

# Art & Business

- An ANT perspective on collaboration

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# Abstract

In this thesis we will examine the relation between art and business in an ANT perspective to find out what influences the further development of the collaboration between the two parties. We have researched the exhibition Socle du Monde in order to understand the process and facilitation of an art and business collaboration in Denmark, and which challenges and benefits the actors find inherent in the collaboration process.

We find that one of the primary inhibitors for a further development of collaborations in Denmark is 'the black box' promoting and emphasising art for art's sake and artistic freedom. The Danish cultural policy is based on the principles of the black box, manifested in the arm's length principle. The economic rationale promoted by recent governments introduced an opposing view on the use and purpose of the arts and we find that the Danish cultural policy is now characterised by a duality; policy is not solely dominated by the black box principles, but has come to include the economic rationale as a parallel line of policy. We find that the dual, opposing policy objectives are also a hindrance to the further development of arts and business collaborations.

We argue that the black box was once present in UK, but opened in the early 1980s. This has enabled a successful development of collaborations in UK and by studying their initiatives we have been able to identify challenges and opportunities relevant to Denmark.

The initiatives of the Danish government to promote collaborations mainly focus on business needs and how art can benefit business.

Given that the arts are to initiate any collaboration we argue that the discrepancy between arts' benefits and incentives are withholding a further development. We find that a possible solution to this discrepancy could be a neutral facilitator that actively reaches out to both partners and acts as mediator.

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# 1 Introduction

Over time, art and business have come to be understood as each other's opposites. Where the arts are regarded as free-spirited, creative and spontaneous, businesses are their rigid, controlled, corporate antithesis. Nevertheless, the past decades has brought about a change in the perception of the relationship between art and business. They are converging, building relationships and collaborating. This is primarily witnessed internationally, but also evident in Denmark.

There is a political interest in strengthening the relationship between art and business in Denmark, however, this is not evident in the current cultural policy. There are initiatives implemented to enhance these relationships and while there is much talk about the benefits to be gained and opportunities to be sought out in art and business collaborations, it seems that the Danish initiatives are sporadic and lacking in output. The economisation of cultural policy has confronted the conventional way of considering art and its purpose. The new expectations to art have introduced a paradox because 'good' art is seen to be irreconcilable with the notion of 'experience economy'.

The arts react strongly when its purpose is questioned, and regards the involvement with businesses as compromising the quality and autonomy of art. Businesses hence come to be perceived as corrupting the arts in their quest to 'exploit' their abilities to the businesses' own advantage. Art and business collaborations have hence become notorious for being 'difficult' and 'challenging', and their differences are perceived by the two parties as irreconcilable rather than complementing. These understandings are common, though both art and business have recognised their mutual dependence.

Determined to keep an open mind, we enter into this thesis, wondering whether it is a question of how one approaches the issue: Is collaboration

between art and business a necessary evil or an opportunity for the arts to challenge and explore what art can and should do and give businesses the opportunity to learn and grow? Or is it a hybrid in between? This thesis is thus written by two students who love art, consume art and support the arts, who studies business and occupies positions in arts institution and who (maybe naively) refuses to take sides in respect to the biased perceptions on art and business – at least for the next 120 pages.

The notion of this difficult collaboration and the many preconceptions inspired us to write this thesis on the relations between art and business. We start where collaborative actions do take place in Denmark - the Socle du Monde biennale – and then seek to move beyond and dismantle preconceptions and constructed understandings of 'how things are'.

We have chosen to research the following problem statement:

## **1.1 Problem Statement**

What influences the further development of art and business collaborations in Denmark?  
And how can an ANT perspective illuminate the relation between the two?

## **1.2 Reading guide**

This reading guide presents the overview and understanding of the thesis direction and aim. We have divided the thesis into twelve chapters, and after this introduction the thesis continues as follows:

Chapter two: We introduced the theory ANT and our reflections on how this methodological approach will influence the thesis.

Chapter three: We present our methodological approach, our actors, the interview processes and which implications we have experience through our data collection and reflections.

Chapter four: We present the story of Socle du Monde, an art exhibition where successful collaborations between artists and businesses are completed. We introduce the main actors and their opinions on how the collaboration processes are beneficial and/or challenging for them.

Chapter five: We establish the black box of art for art's sake and artistic freedom. The black box promotes the artists right to produce autonomous art. We identify actors that agree with this notion and how it has influenced the arts development in Europe.

Further, we argue that the Danish cultural policy from 1960s-1980s is based on the ideology of the black box, and chapter four thereby also includes a review of the cultural policies' establishment in Denmark.

Chapter six: The chapter includes an outline of the development within the cultural policy from 1980 until today and the organisation CKO (Center for Kultur- og Oplevelsesøkonomi/Centre for Culture and Experience Economy (CCEE)) is presented. Actors with opposing views on how the changes in the policy have influenced the arts are presented.

Chapter seven: We introduce the development of the cultural policy in UK and the organisation Art & Business (A&B). Further, we identify how the approach to art and business collaborations differs from the Danish initiatives.

Chapter eight: The development of sponsorships towards collaboration and the development in the business environment are identified. Further, with use of an Art Value Matrix we introduce how art and business collaborations in Denmark and UK differ.



Chapter nine: We outline the ways in which art and business can benefit from collaboration and thus establish the incentive to enter into a partnership.

Chapter ten: Even though we have identified many benefits in the art and business collaboration the challenges are still vast. In chapter ten we present how and why collaborations are challenging and the actions that could ensure successful alliances.

Chapter eleven: In this chapter we return to our case of Socle du Monde and discuss the development and opportunities for implementing further art and business collaborations in Denmark.

Chapter twelve: We conclude the thesis by summarising our theoretical and empirical findings.

## 2 Actor-Network Theory

In the following sections the method and theory of this thesis - Actor-Network Theory (ANT) - is outlined along with the epistemology, constructivism. As ANT is regarded as much a method as a theory (Arnoldi, 2003), this chapter is closely linked to the methodology chapter that follows (ref. Chapter 3). We will explain the reasons for using ANT and account for the implications this choice have for the results and conclusions derived from the analysis. The chapter is concluding with a discussion of the limitations of ANT.

### 2.1 Choice of ANT

We find it appropriate to use a theory that does not discriminate a priori against the relation between art and business when we set out to analyse the collaboration between the two (cf. 1.1 Problem Statement). ANT provides a clean slate, de-constructing the idea of arts and business as opposites and thereby facilitate an illumination of the current situation whilst not being weighed down by common (mis)understandings of how things, such as art and business are conditioned by 'the social'. De-constructing knowledge otherwise taken for granted through a constructivist analysis makes it possible to imagine that things could, and maybe should, be different (Justesen & Mik-Meyer, 2010). ANT, being a constructivist theory, thus yields inherent benefits.

ANT and constructivism recognises the importance of showing that reality are made of constructions that could appear differently. By identifying the relations that have established the preconceptions of the relationship between art and business, we are able to identify the main reasons behind these presumptions and identify how the relationship potentially could change.

Just like Latour seeks to demystify various modern myths by describing them as products of extensive and careful constructions (Elgaard Jensen, 1999), ANT can help demystify the relation between art and business by analysing the social relations and processes that affects both fields. ANT is

concerned with the mechanics of power and argues that if one wants to understand these mechanisms "*it is important not to start out assuming whatever we wish to explain*" (Law, 1992: 2).

When choosing a theory for this thesis, we reckoned that since art and business already appeared to be discursively constructed as opposites, a method and theory that moved beyond 'categorisation' and prejudice was required. Three theories were considered; a Bourdieu field analysis, discourse analysis and ANT. The first two theories seemed obvious to consider, as a vast portion of the work covering art and business operate from these perspectives.

In a Bourdieu field analysis, data would be tested by arranging and allocating it into the categories of the terminology that makes up Bourdieu's theoretical apparatus. The theory would not allow us to move beyond a somewhat clichéd categorisation, continuing to construct art and business as opposites. Furthermore, Bourdieu argues that "*the purpose of art is art, art has no other goal than art*" (Bourdieu, 1994: 159 in Albertsen & Diken, 2003: 3). Ascribing a given purpose to the arts taints it with preconception, which determines and limits the purpose and possibilities of the arts a priori.

Applying Bourdieu's theoretical terminology, this thesis would have reached a very 'theoretical' conclusion, contingent on the terminology and 'metaphors' of its apparatus. Finally, some argue that analyses such as that provided by ANT "*provide a more sophisticated understanding of the networks of fields than Bourdieu's approach can do, and achieve this without losing the sight of oppositions*" (Albertsen & Diken, 2003: 11).

Another alternative – discourse analysis – focuses on how the social world is constructed through language (Sirnes, 1999 in Røyseng, 2008: 38). One of many methods of carrying out discourse analysis is, according to Røyseng, to consider "*what is understood as important, serious, legitimate, good, threatening and acute etc. This implies an ambition of going beyond simply referring and describing statements and expressions*

*connected to a certain topic*" (Røyseng, 2008: 38). The analysis should thus reveal how statements are produced by the discourse, moving from the level of the explicit and conscious to explore the latent and hidden distinctions and connections not expressed directly (ibid.).

If discourse analysis were used in this present thesis, attention would thus be paid to establishing 'patterns', 'structure' and 'order' in the data, similar to the case of Bourdieu's categorisation. This type of analysis would illuminate the already constructed discourses and clichés – leaving the researcher with no tools to move beyond the constructed 'facts' to see if and how it could, or maybe should, appear differently.

The choice of ANT thus reflects a desire to move beyond categories and preconceptions and instead "*go through the back door*" (Latour, 1987) to see how these understandings came about.

## **2.2 Epistemology and Constructivism**

ANT is commonly classified as a constructivist theory (Elgaard Jensen, 1999; Justesen, 2005; Justesen & Mik-Meyer, 2010). This thesis is thus founded in a constructivist perception of reality. The theory challenges conventional truths and perceptions of reality by claiming that what we tend to take for granted, necessary, and obvious are constructions that always *could* appear differently. (Justesen & Mik-Meyer, 2010) This implies that there is no final truth, as reality will vary depending on which actors are enrolled by the researcher.

Constructivism tears down the divide between nature and society and replaces it with a constructed structure of networks constituted by different actors (Jæger, 2003 in Dreyer Hansen & Sehested, 2003). Latour explains that "*when we say that a fact is constructed, we simply mean that we account for the solid objective reality by mobilizing various entities whose assemblage could fail; 'social constructivism' means, on the other hand, that we replace what this reality is made of with some other stuff, the social in which it is 'really' built.*" (Latour, 2005: 91).

Constructivism and ANT thus downplay the determination of the social and

*"treats different materials – people, machines, 'ideas' and all the rest – as interactional effects rather than primitive causes"* (Law, 1992: 7). Within ANT the social is analysed as an effect of processes of construction and thus rendered useless for explanatory purposes. Latour thus argues that *"the existence of the macro level itself, the famous 'social context', is a consequence of the development of many scientific disciplines"* (Callon and Latour, 1981 in Latour, 1998: 274).

ANT encourages a focus on what has an effect in a given situation. *"What represents what? Who speaks on behalf of whom? Which connections exist between actants? Which connections are created? How are these connections transformed? How are actors displaced and rearranged?"* (Elgaard Jensen, 1999: 8). The theory argues that reality does not exist *per se*, but that the construction of reality is achieved through the interplay between different actors, both human and non-human, with equal constitutive characteristics (Latour 1987; Law 1992; Law 1999). In regards to *who* or *what* is constructing reality, this thesis will in accordance with ANT and Foucault, focus on how people perceive experiences differently according to background, knowledge, understanding etc. (Justesen & Mik-Meyer, 2010). Our position as observers becomes a second-order position; we as observers, make observations observed by other actors and reproduce and describe these observations in as sober and sincere a manner as possible.

We consider the collaboration between art and business a process in constant development, causing a constant restructuring of networks and the positioning of actors within them. It is a complex issue that can be perceived differently depending on which actors are observing and whose translations are brought to the attention of the authors. It is thus important to state that within this thesis some networks will emerge, while others will stay hidden or blurry.

Latour (2005) deems it foolish to assume that one can gain a better understanding of, and hence be able to offer an *explanation* superior to

the knowledge of, those or that which is examined. Foucault has been known to criticise the practice of 'interpretation' with its endless searches for the 'hidden meaning' and 'truth' behind texts and what they 'really mean'. Rather than looking for 'hidden depths', Foucault advocates the treatment of texts as flat surfaces across which one can discern patterns of order. (O'Farrell, 2007) ANT, agreeing with Foucault, is thus not about searching for a hidden meaning or truth, nor is it about seeking to understand the intentions and qualities of a subject (Lindgren in Andersen & Kaspersen, 2005). The main issue in ANT is thus to analyse how actors through their activities maintain and connect different elements of society in actor-networks. ANT does not try to explain specific phenomena through theories of the social but seek a describing and analysing approach, focusing on the practical unfolding of events and their relations. By using ANT one will therefore not reach a definitive answer to the social phenomenon in question, but after studying how actors-networks operate in a given field one will get an answer pertinent to the specific situation.

## 2.3 Terminology

ANT was developed in the 1980s by the two Frenchmen Bruno Latour (philosopher) and Michel Callon (sociologist), as well as by the British sociologist, John Law. Originally developed to describe how science and technology are constructed, ANT is considered as much a method as a theory since *"anti-essentialism informs both the conceptual frame used for interpretation and guides the processes through which networks are examined"* (Ritzer, 2005: 2).

ANT is *"a relational and process-oriented sociology that treats agents, organisations, and devices as interactive effects"* (Law, 1992: 7). In the following sections we will outline the relevant ANT terminology for this thesis. We will thus introduce terms to describe the people and things (actors/actants), which interact in the different fields of inquiry (actor-networks), changing (translating) or withholding the relations (in a black box) between the networks that make up this thesis.

### 2.3.1 Actors and Actants

*Entity* and *actant* are words used synonymously with *actor*, a semiotic definition which embraces all human and non-humans as long as it/they can ascribe to an action: "*An actant can literally be anything provided it is granted to be the source of action*" (Latour, 1996: 373). ANT recognises the influence that non-human objects have in society and find it necessary to include this when describing the meaning of the world that surrounds us. An actor is defined by its actions and there are no restrictions to *what* or *who* can be regarded as an actor.

An action can be regarded as what the actor is doing; the artist is performing, the brush is painting, the pen is writing. Objects can also change the way in which people react or perform actions. The definition of what is included in the term actor is very broad and radically different from the use of 'actor' in the traditional social sciences, where only the actions of humans can be regarded as valid data. We will present actors in the shape of humans such as artist and businessmen but also non-human actants such as governmental reports, private funds and works of art. All which *act*, modifying and changing other actors with their actions.

What is central in ANT is the actors' relation to other actors. It is through alliances with other entities that one actor can be strengthened and gain more power as well as shape their identity. The actor does not possess an inherent strength or weakness. In order for an actor to spread far, it needs faithful allies who accept and identify with the actor's cause. This occurs in a negotiation process between one actor and the weak arguments of others. (Harman, 2009) "*The search for these ideal allies occupies the space and time of those who wish to be stronger than others. As soon as an actor has found a somewhat more faithful ally, it can force another ally to become more faithful in its turn*" (Sheridan & Law, 1988: 199 in Harman, 2009: 20). Thus, for instance, when the government wishes to disseminate a certain notion of cultural policy, it joins forces with actors that have power over others. Actors whose opinion is valued and respected, such as an 'expert', and have them argue their cause to

enrol others into the same notion and thereby gain power.

### **2.3.2 Actor-Network**

Meaning is created through relations and actors become 'real' when they stand in relation to each other, not because they possess an essence within themselves. *"The argument is that thinking, acting, writing, loving, earning - all the attributes that we normally ascribe to human beings, are generated in networks that pass through and ramify both within and beyond the body. Hence the term, actor-network - an actor is also, always, a network"* (Law, 1992: 4). The world consists solely of heterogeneous networks that include technical, conceptual and textual matters. Law argues that if all of the tangible materials of a network were to disappear, so would the social order. (Law, 1992) The buildings of the museum, the newspaper articles and the discourses constitute important aspects of our understanding of the actor-networks explored.

There is no limit to the relations and constructions of the entities in the heterogeneous actor-networks. Callon argues that this is simply a matter of perspective. Everything is an actor-network *"reducible neither to an actor alone nor to a network (...)* An actor-network is simultaneously an actor whose activity is networking heterogeneous elements and a network that is able to redefine and transform what it is made of" (Callon, 1987: 93 in Cressman, 2009: 3). In this thesis we argue that Socle du Monde, for instance, is an actor-network, amongst many others, where artists, businesses as well as the museum buildings and artworks are enrolled. The structure of the network is never regarded as stable or final in its construction, thus no organisation or agent is ever complete but continually re-negotiated and changed. *"A concern with how actors and organisations mobilise, juxtapose and hold together the bits and pieces out of which they are composed [and] how they are sometimes able to prevent those bits and pieces from following their own inclinations and making off"* (Law, 1992: 6). This movement of and change in networks is, in ANT, is called translation, which is regarded as the core of the theory.



### 2.3.3 Translation

In ANT, translation is used to understand the processes in which an entity achieves power and strength through association with others. The translation process entails a connection or similarity between different entities. *"By translation we understand all the negotiations, intrigues, calculations, acts of persuasion and violence, thanks to which an actor or force takes, or causes to be conferred on itself, autonomy to speak or act on behalf of another actor or force [...] Whenever an actor speaks of 'us' s/he is translating other actors into a single will, for which s/he becomes spirit and spokesman"* (Callon & Latour, 1981: 279). Reenberg thus acts as a spokesperson when describing the case of the Socle du Monde actor-network as what he says and does can be regarded as what Socle du Monde means and wants.

Translation is a process whereby actors try to gain control or power of a network even though the control of a network is never complete, since the actions and beliefs of actors' are constantly modified and thus cannot be foreseen (Justesen in Järvinen & Mik-Meyer, 2005: 222). Translation can thus be regarded as a change of status quo as when the influence and alliances of the many actors within the actor-network of cultural policy change the objective of policy towards an economisation of the arts.

There will always be micro- and macro-actors but it is the power relation and thereby the construction of network that is essential, not the perceived 'size' of the actor. *"Two networks may have the same shape although one is almost limited to a single point and the other extends all over the country"* (Callon & Latour, 1981: 280). In this thesis we will introduce the two actor-networks, CKO and A&B. Both have more or less the same objective – improving the relationship between art and business. However, the A&B actor-network is much longer and thus stronger than CKO. A&B has successfully enrolled many allies and has positioned itself as a strong spokesperson.

In order to spread a network, one needs the actions of others, otherwise a

statement or an idea will not be ascribed any significance (Latour 1987). If Reenberg did not succeed in attracting the right allies (artists, businesses, visitors and the press) to participate in Socle du Monde, the idea of the collaboration between arts and business would remain an idea. In order to establish the network, it is thus essential to enrol allies even though this might lead to an unstable network, due to the unpredictable behaviour of actors. Both Reenberg and Latour argue that two things must be done simultaneously: "to enrol others so that they participate in the construction of the fact [and] to control their behavior in order to make their actions more predictable" (Latour, 1987: 108). Latour finds this dilemma to be the central notion of translation.

### **2.3.4 Black Box**

"A black box contains that which no longer needs to be considered, those things whose contents have become a matter of indifference" (Callon & Latour, 1981: 285). Stalder explains that in a black box, only the input and output is relevant because "*no matter how complex it is or how contested its history has been, it is now so stable and certain that it can be treated as a fact*" (Stalder, 1997: 5). The concept of the black box has been used in information science and technologies in order to reduce the complexity of a network (Cressman, 2009). The simplification of all the entities enrolled in the black box will always be a generalisation of the networks and thereby become more comprehensible and manageable for the actors involved (Elgaard Jensen, 2003). An example of a collection of black boxes is the law. During the legislative process the black box is fluid but later the constructed sentences are approved and then sealed in a black box. (Stalder, 1997) This thesis will outline a black box emerging from a range of networks, which through history has ascribed significance to artistic freedom and the notion of art for art's sake. Due to the length and prevalence of these networks the position is difficult to challenge and we thus argue that the notion of art for art sake and artistic freedom is a dominating discourse established as a black box.

An actor can be defined as a network, which from one perspective is

regarded as stable and predictable and therefore can be defined as a black box (Elgaard Jensen, 2003: 7). This thesis will present several strong actors, with many allies and whose statements are ascribed importance. One of these actors is the artist Bjørn Nørgaard, whom we have positioned as a strong actor. Having taken his allies into consideration, we maintain his status as a strong actor as opposed to a black box. This is because the position of Nørgaard is contingent on the actors observing him, and thus cannot be taken for granted to the same extent, as is the case of a black box.

The positioning of entities is constantly changing and renegotiated and black boxes can therefore always be re-opened (Latour, 1987). According to Bijker and Law (1992) the stability of a black box is influenced by the costs of reopening it. The stability is determined by the social groups and procedures locked into the black box but also by the materials which are included in it (Latour, 1987). This implies that the more a box appears to be closed, the more the networks it includes assume to be reliable and stable (Cressman, 2009). Black boxes make it easier to manoeuvre in a certain field and leaky black boxes are constantly sought to be closed, especially by macro-actors, since this can keep their negotiation level to a minimum (Callon & Latour, 1981: 285). By opening a black box an investigation into the ways in which a variety of social aspects and technical elements are associated and come together as a durable whole, or a black box, is initiated (Cressman, 2009). Latour argues that in order to open the black box one needs to explore these elements and in order to examine whether it could or should be different (Latour, 1987: 4).

## **2.4 Latour's Laboratory**

Reading Latour's text *'Give Me a Laboratory and I will Raise the World'* provided us with the inspiration on how to structure this thesis by viewing and constructing the case of Socle du Monde as a laboratory.

In this text Latour describes the construction of scientific facts as a network-effect (Elgaard Jensen, 1999). Latour uses the 1881 laboratory

studies of anthrax by Frenchman Louis Pasteur to illustrate his points. Latour argues that laboratories have a destabilising or demolishing effect on factors such as 'inside' and 'outside' as well as "*the difference of scale between 'micro' and 'macro' levels*" (Latour, 1998: 258). He thus argues that it is possible to see 'macro-problems' more clearly and even "*throw some light on the very construction of macro-actors themselves*" (ibid.) by studying laboratory practices. We will similarly use Socle du Monde as a basis for examining constructed facts pertinent to art and business within a micro or laboratory setting.

The perception and analyses of laboratories as a concept is relevant to this thesis because Socle du Monde biennale can be - and curiously *is* regarded - as a laboratory: "*Within Socle du Monde a laboratory is created, which examines the relationship between art and the corporate world under total artistic freedom*" (Reenberg, 2011). However, the concurrence in use of the laboratory term by Reenberg and Latour carries no exceptional meaning in other perspectives outside of this thesis.

Latour explains the success of 'Pasteur' as stemming from a number of strategic changes in a broad network. The dissemination of the vaccine is thus not a result of Pasteur's individual genius and determination (hence Pasteur in inverted commas), but stems from a chain of events, changing alliances and mobilising more actors. (Elgaard Jensen, 1999) It is these chains of events that we seek to uncover by looking at processes and networks behind intertwining the actors involved.

The discoveries from the laboratory can be made relevant to a larger part of society, in part, by successfully translating and enrolling others into one's actor-network but also by extending the laboratory itself (Latour, 1998: 259, 263). Latour argues that "*there is no outside to laboratories. The best thing one can do is to extend to other places the 'hierarchy of forces' that was once favourable inside the first laboratory*" (Latour, 1998: 272). This entails that to extend the relevance of the scientific facts produced in laboratories beyond this closed facility one "*need[s] to build*

*costly networks inside which they can maintain their fragile efficacy. If this means transforming society into a vast laboratory, then do it*" (ibid.). At a later point in this thesis we will consider the future development of collaborations between art and business, inspired by Latour's take on extending micro findings by creating relevance to a wider actor-network as well as by extending the laboratory itself.

## 2.5 Limitations of ANT

It is argued that ANT is a relatively new and unstable theory and that its relation to other theories is still to be expounded (Elgaard Jensen, 2003: 24). Many opposing and critical opinions on ANT have been expressed<sup>1</sup> and even the authors of ANT's 'inner circle' differs in their view on the future role of the theory (McLean & Hassard, 2004), with contributions from i.e. Latour, Callon and Law). In the following section, we will elaborate on the points of criticism that we find relevant to the use and understanding of ANT.

A point of critique identified by the feminist Susan Leigh Star (1991) pertains to the problem inherent in ANT's primary focus on the privileged actors - the leaders and the powerful in the network - and thus overlook other possible given views on a network. She argues that when ANT researchers primarily investigate the strong actors and their human and non-human allies, they rule out the stories and perspective of the less powerful actors. (Gad & Bruun Jensen, 2010; Elgaard Jensen, 2003) Further, she finds that ANT wants to include and explain everything, and thus overlook the 'otherness' – the actors who might not fit into any particular network. *"'Otherness', marginalization, asymmetry, and suppression may certainly be important in relation to specific practices and networks"* (Gad & Bruun Jensen, 2010: 59). Law advocates that the powerful are not that different from everyone else, and further, that they most likely have a greater impact on the network (McLean & Hassard, 2004).

Moreover the lack of search for origins and historical perspectives are met

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<sup>1</sup> In the work *'Actor Network Theory and After'* by Law & Hassard, 1999.

with criticism. *"How can we re-present Other times and Other places with only the tools of Here and Now with which to do it?"* (Bloomfield & Vurdubakis, 1999: 8 in McLean & Hassard, 2004: 504).

Another point of criticism is raised towards the notion of 'general symmetry', which is opposed to reductionism, and focuses on including all actors (humans and non-humans) in order to understand how knowledge is produced and how it influences all parties (Arnoldi, 2003). Natural scientists have not been pleased with ANT's abolishment of their objective status, and the question of how the analyst can maintain control and thus include the 'right' actors (ref. Section 3.4 on delineation) remains: *"Even if the observer is encouraged to be 'agnostic', to make long lists, and to avoid stipulating his or her own authority, the process of selecting between actors in terms of relevance relies on assumptions concerning what is 'out there' and how it can be known and communicated"* (McLean & Hassard, 2004: 504).

Further, ANT is criticised for providing non-humans with a similar status than humans, *"ANT material actors are granted 'reality' and 'potency' far beyond that which should be bestowed to them by humans"* (McLean & Hassard, 2004: 506), while others are concerned with humans being treated too much as objects (McLean & Hassard, 2004). Objects relevant to this thesis are for instance texts, buildings, money and artwork. We present and acknowledge those objects as they are essential for the way in which our actors create knowledge.

Finally, though ANT provides a suitable frame for this thesis, a 'pure' ANT account would not go so far as to provide 'answers' and suggestions for further action. Latour argues that it is difficult for the researcher to maintain objectivity and suggests that *"if social scientists wanted to become objective, they would have to find the very rare, costly, local, miraculous, situation where they can render their subject of study as much as possible able to object to what is said about them, to be as disobedient as possible to the protocol, and to be as capable to raise their own questions in their*

*own terms and not in those of the scientists whose interests they do not have to share! Then, humans would start to behave in the hands of social scientists as interestingly as natural objects in the hands of natural scientists”* (Latour, 2000: 116 in Plesner, 2011: 478). Thus, objectivity in ANT implies giving more attention to how actors 'object' as human actors easily behave like matters of facts unlike the behaviour of material objects (Latour, 2005).

However, working within the limitations and demands of a Master thesis, our subjective reflections on the findings are required, and we thus have to move beyond ANT to fulfil these requirements. We have sought to accommodate this 'compromise' by explicitly stating whenever an assumption is made or we as writers state a reflection and thus speak on our own behalf, and no longer on the actors'.

# 3 Methodology

In the following sections we will account for the interviews conducted for this thesis. We will describe the interviews and how they proceeded, who the interviewees were and how they are linked to each other. Reflections on the methodological choices will be described, as will the process of collecting and analysing data to add transparency and reflexivity to the thesis.

A key ANT method is to 'follow the actors' and to let them set the framework and limits of the study themselves (Callon, 1991; Cressman, 2009; Latour, 2005). ANT prescribes that one must follow the entities' innovation and methods in order to understand the way in which these have defined and created the associations in the network (Latour, 2005: 12). The researcher thus needs to let the empirical data guide the way without forcing or changing the direction chosen by the studied entity. This notion is hard to adhere to in practice, as the choices of the researcher inevitably will influence the direction of the study.

Due to the difficulties induced by the many actors that makes up the network, ANT usually looks to the network builders as the primary actors to follow and from this perspective ANT attempts to 'open the black box' by tracing the complex relations between government, technology, knowledge, text, money and people (Cressman, 2009: 3).

## 3.1 Interviews

We sought to trace how art and business collaborate, starting with the collaborations facilitated in the biennale Socle du Monde in Herning<sup>2</sup>, where artists and businesses work together creating an art piece to be exhibited in the biennale. In the following sections we will outline how we follow actor to actor and how the links that connect them to each other.

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<sup>2</sup> Our thesis supervisor, Søren Friis Møller, facilitated the contact due to his knowledge of the biennale.



The first interview was conducted with the manager of Socle du Monde, Holger Reenberg, at HEART museum in Herning, which is where the exhibition of the biennale takes place. As the main facilitator of the exhibition he guided us through the processes of establishing the biennale, how he enrolls both businesses and artists into the actor-network of the biennale and what challenges he finds inherent in the process. He mentions the actors Peter J. Lassen from Montana, Lilibeth Cuenca Rasmussen with whom Lassen previously worked with in Socle du Monde and Klaus Zartov from Børsen. Reenberg found that Lassen is an exemplary partner to work with and that Zartov had an interesting, more radical take on the arts role in an arts and business collaboration. Reenberg also touched upon Egetæpper, Aage Damgaard and artist Piero Manzoni.

Our second interview was with Peter J. Lassen in his home in Allerød. Lassen explained how the business Montana has been and still is involved in many art projects and why he found collaborating with the arts a prerequisite for the development of the company. He elaborated on the experiences of collaborating with the different artists in Socle du Monde (including Cuenca Rasmussen) as well as several other artists he has worked with on other projects over time (Erik A. Frandsen, Marco Evaristti). He emphasised his relationship with artists Bjørn Nørgaard and the current project the two were developing at Statens Museum for Kunst. He provided us with 'Art in the Blood', a publication on Lassen's involvement in the arts.

Our third interview was with the artist Lilibeth Cuenca Rasmussen in her home in Nørrebro. She explained how she had communicated with Reenberg about the exhibition at Socle du Monde and how the collaboration processes with Egetæpper and Montana had proceeded. Furthermore, she elaborated on her general position as a somewhat struggling artist and her stance on 'artistic freedom'. She also touched upon her involvement in the Venice Biennale 2011.

Our fourth interview with Bjørn Nørgaard took place in his home and studio in Frederiksberg. Nørgaard told us about his close relationship and collaborations with Lassen from Montana and how they had developed several projects together. He elaborated on his general position on Danish cultural policy and on the way he found it had influenced the arts and arts institutions in Denmark. He further linked back to Cuenca Rasmussen and Reenberg.

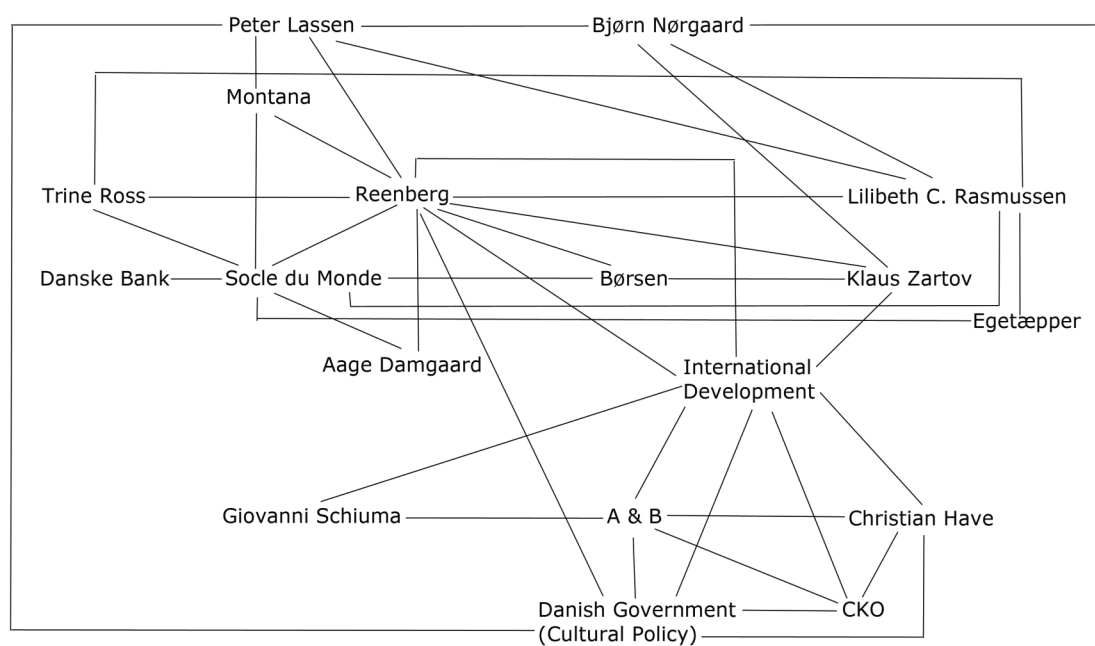
The fifth interview was with Christian Have at the office of his consultancy bureau in Frederiksberg. As a facilitator of collaborations between art and businesses he spoke of the challenges and benefits of such partnerships. He touched upon cultural policy and governmental initiatives for the arts. Have further widened our understanding of the organisations 'Art & Business' in UK and CKO (Centre for Culture and Experience Economy) in Denmark.

Our sixth interview with journalist and art critic Trine Ross took place at a café in Copenhagen. We were acquainted with Ross through her position as an art critic for the newspaper Politiken where we read a review she wrote on the Socle du Monde biennale (Ross, 2011b). She elaborated on the work process of the artists and that she regarded the relationship between art and businesses as strained. She mentioned the artists who have had success in collaborating with businesses, albeit in UK and not in Denmark. Further, she discussed a wide range of Danish artist and galleries.

The seventh and final interview was conducted with Klaus Zartov at Hotel Skt. Petri in Copenhagen. Reenberg had suggested that we talked to him, as he held a more critical position towards art and business collaborations. Zartov has worked with sponsoring for 35 years. He told us of his connection to Reenberg and about the artist he had worked with at Socle du Monde while representing the newspaper Børsen. He elaborated on his attitude towards the arts and how he thought the relationship between art and business could be strengthened. He stated that Bjørn Nørgaard was

as a good example of an artist who has benefited from entering into collaborations with businesses. Further, he mentioned many of his connections to i.e. Marco Evaristti, Danfoss and the New Carlsberg Foundation.

To better comprehend this network of actors and how they link to each other – human as well as non-human – we have created an 'actor-network grid' to visualise the connections and how we have followed the actors through the thesis.



**Figure 1 Actor-Network Grid**

### **3.1.1 Preliminary Interviews and Correspondence**

When initiating the preliminary research for this thesis, we knew little about the relation between art and business. We were intrigued by the general discourse that we encountered through different media sources, which were consistently negative. In developing the focus for the thesis we conducted three preliminary interviews with Jens Nielsen, external lecturer at Centre for Business Development and

Management, CBS<sup>3</sup>; Anders Holst, head of development of Arts, Business and Experience Economy at Odsherred Teaterskole<sup>4</sup>; and Søren Würtz, consultant at CKO<sup>5</sup>.

These interviews were conducted as informal, un-structured interviews (Justesen & Mik-Meyer, 2010). A list of questions was prepared with the purpose of acquiring basic information and identify the issues most pertinent to their work. As the focus for the thesis was not fully determined at the time, none of the three preliminary interviews were recorded or transcribed. Nevertheless, the interviews gave us the information and inspiration necessary to proceed. Their content has been used as background knowledge influencing our reflections, but is not otherwise explicitly quoted or stated in the description.

Besides these three pre-interviews, we corresponded via email with two Danish consultants from the field of arts and business; Ask Agger, CEO of Workz and Anna Porse, Director of Manto A/S. They gave their written opinion on what are the most common and pressing issues that they found the arts are facing in today's society. Finally, we corresponded with Giovanni Schiuma, Professor in Innovation and Knowledge Management, at University of Basilicata and the University of Cambridge. He is the author of the majority of the material published by Arts & Business, UK. The initial intention of this latter contact was to establish an interview with Schiuma. Although he was willing to accommodate our request, his busy schedule prevented it.

### **3.1.2 Primary Interviews**

The primary source of data collection is the seven interviews we have conducted where the interviewees were chosen by 'following the actors', as explained above.

Our interview approach can be positioned in between the unstructured

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3 Conducted January 14th 2011 at Nielsen's office, CBS, Frederiksberg.

4 Conducted January 19th 2011 at a café, Christianshavn.

5 Conducted January 25th 2011 at CKO (Centre for Culture and Experience Economy), Roskilde.

and semi-structured interview (Justesen & Mik-Meyer, 2005; Bryman, 2004). While seeking to accommodate the ANT notion of 'following the actor' as well as deferring from inflicting bias, we found this to be the most useful method. We have thus conducted unstructured interviews, bringing with us five questions or interview topics, inspired by the interview guide for semi-structured interviews. In this way it is primarily the interviewee "*who has the responsibility to decide the structure and lead the conversation*" (Justesen & Mik-Meyer, 2005: 54). The intention was for the interviewee to tell their story and decide which topics they wanted to elaborate on.

ANT deems it essential that the researcher lets go of any preconceptions, and becomes unbiased and open to what data may be uncovered. However, this can be a difficult task since a researcher seldom launches new empirical studies without understanding the relevant field of knowledge. (Elgaard Jensen, 1999) The researcher thus needs to 'wipe the slate clean' and let go of any preconceptions when collecting data, to access the actors' untainted narrative descriptions. We have met this challenge by remaining aware of our own role as constructing actors in the network, the preconceptions and bias we may have, and our behaviour according to these factors.

The interview topics or 'interview guide' were prepared in case the conversation stagnated as well as to support the interview situation (Appendix A). Trying to influence the interviewee as little as possible, the interview topics were most of all used to ensure that vital areas of the 'field' were not neglected or forgotten, as well as to ensure that the interviewee did not ramble off in a direction irrelevant to the thesis. The interviewee was not presented with the questions and s/he was given as little information on the thesis and topic of the interview as possible in advance. Keeping the information to a minimum, divulging only who we were and that we were writing a thesis on the topic of art and business collaborations, gave the interviewee ample opportunity to describe their experiences and opinions without knowing 'what we wanted to hear'.

It is argued that structured interviews seen from a constructivist perspective will only reproduce the assumptions of the social reality under investigation, and thus not produce new knowledge regarding the phenomenon in question (Järvinen, 2001 in Justesen & Mik-Meyer, 2005). The flexibility of unstructured interviews and the fact that they produce substantial amounts of detailed information motivated us to choose this type of data collection as it provides the optimal opportunities for producing and extracting useful data from our respondents whilst still complying with the framework of ANT.

### **3.1.3 Conducting Interviews**

All interviews were conducted face-to-face and permission to record the conversation on a digital recorder was granted by all interviewees. As the nature of the interviews resembled informal conversations, we found no need to limit our presence to one researcher as interviewer. Both of us thus participated in all interviews, asking clarifying questions when necessary, while still trying to convey a minimum of bias to the interviewee. Since all interviewees are Danes, the interviews were conducted in Danish because forcing the respondents to speak English could be a constraining factor.

It should be noted that one of the respondents wished to remain anonymous. He gave us permission to divulge that he is a businessman, with extensive experience within the field of art and culture. Since he had, what he referred to as 'critical' views on the government and CKO, he preferred to remain anonymous. Including an anonymous actor blurs the transparency of a thesis and thus challenges its validity. We have thus sought to 'limit' the use of the anonymous source, in an attempt to minimise the 'blur' and maintain maximum transparency.

Reflecting on the interviews conducted, we noted the following downside to some of the interviewees. Because several of the actors interviewed are used to giving statements as well as longer interviews they sometimes

give 'standard' answers to some types of questions. This was obvious for instance when Peter J. Lassen cited verbatim his take on 'what art does', as set out in his publication 'Art in the Blood'<sup>6</sup>, where the exact same phrasing was used.

Apart from the above example, the somewhat standardised answers (that we know of) were mainly related to historical points and reasonably far apart. However, these incidents, which are to be expected when interviewing experienced interviewees, are part of the translations made by the actors and should thus not be thought less of or treated differently. (Andersen, 2003: 154)

### **3.1.4 Transcription**

We chose to transcribe all our interviews in full length since they serve as the basis of our analysis (Appendix B, DVD). When transcribing, the conversation is transferred from spoken into written word and this process is important in a methodological sense, since there are many ways to transcribe. When transcribing, the first interpretation of the spoken word takes place and this should be taken into account, since any transcription from one context to another involves a set of assessments and decisions influenced by the person doing the transcribing (Kvale, 1997:163). We have sought to reproduce the interviews, as correctly and neutrally as possible, though it should be noted that two persons have conducted the transcription. Further, when noting 'pause' in the transcriptions, this implicates that the interviewee either left the room, wanted to go 'off the record' or that the conversation turned to the subject of us, the researchers, thus irrelevant to the thesis. Transcribing has a constructive nature, which in turn is important to consider when evaluating the results and validity of the data. The interpretive nature of transcription should not be ignored and we as researchers have thus been a part of constructing what later is to be analysed.

The interviews were conducted in Danish and therefore also transcribed

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<sup>6</sup> 'KUNSTEN i Blodet'/'ART in the Blood', Utzon Centre 19. March – 2. May 2010, curated by Malou Erritzøe.

into Danish text. Where we have found it relevant to include citations from the interviewees in this thesis, the passages in question were translated into English, while maintaining, to as great an extent as possible, the meaning of the actor. We are aware of the distorting and constructive nature inherent in the translation from one language to another, especially in regards to the translation of terms or sentences with Danish expressions or idioms.

## 3.2 Use of Texts

Semiotic is the theory of sign, where all relevant textual relations from the social and natural world are taken into account in an analysis.

Through signs we communicate with and comprehend our surroundings and the processes we are a part of (Jensen & Olesen, 2003: 138). The ANT method makes use of these semiotic translations, which take place in the interaction between entities, however it differs from the traditional theory of semiotics, since it focuses not only on language, even though it is an important part of the theory (Justesen in Järvinen & Mik-Meyer, 2005). *"Other entities or materials, such as machinery and technology take up an equal part of the analyses and language is often made real through tangible forms, such as texts and other inscriptions"* (Latour, 1987; Justesen in Järvinen & Mik-Meyer, 2005: 221).

Rooted in semiotics, ANT extends its application to non-linguistic relations by mapping relations that are simultaneously material and semiotic. Law (2007) explains how 'material semiotics' rather than 'Actor-Network theory' emphasises the actual actions of the theory better, since the use of all essential human and non-human textual accounts are required, when one are to realise a given subject.

ANT thus becomes *"A ruthless application of semiotics. It tells that entities take their form and acquire their attributes as a result of their relations with other entities"* (Law & Hassard, 1999: 3). No object can be defined or have an essence without identifying the network of entities in which it partakes.

Texts and documents have been of great importance in our research and



understanding of our field of study. Texts can constitute an essential part of an actor-network, as it is often the written document that induces actions in organisations (Justesen in Järvinen & Mik-Meyer, 2005).

*"Thoughts are cheap but they don't last long, and a speech lasts very little longer. But when we start to perform relations – and particularly when we embody them in inanimate materials such as texts and buildings – they may last longer"* (Law, 1992: 6).

As mentioned above, texts are an element in the heterogeneous actor-network and thus a part of the researchers' understanding and construction of the network. Not all texts are relevant, some must be delineated based on the relevance to the research question. Documents cannot be regarded as passive actors, which pass on information, since they stand in relation to the networks they are translated into and can always be understood in new associations. When analysing a document according to ANT the researcher will disentangle the changing relation in which the document figures and thereby analyse the meaning of the document (Justesen in Järvinen & Mik-Meyer, 2005).

When researching texts to include in the thesis we have studied journals, newspaper databases and read books related to the field of study. In order to gain knowledge we have looked to where we found activity, in accordance with Latour (2005), and not limited our research to material from either Denmark or UK.

### **3.3 The Description**

Constructing the description is the most crucial part of the ANT account and also what Latour finds to be what most researchers find most challenging. *"To describe, to be attentive to the concrete state of affairs, to find the uniquely adequate account of a given situation, I myself have found this incredible demanding"* (Latour, 2005: 144).

After collecting the relevant data the researcher needs to construct a detailed account of what actors do and how they are linked to each other. The language used in the description text should mainly be the words

used by the actors, an *infra-language* that does not force terminology (Latour, 2005) as well as the ANT vocabulary. Using an infra-language and not forcing a vocabulary of scientific terms on the actors was attempted but not accomplished at all times.

In the process of gathering data and interviewing actors we were able to adjust to the vocabulary and terminology used by each actor. However, when writing the description it became clear from the data that different actors ascribed different meaning to 'common' terms such as 'collaboration', 'experience economy', 'the arts' and 'partnership'. The actors' use and understanding of terms like these are diffuse and imprecise compared to how 'theory' would define them. This could be argued to be a methodological weakness, which we have sought to accommodate by correspondingly not defining and ascribing certain meaning to these key terms.

Many terms are used to describe the same thing – for instance the process of arts and business working together is constructed as a collaboration, partnership, art-based initiative and two-way collaboration. We have sought to refer to the different terms used by different actors at different time, thus acknowledging when and who uses the specific terms. Nevertheless, there is a difference to these terms in practice in regards to what *kind* of collaboration, partnership etc. one is referring to, i.e. how many parties are included in the process and to which 'extent' do they work together. Acknowledging that there is a difference to these terms in practice, we choose not to narrow down which 'type' of collaboration is under examination, as the relevance of such a specification would be diluted by the inconsistent use of the terms by the actors.

In regards to the headlines chosen for the chapters and sections comprising this thesis, we are aware of their constructive nature. As a reader one often comes to expect certain content in a section based on the headline. Because we choose the headlines, they come to have a constructive and 'leading' effect. Latour acknowledges this as well by

arguing that “the authors are everywhere, built into the text” (Latour, 1987: 54). As explained in the next section on delineation, we had to decide on a point of origin for this thesis, and the headlines applied are thus a product of the constructions that the initial observations may impose.

### 3.4 Delineation

In accordance with ANT, constructivism argues for more pragmatic and loose criteria of delineation (Justesen & Mik-Meyer, 2010). This is advantageous to the researcher, as it provides a certain freedom to the process of delineation which, however, he/she should not be careless with. In order to stay true to the relativistic principles of ANT we have sought to 'follow the actors' (Latour, 2005) in every step throughout the thesis, trying not to preliminarily define the field and outline the borders of the network. It is only possible to discover the network formed by its actors by observing how all the actors are connected to each other and by which means they strengthen the power of their relations. ANT finds that this approach gives the researcher the ability to describe and understand the field of research more comprehensively; *“ANT claims to be able to find order much better after having let the actors deploy the full range of controversies in which they are immersed”* (Latour, 2005: 23). Because the researcher is not to impose any order beforehand, the ANT research process is slow and pedantic and much data is needed to provide the necessary knowledge of the field of study (Latour, 2005: 47). This means that it can be difficult, even impossible, for the researcher to acknowledge at what point the collected data is sufficient and 'done' (McLean & Hassard, 2004). However, as we are working within the limitations of a thesis, we have chosen to delineate via a combination of ANT 'principles'; 'activity' and 'follow the actor'.

Callon and Latour argue that as a researcher *“method boils down to knowing where to place oneself”* (Callon & Latour, 1981: 300). They elaborate that the researcher should sit *“just at the point where the*

*contract is made, just where forces are translated, and the difference between the technical and the social is fought out, just where the irreversible becomes reversible and where the chreods reverse their slopes (...) the places where black boxes open up, where the irreversible is reversed and techniques return to life; the places that give birth to uncertainty as to what is large and what is small, what is social and what is technical"* (ibid.: 300-1). As a researcher it is thus important to place oneself where there is activity (ibid; Latour, 2005). The perception of activity is relativistic, which makes it very hard to find this place of activity, elaborately described by Callon & Latour. We therefore sought out 'activity' in the sense of frequent translations on the field of study as well as the activity of actors 'linking' to each other.

We thus decided on the case of Socle du Monde as the nodal point due to its high level of collaboration activity and its function as a laboratory where micro actors and processes could be studied and described. This case encompassed both successful and unsuccessful collaborations between art and business and thus served as a plausible starting point, allowing us a minimum of bias as researchers. The unravelling of the empirical network thus began in Herning as did the first encounter with actors of the network.

From the very beginning, the actors 'linked' back and forth to each other with the exemption of two actors; Giovanni Schiuma (who was enrolled into the network after finding and reading his written work (on Arts & Business' homepage) and Christian Have, who was enrolled upon continuously encountering his translations in newspaper inscriptions as well as after one of our preliminary interviewee's, Jens Nielsen, linked to him. All these actors linked to many other actors, whom we have chosen not to include in the network. Upon choosing who to enrol and who to leave out, we followed the activity and included those actors who we deemed to have a high activity within the network. This could imply that the actors included are stronger than the average actor, as 'activity' implicitly requires strength and alliances.

Law (2005) states that some matters in the network might become invisible for the researcher, if it is of no concern for the actor being followed, and thus, when abiding the ANT guidelines the researcher might find it difficult to identify, *"which actors the researcher should follow, which he/she should exclude, and how to perform this research process"* (McLean & Hassard, 2004: 500). We 'stopped' including actors when activity decreased and the actors stopped referring back to each other. Focusing on the activity was an attempt to not restrict the composition of the network, but none the less, we recognise that our delineating choices have done just that.

### **3.5 Reflexivity and Transparency**

Through this chapter we have accounted for our methodological choices and their implications. The reflections of each step taken and each choice made are described to apply reflexivity and transparency to our process, as well as to evaluate and disclose our role as constructing actors. Reflexivity is a key part of constructivism and can be related to the basic premises of knowledge production, the theories and methods used and to the results of the research (Bryman, 2004). According to the notion of reflexivity, social researchers should be reflective about the implications of their methods, values, biases, and impact of decisions on the knowledge of the phenomena that are generated (Eriksson & Kovalainen, 2008: 30). Thus, 'knowledge' seen from a reflexive perspective is always a reflection of a researcher's position in time and social practice. The researcher is viewed as implicated in the construction of knowledge through the approach that he or she assumes in relation to what is observed, and through the ways in which an account is transmitted through written word. According to Bryman, this understanding of reflexivity calls for *"an acknowledgement of the implications and significance of the researcher's choices as both observer and writer"* (Bryman, 2004: 500).

As analytical subjects, we cannot entirely free ourselves from biased perceptions or constructions of the field we wish to investigate. This

research will therefore to some extent be influenced by the preconceptions or structures that are embodied in us all.

This more 'traditional' take on reflexivity is challenged by Lynch (2000), who argues that *"It is often supposed that reflexivity does something, or that being reflexive transforms a prior 'unreflexive' condition. Reflexive analysis is often said to reveal forgotten choices, expose hidden alternatives, lay bare epistemological limits and empower voices which had been subjugated by objective discourse"* (Lynch, 2000: 36 in Plesner, 2011: 479). In line with the principle of 'following the actor' and Lynch, *"Latour states that reflexivity is interesting when given to actors and objects but deleterious when taken as an epistemological virtue protecting the sociologist from a breach of objectivity. To put it crudely, Latour constructs methodological reflexivity as a waste of time and paper"* (Plesner, 2011: 479). It is thus argued that researcher reflexivity is a somewhat unnecessary layer, turning the focus on the researcher instead of the subject of study.

Although Lynch and Latour argue their diverging take on reflexivity, we have chosen to acknowledge both their approach and the more traditional way of explain our position as researchers because we move beyond ANT and provide our own reflections and assumptions in the description (ref. 2.5 Limitations of ANT, p. 20). We are thus not 'only' narrating a story but including us as researchers into the description.

## 4 Socle du Monde

*"In Socle du Monde we wish to pair up artists and corporate businesses. Let them conclude in a ground breaking cooperation from which the result is unpredictable and normative for both the art and the corporate world"* (Socle du Monde, 2011a).

The Socle du Monde biennale was established in 2002 by Holger Reenberg and is the only art exhibition in Denmark that focuses on creating artistic work through the exchange between the worlds of art and business. The biennials are administrated by the non-profit company, Socle du Monde ApS, and has two main shareholders: the museum HEART and the Business Council Herning & Ikast-Brandeb (Socle du Monde, 2011b).

### 4.1 History

The link between art and business is not foreign to the city of Herning, which was the main reason why the manager Reenberg found that a biennale, which linked the two fields, was possible. Reenberg found that the local businesses had an interest in emphasising the small town's potential through an extraordinary creative event, which could make it stand out from the surrounding communities (Reenberg, 2011).

Many businesses in Herning have an open and curious approach to the arts. The visionary businessman Aage Damgaard established a shirt factory Angli in 1939 with only one machinist. The factory has since then grown into an internationally renowned business with more than 300 employees. Damgaard and his wife were very fond of art and had several artists affiliated with the business in Herning (Socle du Monde, 2011c). Damgaard promised the artists absolute artistic freedom and paid them to live with his family on the condition that all the artistic work produced during their stay, belonged to him (Damgaard, 1980). One of the artists was Paul Gadegaard, who became known especially for his extensive decorations of Damgaard's shirt factory in Herning. As the factory gradually turned into a museum, he was thrilled to see how his business

relations reacted to the painted factory walls. *"I assume that most of them had never been in a museum before, at least the experience had an impact and other subjects than business was introduced"* (Damgaard, 1980: 106).

Gadegaard introduced Damgaard to the artist Piero Manzoni in 1960. Manzoni was affiliated with the Damgaard business in 1960-61 where he produced some of his most remarkable work, parts of which created uproar in the town. He made "The world's longest work of art" a single line on a 7,2 km long newspaper roll. *"That one was difficult to grasp. A joke or for real?"* (Damgaard, 1980: 109). But Manzoni was very pleased during his stay in Herning. He even wrote to his friend Gadegaard that he was in paradise. His arrangements with Damgaard and his total artistic freedom gave him the possibilities to create work, which today continues to create debate in the art world. The artistic creations developed at Angli were noticed around the world and it was no longer necessary to invite artists to come to the factory. *"The secret behind this was that the artists knew that they could come and create things they wouldn't be able to present elsewhere. It was possible to improvise, and they did"* (Damgaard, 1980: 107).

The 37 works Manzoni created during his stay with Damgaard was later donated to Herning Art Museum and is regarded as the basis for the establishment of the museum (Holl, 2009). In Damgaard's memories he wrote that Herning developed a special relationship between art and business similar to the one that reigned in Firenze 500 years ago, where businessmen also disseminated art and culture. Damgaard was, however, very careful when comparing himself to such patrons, since he merely looked at his business as being part of a collaboration and not as a patron of the arts (Damgaard, 1980).

In 2000 Reenberg was contacted by Damgaard's son, Lars Damgaard, who had recently been appointed as chairman of Herning Art Museum. He



wanted Reenberg to manage the museum. Local businesses in Herning wished to give the museum a fresh start in a new building with new visions for the local community, and Reenberg was considered to be the right man for the job (Reenberg, 2011).

Reenberg (1956) has a master in art history from Copenhagen University and has curated a wide range of exhibitions. He was curator of the contemporary museum Louisiana (1992) and Arken (1994-2001) before he was asked to take over the management of Herning Art Museum. (Knippel, 2009; Jeppesen, 2010).

When Reenberg moved to Herning in order to take on the position as manager of the museum, he was asked to contribute to a think-tank established by the business Egetæpper. The think-tank was looking to create an event, that could unite the design and business sector in Herning (Reenberg, 2011). Reenberg was interested in creating an event that would generate a sense of belonging to the town and attract some awareness to the museum, but he did not find the design sector to be sufficiently innovative for this marketing project: *"If you merge a company such as Egetæpper with a designer, then people would say 'alright – then what? We have seen this before'. That is not innovative. Innovation is when two immediately irreconcilable parts share some knowledge, which creates new knowledge"* (ibid.). Reenberg thus dissolved the think-tank and established Socle du Monde, originally as a marketing tool for the museum.

It was essential for Reenberg to hold on to the relationship between art and business, as established by Damgaard. The local history surrounding Damgaard created an affiliation between art and the citizens of Herning and, more importantly, the local businesses, which had a crucial role to play in the new biennale where artists and businesses were to create works of art together (Reenberg, 2011).

In 2007 the new museum building was finished and Herning Art Museum, now re-named HEART, could move into its new surroundings. The museum took over the premises on which Angli was situated, and has

through Socle du Monde continued the cooperation between corporate businesses and artists (Heart, 2011a).

The underlying mission for Socle du Monde is to create "*a hub for art, culture and progressive thinking among businesses and performing artists*" (Socle du Monde, 2011b), a laboratory which allows the arts and business to meet on equal grounds and create art together. Socle du Monde is the only place where this collaboration has been proven possible in Denmark and we will, as mentioned above, use the project as a laboratory to exemplify the issues that the facilitator, the artists and the businesses experience in this collaboration process.

## **4.2 Establishing the Actor-Network**

Reenberg established Socle du Monde in 2002 and has been the driving force behind the biennale ever since (Reenberg, 2011). In order to create the biennale exhibition, Reenberg's main focus is to attract actors: businesses and artists. We will argue that Socle du Monde is an actor-network, a connection of relations, enrolled into Socle du Monde by Reenberg and thus emerging as a network.

Even though some businesses return to participate in the biennale the Socle du Monde actor-network is constantly challenged and Reenberg needs to work on enrolling new actors in order to establish and maintain the alliances within it. But when actors are enrolled in the network - as a part of the exhibition - they have accepted their roles and the rules of the biennale and even though they might disagree on some issues they stand behind the spokesman of the network, Reenberg, when he speaks on behalf of Socle du Monde.

For the next biennale Reenberg considers changing it from a biennale to a triennial, due to his lack of time and resources and the fact that he wishes to enrol businesses from more remote cities. It will be a bigger challenge to convince these businesses to participate, but he finds that the actor-network has the potential to expand and become more intensely connected (Reenberg, 2011).

On the topic of laboratories as a theoretical concept, Latour explains how the discoveries from any laboratory can be made relevant to a larger portion of society, in part, by successfully translating and enrolling others into one's actor-network but also by extending the laboratory itself (Latour, 1998: 259, 263). He argues that *"there is no outside to laboratories. The best thing one can do is to extend to other places the 'hierarchy of forces' that was once favourable inside the first laboratory."* (Latour, 1998: 272). In order to extend the relevance of the scientific conclusions produced in laboratories beyond this closed facility one *"need to build costly networks inside which they can maintain their fragile efficacy. If this means transforming society into a vast laboratory, then do it"* (ibid.).

The first step of Socle du Monde is to establish contact to businesses and artists. As Aage Damgaard also experienced, it is not difficult to convince artists to come to Herning. Reenberg can more or less pick and choose the artists he finds suitable for the biennale. He contacts different artists, some recently graduated from the art academy, some more established artists, and most of them are happy to be invited to join the project (Reenberg, 2011).

Businesses can however be challenging to convince. *"I'll sit down with lots of businesses and try to convince them to do this. And this I hate. Yes. It is some kind of sales job, right?!"* (Reenberg, 2011). Even though there are a few businesses that participate on a regular basis and have been a part of the project from the beginning, most of Reenberg's working hours are spent convincing businesses to enter into the project (ibid.).

In order for a business to be a part of the biennale they need to follow *the 10 dogmas of Socle du Monde* (Appendix C) and pay a fee of 100.000 DKK, of which a small amount is allocated to cover the artist fee. The rest pays for catalogues, installation, work force and the administration of the exhibition. This financial contribution only covers one fourth of the expenses, the rest is subsidised.

Apart from paying the fee, businesses are expected to communicate with the artist in order to provide inspiration for the artistic work for the exhibition. The artists own the artistic work produced for the biennale, but the businesses have a first right of refusal to the work. Businesses do, however, receive a miniature model of the work created by the artists they have worked with, as well as the right to use pictures from the creative process and of the final work in internal and external marketing (Reenberg, 2011).

In order to encourage companies to participate in the exhibition, Reenberg's main arguments are that the businesses in Herning should show an interest in what is best for the local community, and since the town is not overflowing with cultural activities of thin calibre, Socle du Monde is a good possibility for businesses to ensure the continued existence of local artistic projects and promote their brand (ibid.).

*"Herning is this flat ugly pancake, with bad buildings and where profit is everything (...) It is difficult to get people to live here. People need to do other things than work. They should be offered something else than just work. That is what gives a community identity and might get someone to say – 'I could live in Herning'"* (Reenberg, 2011).

Reenberg strives to make Socle du Monde and HEART some of the experiences in Herning that will generate a more interesting and lively town where people want to become residents.

By including themselves in Socle du Monde, Reenberg argues that businesses will be a part of a general improvement of the town, and a part of the reason why *"we all of a sudden have one of the leading contemporary art museum situated in Herning"* (Reenberg, 2011).

Further Reenberg uses the local history regarding Damgaard, a visionary shirt manufacturer who created an identity for his business and the local community, to inspire a kind of patriotism and pride in the local businesses and thus encourage them to carry on Damgaard's legacy through Socle du Monde. (Reenberg, 2011)

In order for these arguments to find favour, it is of great importance that the managing director has an understanding or vision of such issues.

*"Managing directors are as different as everyone else, some has a sense of this and others don't understand what you are talking about. It is not an emotional corporate decision. It has everything to do with what type of person you are talking to"* (Reenberg, 2011).

Reenberg's network is of great significance in the process of finding the right business partners for the biennale. He uses one of Socle du Monde's core supporters and collaborators, the furniture manufacturing company Montana, and its founder Peter J. Lassen, to convince other businesses to participate. *"You need to have some affiliated ambassadors who are strong money-men. They can open many doors and make collaboration with Socle du Monde more acceptable. Then somebody says 'oh well, if they can see something in that, then we probably can too'. There are many favours within the business world"* (Reenberg, 2011). Furthermore, the museum's board of directors uses their connections to get companies to participate.

In order to ensure a continuing collaboration for the biennale in 2012 (entitled "Made to Measure") Reenberg has found it necessary to change some of the 'rules' or dogmas of the biennale. Even though artistic freedom is an important part of the biennale, Reenberg will make the artists commit to making the company, the inspiration behind the work, more apparent in the final work of art.

He does, however, find it problematic to enforce such demands on the artistic product. *"One cannot sustain the artistic freedom while giving such demands to the artists"* (Reenberg, 2011), but he argues that it will make it easier to convince businesses to collaborate in the future, since they will achieve more direct and valuable branding.

## **4.3 Facilitating the Collaboration**

As the founder and administrative director for Socle du Monde it is Reenberg alone who controls and manages the whole process. He reckons

that without his guidance in the first part of the processes, too many opinions could easily spoil the right combination of artists and businesses. *"Firstly, I manage and coordinate all the parties up until the opening. Secondly, I solve problems during the process"* (Reenberg, 2011). He finds that it is like getting a whole new family when involving himself with businesses and artists who all have needs to be attended to in their own individual way. It is necessary for the project to succeed that he is able to come through as the leader and curator of the exhibition, "a trouble shooter", and ensure that all involved parties are satisfied during the process. (ibid.) *"Each working process between artist and enterprise takes its own unique path and must be followed and supported as it unwinds"* (Heart, 2011b).

Reenberg gradually connects the businesses with appropriate artists. He explains that it is important that the two are a match, and that he needs to be aware of what materials or which concepts the different artists use in their work, in order to achieve the best possible collaboration between the two parties. (Reenberg, 2011) Once the businesses are identified, has accepted and paired with the appropriate artist - the real work begins. The artists are introduced to their collaborating company in order to collect inspiration for their work.

The main concept of the biennale is that the artists and the business collaborate and create the artistic work *together*. The artist provides an idea and the business supplies materials, expertise, manpower and/or production machinery. In the following we will introduce some of the actors, who have participated in Socle du Monde and the collaboration processes they have been through.

#### **4.3.1 Lilibeth Cuenca Rasmussen**

One of the artists who has participated in the biennale twice is Lilibeth Cuenca Rasmussen (1970). She is educated at the Danish Royal Academy of Art and has participated in a long range of exhibitions in Denmark and abroad. In 2005 she received the government's three year artwork grant.

Cuenca Rasmussen is especially known for her live performances and was selected as one of the artist at the Danish pavilion at the Venice Art Biennale 2011. (Cuenca Rasmussen, 2011b)

Cuenca Rasmussen was enrolled in the Socle du Monde network in 2008 through a collaboration with Montana, and in 2010 with the business Egetæpper (Heart, 2011c). She explains that collaborating with the businesses has been a positive challenge even though, at first, she was afraid that she was bound to use her partner companies very explicitly in her work. E.g. use the furniture from Montana, or that the companies would make demands in relation to her work. However, her concerns were unnecessary and she has been very satisfied with the work completed for Socle du Monde (Cuenca Rasmussen, 2011).

### **4.3.2 Montana**

Cuenca Rasmussen was especially pleased with her collaboration with Montana. The founder, Peter J. Lassen, spent a whole day with her at the Montana factory. *"It was a fantastic day at the factory. It was so uncomplicated. We met and were inspired and we had this communication, this dialog"* (Cuenca Rasmussen, 2011). Lassen focused on the fact that Cuenca Rasmussen's work should reflect their collaboration. She was not bound to use Montana's furniture but the work should reflect some of the businesses ideologies or visions (ibid.). It should be clear to a viewer that Cuenca Rasmussen was collaborating with Montana and not any other company, and as soon as they had come to a mutual agreement Lassen did not interfere with the artistic work itself (ibid.). Cuenca Rasmussen produced a performance, captured in a video installation, where one sees a person changing costumes while simultaneously changing character (Cuenca Rasmussen, 2008). Cuenca Rasmussen explains that the changes that the person goes through reflect the society she is a part of. Society requires of her to be flexible and changeable as a nomad. Cuenca Rasmussen compares this concept of flexibility with Montana's vision for their products (Cuenca Rasmussen, 2011).

Lassen states that Montana's vision is that people should be given the freedom to furnish their rooms as they wish to. Montana gives people this freedom. The freedom to change and make everyday life better at home and at work, by offering a design of high quality and flexibility "*The sum of all this is opportunities, opportunities of expression*" (Lassen, 2011).

Both Cuenca Rasmussen and Lassen were very satisfied with the final work of art, however, it can be difficult for an outsider, who has not been part of the process, to appreciate the link between Cuenca Rasmussen's performance and Montana. At previous biennials, art critics have pointed out that the link between artists and businesses has been difficult to clearly identify and the suggestion to clarify this connection might therefore be seen as advantageous (Heart, 2011d).

Lassen supported Cuenca Rasmussen's other art projects financially in the years following the biennale. "*It is very generous, he has supported my publication of a monograph. It is 'wow' that he continues to do this*" (Cuenca Rasmussen, 2011).

### **4.3.3 Egetæpper**

For Cuenca Rasmussen's second appearance at the biennale, she collaborated with Egetæpper. This was also a positive experience, yet different from the collaboration with Montana. When Cuenca Rasmussen was assigned Egetæpper as her collaborator, she was very sceptical, since the company demanded that the work - portraits – should be printed on carpets. "*What impact does it have when one make portraits on carpets, because this means a lot, and I had to think about this before I agreed to this*" (Cuenca Rasmussen, 2011). She found that the collaboration with Montana was much more flexible due to the philosophy and ideologies of the company, which have great significance to the cooperation process (ibid.). Cuenca Rasmussen did, however, accept the challenge and started the collaboration with Egetæpper. She wanted to create portraits of the workers from Egetæpper but the management declined it. "*They could not*



*imagine [it]. It was too abstract in the beginning. It would have been good, but the managing director could not really take it in or he did not understand what I meant"* (Cuenca Rasmussen, 2011). In spite of these issues she was very pleased with the final product, and the effect the carpet had on the portraits (Cuenca Rasmussen, 2010). Egetæpper chose to buy her work after the exhibition closed and Cuenca Rasmussen has been given access to the production machinery at Egetæpper at any time, should she want to create further artwork on carpets (Cuenca Rasmussen, 2011).

#### **4.3.4 Peter J. Lassen**

Socle du Monde has a core group of businesses that has participated in the biennale several times. They include e.g. Egetæpper, Nordea, Nykredit, Martin Petersen's Strømpefabrik and Montana (Reenberg, 2011). Most of them are affiliated with Socle du Monde's board of directors in one way or another. *"We have a small group of loyal people, which for some reason or another participate"* (ibid.). One of these businesses is Montana. Montana is not situated in Herning, or even in Jutland for that matter, but still they relentlessly continue to work with Reenberg and Socle du Monde. Montana has been affiliated with Socle du Monde several times and is an example of a business with a very distinct corporate culture and a great interest in learning from the artistic processes (Lassen, 2011).

It is mainly the founder, Peter Lassen, who is the driving force behind the collaboration and support of artists at Socle du Monde as well as other art institutions. Lassen grew up in a home where art had a big influence and he was introduced to museums and galleries from an early age (ibid.). He worked at the furniture company Fritz Hansen, where he later became the managing director. When the company was sold in 1979, Lassen was fired and three years later he started his own business, Montana. (Syberg, 2010a)

Even though he found himself indifferent towards the arts in the beginning he eventually began to appreciate the effect pictures and paintings had on

him. Lassen finds that art can move and challenge him and he explains that he enters into a form of dialogue with paintings that makes him see and understand the world around him in a new way (Lassen, 2011). Today, Lassen is regarded, as a patron of the arts, and he and his company is involved in supporting the arts in many ways. He explains why the arts have such a great importance for his company. *"Montana is not as easy to market as one should think. Since the product itself is not strictly defined, it is actually a very complicated product to market. Montana is opportunities and how do you market opportunities?"* (ibid.). When Lassen enters an art project such as Socle du Monde, he uses the insider knowledge he gets from the artistic process in his own marketing. *"It is not as much the product as the processes that interests me. Because it is the same process I need in my marketing, in my innovative work"* (ibid.).

Art is an important aspect of Montana's innovation process as well as an important marketing tool for the business. Lassen finds that art will let you understand the world in a different way and that is what he passes on in the business when communicating with customers. *"A cake – if it looks good, as Arne Jacobsen said, then it tastes better. If it has a history of how your grandmother baked it according to the same recipe for years, which was from Læsø or whatever, then it is not just a cake, then it is a cake you want and will return to. And it is exactly the same with Montana. It is the story about Montana"* (ibid.).

Even though Montana uses art and the artistic processes in their production and marketing of their products it is essential for Lassen that artists have artistic freedom and that no restrictions are imposed. *"What is art supposed to do? Art is not supposed to do anything. Art is supposed to do nothing. When I look at art - what does it do? Art fertilises, art gives energy and art sets free. Art should not be anything but art does something. At some point a dialogue with the art work or works appears, that is the essence of what I mean by fertilising because it gives you*

*something, sets something into motion. It can challenge you. It can pose questions” (ibid.).*

#### **4.3.5 Klaus Zartov**

This perception of what art should or should not do conflicts with the views another businessman, who has also been affiliated Socle du Monde. We will in the following introduce Klaus Zartov and his attitude towards Socle du Monde and specifically the notion of artistic freedom.

Zartov was introduced to businesses that donate money to the arts via his education in the banking sector. He has been the managing director of an advertising bureau in his hometown Ikast and has for the last 35 years worked with sports and sponsors in Denmark. Most recently he has been affiliated Børsen Executive Club, which among other things arranges arts events for business leaders. (Zartov, 2011)

Zartov represented the financial newspaper Børsen at the last Socle du Monde biennale where Børsen collaborated with the artist Joachim Hamou. Hamou used the newspaper to distribute information and texts from internationally acclaimed writers, which is not usually presented in Børsen (Socle du Monde, 2011d). However, Zartov did not find that Børsen was integrated enough in Hamou's work and that the reason for the collaboration between Hamou and Børsen was vague (Zartov, 2011). Even though Zartov admires Reenberg's abilities within the arts as well as the biennale in general, he finds that Reenberg lacks the ability to communicate with the businesses and ensure dialogue between the artists and the businesses. *“If there is no mediator who understands both religions, you will never achieve peace” (ibid.).*

Zartov believes that the arts hold great potential for businesses, but it is necessary to consider in what way the arts can benefit the corporate world. *“They need to implement this in their internal marketing, in their offers. Then the artist can be a part of this development. In this way the*

*businesses will benefit from this and not just end up with a sculpture”* (ibid.). But in order for businesses to explore and exploit the opportunities within the arts, Zartov believes that Reenberg needs to improve his understanding of the needs of the corporate world and enter into dialogue on their terms. *“Holger would prefer to keep a distance to anything commercial, he hates it. He likes arts 'that I know about' he says, and he does. But in my experience the communication between art and business is failing”* (ibid.).

The concept of artistic freedom can however make this collaboration difficult. Zartov finds that too many artists hide behind their artistic freedom and use it in order to avoid the demands made by the business world. In his opinion, it would benefit both art and business if the artists could guarantee the business a return on their investment in the arts, and not use their artistic freedom as a shield against having to enter into a dialogue with the business. (ibid.)

Even though both Zartov and Lassen appreciate art, their approach to art and the art world is very different. One can argue, however, that Lassen is a founder of a company within the creative sector and therefore has a closer and more natural connection to the arts than Zartov. Further, Zartov considers other businesses' general needs whereas Lassen only speaks of his own use and appreciation of arts. In relation to Montana, it is, however, apparent that their attitudes towards artistic freedom conflict.

# 5 The Black Box

When following the actors within the Socle du Monde actor-network, a pattern emerges. All interviewed actors touch upon the subject of artistic freedom in one way or another. Whether they themselves are artists, work along side artists or merely have an opinion on the subject of artistic freedom, and being able to create art with no other factors legitimising it but the art itself, seems to be a central issue to the actor-network. The purpose of art has been a topic of discussion for centuries. In the following sections we will present a selection of discourses and common understandings of how the perception of art in the Western society has developed over time and how these accumulated perceptions have come to be sealed in a black box which is not easily challenged. We argue that the belief in art for art's sake, which is introduced further in the following, is a notion that has been established as a black box. From art for art's sake emerges the principle of artistic freedom, which is why the black box promotes both the right to autonomous art as well as the autonomy of the artist; artistic freedom. This black box is important because the conflict between artistic freedom and demands of businesses is inherent in any type of collaboration.

## 5.1 Art for Art's Sake

When looking back at how the conception of art was initiated, Harrington (2004) explains that although the perceived meaning of the term 'aesthetics'<sup>7</sup> has changed since the 18<sup>th</sup> century, it still remains a key term today described as "*that branch of philosophical inquiry that is concerned with the grounds for experiences of pleasure in sensory objects*" (Harrington, 2004: 12-13). Harrington (2004) and Nielsen (2007) argue that two of the classic positions within the discourse of aesthetics are

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<sup>7</sup> Derived from the Greek word for 'perception' – *aisthesis* – referring to the study of pleasure in perception. Appears for the first time in 18th century Enlightenment thought (Harrington, 2004).

represented by the ideas of philosophers Immanuel Kant and Georg W. F. Hegel. Kant ascribes the potential of enlightenment and cultivation to the aesthetic discourse, enabling it to reach far beyond the conception of art per se, as it can and should influence the overall development of culture and society (Nielsen, 2007). Contrary to the beliefs of Kant, Hegel insists upon the absolute autonomy of the art, arguing that art should be free from serving any purpose but the art itself (ibid.).

Duelund (2003), Gran & De Paoli (2005) and Harrington (2004) outline the historical development of the arts and find that the arts have always been supported and financed by patrons throughout history. Harrington specifies these patrons as being the political and ecclesiastical elites with "*sacred or quasi-sacred authority*" (Harrington, 2004: 73). The church was hence the first patrons of the arts followed by the monarchy and nobility (Gran & De Paoli, 2005). "*Patrons of various kind with sufficient money and taste [had] to pay for art that could serve their own self-aggrandisement*" (Throsby, 2010: 60). Artists thus created works on commission which meant interference from the commissioner and limited artistic freedom due to the expectations and requirements for the artwork.

It was not until the late 18<sup>th</sup> century that most painters, sculptors, architects and composers in Europe stopped producing their work as commissions from private patrons and gained some sense of artistic freedom (Harrington, 2004). Previously, only poets and writers were less dependent on the good graces of patrons as their books could be printed and sold by more independent market mechanisms (ibid). Harrington explains that "*the idea of artistic labour as a personal quest for perfection in particular objects without immediate thought to buyers or clients did not arrive until the nineteenth century*" (Harrington, 2004: 72). In the second half of the 18<sup>th</sup> century the dominance of patrons came to be partly replaced by a more or less open market, which operated without the security of guaranteed buyers and sponsors (ibid.) Even though the notion of an open market can be traced back to the early 17<sup>th</sup> century, the

various art forms were affected by the open market at different times due to the different stages of development of each country and region. The northern European countries were the first to encounter the new order (Harrington, 2004: 75).

In the history of Western thought, the normative thesis "*that works of art can be, and ought to be, valued 'for their own sake', rather than for the sake of some ulterior interest or purpose, such as for entertainment or for a moral or political purpose of instruction and exhortation*" (Harrington, 2004: 83) is better known as the thesis of 'aesthetic autonomy'. This thesis has its roots in European culture of the 18<sup>th</sup> century. Furthermore, through the 19<sup>th</sup> century the idea of artistic creativity as an end in itself gave rise to a new appreciation of artworks for their own sake. Some writers came to view art as a last remaining source of spiritual salvation for a society corrupted by industry, materialism and scientific rationalism (ibid.). "*Art was seen as holding out possibilities of transcendence and mythical self-understanding for a society that had lost faith in the traditional institutions of religion*" (Harrington, 2004: 14). This principle and outlook came to be known as *l'art pour l'art* or 'art for art's sake' after the French 19<sup>th</sup> century slogan. The art for art's sake movement made 'aesthetic autonomy' an artistic ideology and practice which was utterly incompatible with the logic of the free market (Gran & De Paoli, 2005).

Having the freedom to create art for art's sake, free from demands and dependencies, seems to be closely related to the notion of artistic freedom. The authors referred to in the above section are a selection that represents a common understanding of the history of art in the Western world. The length of the prevalence of these described discourses and perception of art's position in society makes it difficult to challenge them. We argue that this discourse and perception represents the basis of the black box emerging within the field of art. The notion of art for art's sake has thus been a dominating rationale for the past two centuries and has ever since been preserved and elaborated through notions such as artistic

freedom and later on democratic principles within cultural policy

As certain things are taken for granted, they become harder to question. With time, and when powerful actors are enrolled into this notion, it becomes stronger which makes it increasingly hard to challenge its substance as it is sealed in a black box. This is what we argue has happened to the perception of art for art's sake and artistic freedom. In the following section we will elaborate on this argument with examples of current actors who seek to either maintain the black box as it is or challenge its relevance by arguing for or against artistic freedom.

## 5.2 Artistic Freedom

*"Freedom is an ambiguous concept with no exact definition. It can be perceived as a value but also as precondition for even being able to experience values. It can be both negative and positive. One can be free from something and one can have the freedom to do something."*

(Gyldendahls åbne encyklopædi). The philosopher Isaiah Berlin emphasised the difference between positive freedom of self-determination and negative freedom as the significance of absence of external interference (ibid.). Artistic freedom understood as the freedom to deviate from reality supposedly originated in the late 17<sup>th</sup> century as a protest against certain institutions who, such as the French salon's, dictated what was 'good' taste in art. By declaring their right to artistic freedom artists allegedly 'freed' themselves from the interference of taste and what was considered realistic and permissible.

As previously mentioned, the actors within the Socle du Monde actor-network are all opinionated when it comes to artistic freedom and the purpose of creating art. Zartov's take on artistic freedom is introduced above and comes off particularly radical in the following statement: *"I believe artists sometimes uses [the notion of artistic freedom] as a pretext for idleness."* (Zartov, 2011). He claims that many businesses views artists as being overly protective of their artistic freedom. "[artists]



*can always decline to participate. Artists deliberately emphasise 'artistic freedom' and they do that - provocatively put - because if they actually have to work, they may get tired. That is why it is an easy escape for artists to say 'don't meddle - we have our artistic freedom' (ibid.).* In his opinion, artists use the notion of artistic freedom as an excuse, when they really should reconsider the opportunities that come with loosening the tight grip on their right to freedom.

However, Cuenca Rasmussen stands out as an artist who believes that there is no such thing as artistic freedom. *"I do not believe there is such a thing as freedom - there is always an expense to freedom. You always have to adapt to a form or a constellation."* (Cuenca Rasmussen, 2011). With this statement, Cuenca Rasmussen sets herself apart from a general perceived tendency, namely that artists carefully protect their artistic freedom and use it as an excuse to deny other parties influence on their art. Cuenca Rasmussen argues that the focus is all wrong when 'people' evaluate the Socle du Monde biennale: *"The only thing people are interested in is whether the art is deprived its freedom just because they collaborate with a private business. I personally think that sucks."* (ibid.).

Cuenca Rasmussen regards collaborating with businesses as an opportunity and a challenge, and does not focus explicitly on artistic freedom. She continues: *"I think it is a challenge [to collaborate with businesses]. It is fantastic and that is what I like about it. I simply do not see it as diminishing my artistic freedom. I mean, we all have to adapt."* (ibid.).

Her general working conditions are often limited by different factors. As an artist without a secured monthly income she *"never get[s] the money needed to make something really great. And if one does not sell very much, and I don't, then how are you to come up with the money?"* (Cuenca Rasmussen, 2011). Funds are scarce as is time to work, since many hours are used applying for grants to finance her projects. Compromising is thus not a strange phenomenon to Cuenca Rasmussen.

However, when working within the realm of Socle du Monde, the usual limiting circumstances are lifted to some extent. *"I actually think that I have had more freedom to do what I wanted [within Socle du Monde] and I think the result has improved by working with these businesses. Neither they nor I make compromises – in relation to the result, that is"* (ibid.).

At the opposite end of the spectrum to Cuenca Rasmussen is the Danish artist Bjørn Nørgaard. He argues in favour of the protection and preservation of artistic freedom. He argues that only the free, radical art is innovative. If a collaboration implies compromises to the artwork or limits to its intended expression then Nørgaard does not think it is worth the trouble. *"Art is like love, if you are not willing to take a risk, you will not gain a big win in return"* (Nørgaard, 2011).

Nørgaard (1947) has many artistic expressions ranging from sculpting to graphic design and performance. He studied at Eks-skolen and has during his career had several solo exhibitions in Denmark and abroad. Since the mid 1960s Nørgaard's work has incited public debate. Especially the sacrifice of a horse in 1970 caused uproar. Nørgaard has been affiliated with several foundations and committees in Denmark and has received the Eckersberg Medaille (1980), the Ingenio et arti (1999) and was knighted 'Ridder af Dannebrog' (1994). (Syberg, 2010b) He was a professor at The Royal Danish Academy of Arts from 1985-1994 and is currently manager of 44Møn, which, in spite its geographical location far from the nearest larger city, is regarded as one of Denmark's leading art galleries (Jeppesen, 2010). His creation of the Danish Queen's tapestries in 1990 solidified his position as an artist. Nørgaard is regarded as one of Denmark's most established artists having decorated numerous public spaces and institutions. (ibid.) He is close friends with Peter Lassen of Montana with whom he regularly collaborates on different types of artistic projects. He also enjoys a stable economic subsidy from the government's lifelong artist grant. This position allows him to pick and choose between collaborative partners and projects. *"[I will collaborate with businesses] as*

*long as it is meaningful but if it turns into a calculation of this and that then it is no fun. Working is supposed to have that luxury [of being fun]”* (Nørgaard, 2011).

Nørgaard's seniority, experience and status, the latter due to the acknowledgement his artwork has received, makes him a powerful actor within the Danish art world. His authority reaches beyond the art scene as he is politically active and regularly appears in media, commenting on issues related to the arts and cultural policy. This accumulated clout provides his translations with strength and accountability, making his translations more prone to successfully enrol other actors into his network than Cuenca Rasmussen's.

As previously noted, no matter how strong black boxes appear to be, they are always 'leaky' and thus susceptible to being pried open. The translations of Cuenca Rasmussen could provide leverage to challenge the 'obviousness' of this black box, but being a less powerful actor compared to Nørgaard, makes it difficult to expand the relevance of Cuenca Rasmussen's argument beyond the laboratory of Socle du Monde.

## **5.3 Effects of the Black Box**

The right to create autonomous art as well as the autonomy of the artist – artistic freedom – has become taken for granted and sealed in a black box. Within its sphere of influence, the artists should not be 'limited' or 'challenged' in their creativity. Due to the black box, artistic freedom has become an implicit right to anyone claiming the title of 'artist' even though no other groups in society are known to be able to claim the same right. This notion can be ascribed to the many years of discourse declaring the right for artists to artistic freedom, where powerful actors who defend this notion, has had success in enrolling others into this translation and then maintaining the relevance of the notion for those enrolled in the network, thereby making it stronger.

We have identified a black box where artistic freedom and art for art's sake is considered to be essential for the identity of artists. We argue that

the actors enrolled into the notion of the black box are strong and we will elaborate on the consequences of this later in the thesis.

Zartov's arguments, albeit more extreme, comes from the same line of reasoning as Cuenca Rasmussen's but he advocates more aggressively for reducing the 'use' of artistic freedom and increased open-mindedness of artists towards new challenges. These statements confront the relevance of the black box by arguing that if artists are willing to ease their demands for artistic freedom, both art and business could benefit from collaborating.

Although this black box is not blown wide open by the expression of opposing arguments, these findings and translations still show that current affairs could and maybe should be different, and that at least within the walls of a laboratory, collaboration between arts and business can be regarded as both possible and as a relative success, without complete artistic freedom.

This black box is further strengthened by the cultural policy developed from the idea of art for art's sake. This notion has been embedded in the development of Danish cultural policy since the 1960s, strengthening the foundation of the black box. We will elaborate on the political development in the following chapter.

## **5.4 Danish Cultural Policy 1960s - 1980s**

First of all, it should be noted that the written material of Danish cultural policy and the development of the study of the arm's length principle, is dominated by the authors Peter Duelund and Jørn Langsted. Duelund, a cultural sociologist, has written several works on cultural policy in the Nordic countries and is behind the Nordic Cultural Institute, an interdisciplinary institute dedicated to cultural policy research. Langsted is a professor in Dramaturgy and leader of the Cultural Policy Research Centre in Århus where he analyses issues central to cultural and arts policy. Both authors are regularly quoted in the media on art and culture

related matters. Both have been research managers on various publications regarding cultural policy and the arts commissioned by the current and by a previous Minister of Culture (Jytte Hilden in 1995 and Per Stig Møller in 2010). They are actors with a strong, solid position within the art and the cultural policy in Denmark and their opinion and work have merit beyond that of the average actor. We argue that both Duelund and Langsted are actors who are enrolled into the black box and their opinion of the development of cultural policy and their general perception of how the arts should be used in society are influenced by this notion. The common assumptions on the development of Danish cultural policy presented below are primarily based on the works of the before mentioned authors.

In the beginning of the 20th century Duelund (2003) recognised a new direction within the development of the arts: the progression of the cultural industries meant that artistic products had been reduced to a commodity. "The rise of the commercial industry reduced citizens to consumers- from a thinking public to cultural consumers" (Habermas, 1962 in Duelund, 2003: 18). He finds that this development within the arts is the ideological starting point for the cultural policy established in the western world after World War II. After the abolishment of the nazi regime under Hitler's rule and of the Soviet Union, the UK became pioneers by establishing an Arts Council in 1946 as a response to the previous use of art for political purposes (Duelund, 1995).

The cultural policy in Denmark emerged in 1932 with the initiatives of Julius Bomholt, the main originator behind the Social Democrats' cultural policy. The primary goal of the Social Democrats' welfare policy was for people to develop a fulfilling cultural life. This new perception of the citizens' equal access to the benefits of arts and culture clashed with the bourgeoisie, who believed that "(...) the market and private donations alone could guarantee the freedom of the art and equal cultural opportunities for all" (Duelund, 2003: 18).

As Denmark developed from an agricultural to an industrial society, many people moved to the city. The guarantees provided by the welfare system changed the foundation of life in Denmark. The increase in income and decrease in unemployment in the early 1960s was the backdrop on which the Ministry of Culture was established in 1961 with Bomholt as the first Minister of Cultural Affairs (from 1961 to 1964). The Ministry's primary obligation was "defined as a universal education policy" (Duelund, 2003: 41). The legitimising rationale of the cultural policy was the enlightenment and cultivation of the citizens (Nielsen in Fihl Jeppesen, 2009) based on an educational policy "which recognised culture and art as a means of improving humankind and society, regardless of private economic considerations" (Duelund, 2003: 43). Thus, indirectly and without compromising its autonomy, art came to contribute "to the enhancement of the public wellbeing and the expansion of a better, more democratic society" (Langsted, 2010: 23).

The Ministry of Culture is the main force in Danish art policy as Denmark does not have a Ministry of Arts, but rather an Art Council and the Danish Arts Foundation under the Ministry of Culture (Langsted, 2010). The Danish Arts Foundation was established in 1964 with the purpose of promoting Danish art. Bomholt proclaimed in a speech the previous year *"true cultural policy must be free spirited to the full extent. If one wants to cultivate democracy, one must first and foremost democratise the external conditions for cultural work from the motto: 'sufficient support, but no dictating'."* (Duelund, 1995: 17), a motto he would later become famous for. The Ministry's goal of improving the working conditions for the creative and practicing artists was considered 'beneficial' and came to be a great support for a range of cultural activities, which otherwise had difficulties in surviving on a free market (Duelund, 2003).

The Danish Arts Foundation was the first agency based on the arm's length principle, allegedly derived from Bomholt's motto (Duelund, 1995). The principle stems from the separation of powers between the three

branches of government: the legislature, the executive and the judiciary. The arm's length principle has primarily been applied to establish independent arts councils and boards, which would distribute funds for the arts without being influenced by the political powers (Duelund, 2003). The arm's length principle thus seeks to prevent politicians from influencing the arts by political means. According to Duelund (2003) the arm's length principle has been used in cultural policy debates in Denmark and in Europe for many years. It has been used "*when drafting legislation and policies, and when allocating financial support in several Western European countries since World War II*" (Chartrand, 1989 and Mangset, 1995 in Duelund, 2003: 63).

The purpose of the arm's length principle is to let art develop on its own terms and to prohibit the economic support of the art to become political as it is not necessarily a politically correct type of art that the democracy wants to enhance (Langsted, 2010).

The arm's length principle is commonly understood as being introduced to secure the arts from political interference (ibid; Duelund, 2003). It can therefore be argued that those foundations, boards and councils, which are based on the arm's length principle, promote art for art's sake in the name of educating the public. By granting money to artists, they support artistic freedom, making the receiving artists less dependent on external funding which more often than not comes with strings attached. The arm's length principle is believed to be one of the "*key organisational standards used to refer to national cultural policy*" (Duelund, 2003: 63) cements the strength of the black box outlined in the above, as its principles appear to be intertwined with the legislation and democratic organisation of our society – factors, or black boxes if you will, which are not easily challenged nor overturned.

## 5.5 Reflections

Artistic freedom is historically conditioned – however, the relation between (political) power and artistic freedom is arguably not. As previously noted,

artistic freedom came about with the introduction of the free market, enabling art to exist free from patrons and those in power. Though the notion of artistic freedom was established, artists were still dependent on the wealthy and powerful to buy their artwork on the free market. The notion of artistic freedom did not experience an upsurge again until post WWII, where it freed itself from the political restraints of being a tool for propaganda. As mentioned above we argue that this ideology of artists' right to free creation became institutionalised into a principle, where the ideology of artistic freedom became discursively constructed as an artist's most basic right.

This is reflected in the Danish cultural policy where the principle of artistic freedom was embedded into the development of policy by the use of the arm's length principle. The principle supposedly keeps political agendas and matters of taste and prerequisites at arm's length from the arts. However, Holden argues that politicians always have and always will value the arts in terms of what it can do for society: *"The point here is that politics wants to achieve mass social outcomes, and so it values culture in terms of what culture can do to achieve those outcomes"* (Holden, 2009: 2). We argue that Holden thus contradicts the black box, when arguing that even though the arm's length principle and the ideology of the black box is present in the Danish cultural policy, it is conflicting with the fundamental political rationale to keep their distance to the arts and not try to justify the support for the arts. The development within the cultural policy illustrates Holden's arguments, and we will in the following present the rational of this change in policy.



# 6 The Economisation of Cultural Policy

In continuation of the previous chapter, this section will expand on the perceived change in the development of cultural policy by describing the change as well as the discussions emerging amongst the actors from the tension between the previous cultural policy, rooted in the black box, and the 'new', supposedly results-oriented cultural policy. We have identified many powerful actors that articulate a change in cultural policy, leading the ideology away from art for art's sake, and the purpose of art as an enlightening educator of society. The new ideology can be regarded as an emerging powerful actor-network with the potential of becoming a black box, opposing the one described in the previous chapters.

## 6.1 Danish Cultural Policy 1980s - now

The development of cultural policy appears to indicate that we are going backwards in time to where it all began, to the time before the black box was founded (Langsted, 2008). According to Langsted, the development of cultural policy today increasingly resembles the cultural policy of the feudal society *"a cultural policy which was at the mercy of the powerful, random and punctual, dependant on the taste and will of private sponsors and patrons"* (Langsted, 2008). He argues that the current cultural policy presented as 'modern' is in fact the return of a cultural policy from before we had democracy, only now *"it is democratically legitimised"* (ibid.).

The development of cultural policy in Denmark can be regarded as one continued policy, which around 1980 was accompanied by another 'new' direction – the economic rationale. This parallel use of differing objectives has created the continued debate between actors, which we will elaborate on later.

Duelund argues that the perception of the purpose of art in society has changed, and with that, the perception of how the art should be supported has changed. Originally, art was supported for its enlightening function and role in educating the population. (Duelund in Rasmussen, 2008) In the 1980s the aims of cultural policy changed: *"Cultural activities were often considered as tools to serve social purposes in line with the growing economic crises. Culture and the arts were to solve the problems of unemployment, reintegration of young people etc."* (Duelund et al, 2011: 3) The 1960s perception of cultural policy was thus replaced with a social argumentation (Duelund in Rasmussen, 2008). Then, in the 1990s *"the social instrumentalisation of public cultural policies was combined with economical and political goals. Attracting tourists to support economic development and securing highly skilled employees to the creative industries in the globalised knowledge economies, was put forward as relevant criteria in the agenda of public cultural policies"* (Duelund et al, 2011: 3).

Duelund argues that the overall aim of the cultural policy remained *"to support the creative arts, cultural education and research, cultural heritage, media etc. with the mission to promote general education and cultural development of the citizens"* (Duelund et al, 2011: 4), while the economic rationale of cultural policy, simultaneously, has been still more emphasised as a part of the experience economy since the late 1990s, and this notion will be elaborated below. (ibid.) Performance contracts were introduced to cultural institutions and their management, in an attempt to stimulate efficiency in the implementation of the overall aim (ibid.). The arts then came to serve the economic development of society and by entering into collaborations with businesses, become a key player in the experience economy. (Duelund in Rasmussen, 2008)

A *"new orientation in the policy of promoting artistic creativity"* (Duelund et al, 2011: 4) was introduced when the Danish Ministry of Culture published *Denmark's Creative Potential: Culture and Business Policy*

*Report 2000* together with the Ministry of Business and Economic Affairs with the purpose "to draft a new joint agenda for cultural policy and trade and industrial policy" (ibid.). The government states that the creativity of the arts is to strengthen the product value in the business world and thereby create utility and value. "In Denmark, however, it has never been customary to regard the cultural sector as a commercial enterprise on equal footing with, for example, the pharmaceutical industry. But it may transpire that this attitude is a serious impediment to developing future affluence in Denmark. There is a need therefore to view the cultural sector through the eyes of economics" (The Danish Ministry of Culture, 2001: 18). This report was followed up by *Denmark in the Culture- and Experience Economy – 5 New Steps*, published in 2003. This exposition presented thirteen suggestions put forward to strengthen the "focus on the economic potential of art and culture as artefacts in the global experience economy" (Duelund et al, 2011: 4).

In 2007 the government along with the opposition agreed to launch some initiatives to improve the conditions for developing the experience economy in Denmark (Ministry of Business and Economic Affairs, 2007: 2-3). They assigned 90 million DKK to this promotion of culture and the experience economy and as a part of their strategy, CKO was established in 2008 (ibid.). The intention was for this agency to strengthen the conditions for growth in cultural output through "a better interaction between art and business, including strengthening the business skills of the arts" (ibid.). CKO was given 50 million DKK and the remaining 40 million DKK was invested in another project – the four Experience Zones (ibid.).

The notion of what was regarded as part of 'the arts' was expanded with the establishment of these four Experience Zones within fashion, food culture, computer games and music (Duelund et al, 2011; CKO 2011a). Bille & Lorenzen concurrently state that relating the arts to the economy it implies an extension of the creative industries whereby fashion, advertising and computer games comes to be regarded as part of the arts

(Bille & Lorenzen, 2008). *"If Denmark is to reap the benefits of the increasing demand for experiences and develop the culture- and experience economy's impact on the Danish economy, there is a need to create better conditions for growth within the culture- and experience economy"* (Ministry of Business and Economic Affairs, 2007: 1). These initiatives were thus initiated in order to further promote the experience economy and the relationship between arts and business in Denmark (CKO, 2011b).

### **6.1.1 Centre for Culture and Experience Economy**

As mentioned before, the focus on how art and business could benefit from each other has been of great political interest in Denmark since the turn of the century (Bille & Lorenzen, 2008). Brian Mikkelsen, Minister Culture from 2001-2008, was deeply inspired by the work of the organisation Art & Business (A&B) in UK (Have, 2011). A&B provided a good example of how the collaboration between art and business could be successfully implemented. After Mikkelsen's visit to A&B, the Danish version of the scheme arose as CKO (Center for Kultur- og Oplevelsesøkonomi/ Centre for Culture and Experience Economy, CCEE). The establishment of CKO was in line with the general changes within the perception of the purpose of the arts in society and the movement that took its outset in the 90s and developed to the economical rationale of the arts, as outlined above.

The primary objectives of CKO is to:

- Launch projects which will strengthen the relationship between art and business;
- Inform the general public, the art sector and businesses about the collaboration;
- Supervise businesses and the art sector.

(Økonomi- og Erhvervsministeriet, 2007).

On CKO's website, the organisation seems to invite all interested partners to engage in its activities in an online community. The site contains many discussion groups and information about user's experiences with projects where art and business at some level have worked together. Findings from recent theses and other reports<sup>8</sup> further outline i.e. why the collaboration between art and business can be challenging and what typical pitfalls one might experience in such a collaboration process. CKO's website is regularly updated with information on political decisions in relation to the experience economy. CKO has developed three different guidelines on how to develop an effective collaboration with the art and offers counselling for businesses in order to be able to facilitate such collaboration (CKO, 2011c). Similar guidelines or services have, however, not been developed for the arts. Additionally, CKO grants economic support to 4-7 projects a year, whose main aim is a collaboration between art and business (CKO, 2011d).

CKO displays a handful of cases on their site, where 'successful' collaborations between artists and businesses has been generated (CKO, 2011e). However, it is not clear in what way CKO has participated in facilitating these projects nor how their consultancy is utilised in the working process.

*"Artists need an audience. Businesses have to sell their products. CKO is established in order to: Expand the knowledge of how businesses can increase their economic growth and innovation through experience based businesses development. And strengthen creative actors' knowledge of businesses through strategic collaborations with businesses"* (CKO, 2011b). Even though this statement from CKO embraces the importance of both art and business being strengthened by a collaboration and

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8 (CKO, 2011f; *Anbefaling for god ledelse af større kulturprojekter*, Kulturministeriet, Juni 2006; Yde, L. A. (2009) *Kunstens kroner – Kronernes kunst*, Master thesis, PKL, CBS; Bendtson, U. D. (2009) *Facilitating Collaboration between the Arts & Business*, Master thesis, Cand.merc.(kom), CBS; Baes-Carlsen, E. and Lützhøft, G. H. (2010) *Leveraging Differences*, Master Thesis, CBP, CBS)

participating on equal terms, not everyone are of the opinion that CKO is capable of managing the best interests of both parties at once.

## 6.2 Experience Economy

Experience economy is a concept first put forward by the two American writers, Joseph Pine & James Gilmore in their book *The Experience Economy – Work is Theatre & Every Business a Stage* (Pine & Gilmore, 1999; Langsted, 2010). The increasing effect of factors such as 'globalisation' and the internet on the market conditions has introduced new challenges to the Western World. These implications make it hard to compete on price and quality only, and businesses are thus challenged to add additional customer value in the form of 'experiences'. (Pine & Gilmore, 1999)

Pine & Gilmore found that consumers were willing to pay more for a product if it was accompanied by the added intangible value of an experience and higher prices means larger profit. To maintain a competitive advantage in the era of the experience economy Pine & Gilmore therefore suggests, that products offered must not only be of good quality and be reasonably priced but also be presented and sold in a manner that entertains customers. Businesses should thus 'stage' their products, i.e. to add experiences to the product or service to maintain their competitive advantage. (ibid.)

Langsted argues that Pine & Gilmore's experience economy did not originally concern arts and culture but the 'packaging' or 'staging' of a variety of products. However, the term 'experience economy' eventually came to encompass art and culture: "*The demands on the art required that it should be directed towards marketable experiences, both in art itself and in the products which were to be 'wrapped' in the arts. Art was supposed to be something other than just art*" (Langsted, 2010: 72-73). Some would counter argue that the consumption of aesthetic products cannot be reduced to mere packaging. Bille & Lorenzen argues that the

essence of the experience economy is *"an increasing commercialisation and marketisation of the pleasure that the consumer gains by emotional stimuli"* (Bille & Lorenzen, 2008: 28). Art per se can be regarded both as an experience and as emotionally stimulating and thus an inevitable part of the experience economy.

Further, the artist explains that the experience economy *"is one of my least favourite words. I think it is a terrible idea. It is possible that it is politically necessary, but why is that? Why does one have to change things? You invent those words and then everyone sits and babbles about experience economy and think they've said something important, when they really haven't said anything at all. It is not very positive even though it is used as a 'plus-word', right?!"* (Nørgaard, 2011).

Trine Ross, a Danish art critic admits to being one of many who also – maybe unjustly – holds a negative perception of the experience economy: *"In large parts of the arts industry, and for myself, the term experience economy makes you flinch a bit. It is similar to the 'Tivolification' of the arts - it indicates something superficial because 'experience' is such a broad term and people within the arts think 'I don't feel like putting my name on that' because it makes them look unprofessional"* (Trine Ross, 2011). Ross hence speaks on behalf of artists, a right questionably bestowed to her, being an art critic. Nevertheless, with this statement she is enrolled into the black box of protecting artistic freedom and art for art's sake.

The experience economy has thus been a key part in the economisation of cultural policy, which has the potential to challenge the black box. On the other hand, the experience economy has too much focus on the needs business' and export potential of the arts that they come to overlook the incentive for the arts to collaborate. The experience economy has therefore been meet with a great deal of criticism from the actors enrolled in the black box. We argue that neither the current strength and state of the 'experience economy' nor the economisation of cultural policy has the power to translate cultural policy.

## 6.3 Transformation of Cultural Policy

Throsby finds that with two differing perceptions of the arts pulling in opposite directions, uncertainties about a core question in cultural policy is created: *"What values should count in decision-making in relation to the production, distribution and consumption of cultural commodities?"* (Throsby, 2010: 18). Operating with two (contradictory) objectives for cultural policy thus creates confusion about fundamental issues, not only in regards to the central values. It puts the purpose of art up for debate as well. Have concurrently argues that *"one of the most important challenges to a new cultural policy is the development of a new conception of enlightenment. How do we secure the cultural and democratic enlightenment in a time where the commercialisation of culture reaches new heights and where everybody cultivates their own little niche in the name of individualism? How do we secure the community and the shared experiences in a time where a large part of the population consume culture in front of the TV or computer screen?"* (Have, 2009). The opposition of the black box by a new ideology thus brings about new challenges, which needs to be addressed with meaningful answers for the opposing 'up-coming' black box to gain legitimacy and relevance.

Nielsen argues the compromising nature of the government resulting from having to operate with two contradictory objectives for the arts (Nielsen, 2008). *"The current cultural policy simultaneously adheres to two different overall objectives: on the one hand, the objective of the competitive state, in which culture will help to optimise the competitive position of the Danish industry. [...] On the other hand, the education and democracy-oriented objective that has inspired the Danish cultural policy from the beginning."* (ibid). Nielsen explains that just because business and politicians agree on that there is no alternative to the continuous increase in marketisation of society, this does not mean that this notion is a sublime truth about how the world is supposed to be. *"We are dealing with an ideological cycle, which currently possess a strong power base"*



(ibid.). However, historical experience shows that *"cycles break, power bases erode, and there will always be alternative options that will prosper and get elbow room when the conditions of power change"* (ibid.). Nielsen hence reckons that this economisation trend is sustained by the powerful actors in business and politics and will, in due time, wear off (ibid.).

The current duality of the cultural policy has contradictory objectives and even though the economisation of cultural policy questions the relevance of the black box and whether it should be taken for granted, we still find the black box to be dominating. Due to the strong actors enrolled in the black box, it maintains its power.

Even though we argue that the black box still dominates the purpose of the arts, Duelund finds that the general tendency to be that the development of cultural policy has resulted in an economisation of the arts, whereby art is made 'measurable' (Duelund, 2003; Holden, 2004). One of the reasons why cultural policy-makers and those enrolled into the notions of the black box do not blankly refuse this new economic rationale is because it brings about new and effective ways of legitimising public funding of the arts. Throsby states that the *"economic policy makers have tended to be uneasy with the cultural policy"* (Throsby, 2010: 7), but now that the arts can be recognised as part of an economic growth, cultural policy is *"rescued from its primordial past and catapulted to the forefront of the modern forward-looking policy agenda, an essential component in any respectable economic policy-maker's development strategy. In this way the cultural industries agenda can be used as the Trojan Horse whereby culture is smuggled into the policy chamber where the voice can at least be heard"* (Throsby, 2010: 7). Throsby thus argues that the economic rationale is somewhat supported by actors within the black box for its ways to grant political legitimacy, funding and support to the arts. Langsted acknowledges this too. Upon discovering that art 'pays off' it appeared that once and for all, the key argument *"that could fight off the Ministry of Finance's accounting boys and the sceptics of cultural policy"*

(Langsted, 2010: 70) was found. Expenditures for art and culture was no longer regarded as expenses, but were now recognised as investments to generate profit (ibid.).

Nørgaard disapproves of this way of attracting the attention of politicians and thereby acquire the needed funding *"on more or less problematic grounds"* (Nørgaard, 2011). He believes that the right way to go about it is to get the politicians to accept art for its own intrinsic *value "and not legitimise it through the experience economy. Nothing more, nothing less"* (ibid.). He thus maintains the legitimising factors of cultural policy, provided by the black box.

In a time where cultural policy thus have several contradictory objectives and different actors are arguing back and forth on more or less enlightened or well-informed terms, Duelund argues that *"In these years, we really lack an open and fundamental discussion about art and culture. It is as if everything is concerned with either the experience economy, and what that can provide in terms of economic profit, or a focus on the cultural heritage and the anchoring of the national identity. But what part is art and culture actually supposed to play? Is it education insight and enlightenment, or Danish nationalism and economic growth which is supposed to be the top priority?"* (Duelund in Benner, 2010a).

We will in the following present some of the many actors who with an opinion on the development of cultural policy and how they find it effects the arts.

## **6.4 Challenging the Black Box**

There are many diverging opinions on the development of cultural policy and the partnership between art and business. In the following we will present actors with diverting opinions on the subjects and elaborate on the opportunities and challenges we recognise.

According to Duelund, today's cultural policy is a battleground where the bloodiest battle since the foundation of the Ministry of Culture is taking

place. Due to its growing socio-political importance cultural policy has experienced an increased politicisation since the 1990s. Cultural policy has moved away from dealing with support of the arts in its different shapes and developed into a battlefield between different actors fighting about society's public opinion (Duelund in Skov, 2008a). The objective of cultural policy has hence been transformed in the "*direction of a more business and development-oriented rationale*" (Duelund, 2003: 42).

Langsted, in line with Duelund, argues that cultural policy is increasingly characterised by "*more and more technocratic thinking and speech, which, with reference to the economical internationalisation process, seeks to make the arts an instrument to secure international competitiveness of Danish businesses*" (Langsted, 2010: 27). The pragmatic-strategic way of thinking about cultural policy is hence increasingly considering art and culture as potential creativity-resources for businesses and as a mean to attract tourists and investments (ibid.).

#### **6.4.1 Actors on the Political Development**

The reasoning of this 'cultural economy' can, according to Langsted, distort the grounds for enforcing art- and cultural policy. Instead of recognising art as a provocative and question-posing discipline in modern society, art will come to mimic society's dominating economic way of thinking and thus lose its idiosyncratic purpose (Langsted, 2010).

However, the arts have to some extent constantly mimicked the dominating trends in society and policy (Duelund, 1995; Duelund, 2003) and we argue that this is not a phenomenon specific to this 'cultural economy'.

Langsted further argues that if art is to maintain the function of widening people's horizons and expanding their minds, then "*it must be independent and relatively autonomous*" (Langsted in Benner, 2010b).

The artist Nørgaard sympathises with this statement as he argues that "*the free art and the free research is cornered into being very defensive with this neo-liberalistic wave that is washing over us at the moment. It is*

*possible that one can achieve effective results within specific, limited areas but that is only in the short term” (Nørgaard, 2011).*

The actors presented primarily support the cultural policy based on enlightenment and democratisation, founded in the black box. We find that when politicians and the media repeatedly make use of these actors to write about or comment on the development of policy, their reflections come to be regarded as 'true' and the black box is further strengthened. We argue that these actors heavily influence the debate on the development of the arts and policy in Denmark, which entails that the new direction of economisation of cultural policy is not explored to the fullest.

John Holden<sup>9</sup> argues how politicians tend to value the arts in terms of their cost to society and not how it can provide experiences and enrich the lives of the population. He argues that politicians thus find themselves with an ambivalent relationship to the arts. *"On the one hand, politicians want to keep their distance from culture for lots of reasons – because the arts can be oppositional and troublesome. Because in free societies they don't want art to reflect state ideologies, and because they don't want to have defend artistic experimentation. But on the other hand, they want to interfere in the arts, to try to make sure that the arts are achieving their wider goals for society, and to make sure that public funding is properly accountable”* (Holden, 2009: 2). We find that this argument reflects the duality of cultural policy and could explain why the government find it difficult to fully embrace the possibilities within the arts.

Have suggests that the current discourse of 'supporting' the arts should be sought replaced with 'investment in' the arts, since that would be to recognise the great economical opportunities that the arts possess. (ibid.) Have argues that *"even though we are moving towards it, we clearly have some distance to go before art and culture is regarded as something beyond being worthy of support, appealing, and as a nice leisure activity,*

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9 Previous Head of Culture at Demos, UK; a think-tank focused on power and politics.

*before acknowledging its cohesiveness which binds society together and its relation to our values and identity” (Have, 2011).*

Have (1954) founded Have Communication in 1983 - a communication, PR and marketing bureau which, in Have's own words, manages many of the most significant arts related events and cultural experiences in Denmark. Their client list includes some of the 'key' art institutions in Denmark. Have has published books on the development of the arts in Denmark and is a member of several boards in the industry. (Have, 2011b)

Further Have argues that the great potential of collaborations lies, not in sponsorships and private financing, but in *“taking advantage of the creative energy of the arts and its visionary outlook to create new products, new organisational forms in the workplace and new connections between customer and seller”* (ibid.). Equally, the core competences of businesses – the ability to generate profit, organisation, implement and achieve results – should be utilised to create a meaningful cultural life with offers that accommodate all types of taste. (ibid.)

We argue that even though there is a political desire to strengthen the art's potential beyond the ideologies of the black box, the current initiatives by the government have not accomplished to open the black box.

#### **6.4.2 Actors on Art and Business**

The development within the cultural policy has as mentioned above has entailed a focus on the benefits of art collaborating with businesses. *“Art and business and art as business has since the 1980s become more and more intense themes in the public debate. Either way, the focus is now on whether art can sell and accelerate the economic flow, instead of focusing on the quality of the art, turning it into an instrument rather than a goal in itself”* (Langsted, 2010: 69).

The role of the arts in education and its collaboration with businesses has been in the centre of the political agenda (Langsted, 2010). *“The arts can be used in other sectors of society than the art sector. That applies to both artworks, the artistic competences and the artistic working*

*processes*" (Langsted, 2010: 58). He warns that the collaboration between art and business can result in an utilitarian use of the art, which might very well be the death of it. In his opinion, art does not exist to generate economic turnover (Langsted, 2010).

Have sees it as a positive development that art and business increasingly learn to cooperate (Have, 2011). *"One tangible way for businesses to use art and culture is in branding themselves and their products"* (ibid.) He reckons that there are many good examples of successful partnerships that not only benefit businesses but also the arts.

Trine Bille is an 'expert' in cultural economy and cultural policy from Copenhagen Business School (CBS). Besides publishing *"the most sober book on the Danish experience economy"* (Langsted, 2010: 71) with her colleague Mark Lorenzen entitled *'Den danske oplevelsesøkonomi – afgrænsning, økonomisk betydning og vækstmuligheder'*, Bille has worked alongside Langsted on work commissioned by the government regarding cultural policy (1993-1994) (CBS, 2011). She argues that the experience economy is getting increasing attention and that it is a trend not only visible in Denmark, but in other parts of the world as well. She perceives the symbiosis between art and business as positive: *"It does not affect culture in any way and it creates an additional value for businesses"* (Bille in Skov, 2008b). However, she does warn against a professionalisation of culture as a whole. *"I think that there is a danger in focusing solely on the experience economy aspect when it comes to culture. Because culture has a value per se, and we should hold on to that notion (...). Regarding the more traditional areas, such as museums, it is important to maintain their purpose; to give something back to society."* (ibid.)

Have argues that the field of arts and business has been exposed to an overly rapid privatisation (Have, 2008). The artistic and cultural area, which is a prerequisite to a successful development of cultural policy, has not enjoyed the same level of protection provided for other governmental areas of priority such as film, media and IT (ibid.). He argues that this means that arts and culture have developed almost exclusively on

commercial terms and outside of public critical scrutiny: *"the focus has been on the quick economic gains a commercialisation of the arts could provide and by doing so one has neglected to penetrate the actual yield a collaboration between arts and business can secure"* (ibid.).

We have identified two main issues that contest a strengthened relationship between art and business. When the government's initiatives do not equally consider the needs and wants of the two parties involved, the incentive for the arts to launch a collaboration is limited. Furthermore, as long as the black box, which maintains the notion of art for art's sake and artistic freedom, continues to be articulated by the strong actors in the field (Duelund, Langsted, Nørgaard, Reenberg, Lassen, amongst others), cultural policy will have difficulties developing and deciding which of the two policies should be dominating. This also results in restraints on the expansion of art and business collaboration.

Moreover, we argue that the arm's length principle was based on a desire to oppose the way in which the arts has been used as a tool for propaganda. It thus appears that this ideology of artists' right to free creation became institutionalised into a principle, discursively constructing the ideology of artistic freedom as an artist's most basic right.

Because the state's support of the arts is based on the arm's length principle, we argue that the cultural policy is enrolled into the black box and the dominating perception of the purpose of art in society is thus influenced by the black box.

We find that the black box prevent politicians and society from 'expecting' something from the arts, as the black box determines the 'useless' nature of art. By limiting the purpose of the arts to being 'for art's sake' the latent opportunities of art cannot be explored to the fullest.

In order to gain further knowledge of the collaboration between art and businesses we find it necessary to look at international initiatives, where the approach is supposedly different and more advanced.

We have presented the actors who are enrolled into the Socle du Monde actor-network and their perception of the challenges and benefits that they have experienced in the collaboration processes.



# 7 International Perspective

While 'following the actor' we were introduced to initiatives and collaborations taking place outside of Denmark. Internationally, the relationship between art and business appears to be more advanced than in Denmark. 'Our' actors pointed to the UK for inspiration, and more particularly to the activities of the organisation Arts & Business (A&B). Denmark and UK are relatively similar in aspects pertaining to cultural policy, the arm's-length principle and the two countries also have a somewhat parallel historical development of their cultural policies. However, the arts in UK were compelled to seek alternative sources of funding earlier and more extensively than was the case in Denmark as will be elaborated below (Brighton, 2006; Duelund et al, 2011).

## 7.1 Assumption

Before moving on to outlining the preconditions for collaboration in UK, we will state an assumption made by us as researchers. We assume that the black box previously outlined as present in Denmark, was and still is present in many European countries operating with the arm's length principle in cultural policy. This assumption is based on the notion that the ideology of autonomous art and artistic freedom arguably has been incorporated into cultural policy via the arms length principle.

Based on the similarities between UK and Denmark, we thus make the assumption that the black box once also existed in UK. Though established under similar circumstances as the Danish, the British black box was, however, challenged and opened in the early 1980s, during and due to the liberal Thatcher government's liberal line of policy.

By contesting the black box of 'artistic freedom' and 'art for art's sake' in UK, the view on what art should or could do in society was changed, creating new challenges and opportunities for the arts. After the opening of the UK black box the relationship between art and business developed under different circumstances than in Denmark, making the arts more

prone to collaborate with business. We will take a closer look at UK in the following sections to understand how the black box was disputed and opened, as well as the implications that the absence of this black box has had for the collaboration between art and business.

## 7.2 Cultural Policy in UK

The renowned economist John Maynard Keynes (1883-1946) allegedly had other interest beside economics. As chair of the Council for Encouragement of Music and the Arts (CEMA) he was instrumental in establishing an institution in the UK, which would distribute public money to the arts on the recommendation of expert advisors without political interference. The Arts Council of Great Britain, having independence from government as one of its core principles, was established in 1946.

(Brighton, 2006) *"For the first twenty years of state support for the arts in Britain no government published a cultural policy and no minister had functional responsibility for the arts. Apart from determining the membership of boards and councils of various arts bodies and the amount to be awarded to them, publicly supported arts organisations were not the object of sustained ministerial attention and ambition"* (Brighton, 2006: 113). The Arts Council came to be successful due to its autonomous decision-making. The influence of its decisions was amplified by the respect for its choices. This autonomy was further strengthened during the Cold War, where the Art Council served as an example of intellectual liberty. (ibid.) However, in the wake of Stalin's fall from power, *"the autonomy of the arts became less important as an anti-communist weapon [and] it ceased with the fall of the USSR"* (ibid: 114).

The decline of the autonomous principle was established with the return of a Labour government to office in 1964, which removed the responsibility for the Arts Council from the Treasury to the Department of Education and Science. Jennie Lee then became the first minister with responsibility for the arts. (ibid.)

Under Lee and subsequent Art Ministers, from both Labour and Conservative, "*the Keynesian model was eroded but still upheld*" (Brighton, 2006: 118) up until the election of New Labour in 1997. However, under the Thatcher government (1979-1990) the situation for the arts changed radically. "*The subsidy for the arts receded*" (ibid.) and the arts were expected to "*increase box office and other income from their audiences, develop private and business sponsorships and become more efficient*" (ibid.). Brighton argues that for some arts activities and institutions this chance to establish multiple sources of funding, in addition to public subsidy, was "*liberating and enabling. It gave them more autonomy*" (ibid.). In 1987, Prime Minister Margaret Thatcher declared that 'there is no such thing as society – there are individual men, women and families' (Thatcher, 1987), a statement she would become notorious for. Thatcher's liberal philosophy was a response to a period where the population supposedly had become passive due to an excessive reliance on the government for support in many and diverse aspects of their lives. The post-war social democratic consensus of welfare state capitalism in Britain was thus replaced by "*an aggressive advocacy of the so called 'free market economy'*" (Wu, 2002: 3). This change in policy created radically different circumstances for the arts, forcing them to look for alternative sources of funding than the government subsidy, thus introducing the notion of 'privatisation' within the arts (Wu, 2002). By cutting the budget for direct arts subsidies the Thatcher government sought to deal with the perception of subsidy not only having "*weakened initiative and created a culture of craven dependency among the subsidised bodies, but also to have discouraged or driven out potential supporters from the private sector*" (Wu, 2002: 48).

Wu has studied the enterprise culture that allegedly 'engulfed' both Britain and America since the early 1980s and argues that "*never before has the corporate world in America and Britain exercised such sway over high culture, in which business involvement had previously been thought of as inappropriate, if not completely alien*" (Wu, 2002: 2).

Under the John Major government (1990-1997) the Lottery Fund was introduced, thus *"opening up a new level of capital funding for the arts"* (Brighton, 2006: 119). The Lottery Fund grants money to be distributed to sport, the arts and British Heritage by the Department for Culture, Media and Sport (DCMS), who has overall responsibility for the arts (Cowling, 2004). In 2002, the Arts Council of Britain and ten regional arts boards merged into an organisation under the new name Arts Council England (ACE), which now allocates 80% of the total funding in the UK (Rawcliffe, 2010; Arts Council England, 2011a). The purpose of ACE is to *"put the arts at the heart of national life and people at the heart of the arts"* (Rawcliffe, 2010: 2). The ACE operates as an independent art fund, so it is difficult for the British government to set priorities and formulate criteria for allocating subsidies. Ploeg argues that the British system has obvious advantages, such as *"less room for political lobbying and rent seeking- and no danger of the state trying to impose its taste on the cultural sector"* (Ploeg, 2006: 1208-09). The public subsidies of the arts and ACE provides UK with an arm's-length approach to cultural policy, in line with Denmark's approach (Ploeg, 2006). The disadvantage of this approach is that the government has little room to influence the direction of cultural policy (ibid.).

Cowling argues that business sponsorship represents a *"significant source of funding for the arts in the UK"* (Cowling, 2004: 5), but elaborates that in a difficult economic climate businesses may focus their philanthropic activities on the corporate social responsibility agenda, 'CSR'. In this case it will be important to demonstrate to business leaders and shareholders that *"support for investment in the arts is part of this broad agenda rather than the traditional rationale of providing corporate benefits such as seats at the opera"* (ibid.). Chong agrees that the private giving to the arts in the UK suffers in comparison to the situation in the USA (Chong, 2010). Nevertheless, there are initiatives to encourage private giving, such as when Arts & Business (A&B) launched the Prince of Wales Medal for Arts Philanthropy in 2008 (ibid.). The previous UK Minister for Culture,

Communications and Creative Industries, Ed Vaizey, acknowledged that *"the arts in this country greatly depend upon the generous support of philanthropists. They deserve our profound thanks"* (Vaizey in Chong, 2010: 38). Chong argues that to encourage private giving requires a change of mindset in a well established welfare state: *"There is an assumption that arts and culture – like health and education – are funded through taxation, thus one has already paid"* (ibid.: 39).

Present UK minister of Culture, Communications and Creative Industries Jeremy Hunt announced in 2010 that the government's support for the arts will be reduced by 25-30 % (Theils, 2011). This is decisive for many art institutions (Jones, 2010) and the Art Council has announced that at least 200 arts organisations, which are reliant on subsidies, must turn to alternative income (Theils, 2011). The cuts have also influenced the work of A&B (Chong, 2010) despite that their work could prove to be crucial in a time where Hunt calls for further upgrade of philanthropy as well as collaborations with businesses as the primary funding of the arts (Theils, 2011).

## **7.3 Arts & Business**

As mentioned above, there are agencies in the UK acting as catalysts for promoting and supporting cultural philanthropy. The primary purpose of the organisation A&B is to facilitate partnerships and collaborations between art and business. Through 12 UK-wide regional offices, 500 business members and more than 1.000 arts members, A&B acts as a melting pot where business and arts come together to create partnerships for the benefit of themselves and the community at large. The art and business environment comprises a strong actor-network with many enrolled actors from both areas (Arts & Business 2011a). Each A&B region runs programmes and services, to bring together the arts and business communities locally. (Arts Council England, 2011b) With approximately 5.500 business people as advisors or board members in its arts organisations, A&B has established a continued relationship with many of

UK's leading arts institutions and businesses (Art & Business, 2011b). Chong explains how A&B originated as a spin-off from an American initiative. The organisation BCA (The American-based Business Committee for the Arts) was established in 1967 in order to encourage businesses to support the arts in US. BCA had a strong impact on private giving and the concept was therefore adopted in other countries (Chong, 2010). In UK the Association for Business Sponsorship in the Arts (ABSA) was established in 1976 with inspiration from the American organisation BCA, but *"due to a high level of state patronage, art organisations in the UK were less dependent on corporate sponsorship (...) Some were suspicious that initiatives by ABSA would encroach on public funding"* (Chong, 2010: 61). The support from private donors was therefore limited in the beginning but the change of name, from ABSA to 'Arts & Business' in 1999 - with 'working together' as its catchphrase - signalled an organisation, promoting the collaboration between the two parties, which goes beyond 'sponsorship' (Chong, 2010). The adjustment in organisational focus was based on discussions with business members who revealed a need for inspiration to develop and motivate their staff (Sandle, 2004). *"We were consequently able to use our unique position as a conduit between business and the arts to investigate and help to develop the market"* (Sandle, 2004: 9).

According to A&B the organisation offers a wide range of services for arts and businesses. It contributes with an in-depth knowledge, based on extensive research, case studies and experience from working hands-on with matching the right business with the right artist. A&B prides itself on its capability to consult on issues pertaining to business, arts and the combination of the two. (Arts & Business, 2011a)

## **7.4 Questioning Danish Initiatives**

The development of cultural policy in UK made art and business collaborate at a much earlier stage than in Denmark, and A&B has been able to successfully develop initiatives and support for both art and

business in the absence of a black box.

A&B has worked on refining the techniques, approaches and guidelines for how to successfully facilitate a collaboration between arts and business for more than 30 years. CKO still has a long way to go before matching the accomplishments of its role model. Gathering the necessary knowledge takes time: *"Whilst the arts are not yet a mainstream partner of UK businesses, the relationship between the arts and business is now well advanced, and there is a significant history and evidence base to draw upon when evaluating how business and the arts work together"* (Art Works: 18). A&B has the advantage of experience accumulated over a span of 30 (Arts & Business, 2011c). We argue that some of the challenges and benefits stressed in A&B's research material are more advanced, relative to the Danish research and development. The Danish initiatives could thus learn and improve from A&B's knowledge and experience in the field.

Even though CKO was originally established on equal principles as A&B, some find it hard to see the resemblance between the two organisations. *"[CKO] is nothing like Art & Business. It is a secretariat which receives applications and [spend their time] filing and administrating. They are great at evaluating and reporting back to the government. That is really important in these days. But really, the fewer projects the better"* (Anonymous source, 2011).

We argue that the two organisations have the same goal but that they, due to different levels of experience and research, as well as the difference in the governments' political focus, work from fundamentally different positions.

The main difference between the approaches of CKO and A&B can be found in the Danish government's focus on the business' needs, using art as a means to strengthen their export products (Anonymous source, 2011). We find that the reason behind this focus to be the increasing competition on the international markets, which we will elaborate on in the next chapter. In order to fulfil the government's policy in this regard,

the focus of CKO is centred on the business product and *"this quickly becomes the diametrical opposite of how the arts see it. And that doesn't make any sense, but that's what happens when you have business people at the helm"* (Anonymous source, 2011).

We find that the arts primarily are used to add the extra 'experience value' to an already existing product and are thus not regarded as an equal partner in the working process. *"Then the business people place themselves at the end of the table, since they find themselves suitable to explain to everyone what experience economy is. But they don't know anything – and why should they?"* (Anonymous source, 2011).

In the pursuit of finding the best possible solutions for businesses we find that the government has neglected the needs and potential of the arts and thus initiated initiatives, which, instead of opening the black box, only has succeeded in making it stronger. We find that it is almost too easy for the actors enrolled in the black box, to criticise the changes in cultural policy.

We find that the government's current initiatives, such as CKO, lacks an understanding of the possibilities and potential within the arts and that collaborations between art and business could be improved with a different focus and approach towards the facilitation of the partnership. We argue that this is one reason why the economic rationale not has been capable of opening the black box.

The recent development in Danish cultural policy can serve to illustrate that there are other ways to conduct and legitimise cultural policy, and that matters could and maybe should be of a different nature. If anything, the actors' reluctance to endorse the aims and rationale of the development within the cultural policy point to the reasoning that this ideology is not the 'right' one, not strong enough, to open the black box. Not on its own.



# 8 Development

Art has thus caught the eye of economists, recognising an untapped ocean of opportunity and cultural policy has as a consequence been inclined to act as the *"arm of the economic policy"* (Throsby, 2010: 5). Chong concurrently states that the purpose of art has changed: *"More recently, attention has turned to art's role in improving student learning, building a strong workforce, and in developing creative industries. Investment in the arts helps to strengthen the economy by promoting tourism, revitalizing the core commercial districts, and attracting business to expand local job opportunities"* (Chong, 2010: 33). In the following we will outline the development of the environment businesses operate in, the challenges this brings about and the prerequisites to stay competitive. The development of the relationship between art and business from sponsorship to collaboration will be outlined and by introducing Schiuma's (2009) Arts Value Matrix we will compare Danish collaborations with the partnerships developed in UK, showing a different level of collaborations in the two countries.

## 8.1 Development of Business Environment

In the Western world the economisation of cultural policy can be traced back to the 1980's. It is argued that the development of a 'creative economy' has its origin in the proposition that creativity has become a key factor for generating economic success. (Throsby, 2010) *"Creativity, it is argued, is a prerequisite for innovation, and innovation is the driver of technological change, which in turn boosts economic growth"* (Throsby, 2010: 6). Throsby finds that the reason for this development of the political agenda can be identified by two main sources of change; the general economisation of cultural policy (ref. Chapter 6) and the public sector management (ibid.). The change in public sector management has resulted in an increased focus on measuring the effectiveness of

government expenditure; *"How can the contribution of artistic activity to the creation of public value be assessed?"* (Throsby, 2010: 61).

The notion of this vast actor-network is that the 21<sup>st</sup> century business climate is influencing the market more than ever and the value of companies thus no longer lies in its tangible assets but rather in its human capital (Knell, 2004). *"We are witnessing the transition from the industrial age to the information age, fuelled in large part by the transformative impact of new information and communication technology, globalisation, and the rising importance of intangible assets in the form of new ideas, relationships and products"* (Knell, 2004: 12). A&B argues that businesses need to adopt an innovative, flexible and imaginative corporate culture where the aesthetic dimension is fundamental (Arts & Business (A)). *"Innovation is the basis of competitive advantage (...) Organisations need innovation to survive, delight customers, establish competitive advantage, deliver quality products, quality services, be more productive and also meet business goals"* (Rathakrishnan, 2010: 28). The conditions for running a successful business has hence changed, turning the spotlight on the arts and what they can do for businesses (ref. 9.1 Business Benefits). This change in business environment in turn influences policy, and we argue that the economisation of cultural policy is tied to the new challenges business face and the role art can play in the solution.

As businesses in the Western world are not capable of competing solely on low prices or cheap labour, the incentive to exploit new business strategies becomes crucial (Austin & Devin, 2010). New and creative ways of generating knowledge and value to the company is essential in order to foster an organisational culture where innovation can flourish (Rathakrishnan, 2010). It is argued that due to the postmodern effects of globalisation, businesses have shown a greater interest in using the arts in order to strengthen their competitive advantage: *"businesses are focusing more attention on increasing creativity and innovation in their organizations in order to stay competitive in the global economy"*

(Buswick, 2010: 1). The businesses are thus reacting to environmental development and the changes it dictates.

Business leaders are increasingly acknowledging that a relationship with the arts can help them improve the creative and innovative skills of their employees and thus increase their market share (Boyle & Ottensmeyer, 2005; Buswick, 2010; Chong, 2010; Daum, 2005; Nissley, 2010; Seifter, 2005; Stockil, 2008). If a business is to succeed it is no longer enough to hire competent people, they also need to be motivated in ways that ensure they give their best (Knell, 2004). *"These so-called 'soft' issues are now seen as being as the 'hard' determinants of productivity and innovation. As a consequence businesses have rapidly professionalized their HR functions, devoted considerable resources to the development of their people and corporate cultures, and now regard innovation in people practices as a pre-requisite for sustainable success"* (Knell, 2004: 12). When 'soft' issues turn 'hard' and the arts are to be 'used' in business, the development appears to emphasise the preconceptions of business preying on the abilities of the arts, whenever the two are in close proximity of each other.

However, we have identified several actors who find that the changes posed by the 21<sup>st</sup> century business environment also provide for compelling opportunities. (Arts & Business (A)); Austin & Devin, 2010; Buswick, 2010; Chong, 2010; Harrington, 2004; Knell, 2004; McNicholas, 2004a and 2004b; Rathakrishnan, 2010; Wu, 2002). The different ways in which art and business interact and collaborate has hence developed too, which will be outlined in the next section (8.2 Development of sponsorship).

It is, however, noted that because businesses can only survive by generating profit, earnings will always be the primary goal of businesses. *"While there may be a different emphasis as to why corporations across Europe give money [to the arts], it is obvious that every corporation is out to make money and that everything they do must ultimately have a*

*beneficial impact on their profits*” (Sauvanet, 1999: 59). When exploring in which way businesses can gain value from collaborating with the arts, it is essential to keep in mind that even though social values have some level of interest for most businesses, the key object when investing is to gain profit and develop the business. Thus the collaboration with the arts needs to produce some level of value in order to attract the attention of any given businesses (Sauvanet, 1999).

Having established this actor-network and the notion of how art can teach the corporate world skills that are not a part of the typical business school curricula, we will now describe how the interaction between art and business has undergone a development prompted by the outlined development of business and policy.

## **8.2 Development of Sponsorship**

Several actors are of the understanding that governments have sought to reduce art subsidies and that the European support of the arts now seems to bear a resemblance to the American system, where private donations and sponsorships always have been important factors to the survival of the arts (Chong, 2010; Harrington, 2004; McNicholas, 2004a and 2004b; Knell, 2004; Wu, 2002). This development has consequently forced international artists and arts institutions to look for alternative financing from other parties (Harrington, 2004; McNicholas, 2004a). Where businesses traditionally and occasionally sponsored the arts, we are now witnessing an increase in collaborations between art and business.

Sponsorship and collaboration between arts and business can be regarded as two opposite points on a continuum. McNicholas argues that the field of sponsorship has undergone a transformation within the last 10-15 years, evolving from the traditional sponsorship, through the rationalist marketing approach, to the postmodern, interactive partnerships (McNicholas, 2004a). The new approach to sponsorship therefore increasingly resembles a transaction between *two* parties rather than a

restriction-free donation. This development, from a traditional to a postmodern way of sponsoring the arts (ibid.), is illustrated in Table 1 below.

Table 1. <b>Three Approaches to Arts Sponsorship</b>			
<b>Approach</b>	Traditional	Rationalist	Postmodern
<b>Activity</b>	Patronage	Marketing	Partnership
<b>Focus</b>	Giving	A deal	Image / brand
<b>Basis</b>	Donation	Business transaction	Mission and values
<b>Interaction/ Communication</b>	One-way	One-way / Limited two-way	Two-way

**Table 1      Development of Sponsorship**

(Own adaption of McNicholas 2004a: 59; Bendtzon, 2009)

McNicholas argues that the past decade has brought about new kinds of collaborations within the field of arts and business. Based on her 2004 research, McNicholas finds that arts sponsorship is an outdated type of relationship and that a new type of strategic partnership has evolved between art and business, which does not necessarily include *"the word 'sponsorship' at all, a word which implies a transaction rather than a partnership"* (McNicholas, 2004a: 61).

There is a shift towards a more individualised and customised approach, where knowledge has a great influence. McNicholas argues that the partnership will enable businesses to reflect and adapt to the current *"complex social, economic and environmental conditions"* (McNicholas, 2004a: 67). The development within arts and business is thus identifiable along a continuum because variations of the first two approaches in Table

1 still occur, to a higher or lower extent depending on the progression in the specific country. However, McNicholas argues that the change within art sponsorship has evolved from a one-way to a two-way relationship (ibid.) implying that both parties can benefit from working together.

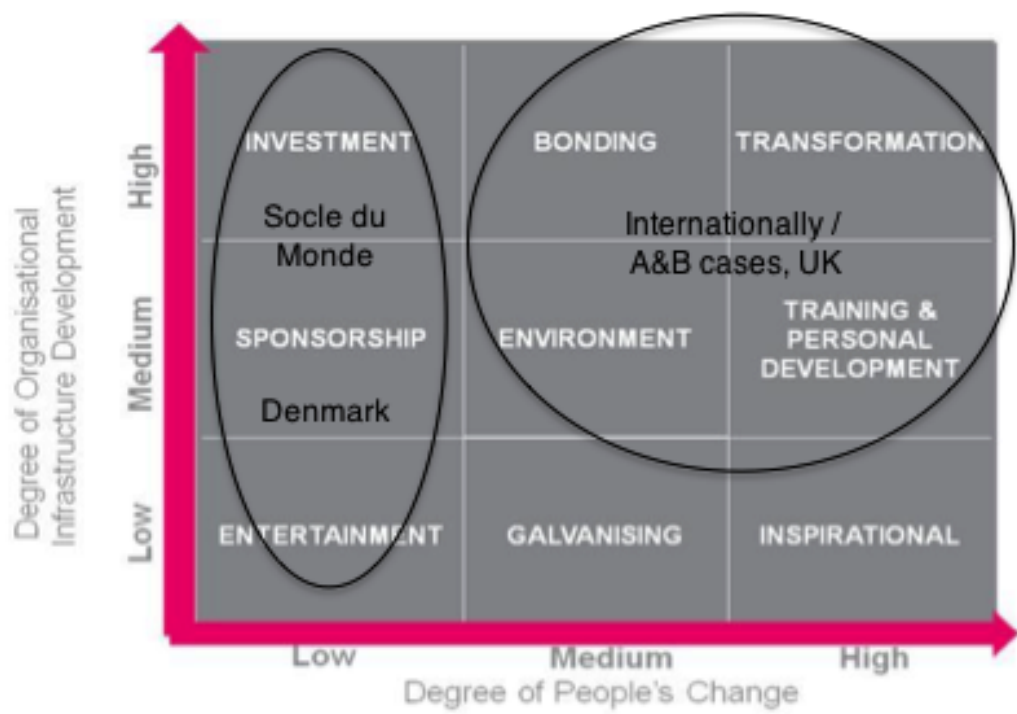
One of A&B's primary objectives since 1999 has been research on how the relationship between art and business can be explored further and move beyond the sponsorship level (Sandle, 2004). A&B argues that the arts can be used as a *"source of potentially hard-edged interventions to change the way a company works, thinks and performs"* (Knell, 2004: 7). In accordance with McNicholas, Schiuma argues that the traditional way of investing in and sponsoring the arts should be developed even further, as he reckons that the arts have so much more to offer businesses today. *"The arts have a much richer role to play within a modern, competitive and sustainable 21<sup>st</sup> century business. The arts are an asset to business, a resource and tool for developing knowledge and other intangible assets, which differentiates a business and provides a unique edge to the operation"* (Arts & Business, (A): 1). Collaborations can thus take on many forms with different levels of interaction and focus. There is no best practice when it comes to the collaboration between art and business. Each process is different, with a different purpose and outcome. Even with the best intentions, the relationship can be successful or it can fail. We will in the following outline one way of distinguishing between these collaborations to be able to evaluate the level of progress in Denmark.

In order to classify the value and potential benefit of an ABI<sup>10</sup>, Schiuma introduces the Arts Value Matrix, below (ibid.). Schiuma explains that the main goal for the Arts Value Matrix is *"to help managers and arts providers assess and contextualise the role of a particular ABI. It allows for a deeper understanding of how to design and implement quality ABIs to drive organisational development and business performance improvements"* (Schiuma, 2009: 12).

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10 Art Based Initiatives (Schiuma, 2009)

A&B general research suggests that businesses that sustain a long lasting relationship with the arts derive more value from the partnership (ibid.). The Arts Value Matrix introduces nine possible categories, each of which represents different potential outcomes from an ABI implementation. This table illustrate that not only are there many different levels of value creation, to be generated from an ABI, but the collaboration between art and business can also take many forms.



**Table 2      Arts Value Matrix** (Schiuma, 2009: 13)

After studying the case studies from CKO (CKO, 2011e) we find that the majority of the cases have a low degree of people change and a low to high degree of organisational development. The low degree of people's change means that value is derived from 'entertainment', 'sponsorship' and 'investment' (ref. Table 2) This observation is based on our general perception of CKO's cases and we are aware of some collaborations that stand out. The case study of Socle du Monde is an example of a collaboration where the impact on businesses varies according to the characteristics of the business and the closeness of the collaboration. We find that the case studies presented on A&B's homepage (Arts &

Business, 2011c) bear witness to a greater degree of people change from medium to high. Similarly, the degree of organisational development varies from medium to high, and they thus gain from 'environment', 'bonding', training & personal development' and 'transformation'. This demonstrates that Danish collaborations are operating on a lower level in relation to the UK collaborations. In Denmark sponsorship appears to be more prevalent than collaboration, however, we argue that this is still a supposedly lower occurrence of sponsorship than in UK, who in turn is more skilled in collaborating than Denmark.

## **8.4 Convergence**

We find that that the development of the business environment leaves the businesses with a need to implement the arts in their business operations in order to maintain their competitive advantages. Further, businesses can make use of the arts in many aspects of the organisation, while the primary incentive for the arts is funding.

The development from sponsorship to collaboration between art and business indicates a translation of the actor-network. The general perception of the possibilities of a relationship is strengthened on an international level and both businesses and the arts seek to enrol in this 'new' attitude of the two-way collaboration. We argue that one of the main reasons behind this convergence can be found in the identified cuts in the art sector, making the arts look for alternative funding. Another reason is the strong actor-network of the unstable business environment making it necessary to engage in art-based collaborations.

We argue that a relationship between art and business could be advantageous to both parties involved without focusing on the bottom line. Lassen (2011) and Nørgaard (2011) argue that it is good for people to work and be around other people that are different than themselves. It challenges us as human beings, making us more knowledgeable and accommodating towards diversity. It can also challenge the way we think and approach problems.



The following chapter will elaborate on the benefits of collaborating and distinguish the value gained by respectively arts and business from working together. These benefits and understandings of the potentials of the art and business relationship are yet to be fully exploited in Denmark, where the black box prevents or reduces the development of collaborations.

# 9 Collaboration Incentive

Business' involvement in the arts are limited in Denmark and we argue that the movement within the actor-network outlined above is equally present in Denmark. We argue that the duality of the cultural policy as well as the black box is a hindrance for the further development of Danish collaborations. It can thus be argued that there is an untapped pool of potential benefits to be gained if or when art-based collaborations are deliberately and thoroughly pursued.

We will present understandings on how art and business can benefit from collaborating, and thereby explore the way in which the collaborations in Denmark could benefit both parties if the black box was opened.

## 9.1 Business Benefits

The translations of many actors within this thesis suggest that the arts can have positive influence on a wide range of aspects pertaining to the organisation of businesses. (Stockil, 2008; Buswick et al, 2004; Boyle & Ottensmeyer, 2005; Nissley, 2010; Chong, 2010; Rathakrishnan, 2010; McNicholas, 2004a and 2004b; Knell, 2004; Zartov, 2011; Lassen, 2011).

*"Art and artists stimulates us to see more, hear more, and experience more of what is going on within us and around us'; 'art does and should disturb provoke, shock and inspire'; 'the artist can stimulate us to broaden our skills, our behavioral repertorie, and our flexibility of response'; 'The role of the arts and artists is to stimulate and legitimize our own aesthetic sense'; 'analysis of how the artist is trained and works can produce important insight into what is needed to perform and what is needed to lead and manage': and most important of all, the artist puts us in touch with our creative self"* (Schein, 2001: 1-3).

A&B argues that the arts are versatile and can be used in business to address issues at various levels depending on how extensive the business chooses to incorporate the art in the organisation. Thus, the arts can 'just' be entertaining and inspirational or operate on a higher level where it

influences the business environment and the employees' development. The benefits derived from an art-based collaboration will similarly vary according to the level in which the arts have been utilised in the organisation. This is also illustrated in the Arts Value Matrix above (Schiuma, 2009).

Actors identify one of the greatest strengths of arts in businesses to be the influences on the employee level. Most case studies shows how the arts have improved communication and presentation; group behaviour and team building; and the ability to think and work more creatively -all of which can influence and improve work practice and business culture and thus foster a creative and innovative work culture. (Stockil, 2008; Buswick et al, 2004; Boyle & Ottensmeyer, 2005; Nissley, 2010; Chong, 2010; Rathakrishnan, 2010) Economic gain, from art collaborations thus depend greatly upon utilising the creative abilities of individuals. The employees in a 21<sup>st</sup> century business are regarded as the heart of the organisation and their personal development and creative behaviour are of great value to the business (Nissley, 2010). *"Employees who are inspired and stimulated, as is possible through the arts, can become open-minded, creative team members, more confident in expressing ideas and experimenting with new ways of thinking, which then leads to innovative products and imaginative marketing, and ultimately to improvements in business performance"* (Hill in Boyle & Ottensmeyer, 2005: 20).

People run businesses and the arts are regarded as an effective tool to increase employees' energy and creative power, which in effect will improve the overall business aim (Chong, 2010; Boyle & Ottensmeyer, 2005). It is a resource tool for developing knowledge and other intangible assets within the organisation, which *"differentiates a business and provides a unique edge to the business"* (Arts & Business, (A): 1) and *"The stronger the differentiation power of a brand is, the greater its effectiveness and therefore its value both for its owner and for consumers"* (Rathakrishnan, 2010: 103).

The actors, who represents' the businesses in the Socle du Monde network are also enrolled in the notion of how arts-based collaboration can benefit businesses. Zartov states that if the arts are fully utilised in a company it can benefit many business aspects both in the fields of marketing and advertising but also internally through employee development (Zartov, 2011). Lassen finds that through his collaboration with the arts he is able to give something invaluable back to his company. He finds that the arts allow businesses to see themselves from a new perspective "*They get to see what they really are, as opposed to what they think they are*" (Lassen, 2011).

Even though the use of art in businesses supposedly can help solve many and diverse operational challenges the amount of art and business collaboration is still limited. The main obstacle appears to be in communicating the value of the arts to business. (Schiuma, (A): 2)

## 9.2 Arts Benefits

The benefits that businesses gain from arts-based collaborations are, as described above, 'thoroughly' documented by research and testimonies from implicated companies involved in collaborations. This is, however, not the case when it comes to how the arts benefit from collaborating with business. It is argued that for a collaboration to be successful "*there also has to be a benefit to the artist in getting involved – financial, intellectual and personal*" (Schiuma, (A): 5).

It is argued that the gains from a collaboration is closely related to the output agreed upon between the two parties. This is the case within the realm of Socle du Monde, where the artists gain the artwork together with the added benefits inherent in the work process such as: knowledge, contacts/networking, as well as a personal and artistic challenge. Nørgaard has previously stated that he does not enter into a collaboration in order to be 'useful' to someone else, but finds that a collaboration with businesses should be based on the artistic challenges, the knowledge and

experiences gained from the process, and the fun of creating. *"I do not collaborate [with businesses] to be useful. I do it because it is fun. And because the people or the company I'm collaborating with think it is fun"* (Nørgaard, 2011). He notes that it is within business that a great deal of the values which society it built upon is realised. That makes it *"interesting for artists to follow their production processes and the people behind them"* (ibid.). The interaction between professions is beneficial for all parties involved as diversity encourage action and *"it often proves that we are not so different after all"* (ibid.)

Cuenca Rasmussen tends to agree with Nørgaard but differs by not having the luxury to pick and choose amongst collaborators as fundings and opportunities are scarce. She elaborates that the great benefit from working with a business is that *"they do not compromise with the result of their products and I always compromise. I have to if I cannot finance the art piece myself"* (Cuenca Rasmussen, 2011).

Reenberg explains that artists' characteristics are very different, and that different artists gain different benefits from collaborating with businesses in Socle du Monde (Reenberg, 2011). He explains that, particularly, newly educated artists are happy to be able to co-produce an artwork with a company as they do not have the means or funds to do so otherwise: *"they'll get a work of art which they own and can take with them, unless it is something that needs to be demolished and thrown out"* (ibid.). He further argues that more established 'star artists' enter into the collaboration because *"they think it is fun to be [in an exhibition] with the young [artists] and because they are put in a different context from what they are used to – that can be refreshing"* (ibid.).

Another benefit of the art-based collaboration is identified by Lassen, who finds that the 'glamour' of collaborating with the arts can be an appealing factor for some businesses. He argues that the 'snob-effect' from a collaboration with a popular artist such as Olafur Eliasson can be a significant gain to the businesses, reaching far beyond the value of money (Lassen, 2011).

It is argued that the financial incentive to collaborate with businesses is a common incentive to enter into partnerships with business. Not only among arts institutions but also applicable to single artists or artist groups. (South, 2010; Chong, 2010) *"For cultural organisations the creation of new revenue streams is especially important because it enables them to diversify income streams and grow more independent of public funding"* (South, 2010: 5). Paradoxically, when art collaborates with business, and in that particular process takes the interests of others into account, it can gain some sort of (financial) freedom within other areas: *"Arts organizations deem support by big business as an essential ingredient for financial success, which is often necessary for artistic projects to be realized. Moreover arts organizations and artists recognize that they have lessons of value to businesses in developing greater creativity and intuition among a firm's employees and throughout a firms operations"* (Chong, 2010: 66).

When the artists purpose of entering into a collaboration ceases to create an artistic product, but instead becomes to teach and share the knowledge they possess, the benefits from collaborating consequently change. *"The arts world has been developing techniques for encouraging creativity and maintaining creativity and filtering creative ideas for centuries, and many artists are happy to share them"* (Stockil, 2008: 37). This relation yields a more 'quid pro quo' like benefit, as the arts are paid to deliver a service or good to the businesses. Artists are increasingly recognising and utilising the transformational power of the arts and artistic processes and this consequently brings about additional benefits: *"they are learning to reflect on their own artistic processes, outputs and outcomes, to sell them to businesses in order to address organisational change management issues, to support the development of new creative and innovative capabilities, and more generally to enable personal and organisational development"* (Schiuma, 2009: 7).

Gran & De Paoli have identified four areas from which the arts benefit when collaborating with business (Gran & De Paoli, 2005). Firstly, they argue that as public subsidy of the arts decreases, the importance of private support increases and financial gains thus becomes an incentive to collaborate. This implies that "*the relation to business is primarily instrumental and pragmatic*" (Gran & De Paoli, 2005: 196). We find the financial gains to be the underlying incentive for most art institutions and artists to enter into collaborations. Secondly, they argue that the arts are attracted to the power that businesses possess, both political and general societal power, and collaborating with them puts them in proximity of the possibilities that this power gives. Thirdly, the demands and expectations of businesses are apparently both challenging and stimulating to the arts or artist and thus encourages interaction between the two. Cuenca Rasmussen affirms this by regarding the challenges inherent in a collaboration as interesting rather than restricting. Finally, because the arts have 'always' been focused on being useless and creating art for art's sake, it is simultaneously "*horrificed and attracted by the idea of being useful, a notion which controls businesses*" (Gran & De Paoli, 2005: 197). They hence argue that the arts are intrigued by the idea of being useful and not 'just pretty' and is consequently exploring opportunities to make itself useful without being controlled by businesses. (ibid.) This notion goes hand in hand with the interest in exploring the boundaries for what art can and should do, presented by Have.

### **9.3 Discrepancy**

After identifying the development of the business environment and the benefits of the collaboration between art and business we will argue that the businesses' benefits exceeds that of the arts. The incentive to enter into a collaboration is thus unequal.

Moreover, we find that it is often businesses that buy a product or a service from the arts and they are thus, to a greater extent, in the position of dictating the outcome of the collaboration.

In most cases we find that they need to develop a 'new' artistic product or

service to get businesses included in collaborations. These new products or services are based on the primary artistic competences, but adapted to the businesses' needs. The relationship with businesses and the restraints or challenges for artist that this entails can also be regarded as factors that motivate and inspire the arts to work with new methods and under different circumstances than what they are used to.

Further, if we consider the development in the business environment and the benefits business can gain, this amounts to a clear incentive to enter into art based collaborations. It is, however, still difficult to convince businesses to enter into such partnerships (Reenberg, 2011; Have, 2011). We must conclude that businesses either are uninformed of these possibilities or that it is still too unconventional in Denmark to make use of the arts. In the following we will look further into this issue by introducing the challenges inherent in collaborating.



# 10 Challenging Collaborations

Despite that successful alliances between art and business have been facilitated to date, the differences between the two industries appears to be a significant hindrance for further development of future collaborations. The common rationalisation of the clash of interests is substantiated by the account of the artists' fears of art becoming more superficial and simplified and of experimental art being set aside for the art to become commercialised and mainstream. (Ross, 2011; Have, 2011; Zartov, 2011; McNicholas, 2004a and 2004b) Even though a collaboration with the arts can benefit businesses in many ways they still have their reservations about such projects. By focusing on the actors from Socle du Monde, as well as those who are enrolled into the actor-network analysed in this thesis we will seek to understand the challenges both parties identifies in a collaboration and the actions which are needed in order to improve the collaboration processes.

## 10.1 Socle du Monde

Reenberg, the facilitator of the biennale, argues that *"Of course one will run into issues where it might be difficult to convince them [businesses] to participate"* (Reenberg, 2011).

Zartov argues that the overall differences between the two parties' personality and general understanding of each others' work processes can be one of the reasons why it is difficult to facilitate a merger between the two. *"It is the general culture. An owner of a company or an entrepreneur, opposite a fancy artist from Venezuela can only create a collision* [Zartov claps his hands together]. *One should help the business- and art world to integrate in order for them to accept and understand each other"* (Zartov, 2011).

Further, Reenberg argues that businesses sometimes have difficulties understanding their own position in relation to the arts. He explains how he struggled to find a bank wanting to participate in a piece for Socle du

Monde called 'The Deal'; a video installation illustrating how many times it is possible to exchange 1.000 DKK to a foreign currency and back, until the bank's exchange fee used up all the money (Reenberg, 2011).

Upon seeing the video in the exhibition the manager of Danske Bank wondered why his bank was not asked to participate in 'The Deal', since he really enjoyed the piece. Reenberg informed him that he had been invited to collaborate in 'The Deal' *"but apparently you did not dare to participate"*. Reenberg argues that, sometimes, it can be difficult for an 'outsider' to understand the intentions of a work of art before it is visualised. Concurring, Zartov believes that one of the main reasons why businesses withdraw from art-based initiatives is because of their lack of knowledge or understanding of it. With reference to his experience with Socle du Monde, Zartov explains: *"I will argue that the reason why many [business leaders] do not dare to engage with the art world is because they feel a lack of knowledge of the arts. And it is easier to deny participating by blaming the financial crisis, if one is embarrassed by this leak of knowledge. The task is to be able to communicate and explain what art is and what it isn't, and what the expectations of businesses and the artist are"* (Zartov, 2011).

Reenberg is aware of the importance of involving and engaging businesses, making the collaboration process interesting and relevant to them. But one of the overall issues, which both Zartov and Reenberg points out, is a lack of time and resources. *"[working with Socle du Monde] has been characterised by 'we have to remember - uh, what time is it? Oh, we have to do Socle du Monde!'"* (Zartov, 2011). The allocated time for the biennale is limited, mainly because Reenberg is the driving force and he also has the museum, HEART, to run. *"We do not spend enough time, it passes by, quick as a flash. And then we still need to get the last businesses on board"* (Reenberg, 2011). Zartov believes it would be beneficial if the artists and businesses were identified and paired up much earlier. Thus, business would be able to benefit more from the

artists and use them in their marketing and branding (Zartov, 2011). Reenberg is aware of the restrictions this lack of time might cause, and that is yet another reason why he has considered changing the biennale to a triennial (Reenberg, 2011).

During the previous biennales, Reenberg has experienced how difficult it has been to get businesses involved in the process of creating the final art work. *"Artists and enterprises must be brought into close, almost intimate contact before the working process can commence"* (Heart, 2011b). After he has succeeded in convincing the business to participate and they have paid the 'entry fee', it becomes difficult to engage them, in the *process* of creating the work since not all businesses prioritise this (Reenberg, 2011). Another important issue is the identity of the business. Reenberg has discovered how collaboration can be difficult or even impossible without the right business identity. He explains how the Swedish artist, Lars Nilsson, was to collaborate with the fashion and accessories company Bestseller. Even though art was *"completely far out for them"* (ibid.), they chose to enter the project, mainly because Reenberg knew the owner. During the collaboration Nilsson contacted Reenberg and explained that no one from the management of Bestseller had contacted him and it was as if there was no corporate culture. *"And that was completely true. It is a company, which only sell mass produced high street clothes. A business must have a corporate culture, which makes it interested in or curious towards this project at least at some basic level. This was not the case with Bestsellers. They have their eyes firmly fixed on the bottom line and nothing else"* (Reenberg, 2011).

Reenberg elaborates that it is not a problem to be focused on the bottom line, it is just important for the company to have other interests as well if a collaboration is to succeed. The artists are working with the company's identity, without that a collaboration is problematic and in the case of Nilsson and Bestseller, Reenberg chose to end the partnership (ibid.). By recognising that Socle du Monde, is an unprecedented example of a

collaborative partnership between art and business (Reenberg in Junker, 2010), it should be noted that there is a difference in the outcome of the Socle du Monde collaborations compared to many other collaborations. Most research on art and business collaborations primarily focuses on how creative processes and methods can benefit businesses. The cases thus focus upon different levels of communicating the tacit knowledge of artists and arts institutions to businesses. These approaches differs from that of Socle du Monde, where artists create a piece of artwork as a tangible output. The knowledge and understanding that some businesses acquire from the process of participating in the biennale can be regarded as an additional benefit to the primary goal of creating a piece of art. It is thus the intended output that differentiates the arts based collaboration processes from each other: in Socle du Monde the outcome is primarily a tangible piece of artistic work, in some other cases it is a more or less intangible accumulation of knowledge and skills. Despite these differences we still argue that Socle du Monde can act as a source of inspiration for other collaborations.

## 10.2 Resources

Reenberg explains how difficult it is for Socle du Monde to generate the necessary resources for the biennale, and that the lack of resources is often what gets in the way of the necessary communication that Zartov calls for (Reenberg, 2011; Zartov, 2011). He would like to finance the biennale without public subsidy, but finds the 'extreme cynicism' of businesses difficult to work with (Reenberg, 2011). Limited resources is not an issue solely relating to Socle du Monde, as many arts institutions find it difficult to find the time to launch projects that will attract businesses to collaborate with or just sponsor the arts (Fishel, 2002).

*"Most small- and middle-scale arts organizations lack the resources or are too risk-averse to consider investing in a staff member or two for a year or three in order to build up individual giving"* (Fishel, 2002: 14).

Have stresses that if a collaboration is to be made possible, it is the arts that will have to initiate the collaboration. *"No businesses would ask me*

*'can you find an artists or a cultural project [for us to work with]?' That's an illusion. It doesn't happen. I'm sorry! It would be nice though"* (Have, 2011). Reenberg supports this notion when describing the processes of finding participants for the biennale: *"The artists are never a problem, they want to [participate] and are very happy when I call them"* (Reenberg, 2011), whereas the businesses are harder to convince (ibid.).

It is hence crucial that the arts find the resources to prioritise focusing on facilitating a relationship with businesses in order for collaborations to happen. *"I believe it is the arts that need to reach out and explain why they are meaningful partners, how they can contribute and where the common values lie. I believe these initiatives should come from them"* (Have, 2011).

Have finds that the arts are constrained by a fear of being involved with businesses which is perceived to result in a commercialisation of the art and its expression and thus the elimination of the identity of the arts. He argues that businesses nevertheless have an equivalent fear of being accused of these very things. (Have, 2011) *"So, you are left with two parties who doesn't know how to reach out to each other, who may have prejudices against each other and therefore have difficulties in making a relationship meaningful"* (ibid.). He finds it pointless that the arts have assigned businesses the role as the gangster. It is necessary for the two to meet halfway by negotiating in order to establish a productive relationship (Have, 2011).

Finally, Haacker argues that when art and business become increasingly intertwined, it makes it difficult for the arts to play an emancipatory, cognitive and critical role in society. *"Such a link will eventually lead the public to believe that businesses and culture are natural allies, and that a questioning of corporate interest and conduct undermines art as well. Art is reduced to serving as a social pacifier"* (Haacker in Chong, 2010: 64). Contrary to this translation, Buswick argues that the arts need to become more flexible and willing to accommodate business needs. *"The world of*

*business must be understood and the artist or arts organization should see itself as providing a service that complements the business. They must not anticipate that business people will understand the art or its terminology and must be willing to go more than half-way in the business-arts relationship” (Buswick, 2010: 4).*

It appears that the initiative to collaborate (involuntarily) resides with the arts, but the gains mainly benefit business in the sense that it is the arts who need to 'offer' a lucrative product or service to interest businesses in collaboration, thus serving their needs first. We will argue that there appears to be a discrepancy between the benefits that the arts can gain and the presupposition that they need to initiate the collaboration. This discrepancy leaves the arts with a lacking incentive to take action, making it hard to develop collaborations further and emphasising the significance of deriving mutual and somewhat equal benefit from a collaboration. Regardless of who is to initiate a partnership there are still diverging opinions on which approach would benefit the processes the most. We will present the opinions on this matter in the following.

## **10.3 Negotiation**

There is no unambiguous answer to how collaborations should progress, nor a guarantee for a successful outcome, since every collaboration process differs. A&B finds that the collaborations where both partners adopt a flexible and experimental approach are more likely to achieve a satisfactory result (South, 2010). Zartov stresses that it all comes down to communication, and that the dialogue between the parties is essential in order to ensure a successful merger (Zartov, 2011). Several actors agree with this statement when they accentuate the importance of the negotiation process leading up to the collaboration (Have, 2011; Zartov, 2011; Chong, 2010). Matching expectations, planning and thus making sure that the parties are on the same page is deemed to be important factor when striving to achieve a successful collaboration.

In the pre-collaboration negotiation, Have emphasises the importance of

exploring and defining mutual values and visions: *"If one can uncover the field, that specific ground to play on, then it makes sense. But you need to identify and articulate the criteria for success, demands and specifications - and then you're in operation"* (Have, 2011).

Chong also accentuates that positive outcomes of a collaboration is based on a successful and thorough negotiation: *"To be successful, it must be mutually beneficial: This is an issue of fit (or congruence). Following negotiations, a contract is signed between the business corporation and the arts organization for the exchange of agreed benefits and obligations"* (Chong, 2010: 65). Eventually, compromise is necessary when negotiating to reach a consensus. Buswisch argues that: *"Compromises too often mute the strengths of alternative views. A challenge for the leader is to consider the fully rational and the fully aesthetic simultaneously, thereby giving each perspective full scope and increasing the realm of possibility"* (Buswisch et al, 2004: 30-31). While some actors argue in favour of the benefits of compromise, others recognise the restraints within the compromise, arguing that it will limit the benefits derived from the collaboration.

Before reaching the point of negotiation, the two partners need to 'find' each other and 'pair up'. 'Preconceptions' and 'misunderstandings' is regarded as the most common reason why collaborations are rare in Denmark (Have, 2011). There seems to be a discursively constructed understanding of art and business as opposites, but when studying the actor-networks in this thesis, the reasons behind these preconceptions are not clearly stated nor explained. McNicholas states that: *"Art and business has always been seen as 'something different'. They have existed in a potentially on-the-edge position or edgy relationship"* (McNicholas, 2004a: 67). Have agrees with this statement by recognising that businesses find the arts poorly organised and lacking economic sense, even though he also argues that this is often the case for most businesses (Have, 2011). Another translation confirming the above preconceptions declares that: *"Unfortunately, the general public perception (however clichéd) is that*

*artists are 'flaky', 'impractical' and 'poor at business'"* (Daum, 2005: 57). While there seems to be some common understanding that art and business are opposites who cannot work together, other still argue that they are not that different (Nørgaard 2011; McNicholas, 2004a and 2004b; Zartov, 2011; Lassen, 2011; Have, 2011; Nissley, 2010; Arts & Business, 2011c).

There appears to be several challenges standing in the way for arts and business collaborations. Both parties are prejudiced against each other and as *"either party could be the target of criticism - the arts group for selling out, the business group for taking advantage"* (Preece, 2010: 56), it is outside the scope of this thesis to evaluate who carries more fault than the other for the failure to further develop the relationship.

As mentioned above we have identified several facilitators who find it difficult to establish a collaboration with businesses. In the following we will identify the overall challenges for businesses.

## **10.4 Measurability**

As previously argued, it can be hard for businesses to understand the way artists think and act without visual aids. A continuation of this argument brings about another factor which discourages businesses from entering into arts-based collaborations; the lack of quantitative measurability of the success of art based learning (Buswick, 2010; Arts & Business, 2011c). A&B states in the report *'Art Works'* how businesses, due to their complex and interdependent structure, can have difficulties in assessing one factor, such as the influence of the arts in one department, from others in order to understand their individual influence and impact (Knell, 2004). *"Even if it is possible to show that arts-based interventions can impact positively on business performance or creativity, it is going to be impossible to single out their influence from other factors"* (Knell, 2004: 11). Moreover it is argued that arts-based collaboration cannot deliver short-term results and businesses need to accept that, to acquire the necessary skills *"of intuitive cognition, creativity and innovation that we*



*desperately need to remain competitive"* (Muraco in Nissley, 2010: 10). Buswick states that the 'proof' of the benefits gained from a collaboration resides in the 'positive' collaboration stories told by businesses explaining the 'un-measurable results' of enhanced employee skills and performance. These are important because *"even major reviews of the transfer studies conducted by people sympathetic to the arts wind up with inconclusive results"* (Buswick et al, 2004: 39).

It can, however, still be difficult to 'sell' the idea of an arts-based approach in a business due to the lack of knowledge or interest in the arts. (Stockil, 2008) *"Certainly it is easier to sell the concept of arts-based training if you can refer to other companies' successes with it, and particularly if there are examples of thorough evaluation and return on investment. Regrettably, too few companies properly evaluate any of their training and development work and this seems to be particularly true when it comes to the sorts of soft skills that arts-led approaches tend to tackle, not least because these can be difficult to measure. How does one measure someone's creativity, whether before or after they have been on a course designed to improve it?"* (Stockil, 2008: 35). Several reports from A&B acknowledge that the reputation of the arts organisations in question, recommendations from other businesses as well as some rate of success factors are of great significance when businesses choose to enter into art-based collaborations (Stockil, 2008; Knell, 2004; Art & Business, (A); Darsø, 2004). Tangible information on the rate of success of an art-based program is thus of great importance to businesses considering collaborating with the arts. The more knowledge they can acquire of the process, the less risky an investment will appear to be.

A business leader who has included art in his business emphasises that it is important to accept that when working with the arts one is *"breaking new grounds"* (Hill in Boyle & Ottensmeyer, 2005: 18) and there is nothing that can ensure you a successful relationship - it can *"succeed or fail before making a judgment about the overall value of the exercise"*

(ibid.) However, one can still learn from a 'failed' collaboration, thus making the effort worthwhile after all (Lassen, 2011). In line with Lassen's argument, A&B stress that the relationship between art and business must be experimental and spontaneous in order to create a creative environment. *"This also means that unexpected setbacks should be planned for (as much as possible through risk assessment and contingency planning) and allowed, including the possibility of the project not fully succeeding. Setbacks should be viewed as a natural part of the research and development process, provided valuable lessons are learnt and incorporated"* (South, 2010: 6).

## 10.5 Risk

An omnipresent challenge, which can undermine an art-based collaboration is the level of risk that businesses perceive these types of collaborations to entail (Buswick, 2010). A&B explains that, as with most other business investments in innovation, organisational development and creativity, there can be made no promises regarding the outcome. An art-based collaboration is thus commonly regarded as a risky venture (Knell, 2004). *"At times, it appears that the behaviour of businesses and the arts is based on the belief that they have as much to lose when they work together as they have to gain"* (Knell, 2004: 46).

However, the company Montana differs from the aforementioned notion. When Montana enters into collaborations, it is mainly interested in the artistic process. From Lassen's description of the artistic collaborations he has participated in, it appears that each process distinguishes itself from the other. Had they been similar, and had Lassen known what to expect, there would be no incentive for him or Montana to participate. The uncertainty, risk and ignorance of what the processes might involve is an essential part of the collaboration, since that is what inspires Lassen in his development of Montana's marketing and trade show exhibitions. (Lassen, 2011) He explains that he does not find an artistic work interesting if it is a representation of reality – it needs to *"provoke you, and demonstrate*

*how one can see things differently"* (Lassen, 2011).

We find that Montana's use of the arts implies that they appreciate and learn from uncertainty and hence accept and welcome the risk inherent in the collaboration process. Lassen concurrently argues that most businesses are too concerned with the risk of the investment: *"It is because they [other businesses] perceive it as an expense. They do not understand why they need it or how to make use of it. It is not the final work but the process which has my interest"* (Lassen, 2011).

Lassen's interests and understanding of the potential of the art's is not the general attitude put forward by businesses. Boyle & Ottensmeyer explains how this accommodating attitude is most common in relation to businesses for which there is a direct connection between the nature of the company and the art form (Boyle & Ottensmeyer, 2005). Montana's furniture is not regarded as art but Montana's creative design processes are very likely, at some point, to be related to artistic processes. Lassen is thus able to relate to artists on a different level than 'other' businesses. *"I would encourage companies to think in those terms [that are similar to Lassen's] if they are considering aligning themselves with art. For some businesses and business problems it is easier than others"* (Boyle & Ottensmeyer, 2005: 5). The latter translation furthermore emphasises the importance of *matching* the right business with the right artist or arts organisation, to achieve symbiosis between the two parties.

Zartov does, on the other hand, believe that in order to reduce the level of risk and ensure the participation of businesses, artists need to guarantee some level of return on the businesses investment in 'them' or their work. *"One has to make demands on the artist (...) By working with himself and the company he [the artist] will, via communication, understand what he could create in order to reach this goal [of creating an increase in turnover]"* (ibid.). If businesses can observe an increase in turnover or satisfaction among customers while an artist has been affiliated with the company, the art-based collaboration would become more attractive. (Zartov, 2011)

# 11 Learning and Inspiration

In the previous chapters we have described the actors' translations with regards to perceived benefits and challenges inherent in the collaboration process. We have shown how collaborations in Denmark operate on a 'lower' level than in UK, making the international developments in this area a means for inspiration and learning. In the following chapter we thus turn our attention back to the Socle du Monde biennale and the development of collaborations in Denmark to discuss implications and opportunities for moving forward from the status quo.

## 11.1 Extending the Laboratory

As previously explained (ref. section 3.4 and 4.2) the biennale can be regarded as a laboratory in line with Latour's studies of Pasteur. Reenberg argues that *"the Socle du Monde Biennale poses brand new perspectives for art and for the corporate world. With Socle du Monde a laboratory is created, which examines the relationship between art and the corporate world under total artistic freedom. The demand for a high artistic level is paramount"* (Socle du Monde, 2011e; Reenberg, 2011)

According to Latour's line of argument, the interest of businesses in the creation of artistic works by collaborating with artists is not a given; it is the result of Reenberg's work in enrolling and enlisting them into the actor-network. (Latour, 1998: 259) *"He who is able to translate others' interests into his own language carries the day"* (ibid.). As the facilitator, Reenberg has had success with persuading and enrolling both businesses and artists into his network, however, making Socle du Monde 'relevant' to a wider Danish public seems to be more difficult. Reenberg is aware of this 'issue', explaining that the focus of the PR and marketing of the biennale was directed towards European countries. That resulted in a downgrading of these activities in Denmark.

What Latour describes as being the case for Pasteur's laboratory can also have bearing in relation to Reenberg's biennale when considering the

following statement by Latour: *"it is useless to look for the profit that people can reap from being interested in Pasteur's laboratory [or Socle du Monde]. Their interests are a consequence and not a cause of Pasteur's [or Reenberg's] efforts to translate what they want or what he makes them want. They have no a priori reason to be interested at all, but Pasteur [or Reenberg] has found them more than one reason."* (Latour, 1998: 259). There is thus always the risk for micro laboratory studies of remaining 'micro' if the interest captured for a time moves on to other translations by groups that succeed in enrolling them.

We therefore argue that to secure the continuing collaboration within Socle du Monde and extend the laboratory, Reenberg needs to actively work to enrol actors into the actor-network by making the biennale relevant to them through sufficient PR, marketing and inclusion into the process. Just like Pasteur's laboratory was extended first to France and then further internationally, Reenberg needs to 'conquer' Denmark, before looking to Europe, as it is arguably mostly Danes who will visit the exhibition of the biennale.

## **11.2 Socle du Monde**

Isolated in their own little 'bubble' in Jutland, away from the curious public eye that focuses on similar projects in Copenhagen, Socle du Monde use their location to their advantage. A local MP in Herning, Johs Poulsen, states that the local authorities are very open to new and radical ideas, which can strengthen the city. *"We come up with ideas that people think are too wild and too large in proportion to our size – we run around and behave as if we are the nation's capital. We take a few hits for that, but we just smile and move on"* (Poulsen in Junker, 2010). Promoting the cultural profile of Herning is thus a heavy incentive when enrolling businesses into Socle du Monde: *"Things can be done in a specific way here. We are able to make companies behave like Aage Damgaard again. That is not possible anywhere else"* (Reenberg in Junker, 2010). The circumstances comprising the qualities of the city, the local politics and

the legacy of Damgaard are thus factors that enhance the possibilities of nurturing collaborations in Herning and Socle du Monde.

The biennale has many qualities in terms of its execution. The factors that seem to work in their favour is first and foremost having a passionate facilitator such as Reenberg, playing the different roles of matchmaker, trouble-shooter and mediator. He seeks to avoid preferential treatment of either partners. The rules or 'dogmas' of Socle du Monde are therefore in a state of constant change, adapted to assure that the collaboration is mutually beneficial. (Reenberg, 2011)

Secondly, the laboratory setting enables experimentation beyond what more 'conventional' collaborations can allow, thus reducing the 'risk' factor mentioned as a challenge to collaborations. The biennale works with very few restraining factors: the subject or title of the exhibition and the notion of visibly including the business in the art work (ibid.). These are factors which, depending on the individual approach, can be seen as either restraining or interesting challenges.

Thirdly, as the artistic freedom is a high priority (ibid.), the influence of the black box becomes insignificant as it is already taken for granted within Socle du Monde that artists have free expression and the artwork is created with no other purpose than itself.

Finally, art and business appear to be equal partners in this laboratory, each contributing with different aspects to the creative process. Thus, the before mentioned discrepancy regarding the arts' lack of incentive to engage in collaborations becomes obsolete when balancing incentive, contribution and initiative in the laboratory.

We argue that the factors presented above, which make the collaborations between art and business extraordinary in Socle du Monde, could benefit many other collaboration processes. In order to strengthen the relationship between art and business in Denmark, we have identified some general challenges and opportunities, which we find to be of inspiration.

## 11.3 Collaborations in Denmark

Within Socle du Monde the notion of artistic freedom is given, whereas on the 'outside' the outlined black box is what maintains the discourse of artists' right to free expression, as well as the purpose of art as being 'for art's sake'. While the black box on the one hand emphasises the importance of these factors as a counterweight to the utilitarian view on art, we argue that it restrains the abilities of the arts. By staking a claim on what art is 'supposed' to do or be, we find that it simultaneously limits what art *can* and maybe *should* do.

Provided that further development of collaborations is desired, the necessity of dissolving the black box in Denmark becomes a pivotal matter. This will not be an easy task as we find many strong actors that, over a long period of time have been enrolled into the black box. Opening the black box would thus require powerful actors successfully enrolling into the black boxed network, breaking it open, only to replace it with a new and different black box providing the arts and artists with new understandings of the 'limits' of their freedom and purpose.

By virtue of their profession and roles as powerful spokespersons, politicians and policy play a significant role in maintaining the black box, and their role would be important in opening it. As we have recognised the current duality in the Danish cultural policy upholds the black box, while at the same time exploring the possibilities of a more utilitarian approach to the arts via the economisation of cultural policy. As long as the black box is allowed to dominate the debate on the purpose of art, we find that a further progress and explorations of the possibilities within the arts is held back.

One of the hindrances which we have identified, is the lack of arts incentive to facilitate the collaboration, while this task resides with them. One way of accommodating this discrepancy could be to learn from Socle

du Monde. By removing the initiating role from the arts and bestowing that task on an external facilitator. That would require involving one or several individuals, or an institution, to act as facilitator, thus taking over the initiative and role of 'persuading'. This has worked within Socle du Monde as well as in the cases of A&B. As Reenberg has explained, this task can be heavy and one must sometimes be persuasive in order to make the collaboration happen. By removing this task from the collaborating partners altogether, one could ensure that no single party is put in the possibly degrading position of having to persuade or even grovel to get a supposedly equal partner to collaborate. Taking the initiative out of the equation could help even out the relationship between art and business and maybe make the facilitating of collaborations 'easier'. Beside the task of initiating, the facilitator could function as a trouble-shooter and mediator, similar to the role of Reenberg in Socle du Monde.

However, even though one manage to outsource the role of the facilitator the initiative to enter into a collaboration, and contact this third party, still needs to be taken. And since we have identified a pressure on the arts, in regards to the cuts in the government's subsidy, we believe that the arts still will be first to act. A possible solution could be for the facilitator to take on a more active approach and contact both parties in order to convince both to enter into a collaboration.

In regards to this particular aspect of improvement, inspiration can thus be derived from A&B and UK as well. Not just because they undertake the role as the facilitator of collaborations, but also because they actively work on motivating and developing the abilities and incentive of the arts to enter into partnership with businesses (Arts & Business, 2011e).



# 12 Conclusion

With reference to our problem statement, we set out to explore the conditions for a further development of the collaboration between art and business in Denmark. We have made the following findings:

- The black box identified is the main hindrance for further development of collaborations.
- The dual objectives of cultural policy in Denmark are another hindrance.
- We have identified a discrepancy between the incentive for the arts to collaborate and their role as initiators.
- We suggest that a neutral individual or agency initiate, facilitate and mediate the collaboration process.
- ANT has provided us with the tools to dissolve the common perceptions of art and business.

Even though the parties are commonly regarded as opposites, successful collaborations between the two are possible. As an example, we have considered Socle du Monde, where an extraordinary relationship between artists and businesses has been established. The actors enrolled into the exhibition have identified the overall challenges and benefits of the collaboration processes.

We have thus identified the black box encompassing 'artistic freedom' and 'art for art's sake', an ideology of artists' right to free creation, which over time has become institutionalised into a principle. Strong actors that insist on the autonomy of the arts maintain the black box and influence the debate of the purpose of arts in society. We have found the black box to be one of the primary inhibitors for a further development of collaborations in Denmark.

The black box is the basis of cultural policy in many European countries, where it has been incorporated into cultural policy via the arm's length principle. We find that the Danish cultural policy is characterised by a duality, changing from the sole domination of the black box principles, to include the economic rationale as a parallel line of policy. Even though there is a political interest in strengthening the relationship between art and business, primarily with a focus on what the arts 'can do' for business, we find that the two opposing objectives is a hindrance for the development of collaborations.

If the black box is challenged and opened, we find that the limits for what the arts can do as well as the collaborations with business could be further explored. It is, however, only possible if the interests of the arts are included on an equal basis as the interests of businesses. Without the black box, the arts are not restrained by what it is 'supposed' to do and the opportunities and limits of what the arts can do, can be further explored.

We find that a possible solution to this discrepancy could be a neutral facilitator, that actively reaches out to both partners and acts as mediator. This has worked within Socle du Monde as well as in the cases of A&B and can be important in the initiation and negotiation phase of the process. This does however call for an individual or agency that actively reaches out to both art and business, otherwise the arts still stand as the initiator with questionable incentive to act.

When analysing the relation between art and business in an ANT perspective we were able to dissolve the common understanding of them as opposites. By studying the actors' relations, processes and translations in the actor-networks we have looked beyond the preconceptions in order to understand what influences them.

By establishing the black box we have been able to draw attention to matters dominating the debate on cultural policy in Denmark. We have illustrated how the black box maintains the importance of autonomous art and artistic freedom and thus prevent a further development of the arts collaboration with businesses.

However, as ANT draws attention to the constant movement of actors and translations of actor-networks, nothing is permanent and a change in the relation and collaboration between art and business is thus possible.

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Nørgaard, B. (2011)	Interview, May 4 <sup>th</sup>
Reenberg, H. (2011)	Interview, April 5 <sup>th</sup>
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## 13.4 World Wide Web

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# **14 Appendices**

## **14.1 Appendix A - Interview topics**

Tell us about a collaboration between arts and business that you have been part of.

Why did you enter into this collaboration?

Which challenges did you (and your collaborator) encounter when working together?

Which benefits did you (and your collaborator) gain from working together?

Would you collaborate with respectively art or business again?

- If yes, then why?

What do you see happening in the future with regards to collaborations between art and business?

## **14.2 Appendix B – Transcriptions**

**14.2.1 Interview: Holger Reenberg**

**14.2.2 Interview: Peter J. Lassen**

**14.2.3 Interview: Lilibeth Cuenca Rasmussen**

**14.2.4 Interview: Bjørn Nørgaard**

**14.2.5 Interview: Christian Have**

**14.2.6 Interview: Trine Ross**

**14.2.7 Interview: Klaus Zartov**

For transcriptions of all interviews, see enclosed CD-ROM.



## **14.3 Appendix C – The 10 Dogmas of Socle du Monde**

- 1.** The artist and company shall co-operate to create a work of art to be exhibited at the exhibition venue.
- 2.** All artists shall have full artistic freedom while creating their works.
- 3.** The artist shall supply sketches, models, etc. The company shall place materials, expertise, labour, and production facilities (if applicable) at the artist's disposal.
- 4.** The work of art shall always be the artist's property after the exhibition closes unless otherwise agreed.
- 5.** The company shall always have right of first refusal to the work of art created for the biennial.
- 6.** The artist shall always create a smaller work or edition with relation to the co-operation project. This piece shall be the property of the company. Where several editions of the work of art are created, the company shall receive the first of the series unless otherwise agreed.
- 7.** The company has the right to use pictures of the co-operative process and work of art in internal and external communication and marketing without remuneration.
- 8.** Socle du Monde has the right to use all pictures of the co-operative processes and all works of art for marketing purposes and other communication (documentation, catalogues, etc.) and marketing activities without further remuneration.

- 9.** The objective of the Socle du Monde Biennial is to exhibit the works of art created through co-operation. As a result, all participants – artists and companies – shall allow the works to be included in the Biennial exhibitions and help create the best possible exhibition under the guidance and management of the Socle du Monde organisation.
- 10.** Socle du Monde shall pay an artist's fee and shall pay expenses for the artist's travel and accommodation in connection with the artist's initial introduction to the company and again in connection with the private view. Other costs for transport and accommodation shall be paid by the company hosting the artist.

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