

# Arts & Business

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Beyond experience:  
culture, consumer &  
brand

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**Using art to render  
authenticity  
in business**

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# Introduction

The value of authenticity in art, be it a painting, a performance, a novel or a composition, exemplifies a dynamic that also characterises the reality in business as well. Authentic or inauthentic? That is exactly the dimension on which more and more consumers evaluate what companies offer them, as they increasingly see the world in these terms, and want to buy or consume a real good or service from someone genuine.

Why—and why now? Because of the shift to the Experience Economy. Goods and services are no longer enough; what consumers want today are experiences—memorable events that engage them in an inherently personal way. But in a world increasingly filled with deliberately and sensationally staged experiences, **consumers choose to buy or not buy based on how *real* they perceive an offering to be.**

Whenever experiences come to the fore, issues of authenticity follow closely behind. Think of Disneyland. No place before or since its opening in 1955 has provoked more debate on authenticity within modern culture, nor has any other business sparked more controversy on the effect of commercial activity on the reality of contemporary living than the Walt Disney Company.

Or think of coffee. Starbucks earns several dollars for every cup of coffee, far and away above the few cents the beans are worth, precisely because it has learned to stage a distinctive coffee-drinking experience centred on the ambience of each place and the theatre of making each cup – resolutely shaping how real consumers perceive it all to be. And now, as with Disney before it, Starbucks faces relentless scrutiny from

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both highbrow social critics (in books and articles) and everyday consumers (in visits and blogs) on how real or unreal they deem the company and its (third) places to be. For many, where it once seemed unique and so authentic, it now seems ubiquitous and inauthentic.

Art criticism today similarly flows not only from traditional sources but often from consumers and even from the artists themselves – focusing increasingly on issues of authenticity. Some of the art of British graffiti artist Banksy exemplifies this well: in clandestinely displaying his works alongside acknowledged masterpieces in the Louvre, the Tate Modern, and the Museum of Modern Art, his art (the performance art of sneaking his works past security and onto the walls) certainly calls into question just who it is that deems some art real and other art fake.

Whether examining the world of business or the world of art, authenticity is becoming *the new consumer sensibility*. While authenticity has long been the centre of attention in art, it is now time for companies to understand, manage, and excel at *rendering authenticity*.

Indeed, ‘rendering authenticity’ will one day roll as easily off the tongue among executives and managers as ‘controlling costs’ and ‘improving quality,’ for rendering is precisely the right term for what’s involved.

When consumers want what’s real, *the management of the customer perception of authenticity becomes the primary new source of competitive advantage – the new business imperative.*

And now that business people too necessarily concern themselves with issues of authenticity – just as artists, curators, appraisers, and owners have in art – we must look at the juxtaposition of the two.

- What is the relationship of art to business, and business to art?

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- What roles can art play *in* business?
  - How can business use art – or be used by art – to better render authenticity?
  - How can managers and executives apply the rendering of authenticity to the business of art?

To answer such questions, we hope to leverage thinking about *the art of business* and develop a greater appreciation of *the business of art*. For we suspect the desire for authenticity is particularly pronounced among consumers of art. To accomplish this task, we will do the following:

- 1 Share our perspective on the rise of authenticity as a consumer sensibility;
- 2 Outline a model for four distinct relationships between art and business, essentially defining four different roles of art in business;
- 3 Detail five different genres of perceived authenticity that can be appealed to in rendering authenticity; and finally,
- 4 Look at examples of these four relationships and five genres, as provocations for thinking more richly about the intersection of art and business.

We trust this serves as a starting point for continued discussion on the business of rendering authenticity, the role of art in this rendering, and the rendering of authenticity in the business of art.

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# The rise of authenticity as a consumer sensibility

An examination of the progression of economic value over the past two hundred years puts the contemporary desire for authenticity into perspective. Several centuries ago, at the height of the Agrarian Economy, when the trading of natural commodities was the major economic activity, the dominant consumer sensibility was simply *availability*. *Cost* did not emerge as the dominant consumer sensibility until the Industrial Economy, when the practice of mass production drove down the price of nearly every tangible commodity. In turn, with the rise of the Service Economy, as consumers increasingly purchased intangible services, *quality* emerged as the dominant consumer sensibility. Today, **at the dawn of the Experience Economy, in which consumers increasingly seek venues and events that engage them in an inherently personal and memorable way, authenticity has become the primary concern in their purchasing decisions.**

In industry after industry today, authenticity of experiences has overtaken quality as the prevailing purchasing criterion, just as quality previously overtook cost, and as cost once overtook availability.

These four successively dominant consumer sensibilities can be defined as:

1. Availability: Purchasing on the basis of accessing a *reliable supply*
2. Cost: Purchasing on the basis of obtaining an *affordable price*

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3. Quality: Purchasing on the basis of excelling in *product performance*
  4. Authenticity: Purchasing on the basis of conforming to *self-image*

No longer content with available, affordable, and excellent offerings, both consumers and business-to-business customers now purchase offerings based on how well they conform to their own self-image, namely their perceived state of being (including real, representational, and aspirational aspects). What they buy must reflect who they are and who they aspire to be in relation to how they perceive the world, with lightning-quick judgements of ‘real’ or ‘fake’ hanging in the balance.

Regina Bendix, (*In Search of Authenticity*, pg.17) puts it quite well: “*Authenticity... is generated... from the probing comparison between self and Other, as well as between external and internal states of being.*” Viewers and buyers value those Others (people, goods or services, be they artistic or forms of economic offerings) that conform in both depiction and perception to their self-image as authentic. Those that do not match to a sufficient enough degree to generate a ‘sympathetic vibration’ between the offering and the buyer will be viewed as inauthentic.

To succeed, managers across all industries must add to their expertise an understanding of what their customers (or patrons) consider real and fake about their offerings – or at least which elements influence such perceptions. As shown in Figure 1, each successive consumer sensibility comes paired with a specific business imperative: *supply* availability, *control* cost, *improve* quality, and *render* authenticity.

Figure 1: Successive imperatives and sensibilities

<b>Economic output</b>	<b>Commodities</b>	<b>Goods</b>	<b>Services</b>	<b>Experiences</b>
<b>Business imperative</b>	Supply	Control	Improve	Render
<b>Consumer Sensibility</b>	Availability	Cost	Quality	Authenticity

Source: Figure 1-1 from *Authenticity: What Consumers Really Want* (Boston: Harvard Business School Press, 2007)

This new business imperative applies not just to experience-stagers but to those selling any kind of economic offering – to those extracting commodities and those manufacturing goods, to those delivering services and even to those guiding transformations. Transformations, being the fifth and final economic offering in the progression of economic value, occur when companies use experiences – as in the phrase ‘life-transforming experiences’ – to guide customers to change.

Businesses are only at the early stages of figuring out how to render authenticity—think of it as the late 1910s for controlling costs after Henry Ford invented the system of Mass Production, or the 1970s after Taiichi Ohno put together the Toyota Production System based on the tenets of quality. In tandem, authenticity should now be in the process of becoming a new management discipline. But one thing we do know: no matter the business, art can be central to any company’s appeals to authenticity.

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## The roles of art in business

Before determining the different ways in which art can be used by (or in) businesses to render authenticity, it would be helpful to define our terms. Strictly speaking, business is the act of selling output as an offering by one party to another; any provision of a commodity, good, service, experience, or transformation to another for a fee constitutes a commercial act of business.

Art, on the other hand, is a bit more difficult to define. Of all the definitions in the *Oxford English Dictionary* (it goes on for two large pages in various degrees of small type), the most pertinent seems to be “the skilful production of the beautiful in visible forms” (a sense that came into being only in the late 1800s). However, due to the very subjective nature of this definition, for our purposes here, we’ll allow readers to call as art whatever they *want* to call art – for us, art is the act of framing any shaped object or performance to set it apart from everyday life. In addressing the business of art, we consider both highbrow and lowbrow, fine art and folk art, any art and all art, to be within the purview of analysis.

For most companies today (or so it seems), art remains *ancillary* – something subjugated to (if not completely lost within) the primary tasks of running the business. Perhaps someone is responsible for what goes on the walls or in the lobby, perhaps it is haphazard. For some, however, the way art is treated in business regards its *nature of being*, and may take different forms. It may be art in *actuality* – a physical object or a performance defined, staged, and presented as art – or art in *principle* – an abstraction removed from actuality but nonetheless present in theory or belief. As shown in Figure 2, these two dimensions then create the four roles of art in business.

Figure 2: The roles of art in business

Art in actuality	Art as object	Art as business
Art in principle	Art as cause	Art as organising principle
	Ancillary to business	Integral to business

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What we see in these two dimensions is what Stan Davis and David McIntosh call, in *The Art of Business: Make All Your Work a Work of Art*, the “duality” of two distinct flows, the economic and the artistic, which are always present in work, “to most of us, the economic flow is more familiar than the artistic flow. Yet, *emotions and imagination are as real as labour and capital, creating and connecting are as real as manufacture and sales, and beauty and meaning are as real as fast and cheap.*” (pg. 50) It is precisely this duality that yields the four roles by which art can help businesses render themselves real in the minds of their customers, their employees, and their shareholders.

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## Art as object

When a piece of art is placed on display in a business, or a performance of art is conducted in a business, the art becomes an *object* of that business. The art is not offered for sale, so remains ancillary, but simply adorns the enterprise or serves as a cue in promoting (via its effect on customers) or producing (via its effect on employees) the enterprise's commercial offerings.

This is almost certainly the largest, most frequent role art has in business today – just step into any hotel, any hospital, or the lobby of any establishment. Of course, as with all aspects of commerce, companies get more innovative all the time.

## Art as business

What for consumers is art as object, is art as business for the producer of the artwork, which is forged as an economic offering. Whenever a piece of art is sold, or an art performance requires an admission fee to experience, that art becomes a *business* offering.

Art has been business for about as long as humankind has existed. Travelling troubadours and touring troupes – including *commedia dell'arte* as well as its descendents in street theatre – employ art as business, even if some days make for better business than others. But again we see continued innovations. Steve Wynn was the first to place a for-fee art gallery in a casino, and also helped introduce the new art form that is Cirque du Soleil to the world. Founded in Montreal by Guy Laliberté, who grew this amazing mixture of circus, gymnastics, music, culture – and seemingly half a dozen other revolving art forms depending on the needs of the particular production – out of his busking

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and festival background in the early 1980s into a billion-dollar enterprise today.

## Art as cause

When a business supports the arts apart from its core offerings, either through financial contributions (direct giving, sponsorships, and the like) or non-financial support in various capacities (serving on boards, advocating for funding and the featuring of the arts in its surrounding community, and so forth), the business embraces art as a *cause*. Such embracing of the arts serves the cause of both the arts and the business.

This too, often flows from first treating art as object, and here too, we see ongoing innovation. Ad exec Charles Saatchi opened the Saatchi Gallery in London in 1985 to display his own sizable collection of contemporary art. A critical success, it launched the careers of many a young artist – but Saatchi thought bigger. In 2006 he created a website dedicated to the same cause – launching the careers of young artists – but this time, the online gallery was more or less un-curated. Artists could submit their own art, often displayed in “showdowns” where visitors rated how much they liked various pieces, with physical space in the Saatchi Gallery going to those who win the online competitions. Saatchi Online has become *the* social networking site for artists, dealers, galleries, and anyone who just loves contemporary art – not to mention one of the most visited sites anywhere on the Internet.

## Art as organising principle

When a company uses various art concepts, specific artistic techniques, or even a philosophy of art to enhance the performance of their business

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enterprise, art acts as an organising principle for that business. This use of art can be evident in select areas of a business – influencing the design of a particular offering, place, or process – or it may permeate an entire business enterprise as an overall business model. Witness the rise of businesses such as The Art of Wine, or even The Art of Shaving – not to mention the untold number of custom automobile and motorcycle body shops.

Or consider the Aria Hotel in Prague, which organises itself around music, so much a part of the heritage of the capital of the Czech Republic. Each floor represents a different type of music: classical, opera, jazz, and contemporary. Suites on each floor highlight a particular musical artist representing that type of music, including the Dvořák, Mozart, Gershwin and even Elvis Presley suites. The Aria came up with a number of innovations to extend the basic design, including room keys that come with iPods pre-loaded with music to play on a speaker system in every room (which also has the Art Channel – yet another business with art as its organising principle – on every TV). And in the public area, right next to the Coda restaurant and Music Salon, lies the Music CD/DVD Library with its own Music Concierge. The art of music infuses the entire place.

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Of course, any one business can employ any or all of the four roles as they see fit; they need not focus on just one. For instance, in order to make some extra money (art as business) Justin Gignac and Christine Santora of New York began painting together, and hit on the idea of ridding themselves of the ‘middleman’ so to speak – that is money, the medium of exchange. Instead, if they wanted something, say a plate of food, or something for their apartment, they painted *that thing* (art as object) and offered it (as business) in exchange for whatever they wanted. Examples included paintings of a watch (‘A Gold Nixon Watch,’ \$287.19), a vacuum cleaner (‘A Roomba,’ \$349.99), a mobile phone (‘An

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iPhone,' \$432.42), and even their monthly rent ('One Month's Rent,' a painting of a cheque made out to 'Landlord' in the amount of \$1056.17 – for, of course, \$1,056.17) in addition to numerous paintings of 'experiences' which paid for most of an extended trip to Las Vegas.

To facilitate their fledgling business, Gignac and Santora created the website [www.wantsforsale.com](http://www.wantsforsale.com). It is unabashedly art as object as business as organising principle. And successful enough to warrant the creation of a sister site, [www.needsforsale.com](http://www.needsforsale.com), to sell paintings where the proceeds go not to themselves but to charities they wish to support! This is a perfect example of art as cause.

So what Davis and McIntosh say in *The Art of Business* (p. x) concerning the artistic flows of a business – that that they can “*satisfy customers' desires for beauty, excitement, enjoyment, and meaning*” – applies to each one of these four roles of art *in* business. And to those four desires we would add one more: customers' desire for authenticity.

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## Five genres of perceived authenticity

In examining the way businesses meet this newfound desire, we have identified five *genres* of perceived authenticity. Each genre represents a lens through which different people tend to judge offerings as real or fake, by which they decide what is or is not authentic to them. For authenticity, like beauty, like art, is in the eye of the beholder – it is personally determined. **The sole determinant of the authenticity of any economic offering of business is the individual perceiving the offering.** What one experiences as completely authentic, another may view as completely inauthentic, and a third may be somewhere in between. What famed author and critic Rebecca West said of art, “*Any authentic work of art must start an argument between the artist and his audience*” (*The Court and the Castle*, p. 5) holds true for economic offerings as well. But given that it is the business that sells offerings to customers, in this argument the latter always win!

After detailing these five genres, we will see how each can be used as a platform to explore means of rendering authenticity through the arts.

### Natural authenticity

People tend to perceive as authentic that which exists in its natural state in or of the earth, remaining untouched by human hands; not artificial or synthetic. The essence of natural authenticity resides in the infusion of elements or properties of nature into an offering.

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Growers of organic foods appeal to this genre of authenticity in forsaking pesticides and fertilizers. As do numerous soap manufacturers, which make soap by hand in slabs using only natural ingredients (like goat's milk and kiwi seeds), using little packaging and exposing the soap so one can see and touch the bar. Think of your favourite or most frequented Starbucks – its earth tones, eclectic music, functional furniture, aromas and tastes – it all represents an appeal to natural authenticity.

## Original authenticity

People tend to perceive as authentic that which possesses originality in design, being the first of its kind; not a copy or imitation. The key to original authenticity lies in having an offering precede in time or depart in form from other offerings of its class.

Almost everything Apple designs – from the iPod to the Genius Bar in its Apple stores – seeks to appeal to this genre of authenticity. Even its slogan, 'Think Different', is originally ungrammatical. Likewise, Blue Man Group appeals to original authenticity, with three blue men doing things on stage no-one has ever done before. Original authenticity encompasses decades-old brands well identified with their categories, such as Cheerios and even Disney, generally recognised as the originator of the theme park industry (even though De Efteling in the Netherlands in fact preceded Disneyland by three years). Goods with a particular design aesthetic, services which employ unique processes as well as truly new-to-the-world offerings that flout accepted norms in an industry (think of anything from the Virgin mind of Richard Branson) appeal to original authenticity.

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## Exceptional authenticity

People tend to perceive as authentic that which is done exceptionally well, executed individually and extraordinarily by someone demonstrating human care; not unfeelingly or disingenuously performed. The distinguishing characteristic of exceptional authenticity comes in demonstrating concern for shaping an offering to the unique or unusual preferences to those to whom it is offered.

Any company that encourages its people to genuinely care about customers and respond to their individual needs appeals to exceptional authenticity. Businesses appealing to consumers through exceptional authenticity include Lexus' 'Relentless Pursuit of Perfection,' Harley-Davidson's special motorcycle lines for police officers and fire-fighters (not to mention the local rides and programmes it supports via its Harley Owners Group, or H.O.G. club), or any mass-customised offering such as personalised M&Ms.

## Referential authenticity

People tend to perceive as authentic that which refers to some other context, drawing inspiration from human history, and tapping into our shared memories and longings; not derivative or trivial. To appeal via referential authenticity, an offering must reverently refer to something already perceived as authentic. In a fully explored planet, saturated with artefacts of human history, this could be easy to achieve.

Iconic experiences such as downing a pint of beer in an English pub, sipping coffee with a Sacher torte in Vienna, participating in a formal Chinese tea ceremony, eating sushi in Japan, having a sauna in Finland, or taking in a baseball game in the United States all exhibit referential authenticity, drawing their inspiration from the long-practiced rituals of

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long-standing cultures. Successfully appealing to referential authenticity requires thematically creating (or recreating) a certain sense of familiarity with the past.

## **Influential authenticity**

People tend to perceive as authentic that which exerts influence on other entities, calling human beings to a higher goal and providing a foretaste of a better way; not inconsequential or without meaning. The crux of influential authenticity comes down to imparting meaning into an offering and calling people to a higher purpose.

The wave of interest in sustainability in building construction, for homes, offices, and factories, stems from this genre of authenticity, as do fair-trade practices and any of what we call ‘three-word offerings’: free-range chicken, dolphin-safe tuna, shade-grown coffee, pesticide-free fruit, whole-grain bread, low-carb diet, conflict-free diamonds, and the like. More significantly, the Eden Alternative movement in elder-centred communities appeals to influential authenticity in seeking to eliminate the loneliness, helplessness, and boredom so endemic in the nursing home industry. Companies also appeal to influential authenticity when they offer transformation services like GlaxoSmithKline’s Committed Quitters programme, which helps smokers break the habit.

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In any offering appealing to authenticity you encounter one or more of the five genres of authenticity. However, it is not always possible, perhaps not even desirable, to appeal to all five genres simultaneously; a clear and forthright focus on one particular genre often best confers competitive advantage. Do recognise however, that it will be difficult to execute any of these genres of authenticity at such a degree that they are

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perceived as the absolute, purest and most pristine versions of their kind. For most industries and businesses, therefore, an appeal to multiple genres of authenticity must often be made, combining the means of appealing to your particular customers and their desire for authenticity.

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## Embracing art to render authenticity

In our book *Authenticity: What Consumers Really Want* (2007), we recognise the use of art as a means to render authenticity in business, asking enterprises to ‘Embrace Art’ as one of five means of appealing to influential authenticity (the others being ‘Appeal to personal aspiration’, ‘Appeal to collective aspiration’, ‘Promote a cause’, and ‘Give meaning’—these are not necessarily mutually exclusive). We go on to pose the question, ‘How can you integrate art into your everyday business?’ Here, with *Arts & Business*, we look to answer our own question by examining the use of art as a means of rendering authenticity via *each* of the five genres of authenticity for each of the four roles of art. By looking at one role of art at a time, and by considering each genre of authenticity independently, we hope to inspire the business world and art community more richly explore the use of art in business, and vice versa, namely taking a business approach to art.

## Rendering authenticity with art as object

The placement of any art piece or performance in a business provides an opportunity to use that art to help render greater authenticity for the enterprise. But **the perception of authenticity does not flow automatically from the mere placement of the art**; certain pieces or performances can actually serve to detract from one’s business being viewed as real. What kind of art should be placed? By which artists? Where and when might particular works make sense to exhibit or install, from an authenticity-rendering perspective?

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Addressing these questions via the lens of **natural authenticity** aims to identify art pieces or performances that might render greater authenticity when placed in the business by contrasting some element of nature evident in the art with the artificial activity of the business itself. This juxtaposition of the natural with the artificial often results in a greater perception of authenticity for the business – and often of the art!

Keeping the art unfinished or raw holds the key to rendering natural authenticity with art as object. The New York retailer Bergdorf Goodman accomplished this a few years ago when instead of dressing their windows with traditional displays of clothing, they had twenty young artists spend ten hours in ‘The Collage Project’, using scissors, glue sticks, newspaper and magazine clippings, old flyers and the like, to create an exhibit of crudely handcrafted collages.

An appeal to **original authenticity** is inherent to the placement of almost any original piece or performance of art. For original art that comes off as real art does not automatically translate into also rendering the business real unless some association is made appropriately between the art and the business in the minds of customers.

Placing new art objects in the context of a company’s heritage (and not just the company’s space) is often central to rendering original authenticity. This often occurs in many corporate museums, from the World of Coke to the Harley-Davidson Museum. But placing art objects in frontline venues can also serve to render the core business more authentic. The art pieces placed inside each ESPN Zone – from Ronda Drayton Knox’s *Wrigley Field* (1999) placed in its Chicago venue (a miniaturised model of Wrigley Field created using 7,801 folded Wrigley gum wrappers), to Robert Silvers’ *Babe* (1999) in New York (a

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photomosaic of Babe Ruth made from Topps baseball cards of New York Yankees players) – achieves this most effectively.

The use of art to render **exceptional authenticity** represents a truly distinctive way to employ art as object in business. The art serves the purpose of fostering conversation with and among customers so that insights about unique customer interests, tastes and perspectives can be used to develop relationships with those individual customers or for designing new business practices for all customers.

The focus here must be on using the placement, production or performance of art to help make a personal connection, or to seal a relationship between individuals or organisations. Fittingly, the personal approach of brand agency Yamamoto Moss Mackenzie towards their clients exemplifies this use of art as object to render exceptional authenticity. Co-founder Miranda Moss expressed her gratitude with strategic partners, by giving them paintings she specifically and personally created to signify their business relationships, in addition to miniaturised prints (on miniaturised easels) which were given to client staff in lieu of business cards or other traditional handouts as a means of extending the demonstration of their commitment to one another.

Efforts to appeal to **referential authenticity** must use art as a means to honour some aspect of the business enterprise.

Large sculptures often provide the art form of choice for these referential efforts, from statues of former greats displayed at sports arenas to those pieces depicting (hunted) animals placed in front of the retail stores of Cabela's (a store for outdoor clothing and gear for hunting, camping and

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fishing). Companies should explore other media as well for creating such art. The LEGO Company, for example, created unique Lego sculptures, called Minilands, at its Legoland theme parks to honour various cities throughout the world. LEGO makes other place-honouring and person-honouring pieces for display at many of its customer's stores. For example, in New York City, it placed a sculpture of the Statue of Liberty at the Toys "R" Us flagship on Times Square, while the NBA Store displays sculptures of superstar basketball players on its premises on Fifth Avenue. Other artforms – paintings, film, and photography, among others – offer further opportunities to render referential authenticity in honouring business-appropriate subjects.

Finally, art as object can help make an appeal to **influential authenticity**. To this end the art pieces and performances placed in the business must be selected intentionally to draw attention to a particular issue that transcends the business. This issue might be a logical extension of the company, but in any case must clearly represent some purpose that exists outside the domain of the business' complete control.

Successfully rendering influential authenticity with art as object requires using the art for some greater purpose. Yamamoto Moss Mackenzie again provides a ready example of using art in this way. The firm created an art gallery in its offices to honour co-founder Miranda Moss, who exhibits her work while simultaneously inspiring employees and visiting clients to make their life's work their life's passion. Similarly, any object used to commemorate an award can be treated as an opportunity to inspire others to accomplish greater achievements, though unfortunately, more often than not, companies procure these awards from sources (trophy makers, glass engravers etc) that seldom furnish art objects that truly represent the physical embodiment of the

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values that the object is supposed to represent. To accomplish that, one often needs to invest in better art.

## Rendering authenticity with art as business

In terms of rendering authenticity, selling any art can raise an inherent problem with art as business, specifically with the perception of ‘selling out’. Yet many artists across myriad kinds of art successfully navigate these commercial waters – as both artists and business operators. So much so that the perception of **selling out really does not stem from the act of selling itself, but rather from how one goes about it, and whether or not it changes the nature of the art.** A number of behaviours can forestall or completely remove any notion of being inauthentic, from an artist sharing his or her motivation and inspiration behind the work to occasional complaining about the gallery or studio promoting the work. This above all: the art cannot be seen as being created solely, or even primarily, for the purpose of making a sale to adoring fans (even if such is the exclusive reason for production); the art must be for its own sake. But our concern here does not focus on just how artists pull this off (whether through genuine disinterest in popularity or through clever PR); instead we look at the context in which this tightrope is walked.

We examine art as business with a particular eye toward identifying new business opportunities, whether through the identification of whole new kinds of art or new channels of selling existing categories of art.

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Reflecting on **natural authenticity** naturally draws attention to the raw materials used to create particular artwork, yielding a set of questions focused primarily on exploring alternative sources and uses for various substances (for the creation of art pieces) or backstage access (for the staging of art performances).

In rendering natural authenticity with art as business, one need not look to sell finished works. Indeed, intermediate work-in-progress can become fine fodder for the artwork, often with special access provided to a limited few just to be able to buy the art. Disney's selling of storyboards and animation cells qualifies as an example of this, as would the sale of sketched panels of any syndicated cartoon strip artist, the negatives of any renowned photographer, or the clay mock-ups of a sculptor.

Exploring **original authenticity** essentially comes down to creating and selling new artistic creations. While wholly new forms of art do occasionally emerge, and more frequently someone develops new production techniques, most often the creation of a new kind of art entails original works created within the boundaries of known art forms. Still, effort should be made to deviate from familiar forms.

The key: Be original. Certainly the movies of Roger Zemeckis, such as *Who Framed Roger Rabbit* (1988) and *Forrest Gump* (1994), exemplify efforts to produce original works with original production techniques. Ditto almost all the output of Pixar. Conductor Jonathan Sheffer has experimented daringly with combining classical music and performance art as the artistic director of Eos Orchestra in New York and more recently with Red {an orchestra} in Cleveland, Ohio. Touring events like the Vans Warped Tour, which combines skateboarding with

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alternative/punk music performances, represent a new form of art as business. And Homaro Cantu turns food into works of art at his Chicago restaurant Moto through techniques he invented, such as creating edible ink for printing food via inkjet printers.

‘New Media’ may offer the greatest opportunity to render original authenticity with art as business. Examples abound in this space, from Blizzard Entertainment creating tools in its *World of Warcraft* game specifically for people to use them to produce ‘machinima’ movies to the annual software enhancements of EA Sports and other videogame developers.

Our examination of **exceptional authenticity** focuses more on the selling of the very process by which the art is created. Consider the human interaction between artist and viewer, or between an accomplished artist and an aspiring one.

Human interaction is fundamental for rendering exceptional authenticity with art as business. Certainly, such interactions are often sold as business offerings; consider the wide availability of art classes, acting studios, and film courses available in the marketplace today. In addition to workshops and events by various filmmakers and music artists, Apple Stores offer customised ‘One To One’ training classes at its 200+ locations; these sessions often focus not on the basics of computing but the finer points of digital film production and musical recording. The dramatic rise in film tourism, as evidenced by the number of visitors to New Zealand, Santa Barbara, and Alberta, because of *The Lord of the Rings*, *Sideways* and *Brokeback Mountain*, respectively, points to the fact that consumers hunger for more exceptionally authentic art-based offerings.

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Interestingly, examining how companies can leverage **referential authenticity** to render authenticity leads to the recognition of familiar methods of presenting art to the consuming public. In a sense, referential authenticity can be rendered by referentially honouring the existing means by which art has found acceptance with audiences: installations, compilations, retrospectives, commemorations and reproductions (or simulations).

Chanel's Mobile Art exhibit, housed in a 7,500 square-foot travelling museum designed by Zaha Hadid, wonderfully illustrates how to render referential authenticity in art as business. (Not only did Chanel pay Hadid for the creation of the purse-inspired pavilion, and commission twenty artists for the art shown in it, but it also paid Hong Kong, Tokyo, and New York rent for prime sites.) Hadid's inspiration for the pavilion was Chanel's iconic 2.55 handbag, with the theme extending from the exterior design of the structure itself to the flow of galleries inside. Referentially, being in the Chanel exhibit is like being inside the famous purse (much like being in an Apple Store is like being inside a Mac).

Appealing to **influential authenticity** leads to an examination of art as business on a most ambitious scale. It requires thinking anew about the institutions that exist to promote the arts today, envisioning alternative entities that might be established, as distinct businesses, to increase the appreciation, ownership, and creation of art. Granted, a number of institutions already exist to do this – museums, foundations, and the like – but many of these enterprises were established prior to the emergence of a full-fledged Experience Economy and therefore were generally established as non-profit entities. Today, there are opportunities to create new for-profit businesses that fulfil the same influential role of the more established non-profit institutions.

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Many art enterprises, like The West Collection and Saatchi Gallery, aspire to have a positive impact on the art world. It is no longer uncommon for them to charge a fee to see various works—and the commercial nature of charging admission does not necessarily mean they will be less influential. To exemplify this, increasingly non-profit organisations put on temporary paid for exhibitions, which are considered equally popular (if not more) as their free permanent counterparts. Furthermore, the smallest of charges can sometimes actually be used to help render influential authenticity. Consider the ‘Art Rental Programme’ at Oberlin College. For five dollars per semester, students can rent some 400 original pieces – including paintings by Dalí, Picasso, and Toulouse-Lautrec – from the Allen Memorial Art Museum to hang in their dorm rooms. The trust placed in the students by the school not only breeds a healthy respect for art, but certainly renders Oberlin a more authentic campus, especially for students wanting to be treated like responsible adults (and not crazed kids), whether or not they came to school loving art.

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Our look at rendering authenticity with *art as business* demonstrates the multifold opportunity to create more art-focused businesses and business-focused art. Those interested in promoting the arts should embrace new forms of businesses and not resist such initiatives because they seek to make a profit from the endeavour. In fact, establishing more and more art-based businesses might be the very best way to promote the cause of art!

## Rendering authenticity with art as cause

Businesses can render authenticity through their support of art as a cause. While many businesses today already support art through giving

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money and/or time, they may not be primarily motivated (or at all motivated) by a desire to be perceived, through their generosity, as being more authentic. In fact, supporting art without such consideration may be exactly the attitude of giving that contributes to rendering authenticity. (This parallels how an artist comes to be seen as more authentic by not caring about his commercial success.) In other words, **in order for a business to embrace art as a cause it must do so for the sake of the art and not solely for the sake of being viewed as supporting the arts.**

Therefore, in exploring art as cause we do not seek to point to various means of justifying the support of art for businesses just so they can be known as supporting art. Instead, we hope to encourage businesses to provide financial and managerial support when the art being supported aligns with a particular cause inherent to the interests of the business. We seek to help businesses identify which specific art they might support by more thoroughly examining the potential causes that can be found in the intersection of business and art.

Any identification of such *causes* immediately and understandably feels like an exploration of just influential authenticity (“*calling human beings to a higher goal*”). Indeed, no other role of art is so closely linked to a particular genre of authenticity. But by also considering the other four genres of authenticity we seek to uncover ‘lesser goals’ worthy of embracing other causes as well. In doing so, most of the ways to render authenticity through art as cause necessarily have a certain ring of influential authenticity about them.

Causes identified via an examination of **natural authenticity** tend to focus on the use of the earth’s resources, or flow from such a focus.

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As businesses increasingly embrace environmental concerns as causes, look for myriad forms of earthworks and other land art from the Environmental Art, Green Art and Sustainable Art movements to gain in popularity.

One particular type of human activity may offer an opportunity to render natural authenticity with art as cause: walking. Consider the large-scale success of walkathons, such as the Susan G. Komen Race for the Cure (1.5 million people participate in 120 races around the world each year) that already raise millions of dollars for charity. These events clearly support a cause, but are not yet viewed as artistic events. Few focus on environmental causes. Imagine if such (clothed) walking were treated like (nude) posing for Spencer Tunick – businesses and artists sharing concerns about nature are sure to create such new art in the future.

Advancing a cause appealing to **original authenticity** logically begins and ends with identifying and articulating a cause that heretofore had no support from any quarter. Particularly powerful would then be the identification and articulation of a cause that hitherto had no support because it has never before been articulated by human minds. Such original thinking is no easy task.

Given the ambitious goal of rendering original authenticity with art as cause, we only have this to say:

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For we cannot suggest any examples here for fear of leading you down an unoriginal path.

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Supporting causes in the arts that appeal to **exceptional authenticity** must focus on the notion of excellence. The art supported must be exceptional pieces or extraordinary performances, exemplars that particularly represent the finest work of its kind. In this regard, traditional business support for the arts has often focused in this arena, which makes perfect sense since excellence in one domain of life (the arts) points to the need for excellence in other domains of life (including business). Consider placing an even greater emphasis on this connection between exceptional art and exceptional business.

Many forms of art, that from any objective standpoint represent excellence, still suffer today. Consider classical music. Many orchestras struggle financially. Full concert recordings prove less popular in the age of the iPod shuffle. In rendering exceptional authenticity with art as cause, perhaps new media can be utilised to actually restore some vitality to art forms such as classical music, opera, and ballet. Consider popular platforms such as You Tube, with videos such as ‘Will It Blend?’ of the BlendTec food mixers which blend myriad items like marbles and Bic pens; these demonstrate how companies can build audiences for seemingly uninteresting offerings if only they treat the effort in an exceptional way. If it works for food mixers, surely it can work for art!

All art is by definition referential – it is inherent in the act of framing. But not enough support of the arts employs **referential authenticity** by drawing inspiration from others already supporting the arts, or by explicitly making another’s cause one’s own.

In suggesting ways in which referential authenticity might be rendered with art as cause, let’s point to two enterprises that do it well outside the

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arts: Kiva.org, a Web-based micro-lending site that allows individuals to make interest-free loans to third-world entrepreneurs, and ModestNeeds.org, which helps individuals give money directly to people in need of money to pay for specific needs. Once launched, the social networking that these sites engender help the loaning and giving to multiply rapidly, as the enterprises represent a portfolio of causes inside a larger cause. Imagine establishing a similar system for helping individuals fund specific pieces and performances of art.

An exploration of **influential authenticity** should not focus so much on art, or even on the support of art, but on the values that lead one to even want to get behind any particular cause. The more you examine your motivations behind your support of art, and then declaring these motivations, the less you will need to find art and artists to support and the more you will be sought out by artists with whom these motivations resonate.

The crux of the matter is this: businesses need to state their identity and identify their statements vis-à-vis art. In doing so, the business can come to a better understanding of just how it should embrace art. For example, HSBC's sponsorship of Indian Summer at the British Museum, "*a season dedicated to Indian culture featuring a unique programme of exhibitions, installations, performances, lectures and film screenings*"<sup>1</sup>, has been strategically framed by an Indian themed marketing campaign. The press, outdoor and digital campaigns have been designed to complement the exhibitions themselves, in the style of Rangoli, an authentic Indian art form using coloured powders on open floors.

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<sup>1</sup>HSBC, *HSBC and British Museum announce 'Indian Summer'*, 04 December 2008

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Through these exhibitions and their subsequent holistic marketing campaign (with the strapline ‘Understanding culture is our business’), HSBC exemplifies their local insight into specific cultures, as the ‘World’s Local Bank’, which will in tandem help their customers do better business with India.<sup>2</sup>

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Many businesses already take up the cause of supporting art in their local community and throughout the world. In looking to render authenticity with art as cause, it is possible that the causes may be more effectively supported as the contributions individuals make more highly align with each person’s own self-image. The overall cause becomes a personal cause.

## Rendering authenticity with art as organising principle

When art is sold, its sale becomes the basis for doing business. As such, the commercial side of the art is generally deemphasised in order to maintain an aura of authenticity. Coming off as overtly commercial is the last thing any art-as-business business wants. Conversely, **when a company embraces art as an organising principle for all or part of its operation, the business seeks to *become* art, or more likely to be seen as possessing or being infused by some significant artistic**

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<sup>2</sup> Brand Republic, *HSBC launches ‘Indian Summer’ campaign*, 28 May 2009

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element, in order to gain the inherent advantage of art in being perceived as authentic.

Businesses operating with art as an organising principle want to make its use evident to consumers, either through visible business practices that demonstrate the art at work, or by expressly acknowledging the role of art when talking about one's business and its offerings.

What follows is largely an effort to point to various art principles that might function as operating precepts for a business.

Art possesses certain underlying characteristics that can be embraced as operating principles to render **natural authenticity**. In doing so, the structure of the business enterprise is fashioned in a way that resembles the structure of art. Obviously, different art forms vary in their structural characteristics. In some cases, structural principles unique to a specific art form may be adapted to shape business practices. In other cases, certain principles may be shared across art forms.

For an illustration of how to render greater authenticity by addressing the structural need to create a new, more artistic, enhancement to an offering, consider the typical Santa Claus photo booth come Christmas time at a local mall. Most if not all such experiences are far from cheerful events. In light of this, the reinvention of Santa Claus is underway, masterminded by Doug Johnson of mall developer General Growth Partners. The experience replaces the long queue with a serpentine journey through multiple stations: a desk to write a letter to Santa, a Naughty-or-Nice scale on which to step, a larger-than-life mailbox direct to the North Pole that blows out snow when opened, and a few glimpses of Santa from in between village buildings. Hidden cameras capture the surprised faces of children at every turn, offering a collection of digital

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images for parents to purchase and then use to create cards, calendars etc. The framing of this offering against the backdrop of the mall and the careful scripting used to create dramatic suspense have produced a much more real Santa experience, yielding dramatically higher photo revenue for General Growth Partners and more traffic for all mall tenants.

Art objects and performances possess a degree of distinctiveness that helps set them apart from more mundane things and activities. In rendering **original authenticity** through art as organising principle, businesses should similarly seek to distinguish their offerings from everyday competition. The focus is placed on departing in form from conventional (and undifferentiated) practices.

American Girl demonstrates how to gain such distinctiveness as a business. The company was founded by a schoolteacher, Pleasant Rowland, who wanted to teach girls about American history. Each doll, therefore, represents a particular period of American History, with half a dozen books or so written about each character. Young ladies actually learn about different historical periods and events through their doll ownership and book readership. Further, the company (now owned by Mattel) offers a portfolio of place-making experiences at three different American Girl Places (Chicago, New York, Los Angeles); signature moments abound. For example, at the restaurant called (simply enough) Café, girls discover a hair scrunchie holding their napkin, which they can take home to use on their hair. At the end of either of two staged plays (*American Girls Revue* and *Circle of Friends*), the cast comes on stage and invites the audience to join them in singing ‘The American Girl Anthem’. All these and other elements work together to make a day shopping more like a visit to the arts and culture district of a city than a trip to a store or mall.

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The use of **exceptional authenticity** in embracing art as organising principle in business necessarily focuses on human performance. While our examination of the other genres of authenticity touch on various principles of theatre (along with other art forms), here we draw exclusively and explicitly from the art of stagecraft.

Many people hold a misconception of stagecraft and performance art in general and acting in particular: that it is phony. While sometimes true, it need not be. Sally Harrison-Pepper, a professor at the Miami University of Ohio and author of the preeminent book on street theatre, *Drawing a Circle in the Square*, performed a highly personal and electrifying account of how her mother's death had affected her and her family, as part of a concluding exercise for an event she attended. It took a moment for the participants of the event to compose themselves; they couldn't imagine what had caused such a response to a simple exercise. Only later did she explain that she wanted to exemplify that acting *can* be real. Sometimes, perhaps even most of the time in business, however, this is true. Play-acting, as opposed to real acting, is where work becomes merely theatrical rather than really theatre, overly dramatic rather than overtly drama. Avoid this fate by appealing to exceptional authenticity as you infuse your business with the art of theatre.

We turn next to theming – for all theming is by definition referential, and the practice holds the key to using art as an organising principle in rendering **referential authenticity**. We start by acknowledging that, as with theatre, people have misconceptions of theming in business today, largely because Walt Disney (and the company he founded) was so ahead of his time. Disney's understanding of the difference between a theme park and mere amusement park was masterful in the power of having a single unifying concept – a theme – drive everything. One is hard pressed today to find a single business offering, or art collection, or even single piece of art, for that matter, that is not themed. Yet many, with visions of 'theme restaurants' dancing in their heads, object to the

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whole notion of theming. The problem, however, resides not in the practice of theming, but in not doing it well. Rather than reject theming out of hand, the art and business communities should view it as a primary intersection of interest, and work together to learn to do it well.

The Geek Squad is not just any old computer retail and installation company; it's a '24-hour Computer Repair Task Force' created around the unspoken theme of 'comedy with a straight face'. With a wink to law enforcement as its motif, its Special Agents drive black-and-white Geekmobiles and wear white, short-sleeve shirts with black clip-on ties. Geek Squad Agents flash their badges on arrival to a job site to properly identify themselves. It all works because its theme rigorously, thoroughly and unapologetically influences everything being stated. Now numbering over 16,000 Agents around the world, it really is the largest street theatre troupe ever assembled! And people perceive it as authentic, because it is art in action.

Finally, rendering **influential authenticity** in business with art as an organising principle focuses not on the performance of employees, but on that of customers. Our attention turns to influencing how they act and how they become performers in their own right.

One business that puts its customers on stage, front and centre, is the collection of Viking Culinary Arts Centres created by the high-end appliance manufacturer. They realised it wasn't always enough to just place their appliances on the floor of stores and expect customers to buy them over other brands. So they created these cooking schools for current and potential customers to actually *experience* its products in a real-life setting (for which, of course, they charge admission). It does so by making them stars of the production; uncovering their cooking talents; enabling them to experiment with new recipes, appliances, and

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cooking techniques; helping them discover how to plan an entire meal that comes together as one; and creating interactions among all those present – and beyond, as they all tell others about how they became culinary artists, at least for one night.

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Because they are the stars – recall that authenticity is purchasing on the basis of self-image – of course they will view that offering as authentic, and influentially so. Such is the power of the five genres of authenticity for helping businesses render their offerings, and by extension the places in which they are offered and even their own businesses, as real in the minds of their customers.

And it is the power of art, as exemplified by our examples, which provides such compelling ways of doing so for almost any business.

**Whether viewing it as object, business, cause, or organising principle, businesses should embrace the possibilities of art for rendering authenticity.**

What University of Texas professor Michael Benedikt said of one form of art in his wonderful little tome, *For an Architecture of Reality* (p. 4)—that “[i]n our media-saturated times it falls to architecture to have the direct aesthetic experience of the real at the centre of its concerns” – applies to all forms of art, and should therefore apply to all forms of businesses.

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# Appendix

## Consider the following

... with art as object:

- Natural authenticity
  - What raw material used as a supply source for the business might remain in its natural state as the media of choice for selecting or commissioning art?
  - What manufacturing defects, discarded service devices, or experience venue artefacts might be appropriated as media for a certain artist? (The art need not necessarily be placed within the business itself, provided the source of the media was somehow identified via some design element in the art or by mention of it in written descriptions.)
  - Could some business's 'work in progress', normally not seen in its intermediate state by consumers, be adapted as art for the viewing public?
  - Could stripped down, naked, or bare versions of the company's offerings be displayed as art?
  - Could art be selected for presentation that makes a deliberate point about sustaining the natural world, especially if legitimately associated with other environmental stewardship efforts of an enterprise?

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- Original authenticity
    - What art might point to the origins or key milestones of the business?
    - What marketing material – ad copy, slogans, jingles, and so forth – from the past, that was not considered art in its time due to its commercial use, could become fodder for new art when appropriated in a non-commercial context today?
    - What design elements of a company’s offerings from any era could be appropriated within some new art form?
    - What two distinct business offerings could be mixed-and-mashed into a new single work of art?
    - What art could be put on display, that through the varied content and form of the art, would help communicate how a company’s own business practice departs from conventional norms?
  - Exceptional authenticity
    - How might the presence of some art foster more frank and direct interactions with customers?
    - What individual pieces or performances of art could be presented to individual customers on a one-to-one basis to help demonstrate responsiveness to their unique needs?
    - Where might art be used to slow down business processes, create a pause in daily operations, and allow for a more accessible and personal interaction between business workers and customers?
    - What company-owned art could be temporarily displayed on customer premises as a means of demonstrating trust and commitment to the business relationship?

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- What art could be shared with customers as a means of addressing uncomfortable or unresolved business issues, or uncovering unspoken customer needs that go unaddressed through the normal course of business?
  - Referential authenticity
    - Can some important business person – executive, manager, front-line worker, or customer – be honoured by or otherwise inspire the art?
    - Can some critical period of time or moment in the history of the business be honoured by or inspire the art?
    - Can some significant place for the business be honoured by or inspire the art?
    - Can some idea at the heart of the business enterprise be honoured by or inspire the art?
    - Can some combination of person-honouring, time-honouring, place-honouring, and idea-honouring art works *collectively* inspire further works or art that referentially honour the referential collection?
  - Influential authenticity
    - How might art be used to help fulfil the aspirations of some deserving customer, whether an individual consumer or a person working for a business-to-business customer?
    - How might art be used to fulfil the shared aspirations that exist collectively among customers?
    - What art piece might be commissioned as an award for some individual or collective achievement across your customers?
    - What greater social cause outside your business could you passionately promote via art?

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- What art might be placed inside your business to serve as an iconic inspiration for your employees?

## ... with art as business

- Natural authenticity
  - Could the art sold specialise in a specific natural material?
  - Could an artist be given access to some unfinished material not otherwise accessible in order to create unique art for sale?
  - Could sketches, storyboards and other rough draft materials used in the creation of certain artworks be sold?
  - Could a fee be charged for behind-the-scenes access to rehearsals and other stagecraft?
  - Could you define and commercialise 'green art'?
- Original authenticity
  - What existing art forms could be mixed-and-mashed to create a new genre or variation of commercial art?
  - What non-art could provide a canvas or platform for creating art capable of commanding a price?
  - What new kinds of commemorative pieces or performances could be offered for sale?
  - What new exhibits could be envisioned that command a fee for the combining and contrasting of art in original ways?
  - What production techniques, software or other tools used for the creation of a particular kind of art could be sold to other aspiring artists?

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- Exceptional authenticity
    - What preparation advice – observation/journaling techniques, reflection habits, or other philosophical insights – could be offered for sale?
    - What hands-on art instruction could be sold, especially that which provided more personal attention?
    - What festivals or other events could provide a for-fee forum for engendering peer-to-peer interaction?
    - What forms of art tourism could be promoted, especially that which provided special access to certain works or artists?
    - How could new forms of highly personal art, such as commissioned portraits, be expanded (from paintings and still photography) to other media (screenplays, documentaries, movies)?
  - Referential authenticity
    - What person, place, object, event, or idea could be honoured through the method of presentation and sale?
    - What theme could serve as an organising principle for such offerings?
    - What place is most fitting for staging these types of events?
    - The presence of which people as guests would bestow further honour?
    - What could be done to more realistically render the offering?
  - Influential authenticity
    - What new form of housing or community development could be offered to provide an alternative living scene for emerging artists?
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- What new kinds of marketplaces, physical or virtual, could be established as venues for artists to sell their works?
  - What new kinds of demand-creation activities could be formed to promote art expenditures by both individual consumers and business clientele?
  - How could (particularly valuable) pieces of art be timeshared – say with 49% sold as fractional ownership to a multiplicity of customers – as a means of both generating revenue (for the timeshare provider as well as for the arts) and fostering appreciation for the arts?
  - Could certain kinds of ambassadorships for the arts be established, with those individuals serving in these roles paying a fee for the privilege of the role (and the title)?

### ... with art as cause

- Natural authenticity
  - How might art that points to the conservation and responsible management of a particular natural resource (important to the business) be supported?
  - How could artists from locales that supply important natural resources be supported?
  - Might one particular artist (or school of art) be heralded as being in the forefront of an artistic style or medium that calls attention to a particular point of view about nature?
  - Should the business help some art to be placed or performed in a particular location known for its significance to some natural resource?

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- Should efforts be made to establish ongoing art institutions in some such naturally significant place or places?
  - Original authenticity
    - What attribute of nature (harnessed or unharnessed), including human nature (favourable or unfavourable), might underlie some worthy cause?
    - What design principle might be highlighted through the support of certain art?
    - What sphere of human interaction suggests the need to support some cause through art?
    - How might some art challenge people to reconsider how they spend their time?
    - How might some art challenge people to reconsider what they value in life?
  - Exceptional authenticity
    - How can greater concern for a particular piece or performance, artist or performer, be demonstrated?
    - How can greater concern for a particular artist or performer be demonstrated?
    - What art not yet renowned is deserving of assistance in gaining a wider audience?
    - How can people who appreciate a particular art piece or performance, or a particular artist or performer, be encouraged to proactively share their appreciation with others?
    - What advice or counsel, or any other kind of professional support, could be offered to deserving artists and performers in order to assist them in gaining greater recognition and acclaim?

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- Referential authenticity
    - What cause could be supported that encompasses other causes?
    - What existing supporter of the arts could be supported anew, by you?
    - What duplicated efforts in support of art would prove more successful if consolidated into a single initiative?
    - Conversely, what consolidated efforts (particularly those under one's own control) would benefit from being handled by multiple other individuals or enterprises (outside one's direct control)?
    - What support for art would induce further support for art?
  - Influential authenticity
    - What business are you really in? Does the essence of your enterprise suggest certain core obligations to support art of a particular kind?
    - What statements do you make in the marketplace about your company and its offerings? In what ways might you reinforce these messages through the art you support?
    - What effects do the origins and history of your company have on what art you choose to support?
    - What sense of purpose is evident in the business? How might these interests of the enterprise and its employees be advanced through the support of certain art?
    - What body of values do you wish to advance throughout the business and through the art you support?

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## ... with art as organising principle

- Natural authenticity
  - How can you establish boundaries that frame output in such a way as to draw attention to its significance (akin to the use of literal frames for art objects and the proscenium for art performances)?
  - When should you charge admission to access all or part of the business's offerings?
  - What dramatic structure could you define and design that provides a natural beginning, middle and end to a business performance?
  - Or more formally (and elaborately), what dramatic structure could explicitly be orchestrated to provide an exposition, inciting incident, rising action, crisis, climax, falling action and a dénouement over the course of the business performance?
  - How could customers be treated as members of the audience, as guests?
- Original authenticity
  - How can your business speak to the unique origins of your enterprise and the subsequent influences on your work?
  - How can you elevate the overall design of your offerings, or certain design elements, beyond traditional functionality to add aesthetic value?
  - What signature lines can workers say intentionally and compellingly?

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- What signature moments can you create by focusing not only on *what* work is performed but more importantly on *how* it is performed?
  - How can customers be afforded an opportunity to express appreciation (or other sentiments) for offerings and processes by providing avenues to submit reviews, providing occasions to buy memorabilia, or even occasions to applaud performances?
  - Exceptional authenticity
    - How could you explicitly separate on-stage from off-stage work in your business?
    - How can you direct workers to act their part?
    - What workshops could be introduced, studios established, or rehearsal time reserved to allow workers to prepare and practice their performances?
    - In what form could *dramatis personae* be presented to customers to acknowledge the entire ensemble of workers who made the product or staged the performance?
    - How could you foster a culture that compellingly performs genuine acting?
  - Referential authenticity
    - What can business learn from the arts about how language and terminology should be harmonised inside of the theme?
    - What can business learn from the arts about how designed environments and sets should be designed to fit with the theme?
    - What can business learn from the arts about the thematic importance of harmonised costuming and props in forming impressions with customers?

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- What can business learn from the arts about engaging the senses to support the theme?
  - What can business learn from the arts about creating intrigue about an object, or building suspense in a performance, by having a theme but not revealing it explicitly?
  - Influential authenticity
    - How could customers be treated as performers, as actors or stars in your production?
    - How can you help uncover the unique perspectives and latent talents of your customers?
    - What workshops could be introduced, studios established, or rehearsal time reserved to allow customers to experiment with different behaviours (using your offerings)?
    - How could customers create their own theme (again, using your offerings)?
    - Under your guidance, what influence could some of your customers have on other customers – and potential customers?

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