

TILLTEUROPE

PROJECT 2009

The Comparative analysis is produced within the work of the policy grouping TILLT Europe supported by the Culture Program strand 2 at the European Union. This group has committed itself to producing a package of studies to understand the impact of artistic interventions in business and in research projects, and to formulate recommendations on European policies that should support this type of intervention. The TILLT Europe project Management group consists of members from TILLT (Sweden), DISONANCIAS (Spain) and Social science centre in (Germany).

WZB



VÄSTRA
GÖTALANDSREGIONEN

STIFTELSEN **framtidens
kultur**



Education and Culture DG

'Europe for Citizens' Programme

D|SONANC|AS

Art i Innovació
Art for innovation

TILLT

TILLT EUROPE PROJECT - ACTIVITY 1

Summary

MANAGING ARTS AND BUSINESS COLLABORATIONS: A COMPARATIVE ANALYSIS OF FOUR PROGRAMMES IN EUROPE

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The present report is based on the comparison of some European programmes designed to **promote processes of collaboration between different spheres (business, science, education or public sector) and cultural artist** supported always by a third party or mediator that enables contact, facilitates common ground, follows processes and evaluates results, applying its own method developed and improved through a significant number of long-term (more than 3 months) collaboration experiences.

Among these programmes, two main cases have been selected: AIRIS by TILLT (Sweden) and DISONANCIAS by Foro de Gestión Cultural (Spain), which place a special interest in assessing the impact of the collaboration from the organisation's viewpoint, and two complementary cases have been added: ARTIST IN LABS by The Institute of Cultural Studies, University of the Arts in Zurich (Switzerland) and INTERACTS by Arts Council England (UK), in which the focus shifts a little more to the artist's side of the experiences.

This comparative analysis tries to understand different approaches to the field at three different levels: the programmes in themselves (goals, evolution, methods, evaluation and dissemination), the mediation platforms that drive the programmes (goals, history, resources and prospective future) and the projects within the programmes as practical success and failure experiences. The underlying aims consisting in (1) sharing lessons learned from the mediator's viewpoint, in order to enhance general practice and be able to infer a mediation model with significant growth potential in other contexts and countries; (2) collecting and comparing observed results and impact evaluation methodologies in order to facilitate input for further and deeper research into this arena.

In fact, and as it is shown in chapter 7 of the report, from such comparison it is possible to conclude that diverse mediatory platforms, independently developing their own methods and with their own experiences, agree with a mediation model with matching, anchoring, supporting, disseminating and evaluating as key functions, describe consistently similar results in terms of added value generated both for organizations (which has to do with changes in organizational behaviour and culture, R&D related strategy, processes or outputs, or other externalities such as increased visibility, employer branding, networking or CSR) and artist (related to opportunity to interact outside the artistic domain, develop new capabilities, access to new resources and increased employability), identify analogous key success factors (such as courage and commitment from all the parts, building trust, interdisciplinary, or a necessary maturation period for fructification), and face kindred challenges for the future (related to deepening into research to find out how much, how good, how persistent or under which circumstances value is generated, transmitting this value to stakeholders and society, make the value and the changes persist in the organizations once the collaboration is over, etc.).