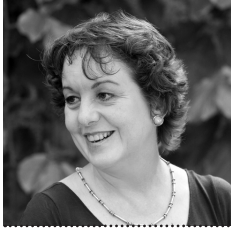


# Creativity and Education

## **Panel 3B: Creativity and Skills**



## Jillian Barker

Head of Barbican Education, Barbican Centre, United Kingdom  
**Panel Creativity and Skills – Moderator**

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I suppose I am the artistic representative on a panel of people who all come from the other world, from the business and commercial world. But what we're going to be talking about is whether those two worlds really are separate or if, when they come together, really exciting dialogues happen. I remember when I went on a leadership training course a couple of years ago, and it was with the senior business managers of places like Coca-Cola and Nike. On my first morning, when I introduced myself, I felt that I was a little bit the odd one out. But very quickly we started chatting. We started a dialogue, and it became very clear that when businesses and the arts start working together, really exciting things happen, because, as was said here this morning, creativity is about taking risks, challenging visions, and finding new ways of working. And what we're going to hear about on the panel today are some case studies where some remarkable things have happened.

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### Curriculum Vitae

As a passionate advocate of the power of learning and participation in arts organizations and the need for quality arts provision for all, Jillian Barker has worked in the field for over 20 years as a practitioner, policy maker, manager and consultant. After graduating, Barker set up and ran a theatre company working in schools and with young people. She progressed onto freelance roles in the education departments of several opera and theatre companies, and then spent four years at the English Touring Opera, building an innovative approach to education and access. She then worked for three years as the Education and Training officer at the Arts Council of England where she contributed to the national policy document on education and training: *Leading through Learning* and built up a national overview of arts education across the UK.

### Link:

[www.barbican.org.uk](http://www.barbican.org.uk)

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## Pia Areblad

CEO Skådebanan/Tillt, Sweden  
**Panel Creativity and Skills**

Back in 2007, I received a phone call from the CEO of a mid-sized company called Technoterm. He said, "We need to change the organization of our company due to new kinds of demands from our customers. To take this step, we need a totally new way of thinking, openness towards new ideas, and staff that is not afraid of change. It is essential for me to change my staff attitude and fully utilize their creative potential." He continued, "For me, it's easier to move the pyramids of Egypt than to get this change to happen. I need a totally new method to handle the situation. I've heard about how you let artistic competence influence the ways of thinking in companies and organizations."

The CEO at Technoterm had carefully defined his need for new methods to influence the attitudes and raise the creativity in the company. We decided to let a choreographer take up residence in his company. The choreographer joined his staff for a few weeks and developed a ten month plan to meet the needs he had outlined. It consisted of different methods, from choreographic thinking, to reflect upon their work. I met the CEO a year later and he told me, "We now have totally new ways of communicating in the company. The climate has changed, and there's courage in the company to think outside the box."

Since 2001 I have been the CEO of an organization called Tillt, which is located in the western part of Sweden. Today, because of the shortage of time, I will not focus on case studies in our organization but on how to build a stable organization with the aim to cross-fertilize artistic competence with business development.

We have been commissioned by the region of Västra Götaland to develop methods concerning how art and culture can develop creativity and innovation in business and society. Tillt is governed by representatives of a confederation of Swedish enterprises, trade unions, and the cultural sector. We have about a hundred member organizations from the cultural field, such as opera houses, music houses, museums, and so forth, and about forty organizations representing other fields.

Together with our researchers, we have developed a way of thinking to follow up our work. It's all about the definition of rational logic and creative logic. Rational logic is about playing it safe and following budgets. Creative logic is about taking risks and really exploring new alternatives. I strongly believe that to

meet the needs of today's business and society it is necessary to strengthen their creative logic. Creative logic is strongly present in artistic processes and by integrating artists into business life and society. We unleash the creativity at the individual level and develop essential conditions for a knowledge-based economy in Europe.

Since 2004, we have been conducting research in this area and the effects are as follows: Strong impact on the climate of creativity and innovation, meaning that by having an open artistic process in the working life, attitudes towards uncertainty are very much improved. The employees get in contact with their own creativity and turn out to be better problem solvers.

At the beginning of March, we received the results of a big analysis that the researchers had been doing. It was following 40 projects. The analysis says that a rise in creativity in a company significantly affects the adaptability within that organization. The working climate improved by about 25%. Satisfied customer index and employer index rose by approximately 10% at the companies we were working with. Employer branding has been strengthened where we've used our methods. The values which are considered important by the company are deepened within the organization, and the companies are seen as creative, interesting employers.

While hiring new staff, many of our companies point to not only the physical training we offer but also the cultural training, as a way to stimulate the mind. By using artistic methods to develop ideas and stimulate the climate, our customers have received a large amount of media exposure. Almost all of our customers have been featured in several journals, magazines, and on television. With the constant flow of information around us today, being visible in new ways is of great importance. The value of media exposure is the easiest to measure in financial terms.

Our basic work consists of educating cultural ambassadors or cultural representatives in all branches of industry. Their role is to inspire and inform about how art and culture can develop creativity and innovation within the business or within the organization where they work. Today we have about 1,100 cultural ambassadors serving some 50,000 colleagues in all kinds of business sectors. Last year we accomplished 100 customized culture projects. These are results-oriented injections customized to the demands of our clients in all areas of interest, such

as integration, equality, diversity, value, creative import, and so forth. So we are the matchmakers between the needs of art and business. We demonstrate how art can meet those needs, and we offer the talents of many of the artists in our region.

Since 2002, we have accomplished 64 yearlong AIRIS projects. In an AIRIS project, an artist is present in an organization one day a week throughout a year in an open artistic process. This way of working has a strong effect on creative logic. Income through selling injections and projects to the businesses is about 45% of our income. Since we have a commission from the region, we receive about 35% of our income from the regional committee of cultural affairs and from the regional development committee. Income from business-related to cultural ambassadors is about 14%; from sponsorships, membership fees, and national support comes about 3%.

To further develop how art and culture can develop creativity and innovation in Europe, I want to stress five points. The first is about the clear value that a commission provides an organization such as Tillt. It has been crucial to our success that our region, both the department of cultural affairs and the department of regional development, has given us a commission to develop this issue. It gives a clear mandate and it shows that the region has understood the importance of the question. Small amounts of financial support have a great effect.

I think it's fundamental that the two parts of the labour market are running this issue together with representatives of the cultural field. Many initiatives on how art and culture can contribute to creativity and innovation have focused on finding new jobs for cultural workers. I think it's crucial that the development

of these issues is not a labour question. To be taken seriously by the business sector, it is important to communicate artistic competence as a strategic tool in developing creativity and innovation in society and business. It is not about weak artists needing new jobs. It is about needing their skills in meeting the needs of contemporary society.

There's often a fear from the artistic sector of using arts instrumentally. There's a fear from the business sector of a non-results-oriented process which is often significant for artistic processes. Therefore, it is essential to support these creative partnerships and find a new vocabulary so that both sides will be reassured of the integrity and interest necessary in developing creative partnerships.

Using cultural competence methods to develop business is sometimes difficult for the corporate sector to understand. Conducting research is essential to visualizing the effects of creative partnerships. But we think that with our breakthrough research, we have been able to show clear evidence of it.

Last but not least, we need courage: Courage from the cultural sector to fully meet the needs of society; courage from the corporate sector to fully listen to the signals from the cultural sector on how we can find new solutions on different issues.

I think it's a matter of courage and a "just do it" attitude. The word Tillt means to lean. When you lean, you have a different perspective. We say that the purpose of art is to make us change perspective and view things from another angle. We know it will pay off.

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## Curriculum Vitae

Pia Areblad grew up in the seventies on the West Coast of Sweden. Her vision to combine creative and rational logic was the reason for attending Universities in Sweden, France and the USA to study dance, political science and theology. Her strong leadership capabilities have helped organizations to become stable, strong, and to increase the collaboration between culture, business and the public sector. Areblad's primary ambition is to incorporate art and culture in a sustainable development within society and business. She has been recognized both nationally and internationally for communicating the role culture plays in business, and for conducting extensive scien-

tific research. She has been given awards by several societies. Since 2001 she has been the CEO of TILLT (Formerly Skådebannan). TILLT is regionally commissioned by the Cultural Affairs and the regional development committee of Västra Götaland to develop a venue, where culture and the working life may fruitfully converge. Since 1999, TILLT has been commissioned by the Cultural Affairs Committee and the regional development committee of Västra Götaland to develop new methods on how artistic knowledge can help develop working life and vice versa.

### Link:

[www.tillt.se](http://www.tillt.se)

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## Radek Špicar

Director of External Affairs, Škoda Auto, Czech Republic  
**Panel Creativity and Skills**

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As you probably expect from a business person, this will not be much of a theoretical exposition. This will be a rather brutal and practical case study. I hope to use examples from real life, in this particular case, the real life being my own and my experience with Škoda. It will be about the automobile industry. A couple of months ago actually, it's a recent project, this industry tried to become more creative than it used to be in the past by starting a brand new partnership with an arts school. It was not easy.

First of all, I would like to recognize the good choice on the part of the European Union to choose 2009 to be the Year of Creativity and Innovation. Because, according to most business people, this is exactly what we need. We can hardly compete with the economic powers in South East Asia, or China or India when it comes to manufacturing. It would simply be too difficult for us. But we can still compete with them, and it's probably our main competitive advantage, when it comes to ideas, creativity and technology. Therefore we should really be focusing on this aspect. Because I think we will see more and more in the future that our products will be invented in the Czech Republic, Germany, France, rather than made in these countries.

Secondly, we are finding ourselves in a serious economic crisis. Probably the worst thing to do on our part would be to cut investment in research and development, to stop thinking about innovation, creativity and new partnerships. It would perhaps be profitable in the short run but in the long run it would be a definite road to hell.

We are trying to be creative as a company, though we are an industrial company, a car maker. It's not always easy to be creative on the assembly line. Of course, there are areas of our business like R and D, and the design of cars where creativity plays a major role. Because we know that we need fresh blood in our technological centres, we are trying to hire as many young students as possible. We are trying to use their fresh minds, their creativity. It's not easy. It's not easy, in our opinion, here in the Czech Republic, because of the educational system. We really think that one of the major obstacles to creativity is the educational system. At least that's our current experience here in this part of the world, because it kills creativity.

I read a survey two weeks ago that basically demonstrated that 70% of fifth graders want to become engineers, researchers or designers, or entrepreneurs in their professional life. They want to own their own businesses. However, by the end of a secondary school it's only 7%. So there's something wrong in the educational system, and we should really be focusing on that on two levels: the secondary education and the tertiary education. Otherwise the creativity will not be there.

I'm speaking here on behalf of a carmaker, Škoda auto. It's the biggest private company in the Czech Republic. We hire on the annual basis a lot of people. At the moment we employ more than 25,000 people, we are present in 100 markets, which is not easy because you really have to be creative when you produce cars that will be sold basically all around the world. We have a lot of engineers, but as I said, there is a huge need for the company to get new ideas and to become more creative. Well, one of the major things, when it comes to boosting creativity at our company, is to open ourselves and invite other entities to work with us. In other words we need to cooperate with others, because I really think that by doing so we can bring a lot of creativity into our business.

Therefore, we aim to work with others. It's not always easy to establish relationships with universities because, as you know, the world of academia and the world of business are very different. However, it's necessary, without it there will be no progress. We have been working in a very intense fashion for a number of years with most of the technical universities in the Czech Republic. Yet we've had a feeling for several years that we were missing something, and that something was connecting with an arts school. We needed not just engineers who were graduating from technical schools but also artists to help us design the exteriors and interiors of our cars.

So we decided that we would invite the Academy of Arts, Design and Architecture in Prague to work with us. I must tell you that in the beginning there were a lot of prejudices on both sides. You know, us business people tend to think that it's impossible to work with these crazy free-thinkers because they have a completely different perception of time, schedules, money, plans, etc. On the other hand, they are equally worried and think that we will limit their creativity. They think they will only serve these short-sighted business goals. So why bother?

Although it really was a clash of civilizations in many respects, I must say that after we all overcame these prejudices, the project got huge dynamics and now it's the most appreciated and most important project that we do with the outside world. Actually this is the first time I'm talking about it publicly. We work together on a specific project which is called Fit to Age. In other words, we are trying, together, to develop a brand new interior of a car which would be adapted to the specific needs of elderly people, seniors.

Our engineers had some ideas, you know, they were thinking about it, they were coming to the board with the ideas and innovations but their creativity was, diplomatically speaking, limited. So when we engaged students and they were coming in with their ideas, while working on this project, we were extremely happy about the results of the collaboration. For us it was very important to get their ideas.

You will see these creative innovations in our cars, and this was the first project that we did together. Based on the experience from this project I can say that the project will continue although the focus will probably be a little bit different.

It's not easy to put these two worlds together. It requires getting rid of prejudices, and a change of thinking. It is never easy but it pays off!

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## Curriculum Vitae

Radek Špicar is a Charles University and Cambridge graduate. He is a former Deputy of the Government Vice-Chairman for finances, Martin Jahn. At present, he works at Škoda auto as an External Affairs Director. He lectures at the Economic Research Institute for Charles University and at the Academy of Diplomacy of the Ministry of Foreign Affairs. His long term interests include Diplomacy in Economics, Corporate Social Responsibility, the culture industry, and the contributions of NGOs and think tanks.

### Link:

[www.skoda-auto.com](http://www.skoda-auto.com)

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## Joost Heinsius

Manager Knowledge and Innovation at Kunstenaars and Co., Netherlands  
**Panel Creativity and Skills**

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I work for a company called Kunstenaars & Co., which translates as Culture, Arts, and Entrepreneurship. Our aim is to achieve economic independence for artists, and we do that through a lot of training of entrepreneurial skills, career counselling and also through developing new markets for them.

It's a very special project. It involves different kinds of partners. It also brought some economic success for the artists. Five products were created, of which two really got on the markets. So this kind of cooperation between different partners can really create product innovation.

Another example I want to share with you is about a long-term community art project in neighbourhoods with over 100 nationalities, high unemployment etc. It was a one year community art project in which artists of the neighbourhood involved school children and parents in art workshops and three street festivals. The research conducted by a national organization shows that it really had concrete results.

What can artists do, or what do artists mostly do? They focus on the possibilities in people. They focus on their potential talents. They don't focus on the problems of minorities or groups, they focus on people. Artists also involve different senses, they work through different ways of seeing, hearing, moving, etc. so they reach different levels. Artists also have fun together. It's not about talking about problems for them. Basically they communicate in a different way, connect people in a positive manner. So the process of working with art empowers people, it empowers children and adults. They discover new talents and new strengths they had never seen before. Parents become proud of their children. People become proud of their community. So, on the whole it creates a new identity.

My next example is a Dutch global company which produces innovative products. Its business case goal is growth in turnover of 1 billion € through innovation. But they need better cooperation between different departments to get this done. They have a special manager in product launching who involved four artists in inventing the first product launch room where people meet to prepare their product launches. The room is a great success. It's fully booked all the time. They just finished the second product launch space. The space opened two weeks ago.

Here is an example of a dancer within an organization. The interesting thing about a dancer is that he or she really knows how to create energy in space. In the first product launch room they also used a dancer to design furniture, because dancers know how to activate people, they know how to get people moving.

This was a group of four people who were working together in a very intense course for working inside organizations, inside companies. Now they have formed their own company and do this kind of work. Designing this kind of product launch room is an intense process of co-creation between a company and the artist.

To conclude, I would maybe say that there are a lot of business questions which artists can answer at least to a certain extent, such as those pertaining to looking for new visions, using, for example, photography, poetry, or process innovation, or dealing with a complex, unpredictable context through improvisation. They provide better cooperation between workers by bringing people together through using different senses, different energies. They know that the process of working is as important as the product itself.

Finally, an artist as a teacher? As a consultant? As a co-creator? Yes, maybe, but always as an artist. You should not take art out of the artist. We should not turn artists into what they're not. They're not social workers. They're not consultants. Artists do not provide all of the solutions. They can help, they can move things, they can do things, but they cannot solve everything. Artists also need to learn new skills, and they have to reframe their own skills. They have to learn about organizational issues. Learning to manage the process of involvement, that is very important.

## Curriculum Vitae

Joost Heinsius, Manager of Knowledge and Innovation at Kunstenaars& CO (Artists, Culture and Entrepreneurship) graduated in political science at the University of Amsterdam and in journalism at New York University. He worked as a writer and consultant for many years before moving into the cultural sector. At Kunstenaars&CO he is responsible for internal and external research activities, quality management, and for developing new programmes within the organization such as ARTWorks (ESF-Equalprogramme) where artists train handicapped people, illiterate migrant women, prisoners and youth at risk to improve their employability. He is also responsible for a national programme where Kunstenaars&CO works with major art schools to improve their curriculum, including more entrepreneurship and a broader view on future work possibilities for artists. Kunstenaars&CO (75 employees) is a national organization which stimulates the economic independence of artists through information, training, coaching and work experience (especially outside the arts sector). Kunstenaars&CO plays a role in the implementation of the Law on Work and Income scheme.

**Link:**

[www.kunstenaarsenco.nl](http://www.kunstenaarsenco.nl)

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## Jan Šedivý

Technical Lead Manager, Google, Switzerland  
**Panel Creativity and Skills**

I am here representing Google. I am probably not the best representative because the average employee age is 27. I hope that all of you use some of our products, and that all of you know Google and know that we are one of the fastest growing companies in the world. And to conclude this, I think that one thing all of us have in common is that we seek creativity and innovation. That's the basis on which Google was founded, and that's the essential part of how we do business—even though the word “business” doesn't fit Google very well.

Google recognizes that there are many different types of people in the world and that we are not all the same. This is one of the biggest challenges we have. We have to serve everybody. These people speak different languages, they search for different things, they have different search strategies. For example, for people in China or Japan, it's very difficult to type characters into the computer. It's much easier for them to click, or even to speak. These are the user interfaces which we have to accommodate.

Certainly, Google needs to have answers to all of these questions. And if we don't, we have to work with engineers, artists, and people from various other professions to accommodate the needs of people around the world. We have to have offices in many countries so that we can utilize local talent to understand the local culture and to understand the specifics of languages. Currently, you can search with our basic product, the single line screen, in more than hundred different languages. And the many other products, including Scholar or Picasa, are translated into more than 40 different languages.

What is one of our basic achievements? Or what is it we would like to achieve? We would like to provide information to everyone on Earth and, by that, democratize access to information. I believe that for education and further development these are very important ideas.

We need to predict what people are searching for and accommodate their wishes. We definitely try to help when a word is misspelled or when the user is searching for a YouTube movie or for images. The information needs to be accessible anywhere. These days, we access information through desktops, mobile phones, and the means by which we access information will continue to grow. And that's another attribute of our

work. We'd like to make the web open to everybody, and we'd like to cooperate with all of you helping us to make it easier and simpler to do so. How do we do it? Let me share with you some of the principles.

The first rule is: Hire the Best! We are trying to hire engineers worldwide, not only in the Czech Republic but also in the US, India, Japan, and China. And the hiring process is one of the most difficult I have ever seen. It sometimes takes more than a year to get through all the approvals and all the interviews. We pay special attention to every aspect of the candidate, and probably what we look for most is creativity.

We would like to work with everybody, which means that we invite people using open source software. We invite people who use our competitors or our educational activities to cooperate with us.

I would like to elaborate on sharing information. What are the means? How can we share, or how are we prepared to share information with the public? We have a lot of projects for students. We have internships, we have competitions, and we have summer programmes for students. These programmes are easily searchable online. We have visiting scientists and visiting professors from universities who work with us. For universities and research purposes, we try to provide most of our data for free.

One other thing which I'd like to share with you is that our company is data driven, and there is an old English saying: “There is no better data than more data.” It means that we constantly run statistical analysis on the data we have in our servers and try to find out what is the most relevant, the most important things people are searching for. According to it we improve our services. Google is really trying to boost the creativity of engineers, and all of us have the privilege of spending 20% of our time on that one day a week. We certainly cannot go play soccer or chess, but what we can do is run or create our own project which may not necessarily be related to projects we are working on. And in that way, we try completely new things. This creates the possibility of getting out of the known and used paradigms and finding a new way of approaching and helping to solve certain problems. And that's the most valuable thing.

## Curriculum Vitae

Jan Šedivý received the MSc and Ph.D from the Czech Technical University, Faculty of Electrical Engineering, Prague. Currently he is leading the engineering team focusing on regional technology in Google. He has worked on a range of projects from search quality to maps. Before joining Google he worked for 16 years in IBM T.J. Watson Research Centre, in the department of human language technologies, NY. He was a manager of Voice Technologies and Systems, IBM CZ, Prague. Šedivý has been the principal designer of the IBM Embedded ViaVoice speech recognition engine. He was leading numerous projects in the field of dialogue interaction, user interfaces, mobile devices, Internet application. In recent years he has been involved in many EU projects cooperating with universities. He holds more than 15 US patents.

**Link:**

[www.google.com](http://www.google.com)

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## Concluding Remarks Given by **Moderator Jillian Barker**

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We kicked off with Pia Areblad from Sweden. She kicked us off representing Tillt, which is a project in Sweden where they very successfully brokered a number of relationships between arts and business.

I think the key points that she really drew out were the importance of ensuring that your audience learns to demonstrate the need to think outside the box. She actually invited all of the participants of the conference to stand up and lean to one side as a way of demonstrating how you can see the world in different way. She also highlighted that organizations needs a broker who can act as a brokering agent between the artist and the industrial world. She highlighted the importance of the courage to think outside of the box.

These themes were then picked up by Radek Špicar, who works for Škoda, and they have recently embarked on a project with students from an arts school designing a car for the elderly. This highlighted the ability of artists to think things through and imagine in different ways, to put themselves in the shoes of a person in their senior years and imagine what they would need from a car.

He acknowledged the prejudices that existed on both sides. The industrial business people perhaps feel artists have a different sense of time. Do they have any sense of time at all? Their planning cycles are different. Their attitudes to budgeting are different. And they don't come out with an immediate product. But through the process of working together, and through that collaboration, it became clear that the important thing was to accommodate differences. There were also some very practical implications of bringing outside people into an applied industry, not the least of which was industrial espionage. But Radek was very articulate about the way in which, when you work on a process and commit to a vision, in his words, anything can be overcome.

The sense that anything can be overcome, or of rising to the challenge, was picked up by Joost Heinsius, who is the manager of Kunstenaars, a project that similarly is matching artists to industry. He demonstrated the role of the artist in product development and in community cohesion. For example, a creative space in which people can learn with dancers and theatre practitioners, a community project that is working with a range of artists in a culturally diverse sector of Amsterdam, radically changing the way individuals are relating to one another. Perhaps the one that

most grabbed my imagination was the challenge of trying to create toys for pigs – and he illustrated this with a wonderful video demonstrating how artists have tackled the problem of giving toys to pigs as a way of stimulating their development.

Through these three illustrations he highlighted how artists focus on people, how artists highlight the senses, how they bring a sense of fun, and very importantly a sense of energy. Overall, artists are unpredictable. Yes, the artist can teach. Yes the artists can be a co-curator. But always remember to let the artist be an artist first.

The session wrapped up with Jan Šedivý from Google. Jan acknowledged that he was a slightly different speaker on our panel. He was a technician by profession, and he promised his presentation would not include any graphs or maps, at which point I was greatly relieved. But he then went on to talk about how Google as a business fosters innovation and creativity among its own workers by carefully selecting the way in which they work. He highlighted the vital importance Google places on understanding local culture and understanding of a local language. That whole issue of diversity and how to approach diversity through the artistic practice was one of the common threads of our session.

I think everybody agreed on the huge value of bringing artists into the business setting, but also acknowledged that there are many challenges and these are best overcome by providing a broker, an external third party, who can provide that infrastructure. It was also acknowledged that there was a great need for training on both sides. Artists can't just walk into industry and do their stuff. It's something they need training for, and perhaps that should be considered at conservatoires and at art schools in the future.

It's also important that we acknowledged how our educational system develops the sorts of people who are going to be these artists, and that was a common thread of several speakers who talked about the need to encourage creativity in schools. But I think, overall, it was a very inspiring session because, in fact, we're not talking about two separate worlds. We don't have business on one side and artists on the other side never meeting in the middle. There was a huge sense of excitement about the possibilities and the remarkable things that can happen when the two meet, when there is an organized co-operation. For example, the image of the Škoda car which is now being re-designed for the over sixty-five-year-olds is a testament to that imagination.