

ARTISTIC INTERVENTIONS PROJECTS

Definition, Background and Suggestions
for Implementation



INTRODUCTION

Throughout history fine arts have been regarded as a field that needs financial support and as something that has no or - if yes - extremely limited ability to create material value. The first purpose of creating art has never been making profit but creating and mediating immaterial – often invisible and undefinable - value.

Together with the appearance of terms like creative economy, creative entrepreneurship, creative industries, etc. there has been more and more talk about the ability of creative ideas and creative people to give input to economic sector and create added value that enhances the ability of other sectors to make larger profits as well as correspond to the expectations of different consumer groups. Creative added value is already appreciated and valued in design, for example, as well as in service design and other areas where it is important to generate new value.

At the same time this approach is really rooted in entrepreneurship and business and the usual purpose of such model is to make creativity and art function according to the rules of the world of business. Even though the world is changing and there is more and more talk about ethics, giving back to the society and the social impact of entrepreneurship, the process of change is still slow.

During recent decades the search for intersections between arts and other fields has been inclining towards the approach of arts and artists. The fact that different fields of fine arts contain knowledge and skills that are also needed in other sectors is being recognized more and more. There are several examples of mutually efficient cooperation between each branch of fine arts with other sectors. Conductors of orchestras and choirs give presentations at management conferences and talk about ways to guide a big team of musicians through a long process to reach a common goal. Theatre actors teach how to use one's voice and understand body language. Dancers cooperate with interior designers and artists contribute to the creation of organizations' visions and development plans. All such artistic interventions or inclusions are based on the idea that business and other fields of life can overtake and learn from the knowledge, skills, models and values inherent in different fields of art. Even though the number of such projects is rising, the society is still in the stage of limited vision when it comes to arts contributing greater value to other fields including economy, and for the skill of people and organisations to recognize these values and appreciate them to grow, a lot of promotion has to be done.

This research will give a short overview of the general understanding of artistic intervention as a methodology in Europe, what is meant by this term and what kind of practices it has included as well as what should be taken into account when planning and implementing artistic intervention projects.

The research is compiled in the framework of the project „Theatre Expanded“ supported by Interreg Central Baltic Programme 2014-2020, and it also describes practices carried out as a part of the project in Estonia and Latvia. The partners of the project are two organisations promoting performing arts and theatres in two small countries – SA Vaba Lava from Estonia and New Theatre Institute of Latvia.

TERMINOLOGY

Terms like *art intervention* and *artistic intervention* that are most often used in literature have mostly been used in different contexts. The term *art intervention* is mostly used in connection with visual arts and many different possibilities of art/artistic intervention are discussed in the the framework of that term – for example, how modern art relates to artworks created in the past, or how to use art to influence certain environments, processes and organisations or people. The term *public intervention* is being used to characterize the latter cases.

An emotional example of Estonian *art* or *public* intervention are the socially sensitive stencils of a graffiti artist Edward von Lön-gus located in urban space that point to acute social problems in unexpected and attractive ways. Socio-critical megaprojects of theatre NO99 can also be named as good examples.

In addition to influencing economy, politics and processes, art intervention is also seeping into healthcare where terms like art therapy, creative therapy, etc. are being used. In the latter case the aim is to influence people's welfare and health via artistic means. Terms like *creative interventions*, *creative arts therapy* and *expressive arts therapy* are also mostly used in the context of healthcare, prevention and creation of daily well-being when it is assumed that therapists have artistic background and skills to use personal creativity and creative techniques to influence people's feelings and well-being. (creativityinhealthcare.com)

In opposition to the things said so far, the term artistic intervention in a broader sense is used as simply artistic intervention. It can mean creative intervention to influence existing processes, organisations, audiences or situations. At the same time it can mean a search for new ways of expression to different fields of arts to broaden their limits and scope.

In a presentation about practices of *artistic intervention* in Europe given by KEA in 2013 at the final conference of a European Commission funded project Creative Clash it was said that "*artistic interventions*" in organisations mean bringing people, products and processes from the arts into the workplace.

In the concluding document - „Artists in organisations - mapping of European producers of artistic interventions in organisations" - of the same project, Grzelec and Prata define the term as follows: „The concept of artistic interventions roughly represents processes in which people, products and/or practices from the art world enter organisations with the aim to support or trigger development. Interventions come in many different shapes – Creative Clash's focus is in artistic interventions where artists enter organisations and bring their artistic practices (and possibly products) into organisational development of any kind."

The newsletter of KEA gives further explanations: „*Artistic intervention is an original form of guidance to organisations wishing to encourage creativity, self development, disruptive thinking, new interactions with a view to making their organisation more effective and productive, better equipped to confront challenges, inspired by increased solidarity and better working conditions.*"

The definition by Kai Lehtikainen (2014) includes everything said above in a short and compact form: *art enters into a non-artistic context in an attempt to instigate change.*

Also in the current research the term artistic intervention is used in the sense that creative professionals enter an organisation and create value by using knowledge, skills and/or means gathered from their own professional field.

ARTISTIC INTERVENTION - A SHIFT OF PERSPECTIVE

Artistic intervention is a situation in which all participants enter a new situation for themselves. Creative professionals enter organisations or processes to initiate change. Organisations open their doors to creatives with their own expectations that are usually connected to finding innovative solutions to situations that do not correspond to changed times or their current stage of development.

Grzelec's and Prata's (2013) experience and research of artistic intervention projects show that the concept of artistic intervention is based on the idea that artists have skills to foster innovation in people. Artists are skilled in engaging people's creativity and they can disrupt the established routines, mindsets and management processes, thereby opening space for fresh ways of thinking and acting. Working with artists can help organisations to re-assess themselves with new eyes and to question what they do, how they do it and why they do it. A particular competence of artists lies in productive grappling with the uncertainty that is at the heart of innovation. People and teams at all levels in organisations need help in exploring the unknown so that good ideas would not be killed off under the pressure to find quick fixes. Engagement with artists can stimulate individuals and groups at emotional, physical and intellectual levels. The practice of art creates opportunities for teams to work in different ways, introducing shared positive experiences within groups.

According to Lehikoinen (2013) artistic interventions can be seen as performative in a sense that they do not report or describe phenomena in the organisational reality as such. Rather, they frame it, play with it, question it and disrupt it in an attempt to open up a dialogical space where new interpretations and new identities can be constructed by the participants. The fact that such co-creation and co-reflection are not limited to speech and writing but can include a full range of human expression such as dancing, filming, painting, performing, playing, sculpting and so on is all important.

Many projects of artistic intervention aim at influencing social processes, creating change in politics, social issues or the fields of healthcare and welfare.

Cooperation between arts and business is often quite complicated because there is a certain inherent misunderstanding programmed into the discussion. When entrepreneurs target profit and results or pre-defined goals, then creatives often see more value in the process itself, the journey. (Staines, 2010).

Pia Areblad, the long-term director and founder of TILLT, a Swedish organisation specialised in artistic interventions, explains these challenges further:

"There is fear from the artistic sector of using art instrumentally. There is fear from the corporate sector of non-result oriented processes, which is significant for artistic processes. The understanding for using cultural competence and methods to develop business is sometimes difficult to get for both sides." (Areblad, 2010).

Even though it may be challenging to support each other in such projects, there are many great examples of successful cooperation projects between arts and other fields.

For example, an expert of the field Judith Staines (2010) looked into projects where people professionalised in arts from different European countries cooperated with business, science and technology.

According to her general practices vary greatly between Euro-

pean countries. There are countries with great interest towards artistic intervention projects – the projects are supported and financed. At the same time there are other states where implementation of such projects is still in the initial phase and the society is not quite ready to understand them. Different speeds of development, particularly in relation to the existence of agencies ('matchmakers') that manage the collaborations, is very evident across Europe.

Staines (2010) remembers that the first cooperation projects between creatives and entrepreneurs started in the end of the 60s and the beginning of the 70s when the London-based Artists Placement Group (APG) arranged artists' residencies in major national and international companies including British Steel, Esso Petroleum, British Rail, ICI and the National Coal Board. Although the Arts Council initially supported its programmes, in 1971 the Hayward Gallery's exhibition of APG's ground-breaking work caused a controversy about its real purpose. Accusing APG of being more concerned with "social engineering" than art, the Arts Council withdrew the programme's funding.

While this story illustrates the substantial changes which have taken place in the attitudes and rhetoric of funding bodies and cultural agencies in the last forty years, it also reveals an enduring challenge for those who work in this field. At the heart of the artist – business collaboration are questions of purpose and benefit and how these are described and experienced by the different parties. (Staines, 2010)

Creativity and innovation expert Lotte Darsø was one of the first to study the intersections between arts and business. In „Artful Creation: Learning-Tales of Arts-in-Business“ (2004) she posed questions that challenged the traditional relationship between arts and business:

"In what ways can business learn from artists?", "What can be learned?" and "What kind of learning takes place?"

Darsø came to 4 conclusions:

1. Business uses the arts for decoration;
2. Business uses the arts for entertainment, either by giving the employees benefits such as tickets for selected shows, performances and arts exhibitions in their leisure time, or they invite artists into the company for performances at annual meetings, customer events or special occasions;
3. Business applies the arts as instruments for teambuilding, communication training, leadership development, problem solving and innovation processes;
4. Business integrates the arts in a strategic process of transformation, involving personal development and leadership, culture and identity, creativity and innovation, as well as customer relations and marketing.

Darsø proposed two approaches for Arts-in-Business: the arts applied as an instrument for teambuilding, communication training, leadership development, problem-solving and innovation; and the arts integrated as a strategic process of organisational transformation. She confesses that in the observed projects artists were approached with the aim of using them to achieve the goals of enterprises.

In her study Staines (2010) also describes Yves Knockaert's study for the Institute for Research in the Arts, K U Leuven Association 'The Artist in the Company' that examined the role of artists in various Arteconomy projects. Conclusions about the role of artists in entrepreneurship projects listed in this study are much more artist-centered:

- the artist is not a consultant in the company;
- working with the economy is an opportunity for the artists to further develop themselves and their creative process;
- the challenge and the confrontation with the unknown business world can invite the artist to experiment.

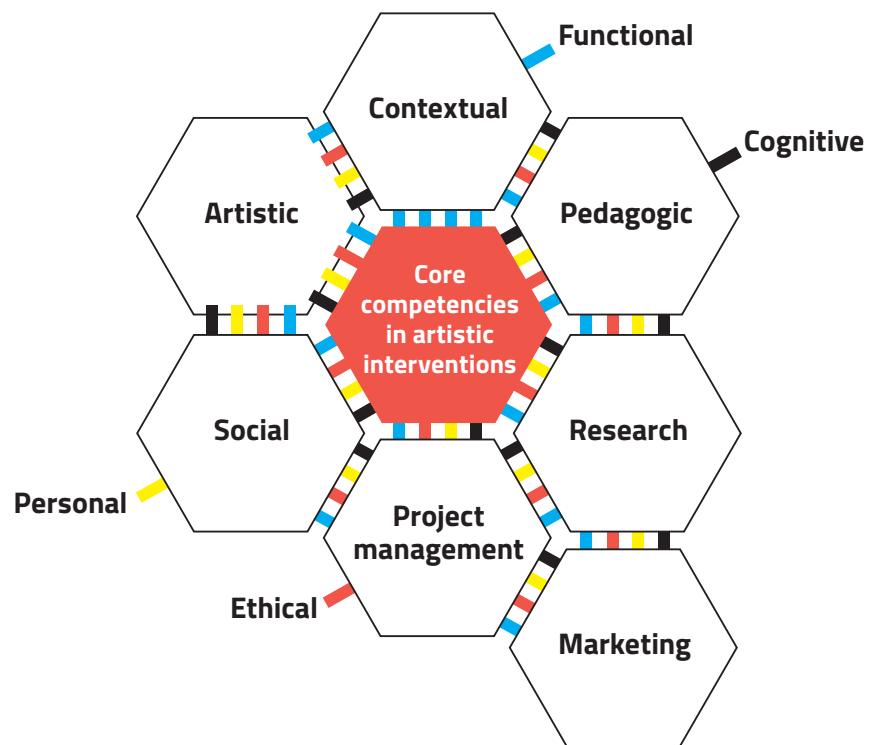
Similar principles have been named by many other practitioners of artistic intervention. For example, Viktoria Brattstöm, a Swedish theatre actress, director and implementor of various artistic intervention projects confirms that it is namely her background in theatre that helps her find innovative approaches to solve various problems that occur in different companies. She exemplifies her argument with her work in a Swedish company Paroc where she worked for 10 months as a resident artist. Moving about in a big industrial company that employed over 200 people she suddenly realized that the whole company, its production processes, employees and equipment can be viewed as a huge stage with props and actors. By making observations about the „performance“ on the stage as a director, she noticed that people moved on this stage in random and ill-considered fashion, and she realized that the areas that needed to develop most were human relationships and communication between people and departments. By using creative techniques (creative writing, setting up a photo exhibition about the factory, recording sounds of the factory, etc.) from theatre and other spheres, Brattstöm was able to considerably improve exchange of information between people. As a result of the project, work effectivity of the company rose by 24%, the company also made more profit. Brattstöm concluded this notable experience with the following words: „I am acting and I am directing. ... It means that for my actions as part of the intervention process - my doings at the factory – I relied on specific theoretical constructs and practical skills acquired through my artistic training and my practice as actor and director. I was relying on the use of two central concepts of my artistic practice namely the ‘Magic if’ and the ‘Given Circumstances’, which are part of the system of acting techniques developed by Russian actor and theatre director Konstantin Stanislavski.“

Kai Lehtikainen (2013) presents a model of competence (**Picture 1**) completed in the framework of the project *Training artists for Innovation* which shows that carrying out artistic intervention projects requires very different competencies. The framework utilises four strands of competency – cognitive, functional, personal and ethical – and includes seven areas of competency: contextual, artistic/creative, social, pedagogic, research, project management and marketing. The model shows that in addition to having strong personal, professional and organisational traits and skills, artists are also expected to engage in the role of a researcher which is not usually intrinsic for artists. Lehtikainen describes all these competences thoroughly in his article *Qualification framework for artists in artistic interventions* and also points out the skills that should be taught to artists to help them prepare themselves for implementing successful projects.

In the same article Lehtikainen also describes the levels that artists go through when they wish to become professional in the field of artistic intervention. There are three levels: trainee, practitioner and process manager level.

Picture 1.

Strands of Competency and Core Competence Areas in Artistic Interventions (Lehtikainen, 2013)



Any artist with interest, personal prerequisites and professionalism in a field of art can enter the first level. Common practice shows that artists start their career either by participating at trainings organised by some agency or finding a mentor who helps to implement the first projects. In the second level the artist starts to implement projects by himself starting from finding a partner and planning the project and ending with its implementation and making conclusions; in the third level the artist starts to instruct and support others.

Practice shows that success of artistic intervention projects depends on many factors. Lehtikainen (2013) points out that from one side the professionalism, personality, skills and experience in working with organisations as well as the level of preparation of the creative individual are highly important. On the other hand, the way the host organisations see the projects and artists, and their readiness to work with artists are also important. In addition, the success of a project is also influenced by the duration of the intervention, the clarity of its aims, and appropriate methodology.

ORGANISING ARTISTIC INTERVENTION PROJECTS

Artistic intervention projects can be initiated and managed by artists themselves, by companies, by consultants/third party agencies or by cultural institutions. The general practice in Europe shows that artistic intervention projects are usually carried out by special umbrella organisations and agencies that mediate artists and organisations. In her speech at Creative Clash conference Pia Areblad, the founder and CEO of TILLT listed some issues

that organisations that implement artistic interventions projects should consider. They are:

- A deep understanding of the the value of an artist and her creative work, and skill to present this value to different target groups. Giving rise to discussions about values in the society.
- As an intermediary between two different stakeholders, learning the „language“ of both parties, building bridges and enhancing the level of mutual understanding, introducing the interests of both parties to the other.
- Educating and training artists to communicate with business and other sectors.
- Carrying out researches and gathering information to measure the results of creative projects and interventions. Establishing a new, quality-orientated measuring system to evaluate artistic intervention projects. For example, KEA suggests to start using a creativity index but this idea needs some elaborating.
- Developing a new vocabulary to describe values that come up as a result of artistic intervention.
- Encouraging creative professionals as well as organisations to start new projects.

Pia Areblad describes her agency's work at leading artistic intervention projects as follows:

„The role of the producer is to understand the driving force of the artist, understand the change in society, understand the needs of companies and opportunities how to collaborate, and based on that find artists that want to engage in situations in companies, match them, find funding, and support the process. When I say support the process, this is a strong process; we coach the artists at least once every month, we have project meetings in-house, in the company, one meeting every month; it's also before we start the long projects, we have had several meetings in-house, in the organisations to explain what artistic thinking is all about and how this can influence the companies and the organisations. To make them expect the unexpected—this is not a consultant, this is about exploring new ways of thinking, it's exploring new kinds of worlds, so it's not A B C. It could be A U Z. And this is development, and it's about grasping something that is behind the corner and that can really make us evolve and develop.“ (Pia Areblad's CV).

Areblad emphasizes that in case of parties as different as creative professionals and entrepreneurs or representatives of whatever other sector, the rise of problems and conflicts is a logical outcome. Therefore, TILLT prefers to engage in long-term projects. When an artist can stay in an organisation for a year or at least 6 months, the first months can be spent as an observer. TILLT suggests creatives who belong to its network to take time to get to know the organisation, discover its vibe and quiddity, and only after that begin with the creative process. Enterprises may find it hard to be waiting with nothing visible going on. The role of the intermediary or an agency is to explain to entrepreneurs that they should not expect results from the artists because innovation and creativity are born in the course of a process which does not have a predefined end result.

There are many agencies in Europe that aim to enhance cooperation between creative professionals and initiate new projects. The list of more recognized agencies in this field can be found in the appendix.

In the framework of the project Creative Clash, Grzelec and Prata examined several artistic intervention agencies and their operat-

ing models. The authors discovered that the sectors that cooperate with agencies and producers are very versatile and include both public and private sectors and all sorts of other sectors and programs. The authors underline that the role of artistic intervention agencies between interested parties is not easy because both parties come with their prejudices and expectations and agencies are obligated and challenged to pass through different phases of creative process to reach a creative outcome with both parties.

In their study „Transforming organisations with the arts“ (2009), Roberto Gomez de la Iglesia and Miren Vives Almandoz compared four agencies and their artistic intervention programs - TILLT from Sweden, DISONANCIAS from Spain, ARTIST IN LABS from Switzerland and Arts Council England from England. The study served two main purposes: 1) to gather the organisations' experiences as intermediaries to give suggestions to starting agencies based on that information; 2) to gather information and compare methods that they have used to study the influence of artistic intervention projects to elaborate proposals to evaluate the influence of future projects on the society.

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

Ariane Berthoin Antal (2012) describes and compares seven artistic intervention residency programs in five European countries, showing commonalities and differences in their structures, objectives, funding arrangements and implementation processes. She reached the conclusion that „even the relatively small sample described and analysed reveals that there is no “typical” artist, nor “typical” host organisation nor even a “typical” intermediary. Nevertheless, a few features and competences emerge as potentially significant for characterizing each of the three kinds of stakeholders.“ For example, most artists who take part of projects are very systematic and usually good communicators, opposite to what is usually expected of them. They are ready to work with teams, take responsibility and get to know and discover new fields that are often related to technology, science or social problems.

The authors' studies confirm that creative professionals who take part of artistic intervention projects greatly benefit from preparatory trainings that help them to get to know operating logics of different organisations, models of change management, logics of process management, methods of problem solving and project management. Depending on the character of the projects creatives also benefit from getting to know techniques of business negotiations, marketing, valuation and business models.

According to a study by Ariane Berthoin Antal (2012) it is important to know that the bigger the host organisation the more

complicated it is for artists to have a visible impact or reach a significant number of people. Also it is difficult for CEOs of many organisations to accept months-long cluelessness and lack of purpose that goes along with long-term artistic intervention projects. Berthoin Antal's study also defines a third party – agencies that mediate projects. All agencies and mediators have elaborated methodologies that enable them to support both parties of the projects and lead the projects towards creating new value. Agencies usually do not tell creative professionals what they have to start doing at organisations and leave the decision up to them.

The number of artistic intervention organisations in Europe is constantly changing. New agencies are born every day but, at the same time, old ones disappear because financing in this sector is usually one-time and project-based. It is especially due to difficulties in financing that there are more artistic intervention agencies in Western Europe than Eastern Europe,

The difficulty of getting funding bodies and policy makers to place (and take responsibility for) cultural projects that cross borders – whether geographical, disciplinary or sectoral – is familiar to all cultural project managers. Projects that are located in the border areas of different sectors often seem to belong nowhere. It is especially difficult to find financing for projects merging arts and business because they are not funded from the arts' budget because of being „commercial“ and not cultivating „serious“ art at a high enough level. On the other hand, in the field of entrepreneurship artistic projects are often regarded as lacking credibility. Step by step companies and other organisations are getting more ready to invest in artistic intervention projects but at the moment the situation can be described by a few positive examples and not yet a trend.

Grzelec, A., Prata, T. (2013) show in their study that artistic intervention agencies and projects can give the impetus and confidence to funders and business companies to commit to artist-business collaborations.

Even though many of the current collaborations with business and scientific expertise are organised by agencies, is the artist - led model reality in many countries where there are no agencies to manage such relationships. In recent years it is also increasingly a choice for artists who work on projects and production processes that require a wide range of skills and expertise and may also be the expectation for a younger generation of arts graduates who adopt transversal strategies and participatory processes to make and present their work.

DESCRIPTION OF THE PROCESS OF ARTISTIC INTERVENTIONS ON THE EXAMPLE OF AIRIS

Working methods and processes that are used by organisations in artistic intervention projects are different and depend on the length of projects, their purposes and the number of participants. TILLT is an organisation that has worked a lot to achieve the objective of creating a methodology that would suit both creatives and other parties participating in artistic intervention projects to implement Airis projects. The methodology is described below.

The structure of the process of Airis programme includes 4 phases and is described below.

The process starts with preparation and entails numerous intermediary activities:

- Prospective search for companies interested in taking part within the programme, mainly through networking, participation in business conferences and debates, and commercial visits. This is a crucial activity and also one of the most complicated.
- Face-to-face explanatory meetings and signature of agreements with interested companies.
- A process manager from TILLT is appointed for each project. The role of the process manager and his/her dedication to the project has evolved over time and the lessons learned from year to year. Past experience has shown the need for this role, which is to be always present in the process for support and never to direct it.
- Selection of a professional artist from TILLT's own network of artists from all disciplines. The artists are expected to be professionals working with methods and events suitable to their own field of expertise.

Once these preparations are completed, the artistic intervention runs through four phases:

1. **anchoring:** activities to ensure the organisation's involvement;
2. **research:** the artist researches the organisation and creates contacts with the co-workers to jointly formulate an action plan for the project;
3. **action plan implementation:** the artist works with the co-workers in the organisation to develop activities, events or workshops to implement the action plan, and;
4. **final phase,** including an evaluation of the activities and a final seminar at which all participating artists and companies report their experiences and what they have learned.

1. ANCHORING THE PROJECT:

This is an ongoing process that lasts 10 months. The artist starts working one month before the kick-off. From its experience, TILLT has identified an organisation's commitment as a key success factor in the collaboration process. Anchoring the project in the organisation has become a very important goal in each project. In order to achieve anchoring, TILLT uses certain tools to manage the involvement of the different agents, such as:

- Strategy/Planning Meeting with Contractor/Management aimed at intensively involving the management in the project from the beginning and obtaining support throughout the process.
- Selection of a Project Team: a team is appointed at the workplace prior to launching the project. The number of team participants varies according to the structure of the workplace. The Project Team is the link to management and other personnel, with the purpose of broadly anchoring the project within the company and functioning as ambassadors. The Team develops and plays with ideas and concepts with the artist to work out one or several specific sub-projects that will lead to the formulation of an Action Plan. One individual in the team assumes the role of contact person for TILLT's Process Manager/Coordinator.
- Artists in all the Airis projects receive four days of training to prepare them for communicating with organisations and familiarize them with the Airis methodology, discussing shared values, and creating confidence, for example.

- The Project Team, including the artist, is presented to other levels through meetings or specifically devised events with the Management Team, middle management, union coops, other collaborative teams, and the staff involved.
- The Management and Project Team meet with the artist and TILLT's process manager to design the next step: the research phase.

2. RESEARCH PHASE (2 MONTHS)

Instead of arriving at the workplace with a preconceived model of the project, the artist must work out the relevant questions in collaboration with the employees on site. In order to do this, the artist is introduced at the workplace to the organisation's nature and purpose so that he or she can immediately start sensing and seeking to understand the specific workplace conditions. The artist will then present him- or herself and their work in order to initiate communication with the employees. Drawing on his or her artistic methods of observation, the artist identifies present needs for change and development work that the workplace is engaged in. Artist workplace participation is on average one day per week.

The Action Plan describes the objective, focus and goal of the project, and it provides a basis for evaluation of the project as well.

During this time, the workplace anchoring process continues to be stimulated by the artist's interactions with the staff and in the Process Meetings. Process Meetings occur once a month and constitute a distinct framing of the project. Participants are the Project Team, artist and TILLT Process Managers. The objectives of these meetings are briefings concerning frameworks, process support and quality assurance.

3. ACTION PLAN IMPLEMENTATION: (6 MONTHS)

A kick-off seminar is organized for each project. Documentation (interviews/photo) of all projects is also scheduled during this phase.

4. AFTERMATH (1 MONTH)

At the termination of the project as scheduled in each Action Plan, the Project Team plus the artist prepare a presentation to be shared with other participants, researchers and media at a final seminar, which is the last event of the process.

At this stage, final evaluation is conducted, internally for the process and externally for the impact on organisations.

Internally, there is an on-going process of reflection from each round of Airis projects in order to assess efficiency and look for improvements that could be made the following year, based on the input collected from each of the cases.

In summary, TILLT shapes and guides the process through all the phases, mediating, coaching, creating relationships, communicating and evaluating the experiences. The intermediary role is very present in the process without intervening directly in its contents.

A key feature of the TILLT model is that the projects are supported by management but not led by them. This approach to distributing responsibility may be related to the values embedded in Swedish society and working culture. It may be more difficult to implement such an approach in settings with a stronger hierarchical orientation. What matters is that in each setting the stakeholders need

to find the appropriate way of generating both support from top management and active engagement in projects from employees at different levels in the organisation.

AIRIS DISSEMINATION AND COMMUNICATION STRATEGY

The purpose of the communication strategy has to do with brandbuilding, raising awareness about services and promoting the adoption of these services and, finally, transparency in TILLT activities with its target audiences: workplaces, politicians and cultural institutions. The content produced for dissemination (commercial content and informative content) are presented under a wide range of formats and supports, such as TILLT's website, social media, commercial leaflets (main folder with all activities and specific folder for Airis), events and TV documentaries (see for example www.tillt.se/aktuellt/tillt/slut-paskitsnacket-pa-toapappersfabriken/), and press articles.

TILLT's communication strategy is aligned each year with research and evaluation results.

AIRIS EVALUATION METHODS

From the very outset, TILLT has been very concerned with research and evaluation on the Airis programme: it was conceived in the beginning as a pilot study to test some research questions regarding interaction between the arts and business worlds. External and internal evaluation processes have been conducted with the purpose of providing advocacy about the value of the Airis proposal among potential participants, accountability for received public funding and continuous improvement of the method to better reach its goals.

The influences of Airis projects have been studied in several researches and by different researchers. Building on their insights over the years, the researchers recommend trying to capture additional dimensions to further develop the understanding of the effects of artistic interventions in organisations.

For example, they mention noticing:

- Significant changes in the organisations that emerge in the quantitative study relate to "meeting new people and getting new perspectives on the work done" and "breaking conventional structures". These aspects are close to two qualities that are often seen as the attributes of an artist, namely the ability to work with alternative perspectives and the ability to work with uncertainty.
- The quantitative study also indicates that artistic interventions are related to "decreasing resistance to change" and the view on a good leader in the organisation as one who "can capture new possibilities and adjust the operation to them." These results signal an increase in the ability to change, an openness for new things, both directly (decrease of resistance) and indirectly (making use of possibilities).
- The qualitative material repeatedly documents that the experiences of the project result in increased cooperation and better coordination of the organisation, as well as an improved working climate.
- Employees and leaders appear to be unwilling to leave their comfort zone and try new ways of acting or challenging the dominant assumptions on management approaches. The Airis project and the artists have given the participating employees and managers an impetus that partly moved them outside their comfort zone and in many cases expanded their comfort zone.

As examples of actions and decisions taken within the programme based on evaluation recommendations, the Airis coordinator, Roger Sarjanen, cited:

- Paying more attention to the anchoring process at the workplace than is currently given before actually launching the project. This would reduce misapprehensions about Airis that artists often encounter when they start work in an organisation, and would help them engage effectively with the resistance that employees may show during the launch and during the project.
- The continuous development of a common seminar structure, the kick-off, midterm, and termination seminars, for additional enhancement of the common grounds existing between sub-projects, as well as stimulating common problem resolution.
- To obtain the best results, it is important that the artist remains as an artist and not become an ordinary consultant. To enable the artist to keep his or her roots and identity as an artist, TILLT has found it very important to develop a strong support process, such as:
 - **Training for the artists:** TILLT has expanded this procedure from one half-day's info into four full days of further training, which is yielding increased comprehension and more security before the Airis work.
 - **Transferring knowledge from artist to artist:** from 2005 on, several artists have participated in subsequent Airis projects for the sake of utilising and transferring prior experience to new artist teams. The project manager arranges a meeting with the artists approximately once a month. This is an excellent group forum for resolving problems, comparing situations and other exchanges. Artists regard this forum as highly rewarding and it paves the way for new constellations and for collaboration within and outside of Airis. It has been subject to continuous enhancement and structural development.
 - **Individual artist coaching:** immediately lays the groundwork for fine tuning practices with the artist, and it also establishes an early warning system for TILLT about potential problems in a project.
 - **Process management:** a core part of the TILLT intermediary method that the members of both worlds—arts and organisations—appreciate as a resource. The process manager supports the process without directing it, and is available for resolving conflicts and training for both parties.

EXAMPLES OF ARTISTIC INTERVENTIONS PROJECTS IN ESTONIA AND LATVIA

Artistic intervention projects were carried out in Estonia and Latvia also before the project „Theatre Expanded“ and some of them won great international recognition. For example, the project performances of Teater NO99 that had great social impact and that attracted far more attention than theatre performances usually get.

This chapter describes interventions that were carried out in the framework of the project „Theatre Expanded“ parallelly in Latvia and Estonia.

Partners used different methodologies for artistic interventions projects. In both countries creative professionals were selected via competition. In Latvia the role of an agency was played by New Theatre Institute of Latvia and in Estonia Vaba Lava. Latvians had a more production-based approach and supported the development of creative ideas. In Estonia the projects were more entrepreneurship-centered and developed the participants' skills to create and present new artistic products to other sectors.

In Latvia 5 ideas were selected and presented at an international conference „The Future of Performing Arts: Theatre Expanded“ (May 22-23, 2017) held at Vaba Lava theatre center in Tallinn.

The theatre director Māra Gaņģe in collaboration with the Latvian Association for Blind People and eye care professionals wanted to explore the accessibility of Latvian theatre and the conditions for visual art experience for blind people. Mara Gange made a research on visuality that could be accessible for blind persons. During the project process many things changed compared to the initial idea and many new layers appeared. Mara decided that she was not interested in treating blindness as a disability but rather a possibility to see it as a different way of perception. Whereas theatre performances targeted at blind people until then had used verbal translation, this project sought alternative solutions. The artist accompanied blind people to different performances, including dance performances, and tried to understand how blind people go to theatre and perceive performances. When in the beginning of the project the artist was looking for the best opportunity to make theatre performances more available to the blind, then in the course of the project she realized that it is even more important to create new performances together with the blind, so that the world would not be so verbally dominated but more voiced and more visual.

The choreographers Ieva Gaurilčikaite and Krišjānis Sants in collaboration with resource centre for women Marta planned to analyse causes of violence and develop a positive and life affirming game for different male groups based on the phenomena of mirror neurons. During on the spot conversations with female victims of violence, they felt the need to contribute somehow to rising social awareness of this theme. They verbalized their Manifesto and presented it to the public to turn more attention to the situation of these women and to change the public opinion.

The dramaturg and theatre maker Jānis Balodis concentrated on performing art intervention in the mindset of finance specialists and economists with the aim to test the potentiality of alternative economic models. He got the initial impulse for choosing this subject from a recent play where he participated in and which talked about the success stories of businessmen. When he participated in this performance he realized that he does not really know how young people who work in banks or the financial sector really think and what is their vision of the trends of economy and society and future. He set up meetings with such young people and met them in cafeterias to talk about economy and future trends. During these conversations he got to know these young people better and changed his attitude towards them a lot.

Dramaturg Laura Lapiņa's intervention concerned the field of public administration in order to facilitate changes in the attitude towards civil servants - a significant group of society. She studied the negative stereotypes these people can have in order to help them to question and work through these stereotypes. She organised both group and individual workshops which were inspired by theatre performances and invited participants from different government institutions to participate. The idea was to create a space for creating a performance and it took place in a theatre in Riga. The purpose was to study stereotypes of Latvian civil servants via theatre methods and to discuss the challenges these people can have.

Directors Toms Treinis and Mārtiņš Zariņš worked on artistic intervention in the world of plants, exploring the potential of art and science collaboration and reflecting upon topics related to post-anthropocene, political ecology and colonisation of nature. The project was developed with the help of young creative producers Madara Sokolova and Katrīna Dūka.

Estonian trainees in the project also participated in study-trips, used mentorship and trainings, but the outcoming projects were quite different.

A new NGO Vaba Vorm (Aspel, 2017) was established during the project by five young people with different backgrounds – a marketing manager, a text interpreter and marketer, a producer and actor, a film-maker and documentalist and a performer, director and producer.

Vaba Vorm grew out from a producers' training course they all participated in and within a year managed to bring out 3 performances under the auspices of Vaba Lava. In order to direct new and innovative performances that touched upon subjects like e-Estonia, mobile positioning and other trends connected to IT solutions, they made a thorough research of these fields and met with several recognized experts.

During its first activity year Vaba Lava managed to organise special events in Vaba Lava, mostly after the premiers, but offering stage to new authors and talented young artists, who were given a possibility to present themselves in short form. The series of events was called IN and OUT and its aim was to present young artists to the audiences, educate them to present themselves and make promotion to new promising artists. Vaba Vorm develops different short-term projects, cooperates with different partners, but is mainly concentrated on discovering new talents, creating opportunities for them to perform, and finding target groups, funding, doing marketing. Their target generation is generation Y, children of the millennium, who need new possibilities to work. When at the moment many companies celebrate Casual Fridays – days when people dress more casually for work – then Vaba Vorm used this idea as an inspiration for a new tradition – Creative Fridays. It is a series of events that are orientated at companies that employ lots of representatives of generation Y who prefer a more playsome attitude towards work and more relaxed attitude towards rules and regulations. The series of events uses the playsome skills of this generation to make working environments lighter and more playsome and, on the other hand, offers the artists of the millennium generation a possibility to generate ideas to organize such days.

CONCLUSION

Different researches made in Europe lead to the conclusion that for many artists working and cooperating with other sectors is an exciting challenge. Many artists are interested in working in non-artistic environments and are stimulated by the communication challenges, by opening doors to otherwise closed worlds and by testing their artistic strategies in unfamiliar territories.

Also, many companies and organisations from different sectors have discovered the value of artistic intervention for their organisation and are open to host artists-in-residence. Various authors have studied what kind of artistic knowledge and skills combined with what kind of organisations can lead to projects that create new value. Even though studies have shown that there are no certain types of people or organisations, they have also listed a number of character traits and skills that are essential for a creative professional who wishes to manage artistic intervention projects.

For example, to be an open-minded communicator, to be flexible and ready to learn, and to be an expert in the field. Researchers add that very many necessary skills as well as knowledge can be obtained, and that by doing that creative professionals prepare themselves better for managing successful projects. Study of organisations showed that artistic intervention projects contribute the most to middle-sized companies that do not have very many employees because in such cases the artist-in-residence's ability to create visible processes that generate greater value is more noticable and employees are more included in project activities. It was also mentioned that for many organisations, especially for companies, long-term residencies cause anxiety because an artist does not start creating visible value the minute he enters an organisation but must firstly go through a phase of incubation. Companies that are usually orientated at setting goals and moving towards them often perceive artists' process-based and seemingly goal-less approach as unexpected and unusual. This contradiction together with the reality where artists and entrepreneurs or representatives of other sectors seem to speak different languages and use different value judgements can cause tensions that the parties must solve with a compromise.

The generators, initiators and organisers of artistic intervention projects are mostly agencies or other organisations that aim to enrich the society and organisations with values offered by creative individuals. The number of such organisations is rising steadily in Europe but some of them also disappear every year because the financing of artistic intervention projects is usually one-time and project-based.

In Europe there are good examples of organisations that have organised artistic intervention projects for a long time, beginners in this field have a lot to learn from their experience. For example, TILLT from Sweden is a great example for agencies that learn from the methodology of their artistic intervention program Aires how to train artists and to manage the cooperation between creative individuals and companies or organisations from other sectors. TILLT in cooperation with other organisations active in the same field has also contributed into making sector-based research and has thoroughly studied both different artistic intervention practices as well as their value to the society. Many other researchers share the TILLT experts' opinion that in order to understand better the value of artistic intervention projects more social discussions should be started, more promotion should be done, new ways to measure value should be prepared and even a new vocabulary should be developed to describe the artistic value that artists are able to generate in organisations in a new way. All these subjects need further discussion and cooperation between organisations active in the field.

In this paper various agencies that initiate artistic intervention projects as well as intermediaries and successful projects have been described. In addition it gave an overview of short-term projects that were organised in the framework of the project „Theatre Expanded“ by theatre producers and creative individuals in Estonia and Latvia. As the projects carried out in Estonia and Latvia were short-term, their visible influence is less noticeable to other parties. At the same time, the young theatre-related people who were able to participate at trainings of artistic intervention experts, process of work shadowing, and get advice from mentors during the implementation of their own projects, benefitted greatly from participating in it.

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APPENDIX

AGENCIES INVOLVED IN ARTISTIC INTERVENTION PROJECTS

Below there are examples of a few organisations that organise artistic intervention projects and mediate artists in Europe.

There are a number of agencies active in Europe in establishing such projects, seeking partners and funding, recruiting artists and host companies and providing the necessary support structure, methodology and evaluation services. Such organisations are the most visible face of artist-business collaborations. Since they generally receive public funding and are not for-profit structures, they have both obligation and interest in presenting the results of their work and engaging a wider public with the processes and practice. Agencies describe a wide spectrum of activity (different art forms, a range of types of company) and have evolved methodologies which suit their particular context.

ARTECONOMY

Based in Belgium, Arteconomy has been working since 2002 connecting art and economy through various forms of collaboration such as long-term projects with artists in companies and workshops for artists and entrepreneurs and ateliers where artists and entrepreneurs can meet. It has generated several studies and research papers on its work and is now entering a new phase of collaboration with the University of Antwerp Management School.

ARTISTS- IN-LABS

This programme in Switzerland started in 2004 and places artists in science labs. It is run by the Institute of Cultural Studies, University of the Arts in Zurich.

DISONANCIAS

Based in northern Spain, DISONANCIAS is a platform for driving open and collaborative innovation between artists and companies. The programme places an artist, or a group of artists, into an organisation to collaborate with employees over nine months on a pre-agreed joint project. The projects, which are mostly conducted in medium-sized companies, R&D units and public sector organisations, focus on developing new products or services, new processes or new organisational models and/or on changing corporate culture.

It is aimed at companies, research centres or public entities that are interested in collaborating with artists in order to promote their innovation, and it has run programmes since 2006 in the Basque Country and, more recently, in Catalonia.

LE LABORATOIRE

A new art-science creation space in Paris centred on the encounter between an artist and a scientist. It is a new space for creative experimentation and presents a new economic model of the cultural enterprise.

TILLT

The AIRIS – Artists in Residence is a programme of TILLT platform, a non-profit organisation with the institutional mission of transferring the discourse of art into forums outside the reach of traditional artistic domains.

Airis is a programme that has been running at a regional level in Sweden since 2002. It has also recently extended into other Scandinavian countries (an example from Norway is provided below). The programme places an artist into a working place (private company or public organisation) to develop a 10-12 month-long open, exploratory, joint project.

It pursues three overall objectives:

- creating new interfaces between culture and business within private and municipal business companies by process-oriented collaboration;
- enhancing the competitive potential of a workplace by enhancing its creative potential and health status, and
- improving artist employability in the labour market by discovering new ways to use their professional artistic skills expanding artistic outlet and spawning new work methods.

There are a number of programmes in this field in Europe which have now concluded and which provide useful evaluation and documentation, including:

INTERACT – ARTISTS IN INDUSTRY

A UK programme of artists' placements in industry which took place 2005-2007.

TRANSMISSION

A European research-action project (UK, Netherlands, Austria, Greece & Finland) that ran from 1998 to 2006 examining ways of "increasing the mobility and employability of workers in the performing arts by developing a model of trans-national training".

WELLCOME TRUST

The Wellcome Trust in London ran a SciArt programme 1996-2006 providing grants for UK-based collaborations between art and science.

Some of the programmes are international while others are only open to artists based in a specific country or region, further limiting the options for artists who want to engage in this type of work.

At the same time it is also obvious that it takes a particular type of artists (and companies) to really benefit from such projects. While many artists respond when such opportunities are offered, only a few will find their creativity and life's work transformed through such processes. When that happens, the results are powerful and convincing.

In this respect, the role of the mediator/matchmaker is important in identifying the capacities of artists and companies and providing the support required to extend them.

Artists who have participated in artistic intervention projects note that the following aspects have to be borne in mind for successful project experience:

- **dialogue:** a form of conversation and communication that involves real respect
- **values:** a search for shared values, the need for artistic integrity
- **instrumentalisation:** resistance to having artistic work or processes appropriated for other means
- **open-ended process-driven** research and development
- **flexibility and openness:** essential attitudes for survival
- **getting out of the 'ghetto'** or 'bubble' where most art is made and presented
- **connecting with the world** of work & meeting different people
- **getting honest feedback**
- **finding deep emotional connections** with new people: feeling genuinely valued
- **testing and learning** new professional/artistic strategies

In comparison to other countries in Europe there are relatively few artistic intervention projects carried out in Estonia and Latvia. There are no organisations that would initiate such projects and concentrate solely on the implementation of projects aiming to generate artistic intervention. Also, there is a lack of possibilities to finance such projects on a long-term basis. At the same time there is a rising trend among arts institutions to try to find possibilities to exit their comfort zones, initiate innovative projects that would start discussions, raise problems and point to tensions in the society.