new line, centered on the concept of wellness, and they wanted to launch some slightly ironic, lighthearted adverts. "They asked me to do it. I have made some proposals, to 'filter' the company's message from an artistic point of view..."[3] - says the artist. The company's idea in this respect was quite structured – bringing out the needs of the artistic work was also necessary. In addition, the company dimension in this case also had a great influence on the type of relationship at the origin of the artistic interaction: "I went to this company where you come in, and it is a campus, ... it is difficult either, you know, ... I had to have a pretty strong power of persuasion".

The size of the brand, its configuration, and visibility is an important variable to consider because of the different impact they have on

3   Interview with artist Raffaella Rivi, conducted in Venice, 2018.

the artistic work. This variable is more impactful for the different interlocutors the artist must relate to. When you are working with small companies, you have direct contact with everything, and you have the possibility of interfacing directly with the small entrepreneur. When you work with multinational companies with a powerful brand, you are often faced with a rigid organizational form. Particularly rigid, where even internal relations are not so fluid. Having to deal with a company of this size initially frightened the artist a little.

Finally, it was made an interactive video, 'MOVING FORWARD', which plays with the artists' movements, referring to Muybridge's photographic studies and inspired by the idea of showing the dynamism of a body in motion. "I suggested they use Muybridge because he is a figure who worked a lot on the movement of athletes, which is something that Lotto does, and he was a pioneer, so they could also associate this value with a value of the company, the fact of being a pioneer in something and being able to look at it with an eye that others did not see before", explains Raffaella Rivi.

The constant 'reporting' of the results of the creative process to the company helped the management to gain trust in Raffaella's artistic work: "I kept them constantly updated on what I was doing, saying: today I'm doing this, in a fortnight I'll be doing that... and so I sent them all the feedback. So, I always kept them very up to date on things." The entrepreneurs involved attended the presentation of the works in the Museum and were satisfied with it.

Here, the learning process of Darsø's model was not triggered, but we had to deal directly with what is possible to detect in Schiuma's Arts Value Matrix model: in particular, the phase related to *people change and development* turned out to be very low overall, inserting the intervention at the level of *entertainment* that took place outside the corporate spaces (invading, instead, those of the deputy museum). The *organizational infrastructure development* phase was instead very strong, dedicating to the intervention the role of real investment, able to influence the corporate reputation. As we will see in more detail in Comunian, the reputational aspect is delegated to an external communication operation: the artistic intervention, therefore, assumes a 'functional role' in the dissemination of corporate values.

In the case study, concerning Schiuma's Arts Value Map (2011), the artistic intervention does not reach the sphere dedicated to *organizational knowledge assets* because it is not used by the host company as an intervention capable of e*nhancing organizational*

capabilities and therefore influencing the level of organizational performance. The project, considered experimental for the company, remains in the dimension of *understanding the value proposed* by the artistic intervention and cannot reach the decision-making spheres.

The other case studies grouped in Table 2 have the same characteristics as the one just described. In a significant part of these cases, the interaction has an output coincident with a new product or process. The collaboration between artist and entrepreneur, or between artist and company employees, makes it possible, sometimes, to achieve genuine product innovation (as in Linea Sette Ceramiche and Ubikteatro, for example) or trigger new processes within the organization (both in terms of internal communication and processes linked to production methods). In other cases, we have studied, new languages were developed within the company (as with Electrolux) allowing easier communication and reading of company data, both by management and by the employees themselves. The weaknesses of this type of interaction lie in the need to clarify the modalities and timing of interventions to optimize resources and terms of collaboration. There is also a requirement for constant dialogue between artists and management so that the collaboration produces results in line with the company's objectives. These interventions are less free than those observed in the previous case: in them, the company exercises more control as it expects precise results from the collaboration. In the works created by the artist in Sportmuse, there is an urgency by the companies to have the artist work in the corporate space; and there is an urgency by the artist to bring out, in that space, his own personal poetic. The artist was not asked to intervene on the product, but simply to speak, to tell the story of the company with his own artistic language.

4.1 Business Needs and Artistic Communication

As seen so far, the ways in which art and culture intervene and interact within the business environment are very different and full of important implications. Moving toward a model of cooperation, we might consider the framework devised by Roberta Comunian (2010).

This framework appears useful because it identifies the strategic areas of the company where culture and investment in art can create effects and synergies, that is public relations, marketing, corporate social responsibility, human resources, research and development, manufacturing.

The business areas involved in the investment in the art are those that mostly operate outside (market) and inside (organization) the company (COMUNIAN 2010: 5). Therefore, those most oriented towards profit and the achievement of strategic objectives, or which, more than others, reflect the company's mission and vision.

The processes and relationships attributable to the link between art and business are influenced by two important factors: space and time.

1. The space variable shows the range over which the company intends to exert its influence. Investment can be measured on a vertical axis, depending on whether it faces more towards the outside (market) or towards the inside (organizational structure).

2. The time variable, which describes the duration of the investment in art and culture.
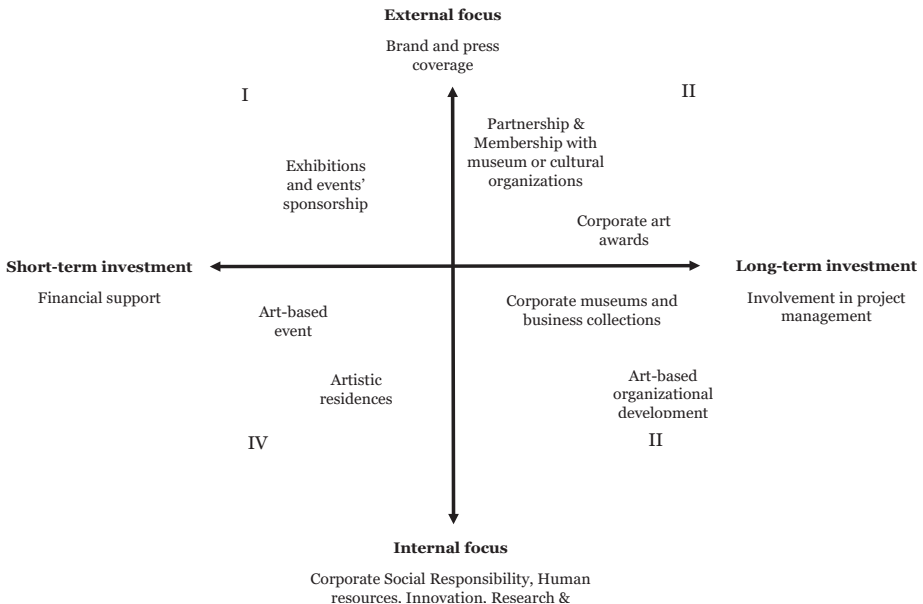
External focus

Brand and press coverage

I   II

Partnership & Membership with museum or cultural organizations

Exhibitions and events' sponsorship

Corporate art awards

Short-term investment ←——————————→ **Long-term investment**

Financial support

Art-based event

Corporate museums and business collections

Involvement in project management

Artistic residences

Art-based organizational development

IV   II

Internal focus

Corporate Social Responsibility, Human resources. Innovation. Research &

Figure 1. *The Comunian's framework. (Source: COMUNIAN 2010)*

Investments with an external focus and a short period are more oriented towards strengthening the brand and external communication; they may include sponsorship or financing linked to each event. Long-term investments aimed at the market are oriented towards the signing of partnerships or membership of artistic and cultural institutions or the financing of specific initiatives.

If, on the other hand, an investment is long term but oriented towards strengthening the corporate organization, the company is involved in creating its business museum or its art collection. Short-term initiatives addressed within the company, finally, include art-based training interventions, aimed at stimulating organizational learning and the creation of exhibition spaces within the companies.

The various interactions between art and business could find a position in another quadrant, as the relationship between them and the time and space variables depends on the intentions of the actors involved.

involvement in the public arena; lobbying and networking; press coverage; corporate image and reputation.	promotion, stores, advertising, brand, product design, values and brand policies.	social image, corporate citizenship, participation in local regeneration.
Public relations	*Marketing*	*Corporate social responsibility*
	External Area	
Strategy Profit	Business Structure	Vision Mission
	Internal Area	
Manufacturing	*Innovation, research, and development*	*Human resources*
creative industries, cultural products, product diversification.	product innovation, creativity, research and design, artists' commissions.	management involvement, education, access to culture for employees, quality of the working environment, greater participation and loyalty.

Table 4. *The business impact of culture's investment.*
(Source: COMUNIAN 2010).

An intervention can, therefore, be positioned in one of the four quadrants based on the type of the company's commitment. For instance, it could become a long-term investment if the company extends the duration, the funding, and its purpose. In the same way, the other art-business intervention could move.

4.1.1 The Interrupted Case of Francesco Mattuzzi and Delineodesign

The third case study illustrated here reveals a close connection with the Comunian framework, particularly as it is closely linked to the external communication needs of the company.

Francesco Mattuzzi is a visual artist who uses photography and video as tools for research and representation of contemporary social reality; Delineodesign is an industrial design and communication studio.

The choice, the combination of artist and company, was made considering the artist's interest in the world of sport and extreme sports. The first meeting went well: "They met, they liked each other. The entire process was perfect... but maybe afterward they didn't establish a personal relationship of trust"[4], reports the researcher, who followed the interaction in the role of intermediary. Here, there were two employees involved in the project: one person for communication and another involved in filming. It was realized a high-altitude video involving a well-known hiker. The rest of the work took place in the company: they worked together, exchanged ideas, there was a lot of sharing. What was missing was a gradual confrontation with what the artist was doing, i.e., on the editing of the scenes.

"In my opinion, – says the mediator, – the company's expectations were not fully met, so there was a moment of disappointment that was not recovered. The company's expectations were very high, and there were formal errors in the presentation of the finished work. The entrepreneur then saw the last video himself and read it in a way he did not like. The absence of mediation, of a relationship between the artist and the entrepreneur, which acted as a filter for understanding the final work, was decisive in interrupting of the project (its final presentation)."

Another aspect relates to the strong creative spirit of the entrepreneur himself, which may have influenced his final judgment on the work and, of course, even his reaction to closure.

"The real problem was that we didn't involve the entrepreneur during the realization of the work when he was filming, we had to show him, make him understand what we were trying to communicate, help him much more in understanding what he was doing," explains the mediator.

Here, compared above all with the model proposed by Comunian, we can see how the push of the company management was very strong in deciding the function and content of the artistic intervention, thus

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4   Interview with Viviana Carlet, a researcher in the Artificare project, conducted in Venice, 2018.

deprived of its creative autonomy. The artistic intervention, instead of being in quadrant III or IV, is positioned within quadrant I, transforming what could have been a simple advertising message or art exhibition into an artistic process. The latter might be within an overtly external communication dimension – whether for public relations, marketing, or corporate social responsibility – and the corporate input is so strong that it completely overpowers the artistic collaboration, which is thus interrupted. Other successful case studies, with similar characteristics to the one above, have been observed. In those cases, the collaboration plainly needs to be well communicate its organization to the outside world using artistic language. The entire collaboration is, therefore, geared towards giving the company greater visibility and better communicating its values to the outside world. This aim is clearer in the interventions of Tecnica and Stonefly, for example, but less so in the more recent one by Venpa, in which the communicative aspect is largely 'overwhelmed' by the creative power of the intervention created by the artists. The major weakness of the interventions turns out to be the vision of the company management: if it conceives the artistic intervention as entirely focused on achieving a marketing action, the contribution made by the artist will, therefore, be put in the background. The intervention will be optimal if a suitable compromise is reached between artistic freedom and the external communication needs of the company. Maclab's projects since 2016 have seen the increasing involvement of artistic figures who are 'hybrid' who have opened their artistic language and offered it to interlocutors other than the canonical ones. The significant change that has taken place, not only in our way of doing research but as a natural evolution of the figure of the artist, is the inclusion of figures capable of dealing with different interlocutors while maintaining their originality and innovating the object and context of their inspiration. One of the greatest discoveries of our artistic interventions is the involvement of artists who can work on a professional trajectory that is open to corporate clients and unrelated to canonical artistic production.

5. Conclusion

The case studies analyzed in our research seem to be very focused both on the benefits that the company can get from collaborating with the artistic sphere and on the advantages that the artists themselves can draw from this different type of creative intervention. The point of

view of the authors in this sense was twofold: if one managed (mainly from the outside, as an invisible observer – in the sense that he was not directly present in the physical space of the collaboration but followed its developments through the researchers-intermediaries who periodically reported the salient features) the interventions directly, the other studied them ex-post with their help and thanks to the collaboration of the other researchers involved. This approach was entirely enriching because it allowed for a bifocal perspective. The role of external management was mainly to guide the mediation activity, especially organizing the timing and modalities of the artists/entrepreneurs' meetings and in solving small conflicts linked to daily practice. Each of the 24 case studies contains two components, which were the fundamental object of our investigation: 1) The artistic poetics, i.e., the artist's intentionality in the business context; 2) the business needs. These components reflect a reading of entrepreneurial dynamics through the watchful eye of the hosted artist: what did they have in mind? What did they expect to happen during the interaction? What, instead, did the company expect? But above all: what did they both not expect to happen?

Sometimes, we noticed an attitude of total discovery, reciprocal, on both sides. Often, we brought an artist into the company for the first time, and with it, art, language, artistic sensitivity. The comparison was even clearly in those companies that are outside the conventional perimeter of the cultural and creative industries. While in the conventional perimeter of the latter there is historically an interest in the production of cultural meanings, in manufacturing companies, the relationship with art is not so direct.

In this sense, there is a real polarity: on the one hand, there are those companies within the perimeter of the creative industries that have already developed relations with the artistic world (companies dealing with fashion, artistic craftsmanship, mosaics, printing, ceramics). Working within the confines of these companies, with the presence of an artist, one continues an open discourse, which strengthens, grows, matures, because these companies are endowed with a pre-existing sensitivity, underlying the business, which is born and moves, by its very vocation, within the framework of artistic production.

Here, there is a kind of original distrust, an attitude that arises spontaneously and naturally from creative businesses working with artists. High creativity puts the entrepreneur on an equal footing with the artist and, thanks to this condition of parity, they feel fully able to read and not completely accept the work of art created within the

company space. This evidence had little counter-evidence in cases of 'failed' interactions between artists and companies: their relationship, abruptly or not, was interrupted.

Companies that, because of their business, are not in daily contact with the world of creativity, invention, and design: manufacturing and engineering companies represented the other side. The greater the distance between the artist and the company's core business, the greater the degree of artistic experimentation that the company will allow within it: the relationship must be based entirely on trust. Thus, both a top-down (SCHIUMA 2011) and bottom-up relationship is generated, allowing the company to gain new knowledge through artistic work.

In the interactions observed, the research focuses on the spatial and identity dimension of the company: the company space becomes a dimension to be explored, to be visited, becoming a place of learning (DARSØ 2004). The artist gives it meaning, words, transforms it into images, adds value to something that is already valuable. The artist is not a designer. They do not go to the company to redesign its product, but provide it with an innovative language, their own, to narrate its space. The nature of the artist themselves automatically changes when they enter the company. The artist who works in this type of interaction gets used to giving their artistic language to a world that needs new expressions, new linguistic forms.

In the initial projects, the companies involved were almost 'spectators' of what the artists wisely made happen within them: now, however, they are almost always protagonists. The company is an interlocutor that immediately accepts the "diversity" of the artistic subject hosted, with all its complexity, and makes it an integral part of its processes, needs, and spaces. Now the company, and with it often the entrepreneur who heads it, is put in a position to interact with the artist because they immediately clarified the main reason for their presence there.

The artist is called upon to respond to a need, even a latent one, of the company: to a need to communicate itself, externally (or even internally, to workers and staff) with a new language. Entrepreneurs and managers are called upon to interact with it, to take part in an interaction that is above all an exchange. This 'corporate learning' arises above all from the fact that the company decodes more quickly the presence of a subject such as an artist within it. This is because the latter has spontaneously dialogued with it, to understand what it represents, what it would like to be, and how to recount what could hardly be narrated about it.

For the interaction with the artist to work, the company must be open and willing and, above all, deeply curious about being read by an artistic eye. The artist must be interested in the company's dynamics, showing a research attitude for the company dimension. They must know how to invade part of the company space, interact with its key players, collect materials and suggestions for artistic creation. Art-based interactions do not respond to a need for communication, but to storytelling: the company intends to narrate itself, building its identity, opening its usual spaces to those who wish to visit them. An entrepreneur who accepts an artist in his company opens a dimension of value. They can link their product, their company, to an artistic language, capable of narrating it differently, of allowing it to be perceived by everyone in a changing way.

Automatically, improving the perception of one's own company, creating a more favorable and creative climate within it, could improve productivity, and an increase in volumes, and therefore, revenues. This can, of course, happen in the medium term. In the short term, there is only the power of an unusual experience, in which the beauty, energy, and emotion of artistic creation invade the company space: the company realizes itself, of its limits, and its strengths.

The real challenge is, therefore, to allow the artistic and cultural value generated by the artistic intervention to reach the managerial sphere and generate learning through the company organization, starting with employees. Encouraging artistic projects in the companies could also be a way to contribute to the dissemination of different ways of thinking about a business organization (BERTHOIN ANTAL 2014) and provide to spread innovation, especially in small and medium-sized enterprises.

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