



*BURN-IN IGNITE Seminars &
Art-Interventions*

*Dallas
Denver
Oklahoma City*

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1. Creative Placemaking and strategic Art-Branding

Thank you very much Carl for your warm welcome and your incredible support in the last few months. We really appreciate your strong commitment and the confidence you have placed in us. And of course your powerful network. For these reasons we are sure that our cooperation will be a very fruitful one, that allows full exploitation of all synergies available. In my opinion two aspects speak for the global approach on the topics of the Arts and Creative Placemaking und Art-Branding.

On one hand successful art and business goes more and more international, tends to be multinational, because of the standardization of „international taste“, strongly shaped by global campaigns and internationally operating companies. On the other hand we may also observe that there is a big shift towards regionality. In my opinion this is no contradiction, this is a real chance for a longterm positive development and a successful approach for a peaceful coexistence among people and nations, which considers diversity as a chance for all.

But let me go deeper into the subject. The positioning of Europe in the context of globalization is very important because of its emphasis on the maintenance of regional authenticity. With the treaty of Maastricht culture became the key to integration in the EU. It symbolizes a change in the meaning of development, from a pure economic and political doctrine to a community of values. Identity in the European context doesn't only mean internal integration. It is just as important as external integration and position.

Through some of our project partner in Austria, with whom we developed some regional marketing projects, we have begun to concentrate more on the macroeconomic point of view of creative placemaking. For a first overview I want to go topdown from the european level to regional projects in Austria and the BURN-IN platform.

Culture counts - a very strong statement from **UNESCO**, which stands for the freedom of expression and the protection of our heritage and fostering creativity. **Both heritage and creativity lay the foundations for vibrant, innovative and prosperous knowledge societies.** UNESCO is convinced that no development can be sustainable without a strong culture component. Indeed only a human-centred approach to development based on mutual respect and open dialogue among cultures can lead to lasting, inclusive and equitable results.

Yet until recently, culture has been missing from the development equation.

These international treaties endeavour to protect and safeguard the world's cultural and natural heritage.

As a consequence the **European Union** has started a major **support program for these sectors of culture and creativity with a budget of 1,5 billion €**, or approx. 1,65 billion dollars, for the **2014 to 2020 period**. This program is a valuable source of funding for many regions, which are effected by a structural change. The program supports regional development and is used for the positioning and creation of new identities for regions. This increases economic power and income and creates vibrant living and working environments. It is a guarantor for diversity, secures jobs on a longterm basis and the economic competitiveness of a region and leads to a sustained development. Cultural economy and creative industry are very important location factor and act as an engine against the gentrification of many regions.

The **Creative Region upper Austria and Linz**, where our Agency is situated and which is approx. a two hours car trip away from Vienna, is a regional example this project that was brought to life by the upper Austrian government 3 years ago. Linz is still shaped by industry. I came to the city in the early 90s, and I was witness to the big metamorphosis from a steel town with a poor image to a proud city with self-confidence and a clear sense of importance. In 2014 Linz was chosen as a UNESCO **City of Media Arts**, and since then many flagship projects for the creative industries have been implemented. For example, the **Ars electronica Center**, [Tabakfabrik](#) and [Linz09](#), as the European cultural capital in 2009. With only 200 000 inhabitants, Linz was involved in more than 7.700 events, exhibitions, festivals and various projects in only 365 days. More than 3,5 million (?) visitors speak for themselves. The Republic of Austria, the Province of Upper Austria, and the City of Linz fund these events with a budget of \$69 million. Of that amount 30% comes from the governments, 5 % through Sponsorship, and only 2 % from the EU.

Among the most popular events are the **Kepler Salon**, which is a very popular forum for scientific discussions and the unforgettable **Höhenrausch**, which in German means „euphoric feelings when climbing up to fast“ (which is not to be confused with altitude sickness). The Höhenrausch was the most successful contemporary art exhibition ever staged in Austria with more than 270.000 visitors. The big success of Linz09 can be attributed to a comprehensive cultural program with great diversity as well as artistic excellence.

Linz09 has done a terrific stimulating both jobs and tourism. While the global economic crisis was producing a decline in the number of overnight stays in all other major Austrian cities, Linz chalked up a 9,5% increase.

[Goals of Linz09](#) | [Revenue and Expenditure](#) | [overview capital cities from 1985 to 2019](#)

Since 1979 the [Ars Electronica Center](#) combines art, technology and society. The ideas circulating here are innovative, radical and eccentric in the best sense of term. Consider the Center is a Museum of the Future - Here you can find biotechnology and genetic engineering, neurology, robotics Protetics and media art at its best. Here you won't find a bunch with „Do not touch“ signs, here you're cordially invited to enjoy a hands-on experience. And once a year, the AEC Center invites artist, scientists and researchers from all over the world to a conclave in Linz to confront a specific, interdisciplinary theme in the context of speeches, workshops, exhibitions and symposia. And last but not least my personal favorite is the [Prix Ars Electronica](#), an annual competition and international trend barometer for digital art. Categories are for example: digital Musics and Sound art, Computer Animation, Hybrid Art, U19, ..Nearly 2900 entries from 75 countries were submitted to the 2015 Prix Ars Electronica. The winners came from Japan, Mexico, Indonesia, Belgium, Austria and Austria. The [Tabakfabrik Linz](#) was build in 1935 based on the planes of Peter Behrens and Alexander Pop and was the first Austrian steel skeleton building of the New Functionalism style and its architecture has international reputation. importance: After selling the prestigious Austrian tobacco factory to Japan Tobacco, the factory was closed in 2009. And since then Linz has created a complex with four columns which are creativity, social issues, work and education/science. Exhibition body worlds (Gunther von Hagen).

The regional case studies show the large efforts of regional governments towards structural change. For a quick overview. Austria has approx. 8.5 Million residents (one tenth of Germany) and approx. 300.000 companies with 2 million employed persons. 10 % are working in the creative industries and generate a turnover of approx. 18 billions Euros a year. BIP, the gross domestic product is 428,3 billions, unemployed rate, 5.7.

I am sure that a worldwide creative placemaking strategy, which based on global ideas of UNESCO, EU and national governments will be very powerful in the future, if we/they can **bring it down to earth and ground it here.**

2. BURN-IN OFFERS, Follow up

Focusing companies and local communities

And here is where **BURN-IN comes into play.**

BURN-IN is a trademark of Dolzer & Partner, an agency for strategic, emotional brand development, which was founded in 1995 by Wilhelm Dolzer and me. **THE BURN-IN VISION is implementing art strategically and creating sustainable values for art collectors, companies and artists!**

But what does this exactly mean? And how did it all start?

In **2009** I finished my diploma on the open university in Hamburg, after having interrupted my studies at the Vienna university of economics and business for some years due to starting up the agency and my son Lukas. My diploma thesis is about art sponsorship, precisely about „**Return on Culture** and the impact of arts sponsorship on brand equity and corporate identity.

For getting a deep insight I have chosen a double strategy. First I made 22 personal expert interviews with the most important decision makers in the field of art and art sponsorship, people from private and public museums, entrepreneurs, marketing executives, ceos and second I rechecked this with an online survey among companies, which have implemented sponsorship projects in the past.

Unexpectedly the results of both target groups were very similar and form the scientific basis of the new business model of **BURN-IN's think tank and do tank.**

The unique selling proposition (or USP) of BURN-IN successfully combines **art-interventions with management know-how in the field of strategic corporate development.** BURN-IN provides the required know-how and accompanies the process with field tested methods. Art-branding and creative placemaking as an USP with global approach. BURN-IN is navigating the demanding art-branding and creative placemaking journey.

Because art always communicates with the viewer, emotionalizes and has a lot of power: it surprises, is thought-provoking, opens up new perspectives – leaves nobody untouched. These convincing effects are shining inside and outside, create positive climate and a long-term loyalty of the staff. Corporate culture thought in a very different way.

With BURN-IN we create sustainable values for all participants. Social Responsibility towards artists , staff and community, creating a respectful and appreciative manner of cooperation and at least suitable to the **3 pillar model of sustainability** with ecology, economy and social affairs. Which is declared in the green book of the EU.

BURN-IN works with and loves **storytelling methods** ,which are used strategically for describing corporate culture or traditions telling emotional stories that are easy to remember. And with the **iceberg model**, a communications-model based on Sigmund Freud , Paul Watzlawik and Carl Gustav Jung. The model works with the Pareto principle (80-20 rule), and considers not only verbal communication above the water surface, it analyzed especially non-verbal communications under the water surface. On the basis of the two models, the

return on culture concept, the mega-trends of **neuro-marketing and emotional brand staging** (love marks) and the **tremendous shift in the direction of sponsorship** (actual 10%-15% of all communications budgets are invested in sponsorship, 1-2 % in art-sponsorship) BURN-IN accompanies and navigates these whole processes from client acquisition, to briefing, to development of concepts with experts and artists, to pitches and presentations, to contract negotiations, the implementation up to the evaluation of it. Return on Culture, you see...

With this tools and concepts **we are able to navigate strategic art-intervention projects** because

- **we know the effects to the stakeholder, staff and the society.**
- **we know the effects on CSR Corporate Social Responsibility and brand equity and CI**, which is illustrated on the triangle. A mid to longterm strategy is spiraling up brand equities and corporate identities and additionally is very sustainable.

Investments and efforts in art and creativity are paying off! They create USPs for regions, companies, society and artists which is priceless and an **intangible asset** and a **real competitive advantage**. I am deeply convinced that evaluations of art-interventions and sponsorship is very important, the balance Scorecard is a good tool for doing this. But we shouldn't only consider monetary data, the art of evaluation based on all the remarkable non-monetary effects to society or culture. That takes us back to the roots of UNESCO's philosophy of fostering creativity and the idea of identity, integration and authentic positioning via art and creativity.

Focusing artists

Till now I have presented the possibilities for companies, regions, cities. But the BURN-IN system only works with the **enormous artistic diversity and the sheer endless creativity of the artists and their Oeuvre**. The real challenge is to find the right partner for each project. So in my opinion the fit between artist and organization is the most important one. BURN-IN offers with its platform the use of our know-how, the online-presence (portraits and online-store), the advices the artists referring their mid to longterm orientation and work out new art contents and perspectives for the public. BURN-IN as a independent sparring partner.

BURN-IN gallery | the new exhibition format | annual theme 2016 „Diversity contra identity? - values and culture

The needs, demands and desires of art collectors are changing constantly. Nearly monopolistic sales structures, a strong concentration of a few outstanding artists, digitization with the corresponding market transparency and the rapid progress of internationalization turn the whole sector upside down opening new opportunities for BURN-IN.

In cooperation with my gallery partner Renate Polzer, who is an art historian and artist, we developed our new gallery concept with its innovative exhibition format. As an interdisciplinary duet with longterm experience we linked up 5 years ago and we are positioning our gallery in a contemporary, international context. Based on the Vienna Secession BURN-IN stands for a breakup (a new start) in art business (scene) giving priority to artistic quality instead of big names.

Therefore BURN-IN transports with its monthly exhibitions essential themes, experiments permanently with promising methods and state of the art technologies and focuses exhibition formats, which speak to the audience on an emotional level. BURN-IN as a space of art perception and suspenseful exchange of ideas

outside the mainstream. BURN-IN as an exquisite art salon, as art space for pure enjoyment of art, as close art proximity, art mediators and art sponsors.

Some **key-facts about our gallery, positioning and philosophy:**

- The whole BURN-IN team burns for art. We are on fire with art.
- BURN-IN gallery is located in the city center of Vienna, which is the capital of Austria, at the embassy quarter in Wieden, and next to the magnificent Belvedere Palace a baroque ensemble of the 18th century.
- The BURN-IN gallery started last year
- BURN-IN online store and depot offers 600 artworks with a value of approx. € 1,7 million €
- BURN-IN offer commissioned artworks | Individuality as secret luxury and creativity as a sparkling elixir of life
- BURN-IN has organized 18 monthly exhibitions with nearly 50 international established artists and presented more than 500 artworks
- BURN-IN platform started 2009, actually we work with 9 co-operating artists | 2 curators | 1 media-designer | 1 project-manager
- BURN-IN offers in addition to classical gallery representation individual packages for marketing and PR, strategic workshops, consulting, coaching as well as CI development, online, catalogues and books...

Call for entries | Diversity 2016

Our new exhibition format requests lateral thinkers, artist with a lot of self-confidence and a positive and open mindset. For leveraging this, BURN-IN enhanced the **gallery-method**, which uses field tested creativity techniques like mind-mapping, brainstorming and learning with associations. The huge potential of the artists should be perfectly identified in the process and should determine and identify the possible interfaces regarding the BURN-IN exhibition program. A very fruitful process, which unexpected but often very interesting results, telling exciting stories to the audience. Annual cycles draw a bow through the monthly events . In 2015 we started with *Ariadne's red thread and the secret of the labyrinth* and *Diversity, Identity | values & culture is the theme for next year*.

At this point I want to invite american artists to our call for entries for next year. Maybe we can arrange an american quarter to diversity and the specific positions.

American Quarter 1-3/2015

Apart from this very emotional theme it is important for artists to diversify their strategy and strike out in a new direction, taking the developing art market sector into account.

3. VIENNA SECESSION | WIENER WERKSTÄTTE | ARTS & CRAFTS | BAUHAUS

BURN-IN appreciates and is proud of the heritage of the Vienna Secession. There are many similarities, especially the artistic co-operation, the common sales strategy and the historic space. BURN-IN's new philosophy expanded the secessions spectrum by implementing interdisciplinary art projects with global navigation. Additionally we have the priceless advantage of digital media.

For giving a short overview I want to sum up the most important movements from Europe.

- **Vienna Secession**

is an artists association in Vienna in time of the fin de siècle. It was founded in 1897 by Gustav Klimt, Koloman Moser, Josef Hoffmann, Joseph Maria Olbrich, Max Kurzweil, Josef Engelhart, Ernst Stöhr, Wilhelm List and other artists as separation (Secession) of the Künstlerhaus Vienna, because the artists refused the dominating conservatism and the traditional concept of art that was a focus in historicism. It was based on the model of the Munich Secession. The first exhibition took place in 1898. On the left side of the portal can be found the slogan „Ver Sacrum“ (holy spring), expressing the hope for a new blossom of art. But the most important slogan, which is written in golden letters under the dome:

DER ZEIT IHRE KUNST, DER KUNST IHRE FREIHEIT

To the age its art, to art its freedom.

- **The Wiener Werkstätte** (Viennese Workshop)

was founded in 1903 by Hoffmann and Moser as an association for the work of artists and craftsmen (about 100 persons), the aim being to reform the applied arts. The intention of the association was - together with the Vienna School of applied arts and the Vienna Secession - a renovation of arts based on artisan solidarity. Vienna was to become a centre for the distinguished cultivation of the applied arts. The goal was to combine all areas of life in a creative way, a true synthesis of the arts.

Artistic members were Carl Breuer, Koloman Moser, Lilly Reich (architecture), Oskar Kokoschka, Egon Schiele and Gustav Klimt (visual arts and graphic), in cooperation with Wiener Keramik, Lobmeyer, Tiroler Glashütte, Backhausen etc.

- **Bauhaus**

was founded 1919 by Walter Gropius in Weimar as an art school. At this time this fusion of art and crafts the Bauhaus was following a completely new way and concept. The historical Bauhaus is nowadays the most influential educational institution in architecture, visual art and design. The Bauhaus persisted from 1919 to 1933 and is well known as the international home of the avant-garde and of Classical Modernism in all of the free and applied arts. The lasting impact of the Bauhaus till

the present is to shape the image of all modernistic movements. The Bauhaus founding manifesto in 1919: „The final aim of all artistic work is the construction.“. Architects, sculptors, painters, „we all have to return to handicraft.. The artist is the increase of the craftsman. „

- **Arts and Crafts Movement**

In the middle of the 19th century up to 1920 a British movement in art took place, especially in product designs. The interior designer Charles Rennie Mackintosh (chair with high backrest) and the writer and satirist Elbert Hubbard were the most prominent representatives. The movement was the result of searching for an authentic style for the nineteenth Century. It was a reaction to the historicism of the Victorian era and to the „soulless“ products of the burgeoning industrial age. Most of the representatives considered „the machine“ as the root of all evils. The result was a return to the qualities of crafts, simplicity and earnest handling of the material. Art Nouveau, Vienna Secession, Wiener Werkstätte, Deutscher Werkbund and Bauhaus have been influenced by Arts and Crafts Movement. The first edition about art was published in April 1893, titled: The Studio: An Illustrated Magazine of Fine and Applied Art. Charles Holme and Joseph Gleeson were the key drivers behind the issue of the magazine. The main concern was the reunion of art and crafts with the aim to restore the full value of crafts.

Let's make a short side trip to Bilbao.

Side trip „Bilbao Effect“

Bilbao-effect means the selective upgrading of spaces by spectacular buildings of architects. The term was based on the development of the northern Spanish town Bilbao concerning to the Guggenheim Museum built 1997 by the US-american architect Frank O. Gehry. Four premises are very important: central location, surrounding of waters, innovative and functional architecture, provocation and spectacular effects. Architecture as a walkable sculpture is an artwork itself emancipating from its content. The same time Bilbao is claiming a „Corporate Identity“ for a changing metropolis of industry. The city is profiting from the new building. And more. The so called „Bilbao-effect“ can be a new constitution for the whole region. Gehry's Guggenheim Bilbao is, like a project of architecture, right behind a variety of the 28 „projects of museums in 21st century“, in the moment shown in the Pergamon-Museum in Berlin. A lot of the new museums are charged with images of networking and mobility, gigantomania, marketing and consumption.

One more side trip, which I feel very strongly about the

NEW MASS MIGRATION TO EUROPE

Migration is an exodus and a chance at the same time.

I'm sure and I truly understand that refugees fleeing from the prosecution or war are looking for countries which guarantee safety and a high living standard.

Actually all refugees consider the European Union as paradise, but the current political developments show a growing critical attitude on the part of the local population. Many of the last elections have shown a dramatic shift to the right, even in Austria.

Some weeks ago Angela Merkel, German Federal Chancellor, said all refugees are welcome which was poorly received by general public. More and more countries recognize the importance of a global strategy in the European Union for solving the problem.

Cultural diversity enriches the society, but it is very demanding to find a balance between economy, ecology and social aspects. A „learning society“ has to respect and tolerate this cultural evolution. Diversity is not only a hot topic for BURN-IN in 2016.

4, BURN-IN Follow up

At least let me give you a brief overview, about the services and possibilities of BURN-IN

- I. **BURN-IN seeks organizations, enterprises, cities or regions**, which want to **enhance their brand with art**, using the method for gaining an USP. BURN-IN accompanies this process providing it with field-tested methods, theoretical background and a platform with international artists.
- II. BURN-IN wants to start an **international cultural exchange with artists** and offers exhibition possibilities in Europe, support packages in the field of art-, marketing-, and management consultancy ...
- III. BURN-IN is searching for lateral thinkers, who want **to implement the business model**. Possible partners could be **management-consultants (focus corporate culture & values), galleries with corporate customers** or organizations, which want to initiate a change with a synthesis of art-intervention and management consultancy.
- IV. BURN-IN Art-Transfer. BURN-IN has a lot of know-how and experience in the field of art-branding, art-intervention, curation, team building, brand staging, storytelling, art installations on buildings and **offers this to potentials on fee basis** .
- V. **BURN-IN wants to make an interdisciplinary book project** expanding horizons together and showcasing the main advantages and effects of strategical art-intervention for society, enterprises or regions. Philosophical, artistic and economic points of view and aspects should be explained and possible synergies should be shown in a profound and structured manner. For an authentic appearance we have to create an outstanding artistic visual vocabulary.

We are looking forward to your invitations and inquiries and hope to establish a prospering further co-operation.

Additionally I want to invite you to the following art-intervention after the short break. BURN-IN has developed various programs for companies to improve and optimize the creative potential of management and staff and besides that the team building programs are promoting the sense for community and corporate feeling. Until then, have a nice break.

5. SPEED CREATIVITY (40 min)

The following short art-intervention, which only will take 40 minutes, gives an insight in our daily strategical and artistic work with organizations, which want to strengthen creative potential or optimize group dynamics. For this speed creativity course we want to create an artwork about the Identity of Denver (Dallas and Oklahoma City). So next Renate Polzer will exactly explain the process and the background of **Écriture automatique** that you can start with the intervention. Of course we will support you during the whole creative process. After finishing the art-intervention, we will give a short statement concerning group dynamics, symbolics etc. and will present the whole ensemble to you.

So please Renate would you start with the working instructions.

With BURN-IN's art intervention we don't want to show artists how to paint - they know themselves best how to create art. However - artists welcome!

Our main idea is to bring people together.

For our art intervention tonight we were creating a method to reflect images, feelings and expressions without being affected by the critical „I“.

Écriture automatique is a method of free association. The poets in Surrealism used it for their experimental literature. We transform it for our team-painting program in a sort of blind painting, not only working on a visual but as well on an emotional level.

The connection between consciousness and unconsciousness makes a start for team-painting and new creativity easier and allows as well psychological interpretations.

Related to this form of creativity is the doodle-drawing. I'm sure, you were doodling sometimes at school, loosing interest during class, or you produced it during long telephone calls.

As we have limited time to finish our work, we perform as well speed-painting. This is a good exercise not to overthink what we are doing, creating an authentic painting.

I want to use together with the participants these drawing-methods to reflect emotions of the moment and to help focus the mind. Please form some groups of 3 to 5 persons and work together on one canvas.

1. The backgrounds should be covered as a first layer - all or part of it. The result of leaving some parts uncovered is to gain one more dimension. Please choose one or two colors of smooth pastel.
2. Then we start with écriture automatique and we are drawing blind-folded with graphite sticks. I ask you to place geometrical shapes, lines or codes on canvas. Maybe you can use common designs of regional identities.
3. We try to interpret the artwork, to find a common slogan and to place it on our artwork.

Hope, you are happy with your artworks and thanks for taking part.

6. IGNITE CREATIVITY (180 min)

Solo Art-Intervention Workshops Denver: Nov. 10 | Oklahoma City Nov. 15 | max. 20 participants.

The following art-intervention, which will take 3 hours, gives an insight in our daily strategical and artistic work with organizations, which want to strengthen creative potential or optimize group dynamics.

For this ignite creativity course we want to create an artwork. We suggest the topics Diversity, Communication and finally Change. It's up to you, which motto you will work on.

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Our main idea is to bring people together. We want to contact as well managers to offer teambuilding workshops to their crew as a strategy to fully deploy their creative potential.

For our art intervention tonight I was creating a method to reflect images, feelings and expressions without being affected by the critical „I“.

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We want to use together with the participants these drawing-methods to reflect emotions of the moment and to help focus the mind.

Please form some groups of 3 to 5 persons and work together on one canvas. Our topic: The regional identity of Oklahoma City.

Artistic Realization

1. The backgrounds should be colored with acrylic as a first layer - all or part of it. The result of leaving some parts uncovered is to gain one more dimension. Please choose one color. The first group is fixing the painting on one canvas and transferring it to the other group-canvas by print. Use enough color to guarantee a good quality of the prints.
2. Then we start with écriture automatique and we are drawing blind-folded with graphite sticks. I ask you to place geometrical shapes, lines or codes on canvas. Maybe you can use common designs of regional identities.
3. We try to interpret the artwork, to find a common slogan and to place it on our artwork.

Hope, you are happy with your artworks and thanks for taking part.

7. REFLECTIONS | CONCLUSIONS

"If you always do what you have always done, then you will always get what you have always gotten.

If you want to have something different, you have to do something different!

*And if what you do does not bring you further, then do something completely different,
instead of more of the same wrong things!"*

„We shape the world in which we think we live.“

Paul Watzlawick