Academic
Design Management
Conference

dmi: ADMC

19th DMI: Academic Design Management Conference

Design Management in an Era of Disruption

London, 2–4 September 2014

Mind the Gap! Strategies for bridging artists and organizations in artistic interventions

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As part of efforts to increase innovation, artistic interventions with similarities to design thinking interventions have become increasingly popular. An important aspect of an artistic intervention is the facilitation or bridging process that links the organization, the artist or designer, and the target group. This process is at the core of the relationship, essential for avoiding frustrations and frictions that easily emerge in the communication processes between the different worlds or logics of the artist (artistic logic) and the target group (economic logic), and for ensuring that the "tools gained" continue to be used in the organization after the artist has left. We present a study of three Swedish facilitating organizations with different processes, SVID (www.svid.se). TILLT (www.tillt.se), and SKISS (www.konstfrämjandet.se/projekt/skiss). Our research included interviews with representatives of the different organizations. We discovered that while the processes are similar in their intentions and ways of dealing with issues that arose within the target group, they differ foremost in the time and conditions offered to the artists/designers. We discuss the resources required for the different approaches and reflect on implications for new producers of artistic innovations

Keywords*: Artistic intervention; facilitation process; intermediary organization.*

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Introduction

Artistic interventions in organizations (AIO), defined as "various activities that bring people, products, and practices from the world of the arts into organizations" (Berthoin Antal, 2012), are becoming an increasingly common occurrence, especially in Europe. The aim of such interventions is that the dominant economic logic of members of the organization should be disrupted by artistic logic. The economic logic of practice, or the norms, values and unwritten laws underlying individual actions, is characterized by an explicit market orientation, with output produced with the primary intention of exchanging the output on a market. The artistic logic of practice, conversely, is marked by the desire to produce *art for art's sake*, to contribute to the greater good (Bourdieu, 1990; Eikhof & Haunschild, 2007). The disruption, bringing an artist's open process to idea generation and concept development, is supposed to be good for aiding organizational and individual development, and for innovation work, relating to the fuzzy front end of the innovation process. Our research has shown that for the disruption to be fruitful for the purposes decided in the situation, an intermediary is necessary to facilitate the confrontation of the two logics so one logic does not dominate the other, and creative practices may become part of the repertoire of social practice of organization members.

The term intermediary can apply to both an organization that has facilitation of artistic interventions as its purpose, and to an individual who acts in this function in establishing and conducting the intervention. Here we refer to the organizations as *intermediaries* and the individuals as *facilitators*, although they may use different terms themselves. In this paper we present findings from interviews with facilitators from three Swedish intermediary organizations, complemented with previous knowledge from in-depth research by one of the authors (Johansson Sköldberg, 2014). Our aim is to describe, compare and contrast the different facilitating processes to demonstrate how disruptions at different levels may be encouraged for development purposes or overcome when they hinder the process.

The paper proceeds in five sections. After placing the study within previously published research, a short methodology section introduces the participants (the individuals and their organizations) and our research process. Quotes from the interviews are used to present our findings and in the discussion that follows we examine strengths and weaknesses in the various structures and processes. Finally, we conclude that an intermediary helps create desired disruptions of the type artists desire, with a minimum of unnecessary ones that can easily happen. We provide practical

suggestions for others who may wish to work with artistic interventions in organizations.

Literature about artistic interventions

Artistic interventions encompass all activities where artists engage with the world outside the art sphere for purposes that often focus on societal or organizational benefits, but also can focus on mutual development. These engagements frequently, but not necessarily, occur outside the artists' usual venues of studio, museum, gallery, theatre, and the like. Interactions may occur in the public arena or community, or as in our interest, in a public, private, or non-profit organizational context. An artistic intervention is an experience through direct involvement with an artist or artistic process, or through viewing and reflecting on a piece of art. The focus is not on the art form itself, but on the process of engagement and subsequent outcomes at the individual, group, organizational, or societal level. The discourse of artistic interventions draws from the arts, management, and practice.

Artistic interventions as a pure artistic act, but with the aim to influence the broader society maybe labeled "socially engaged art practice" (Kester, 2013; Lacy, 20010; Thompson, 2012) whereas artistic interventions in organizations (AIO) – our concern in this paper – most often focus on what is good for the organization. When studied by management researchers, artistic interventions become part of a broader discourse of Art & Management, frequently based in the metaphorical conceptualization of the 'art of management', or how managers or organizational members are engaging with the arts through art-perceiving or art making (cf., Barry, 1996; Hatch, 1998, 1999: Hatch & Yanow, 2008; Vail, 1998). A second related discourse is that of aesthetics of organizations that originated in the 1990s with important early contributions by Strati (1992, 1996, 1999), Linstead & Hopfl (2000), and Guillet de Montoux (2004). In general, these scholars theorized organizing using an aesthetic lens – considering the senses, feelings, touch, smells, sights and sounds -- rather than discussing interventions. Other influential contributions drawing attention to the potential of the arts in business have come from Edgar Schein's (2001) reflections on the role of the arts in business and Nancy Adler's (2006, 2011) call for artistic processes to be used in management and leadership. Recently, the journal *Organizational Aesthetics* (http://digitalcommons.wpi.edu/oa/) has become a critical center for work focusing in general on art and management (c.f.,

www.artofmanagement.org) and aesthetics of organizational life, including artistic interventions.

Many current researchers on artistic interventions in organizations place its inception in the in corporate art collections (cf., Jacobson 1994, 1996), or in Xerox PARC, when co-located engineers and new media artists influenced each other's work (Harris, 1999). Darso (2004), provided a comprehensive review of studies of artists working in business settings as catalysts for change, while Schiuma (2011) discussed *Arts-Business Initiatives* that have the potential capacity to boost business performance.

During the 21st century, the growth of artistic interventions in organizations has been aided by the presence of intermediary organizations such as Tillt (www.tillt.se/in-english/) in Sweden, and Arts & Business in the United Kingdom (www.artsandbusiness.bitc.org.uk), although other smaller, organizations exist, primarily in Western Europe, coordinated through Creative Clash (www.creativeclash.eu). The work of these organizations is documented through expert reports, with descriptions of the purpose of interventions, the intermediary organizations established to facilitate the process, and an "evaluation" of results achieved, bearing in mind that the report's unstated mission is to justify the funding and prepare the ground for future applications. While every artistic intervention is unique, taken together, the expert reports provide a general depiction of the process (cf., Berthoin Antal, Inlesia & Almondoz, 2011; Ingelia & Almandoz, 2009; Grzelec & Prata, 2013; Knell, 2004, Barry & Meisiek, 2004; Schiuma, 2009; Stockhill, 2009; Vondracek, 2013). None provide details of an actual intervention; these can be found in researchers' ethnographic accounts (cf., Brattström, 2012; Jahnke, 2013).

Accounts of successful artistic intervention in organizations have been published as case studies in professional journals, highlighting various intervention contexts and benefits for management (e.g., special issues of *Strategic Management Journal,* 2005, 2010). Books written for practitioners by professors from the Harvard Business School, link creativity to jazz 'jamming' (Kao, 1996), and explain artists' processes for the benefit of knowledge workers (Austin & Devin, 2003). Academic journal articles provide more critical examination of the practice and links to organizational development and change or other theoretical concepts (cf., Abbott, Kersten, & Lampe, 2006; Barry & Meisiek, 2010; Beyes & Steyaert, 2011; Berthoin Antal 2012, 2013; Berthoin Antal & Strauss, 2014; Berthoin Antal, Taylor & Ladkin, 2013; Meisiek & Barry, 2014; Styhre & Eriksson, 2008). These publications feature diverse examples of artistic interventions in

organizations, based primarily on qualitative research of interventions established through intermediary organizations.

Commenting on the plethora of approaches to reporting artistic interventions in organizations, Berthoin Antal (2013) notes, "future research will need to engage multiple stakeholders (employees, artists, managers, intermediaries, policy-makers)." We respond to the need to engage intermediaries by in-depth interviews of individuals from three Swedish intermediary organizations involved in facilitating interventions. In embracing the term "artistic intervention", we acknowledge that the competencies of the artist involved may be from either an artistic discipline such as performance, painting, sculpture and the like, or from a design discipline, such as graphic, product or service, since, as we argue elsewhere (Johansson Sköldberg & Woodilla, 2013), the foundation of design education is in artistic processes.

The aim of the paper and research methods

This paper is written within the framework of a larger study of TILLT performed by Johansson Sköldberg in a participant observation lasting a year and a half. Here we compare TILLT's facilitation process with that of two other producers of artistic interventions to examine ways they deal with similar situations, that is, how to bridge the gap between artists and the work organizations in which they make the interventions. First we briefly introduce the organizations and key participants.

1. SVID (Swedish Industrial Design Foundation www.svid.se/en) was founded in 1989 to disseminate knowledge about design as a force for development and as a competitive tool. SVID primarily works with designers who have an artistic foundation in their education, but we knew from previous joint research projects that they use a similar facilitation process. We contacted Marie Loft (ML) for an interview about her role as facilitator in earlier joint projects with Business & Design Lab (www.bdl.gu.se) where we were concerned with the "fuzzy front end" of the innovation process.

2.TILLT (www.tillt.se/in-english/) is a non-profit organization based in Gothenburg dedicated to producing artistic interventions with the dual aims of organizational development and increasing the field of work for artists. We interviewed facilitator/process leader Roger Sarjanen (RS), who has been active for more than 10 years and responsible for much of the development of the process, and Marie Mebius-Schröderand and Nina Kjällqvist, who became facilitators at Tillt more recently.

3.SKISS (www.cinergy.info/index.php?option=com_content&view=article&id=21&It emid=14) is not a separate company but a two-year project. This was our choice for a second comparison to TILLT, since only SVID and TILLT are established organizations for artistic interventions in Sweden. We interviewed the project leader for SKISS, Eva Månsson (EM), and one of the artists, Malin Lobell (ML), who was later employed as assistant project leader.

Interviews with the representatives of each organization were conducted in English in December 2013 and lasted between two and three hours. Apart from a few questions prepared in advance we followed Hopf's (2004) recommendations for focused interviews. We later brought Sarjanen (TILLT) and Loft (SVID) together to allow them to discuss and discover differences and similarities in their ways of handling the process. The interviews were transcribed and indexed for themes that were then used to structure our storyline and generate quotes. Our method was mainly inductive, but with some abductive elements.

We present descriptions of each process in narrative form using quotations from the interviews. For brevity transcripts were edited to remove hesitations while the non-native English speaker searched for the appropriate phrase or used a Swedish word that was then translated and checked by others present.

Three ways of handling the facilitation process

The organizations were chosen because they were intermediaries with facilitation processes. However, both the organizations as such and their facilitation processes differed from each other.

SVID: An organization that promotes design
SVID, the Swedish Industrial Design Foundation, presents itself on its website (www.SVID.se/en):

We work to ensure that design is used in all work on innovation and change. Putting the user at the centre of development means that what is offered is fantastic and attractive. It benefits companies, public services, society and Sweden. But above all it benefits the user.

SVID's portfolio of services promotes good design through maintaining a roster of designers available to work as consultants, sponsoring broad

research projects, and publishing a peer-reviewed journal. During 2004-2006 SVID completed "design for development" with hundreds of projects within 11 different subprograms run by regional offices with contract employees. The program was evaluated by Johansson Sköldberg who found some of the projects and working methods especially interesting, and suggested further research and documentation, which happened several years later when one of SVID's regional project managers agreed to work with a doctoral research project concerning the role of designers in early stages of the innovation process (Jahnke, 2013). ML was interviewed for our current study on how she worked with the research project.

The research project

Six different companies that had not previously worked closely with designers participated in the research project. The aim of the project was to find out how the designers influenced the innovation process, specifically in the early stages or "fuzzy front end." The project was funded by VINNOVA, The Swedish Governmental Agency for Innovation[16], (www.vinnova.se/en/) and covered the researcher full-time for four years, and the facilitator's salary and expenses for half time during a year and a half, although she worked for twice as long for the same pay.

The company received some money from the grant to cover part of the designers' initial work; afterwards they had to pay all costs for the designers. The companies chosen (by ML) were geographically spread out, new to working with a designer, and had different situations. At the start there were six companies, one dropped out and one was sold, so in the end there were four manufacturing companies - of showers, work-wear, flooring, and a centrifugal milk and cream separator.

Facilitation process at SVID

ML and the researcher selected the designers from those in her network or through referrals from colleagues. For example,

The workwear company wanted a little bit of academic connection, so I called someone at Borås College of Textiles and asked. It's a little bit of doing research about who can be good as designer, so I wanted a person who had practical skills of course but also connection with the academic field.

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[16] VINNOVA's mission: "is to promote sustainable growth by improving the conditions for innovations, as well as funding needs-driven research."

So then we had the matching situation there with the company and the designers. And [Researcher] and I had done the brief or the questions from the companies. What did they want to do? … And that changed over the time of course, because as always they got into the situation with one question and they came out with a lot of other results. They changed the brief with time too, because they worked a long time. (ML-12/12/13)

After a day-long start-up conference with all companies and designers participating, the company CEOs took turns to host three similar conferences. At other times there were meetings of just designers, or just companies.

The designers started work in the companies, holding workshops for a year and a half.

That was the most intensive period when they were doing the real designerly work. … It was a shock for the designers. ... They had read the brief, this is what they want to explore from the company's side. And then the designers came out and started to work with the question. We want to change this and that. And how do we going do that? They had no response. Because it was a totally empty vacuum in all the companies. They didn't have any processes at all. It was more like they were answering the market.

We were totally unprepared for that situation. Because we thought that designers could do this. Or we think of them as very creative persons. And they are, in a given situation together with others [designers]. But not creative in confrontation with people. And not good at working with organizational change or organizational processes. …. So it was a long way to build up confidence between us and between designer and the company. [Researcher] and I had met the companies three or four times. And then the designer came in and it was a new situation. The goal was to come closer to each other so that the company and the employees were feeling good about the situation and they felt they could do something and be a part. And they could push their company and themselves forward to bring more meaning into the situation. So we did a lot of workshops around that.

The facilitator supported the designer:

*I had to support the designer to come into the situation about working very consciously with the people in the workshop group. … Sometimes it went well and sometimes we lost each other and I had to step in. So I did a lot of symbolically running between the company and the designers to support the designers, to learn something about how they can work with their tools while thinking about how you reach the person here. Because that person doesn't understand when you say, 'What is the **feeling** when you come into a shower like that?' So you have to think about talking about that in another way. (ML-12/12/13)*

Some projects were successful, for example, at the work-wear manufacturer the project influenced their products and created new product segments. They also created a new showroom and meeting room with whole collections displayed on the wall. Others were less successful, like the one where the facilitator and researcher were never able to build up the employees' confidence in working **with** the designer rather than the designer just telling them what to do, so the company withdrew from the project. And others were in-between, where some of the employees were doing good things, and others could not grasp the difference between short-term thinking and long-term thinking. They thought only of what they must do immediately, and not about building for the future.

Facilitator's reflections after the projects

I have been thinking about something called pre-design that is part of my work that I do before the project starts. If I had done that work in this project, I could have prepared the company in connection to innovation and organizational change better than I did. Because the pre-design process is like preparing the customer for what they are going to do. And to understand what they are doing. ... It is like being a good design buyer. Because if you're not prepared for the situation you waste the time learning in the situation, you don't have the right competence, you don't put the right questions and you don't have the head and the heart in place.

The designers have learned a lot. I think they didn't think about it as easy. They were proud of some things that were really good and

where the company has had good results. You can count it as a good investment for the company they helped. (ML-12/12/13)

SVID exists to promote design, so they welcomed the opportunity to be involved in this research project. The facilitator was working in circumstances different from her usual routine, but also had support from the researcher. In this situation the introduction of a designer into a company without previous experience of working with a one created concerns similar to when artists were introduced through TILLT's process, as described below. Although ML used the word "designer" in our interviews, we believe it could just as easily have been "artist."

2. TILLT: An experienced intermediary organization

Tillt's roots date back to the early 19th century, when it was founded within the democratic political movement, Skådebanan, aiming for "culture for the people" (Johansson Sköldberg, 2014). The organization's strategy has changed considerably during its existence, and in the last 10 years it has turned from being part of a political movement into an independent non-profit company.

TILLT Organization

According to the website www.tillt.se/in-english/ :

TILLT is a producer of ARTISTIC INTERVENTIONS in organisations. An artistic intervention is established when an organisation enters into a COLLABORATION with an artist, such as an actor/director/playwright, visual artist/painter/photographer, dancer/ choreographer, writer/poet, composer/musician or a conceptual artist. The aim of such a collaboration is to CROSS-FERTILIZE the competences of the two worlds: the world of the arts and the world of the organisation. The work of TILLT is focused in two directions; on the one side TILLT focuses on processes of human growth and ORGANISATIONAL DEVELOPMENT – artistic competence as a tool to stimulate creativity, innovation, human development, and more. On the other side, TILLT works for increasing the field of work for artists where new art can be born and NEW ARTISTIC METHODS can be developed.

The current organization, developed under the entrepreneurship of Pia Areblad, has become the world's largest producer of artistic interventions. They have produced hundreds of different interventions, with more than 80

lasting a year or more. In 2013 TILLT had 16 full-time employees under the CEO and Arebald as Strategist and Lecturer. There were two business support positions (business manager and accountant), a marketing specialist, seven people responsible for coordinating projects, and four process leaders.

Almost 70 artists from different disciplines have completed the formal application process and are available to be employed part time (see roster www.tillt.se/konstnarer-artister).

After recruiting the artists they have to go through a kind of preparation, I made a folder with all the things the artist needs to know, … such as group dynamics. (RS-6/12/13)

Facilitation Process at TILLT
The strategist, marketer or another staff member recruited companies who would like an artistic intervention, then a process leader was assigned. Before matching an artist to a particular project:

The process leader has been out to the company and had a deep talk about what's going on and listens between the lines, and tries to check out what challenges they have, and what problems there are, and why they want to order this kind of project. And so on. And the same with the artists, you have to get a good feeling of what type of person [is needed]. We use only one artist… It's not important if they are a dancer, choreographer, or painter or writer, it's more like the competence artists have so they can rest in the process. They are not afraid if they don't see what's around the corner. (RS-6/12/13)

The company always pays (up to over $50,000) for the artist and some administrative costs, and subsidies from a regional government cover marketing and administration. For EU projects, funding from the EU covers part of the company portion. Members of TILLT's staff who coordinate projects have written a series of expert reports covering important aspects of the "back office' process (cf., Grzelec & Prata, 2013; Ingelsia & Almandoz, 2009, Vondracek, 2013).

Next, the all-important steps of anchoring the project and building trust.

It's so important with trust building. So after the matchmaking this anchor work has been going on as well at the company to inform the board, inform different groups, the unions. … And to present the artist

and to have the first meeting with this project group at the work-
place. (RS-6/12/13)

Then the artist works in the company one day a week:

A phase of two months with the researching, building this project
group strong, and getting to know people and the working place for
the artist and vice versa. And build trust and starting to do some
small workshops and so on.

At the end of these two months they have to make a plan for the rest
of the project. What are we going to do? How are we going to do it?
When are we going to do it? Everyone's voice is important. … Every
idea is good at first. Then you have to sort it out and see what is not
subject for this project, and if you have to address these questions to
the right persons in the company to take care of. (RS-6/12/13)

Now the project work begins in earnest:

After these first two months you have six months, and you never
know what's going to happen. And that is the challenge in the whole
concept, not coming in with a fixed box about we will do this. It's a
challenge to make people understand and feel the good things about,
oh I am going to do something! I can give voice to what I think is
interesting, and so on. It takes time. I worked with in a project for 18
months and after about 12 months they said, 'Oh, now we
understand, we are in a process.' (RS-6/12/13)

The facilitator keeps an eye on the project through monthly coaching
meetings with the artist and more frequent communication when
necessary. He steps in when he senses there may be a conflict, often
meeting with "the bosses" to make sure they understand the working
conditions necessary for the project's success, or to reiterate the need for
an "open process" in which everyone participates and all ideas are
considered.

Seminars were held at intervals during the projects so all the participants
could learn from each other.

We had three seminars over the project year, and the kick off seminar
was when they had been working for maybe a month. When we had
all eight projects starting on the same date, and following each other,

the seminars were really supporting the process. Then we had rolling starts, so it could be one project starting in January, another in May, and so on. So we had two smaller seminars then. (RS-6/12/13)

Ending the project

At the end of the project they have to make a plan for the future. First they made a plan for the project, then they have to make a plan for the future. It's kind of an evaluation of the project. … It can be coffee and cakes, or a big show, but it's very important to make it clear that this phase including this project is now over. And now you have to carry it by yourself. And now there is no artist coming next week. (RS 6/12/13)

At TILLT, the facilitator interviewed had many years of experience, and in dealing with the unique circumstances of each intervention, he kept the company's interests foremost in his mind. He knew that the company was paying for the intervention and the CEO would be speaking about the experience with other CEOs as potential buyers of TILLT's services.

3. SKISS: A temporary intermediary organization

SKISS was a government-funded Swedish project within the cultural sector (as opposed to industrial or service sector). It was run by and financed through "Arbetsförmedlingen" (public employment service), a government body that "matches job seekers and employers"[17]. Since it is in the cultural sector where there are usually more job seekers than jobs, Arbetsförmedlingen often tries to create jobs. In this case the hope was that the project would create some permanent jobs after it ended. This policy is common in Scandinavia, the Netherlands and England, but rather alien in the US where private funds play a similar role.

The SKISS project ran between 2005-2008. It was the brainchild of a politician:

Unhealthiness [employees' poor working conditions] *at the working places was rising and that was a big problem. They [politicians] didn't know what to do. And then she [one politician]) had this vision that*

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[17] "Arbetsförmedlingen is the largest placement service for work in Sweden. Our most important task is to bring together those who have a vacancy to fill with those who are looking for work. By creating meeting places for employers and jobseekers, we contribute to a well-functioning labour market." (www.arbetsformedlingen.se)

artists can make a big difference. So she wanted to start a big project, and to hire artists, not just making them work for free but to hire them. (EM-12/04/13)

In total 56 artistic projects were realized in different workplaces: 30 in Stockholm (20 in first round, 10 in second), and 26 in various regions of the country. Project sites were organizations in the public sector, such as schools, utility companies, elder-care facilities, or public housing management. The size of the organization varied, from 4 or 5 to 2000 people. In most projects the artists were employed half-time for a year and paid by the project, not for the artistic end result. According to one artist:

You got paid for your work, not the object you're producing. That was important. I think a very important political statement … that we should be paid for our work and the competence... and it doesn't matter if it's an object or a sculpture or a painting in the end. ... In a way we were working with processes that change minds - changed ways of thinking and reflecting experience the world in a sense. And that's something that you can have in the working places. I mean the artist can come in to that kind of process. (ML-12/4/13)

The SKISS organization consisted of a steering committee that included an officer from Arbetsförmedlingen and the leader of a research group from Umea University. The full-time project leader, EM, was responsible for conceptual development of the project, budget and obtaining funds from public funding (finance), hiring, training and managing the artists (personnel), communication within the public sphere (public relations), and the development of new projects. She worked alone, with a small amount of administrative help provided by the host organization (Arbetsförmedlingen) and ML, who was also one of the artists. Each project had a contact person who also became part of the SKISS organization.

The project leader was hired in January 2005 and the first group of 20 artists three months later. Artists applied to be included in the project, and were interviewed before hiring.

We wanted to get a picture of what the artist wanted. Because it was an investigation for the artist. Do I like to work like this and in that case how can I work? And it was a little bit the same for the working places. This was something new for them and they didn't want to say, oh what is artist? He's going to hang a picture on the wall or

something? Well we don't know. So it took very many different discussions in this first part. It was also some kind of investigation program [for SKISS]. How can we work with an artist and what does it make to the working place? (EM-12/3/13)

As a result,

We were very different kind of artists with different kinds of media, expressions and experience from the field. Some were used to work more with relational aesthetics, others were painters and video artists and sculptures. The oldest one was over 60 years old, the youngest [had just completed] their art education. (ML-12/4/13)

Before entering the companies the artists completed a two-month training period held at Konstfack, University College of Arts, Crafts and Design, to prepare then "to discuss what is workplace health and why and what we should do." They had courses in organization theory, visited workplaces, and read and discussed about health. Then the artists themselves chose where they wanted to work. It was their responsibility to find a place that suited them and to convince the organization that their time there would be beneficial.

Facilitation process at SKISS

We view the facilitation process as the way in which the workplace and the artist were coordinated. From this perspective, the artists essentially facilitated themselves and each other. So, for example, the artists needed to find the workplace, introduce themselves, and handle all conflicts that might rise.

The project leader's role

… was to safeguard the project's budget and funding, to get a good, safe program for the artists. And then try to make good conditions for the artists in the project at the working place - to let the artist choose their own way of working. And try to make it open. I needed clearly to inform the contact persons at the workplace that this was an investigation and the artist had no expectations in the beginning. The artist needed to have a free process to see what will be happening. And then the working place could feel that they had this open process to investigate how they could work in a new way with the artist. (EM-12/4/13)

During the initial training period the artists worked in pairs or small groups and they continued this structure to give each other support during the workplace period.

The way of thinking or solving problems is my way of looking at the world or the society and I want to be a part of the society. And I think a problem in the art world in one way is that we're almost separate…. In contemporary art you're working with issues that are everyday things in a way. Yeah, and then you should be out in everyday things (ML-12/4/13)

This background meant that it became customary to focus on the artists and their working conditions. The artist left the company at the end of the contract and returned to her or his own practice. The company workers resumed their everyday work – but no one evaluated the SKISS project to if see the workplace was less unhealthy. The project leader took another position and the project was not continued.

Discussion: points of similarity and difference

As our conversations with the three facilitators showed, the intermediary organizations had different roots, purposes and structures, and although the facilitators had similar overall processes, individual approaches varied. We present these points of similarity and difference in two tables.

Table 1: Facilitating organization differences

	SVID	TILLT	SKISS
Purpose of intermediary organization	Foundation with many activities.	Non-profit with government support, single purpose.	One-time project.
Overall purpose of project	Research project.	Cultural, partly commercial project.	Unemployment (artists) project.
Project structure	6 parallel projects, running for 3.5/4.5 years (one day/week).	4-8 parallel projects, each about a year.	56 projects in different organizations, each for half year.
Artist /designer involvement	Initial contract of about 250 consulting hours per artist/designer.	Artist employed equivalent to 20% for one year. Worked in company	Half-time salary provided by the project. Worked in pairs and

	SVID	TILLT	SKISS
		one day a week for about 8 months.	took care of the facilitation process themselves.
Payment/ financing of artist/designer	Research project & company each paid 50% of total cost. Most companies funded additional time.	Company paid artist's salary plus large overhead (never specified and not officially accounted.)	Organizations did not pay anything.
Extent of facilitator involvement	Originally 6 parallel projects expected to run for 1.5 year and be administered on half time basis. Took care of all the administration, including selling, external contacts etc.	Facilitator worked with companies and artists. Others from TILLT's administrative structure were selling the projects.	Administered about 20 parallel projects a year. Not involved in selling or specific activities of projects, rather working as a coach for the artists who acted as own facilitator .

Each intermediary organization had a different experience in developing and running artistic interventions, indicating that different structures are possible, and that projects can run for different lengths of time. As a single purpose, non-profit organization, TILLT needed considerable administrative resources to maintain its viability, while SVID's collaboration in an externally funded doctoral research project provided the facilitator with "on-site" support. SKISS, on the other hand, suggests that artistic interventions can occur with a minimum of administrative support.

Table 2: Facilitator process differences

	SVID	TILLT	SKISS
Recruitment of companies	Facilitator recruited company after discussion with researcher. Recruiting seen as benefit to company since they received a subsidy towards the designers.	Special "seller" (recruiter/marketer) approached company and developed relationship and contract, facilitator then took over.	Project leader recruited artists. Artists recruited the organizations.
Recruitment of artists	Facilitator recruited designers in	Selected from database of interested	Formal recruitment process.

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	discussion with researchers.	artists. Formal recruitment process for inclusion in database.	
Process support	Facilitator and researcher worked together.	Facilitator dealt with problems as they arose.	Artists supported each other.
Dealing with problems ("people problems")	Facilitator dealt directly with problems and discussed them with researchers. Assigned a new designer when necessary.	Facilitator talked with management as needed to make sure project was understood within company.	Artist dealt directly with problems as they arose - few lasting problems.
How projects ended	Researcher decided. Facilitator & researcher wrote report.	Employees and artists wrote report guided by facilitator.	Artist left company at end of employment period.
Facilitator view of: (a) outcomes for Company,	Met the goal set by the project group. Gained tools for future work.	Better communication, better understanding for each other's different roles at the worksite. Outcomes at individual, group, and organization levels.	Respite from daily work during project workshops.
(b) outcomes for artist	Opportunity to reflect on own competencies.	Benefitted in ways related to why they were motivated to become involved in the first place.	Steady salary. Interaction with members of society. Networking with other artists.
(c) own outcomes	Saw how creative methods can be as strong as technical methods. Developed "pre-design" stage.	To see people become engaged and have many ideas and opinions.	Project leader too busy for self-development.

The facilitator process differences were related to the amount of support provided by the project structure and also to individual facilitator's past experience. With the exception of SKISS, where the project leader could not point to a personal outcome, there were positive outcomes for all the

parties involved. In all cases, we note that goals for providing developmental opportunities for the artists were met in addition to company benefits.

Positive outcomes included:

- For SVID, the project lasted a long time; this is needed for implementing artistic interventions in companies. Clear co-financing arrangements existed between the company and other funding sources. Although the amount provided by the company was relatively small, it ensured commitment to the project.
- TILLT has completed 80 projects and the organization is set up to create opportunities and administrative services for artistic interventions. Projects had strong endings including an event, report and company commitment to continue using "tools gained".
- In SKISS the artists formed peer support groups. The contract provided half-time work for the artists, which was sufficient time for support groups and plus time for artists' own development.

Negative points included:

- For SVID this was a one-time research project.
- In TILLT the administrative overhead has become too large to be financially viable.
- For SKISS there was insufficient administrative and financial support to continue with projects.

Overall evaluation

Both work-places and artists need "disruptions" to enable innovation and growth. By bringing artists into the workplace to share their competencies within an open process, organizational and individual development is possible for all those involved. But "gaps" emerge in the meeting of artistic logic and the technical logic of the workplace, and some type of mediation or facilitation process is needed to bridge these gaps before they become overwhelming chasms. Here the unobtrusive skills of an experienced facilitator are necessary, someone who understands both the artist's perspective (both ML and RS had backgrounds with artistic training), and the managerial view, including access to senior management (SKISS artists participated in university courses covering organization theory and workplace health, in addition to visiting various workplaces).

Just how much and when such facilitation is needed is difficult to ascertain. Our interviews, albeit limited, suggest that facilitators develop their own methods for working in a given situation, and may exceed the number of hours formally assigned to the project. Experienced facilitators spoke of intuitively spotting warning signals and immediately focusing on how they would handle the situation. Future research should focus on such moments. An alternative route, which we have begun to explore (Johansson Sköldberg & Woodilla, 2014), would be to manage artistic interventions in organizations through a curatorial process. Here the artist's perspective would be at least equally important as that of the organization, the artist would be of higher status within their discipline, and the organization would welcome contributing to the cultural environment of society as well as its own development.

Each of the three artistic intervention projects studied here had a different overarching perspective: SVID by the academic perspective, TILLT by the company's perspective, and SKSS by the artists' perspective. Thus, while our comparisons provide insights into the mechanics of facilitating artistic interventions, the total context must be considered when assigning value to different configurations of intermediary organization and facilitating activities.

Summary reflections

As an outcome of our research, we provide the following suggestions for others wishing to implement artistic interventions in organizations.

First, consider the extent of the artistic perspective desired. If the intervention focuses on the artistic perspective introduced into the company (as in the case of SKISS), the outcomes may be more diffuse and take longer to be integrated into company processes, but eventually be extremely beneficial. On the other hand, if management has a definite outcome in mind before the intervention, then a facilitation process similar to that at TILLT would be most beneficial, so that the organization's interest take precedence over the artistic process.

Second, when selecting an intermediary organization to provide the artist (or designer) to work with employees, consider whose values will be foregrounded in the process. A well-established, single purpose organization such as TILLT first assigns the facilitator when then ensures that company values are understood and that the selected artist will work with these values. Alternatively, if the artist him or herself decides that the company

environment would be accepting of an artistic perspective, then artistic values will permeate the project. As a third possibility, participating in a university research project brings additional benefits of a theoretically-informed holistic approach in which the framing research question determines the value of the outcome.

 Whichever route is taken, we believe than engaging in artistic interventions of the form described in this paper brings lasting benefits to all parties involved.

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