



# TRAINING ARTISTS FOR INNOVATION

Competencies for New Contexts

EDITED BY JOOST HEINSIUS & KAI LEHIKONEN

TRAINING  
AND  
CONSTRUCTION



**TRAINING  
ARTISTS FOR  
INNOVATION**  
COMPETENCIES FOR  
NEW CONTEXTS  
EDITED BY JOOST HEINSIUS & KAI LEHIKAINEN

## Training Artists for Innovation: Competencies for New Contexts

Kokos Publications Series 2, 2013

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*Cover photo* Wilma Hurskainen: "He Doesn't Like Water", 2012

*Graphic design* Aleksí Salokannel / SÍΣIN

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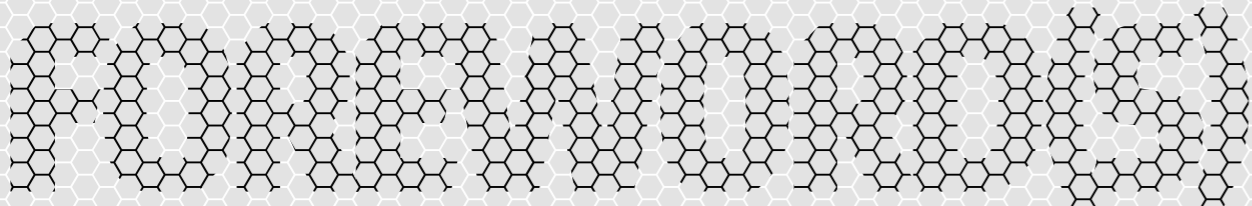
This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

ISBN  
978-952-6670-04-1 (printed)  
978-952-6670-05-8 (pdf)



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Early in 2013, the project **Training Artists for Innovation** approached artists, organisations, companies, universities and cities that have experience with artistic interventions. We asked them, why do organisations need artists to work with them? We present their answers below as a mosaic of voices to be read in any order. Together these voices constitute a convincing argument for the central message of this book: training artists for innovation is a contribution to the societal and business challenges of today.

The artist will always surprise you. It's totally different, and that's what we wanted.

**Xabier Gorritxategi**, Innovation Director, Fagor, Spain

Cultural and creative fields are seen to provide significant opportunities for sustainable growth and employment both at national level and at the EU level in Europe. In these fields, employment has been stable despite recession in recent years. Also, the employment of young people has been greater in relation to other industries.

According to European Commission, cultural and creative fields have been a largely untapped resource in achieving the objectives of the EU's growth strategy Europe 2020. Cultural and creative fields can advance economic and social development remarkably if the strategic positioning of these fields – the intersection of the arts, business and technology – is better utilised.

The world economy challenges the structures and the conventions of our society and compels them to change. In order to succeed, organisations need to invest in creative innovation, cultural competencies, emotive knowledge and collaboration as well as in the well-being and the skills improvement of the skilled labour. Artistic and cultural competencies have a significant role in meeting these challenges.

**Kirsi Kaunisharju**  
M.A.  
Counsellor for  
Cultural Affairs  
Ministry of  
Education and Culture  
Finland

**Merja Niemi**  
M. Sc., Lic. Phil.  
Special Government  
Adviser  
Ministry of  
Education and Culture  
Finland

It is really satisfying to see that my art form, dancing, moving the body, helps people to develop and to invest a bigger part of themselves.

**Erik van Duijvenbode**  
Dancer, The Netherlands

Bilbao has always believed in art as a creator of the future. The artistic design of the city's underground system, by Sir Norman Foster, and the great titanium dream of the Guggenheim Museum, designed by Frank O. Gehry, were the beginnings of the driving force that transformed the city, not only in terms of urban planning, but also economically, socially and culturally. These are just two relevant examples of the city's many other artistic and cultural expressions over time, as reflected in the Museum of Fine Arts, in the Campos Theatre, in the centennial Bilbao Symphony Orchestra, in the Euskalduna Conference Centre and Concert Hall or in the modern concept of the cultural centre in La Alhóndiga.

But there is a new cultural dynamism in Bilbao today, involving other references of interest. As can be seen in the City Council's support for various initiatives and institutions dedicated to fostering artistic production, such as the Bilbao Arte Foundation, the BilbaoEszena Theatrical Resources Centre, the Harrobia Eskena Innovation Centre or the Zorrotzaurre Art Work in Progress project.

In addition, in late 2010 we launched the Eutokia Social Innovation Centre, from which have emerged various relationship practices between the arts and business or social organisations. Among these we would like to highlight the 'creative pills' for their uniqueness, brief artistic interventions in SMEs or the

When you do unordinary things, you get unordinary results that you would not get with ordinary methods. Art reaches people through other channels than merely the mental. It goes through all senses, and can reach to people's emotions.

**Lars Lindström**, HR-manager for Scandinavia, PAROC

When the business people need to get into a completely different way of looking at things. We must meet other competencies and a new (creative) logic that challenges our way of thinking. Otherwise, we get stuck. Artist-driven enterprise development gives us new tools to think outside the box, which gives much, much more than ordinary methods.

**Bertil Lindström**  
Owner Citymöbler and Brittgården Fastigheter, Sweden

innovation-oriented businesses of these organisations, with extremely surprising results that are at the same time far removed from the classical view of the arts.

A commitment to art is a commitment to creativity, talent and entrepreneurship and implies strengthening the urban and social development model that has placed Bilbao on the map of the world's great cities. And a commitment to art is a commitment to artists, to a different, thoughtful, critical and proactive view of the city and its people.

**Iñaki Azkuna**  
Mayor of Bilbao

Contemporary markets are about getting attention and economy about innovation in participation. Arts-based methods break away from the obsession with newness in creativity and innovation. Instead, they focus on local participation, audience engagement and hard work. The arts will lead us to great insights when knowing differently is the greatest asset, instead of knowing better.

**Saara Taalas**  
 IKEA Professor in Business Model Innovation  
 Head of Life at Home Research Initiative  
 School of Management and Economics  
 Linnæus University, Sweden

The relation between artists and organizations is an important relation for many reasons, and since the buzzword, innovation, seems to be so extremely important, artists might actually be the right people to effectuate innovation in firms.

Among other capacities owned by artists, the ability to innovate is necessary: to recreate your own products, your own practice, your own performance and also in a way your own personality, your approach to reality. This chain of approach to reality is extremely important for firms, because so much new, and not necessarily good, is happening all the time. That means that the organisations have to make a severe change of mindset in order to cope with the challenges coming up.

**Dr. Phil Ole Fogh Kirkeby**  
 Department of Management, Politics and Philosophy  
 Copenhagen Business School  
 Denmark

I have experienced artists as being competent in team-building, idea-generation, communication training, product development and organisational processes supporting innovation. An artist brings an X-factor to the established processes in a company. I've also noted that a well-defined involvement results in the optimum outcome.

**Katja Moesgaard**, CEO, DBU A/S, the Danish Football Association, Denmark

My experience is that arts-based interventions have a capacity to instigate entirely new kind of thinking in organisations. At strategic level, they can change working life, leadership and society for the better. I feel that I learn a lot from my clients also in ways that I can put to use in my own work. Some companies have turned out to be much more creative than institutions in our own field.

As an artist and an entrepreneur, I am interested to know, how can we do business in an entirely different way. Can we plant new thinking into old structures? Do we first need to break barriers that hinder things from happening? Barriers exist also inside one's mind – on both sides of the fence.

It is most rewarding to encounter people and to enable social interaction. Through the arts, it is possible to see

beyond business suits and jargon, to understand each other at the levels of experience and emotions. At the end of the day, it's all about the art of being humane, also in the world of business.

**Niina Nurminen**  
 Actress, CEO  
 Artsense Oy  
 Finland

## The artists will help people to have a

Just recently we had twenty people from the boards of directors to discuss the role of artists within companies. They agreed unconditionally on many possible roles for artists, such as:

- unlocking the brakes on discussion
- offering inspiration
- organising contradiction, confrontation and friction
- creating openings by speaking the unspeakable
- taking people out of their comfort zone.

To work with artists places also high demands on the leaders within companies:

- they need the guts to take risks
- they have goals, but they do not have fixed roads to reach the goals
- trust is their basic assumption, also in the belief that taking risks will produce good results.

The directors stated that companies could learn from artists that the road towards the goal is of utmost importance while for companies the goal itself is the

Holy Grail. One can ask, what risk do we face, if we don't work with artists?

Art Partner is convinced that training can help artists to develop their mindset on designing products and services in such a way that they leave enough room for the company to leave its worries aside.

**Sandra Boer / Robert Tordoir**  
 Directors  
 Art Partner ([www.art-partner.nl](http://www.art-partner.nl))  
 The Netherlands

## different perspective on the world.

**Herman Worries**, Director of DSM Innovation Center, The Netherlands

Fagor is committed to people-centred innovation, which is the basis of this industrial cooperative within the Mondragon Corporation. Our mission is to ensure that every advance made has a positive effect not only for workers, but also for their immediate environment and society as a whole.

In Fagor we believe in social innovation and the need to open our eyes to other views within a global perspective. And the views of artists and creators are highly stimulating in order to enrich not only

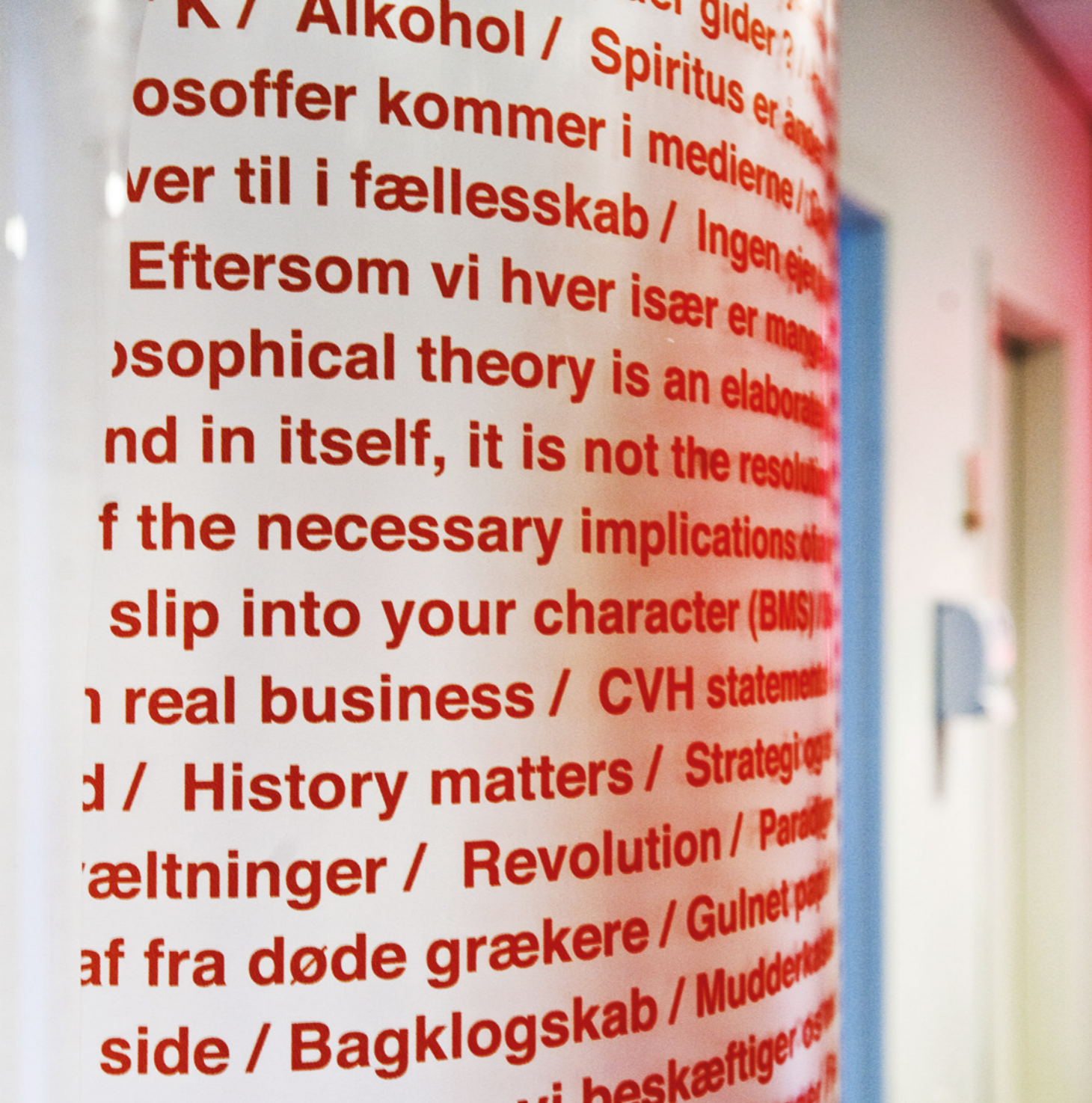
our products and services, but also our internal and external relational logic or the suitability of our cooperative values.

Innovating through artistic interventions with our organisation has been a clear success, which is why we need artists with the ability to understand the business world, its logic and languages. We need artists who are guided by exploration and research in their work, who are able to interact in unfamiliar environments, who can propose and trigger divergent thinking; artists who

in fact like people. Artists, who, like us, are convinced that they can transform organisations and societies based on creativity, collaboration between different players and risk-taking.

In Fagor we believe that Art and Culture can and must contribute to creating together a more humane economy.

**Urtzi Zubiate Gorosabel**  
 R&D+i Director of Fagor Group  
 Spain




# Introduction

Joost Heinsius & Kai Lehikoinen

Training artists for innovation? Is that possible? Are artists not innovative by nature? These questions arise if you contemplate the title **Training Artists for Innovation**. The subtitle of this book, **Competencies for New Contexts**, answers these questions. The arts can play a crucial role within innovation in business and society once we know how artists can contribute in their own way. Training artists to do so successfully is necessary. To understand this we need to take a look at several changing contexts. Not only in the arts sector, but also in the business world, in organisational development and also in the world of policy (national and European level) that concerns the cultural and creative sectors and innovation.

OPPOSITE A work by Mille Kalsmose at Copenhagen Business School. PHOTO Kenn Hermann.

A photograph showing several ice hockey players in black jerseys and helmets, practicing in a gymnasium. They are holding hockey sticks and appear to be in a training session. The background shows wooden bleachers and a basketball hoop.

The common aim of artistic interventions in organisations is to draw from the arts and artistic inquiry to help organisations succeed in the twenty-first century business landscape.

Ice hockey players of HIFK taking distance from the playoffs in a custom-tailored 'entrance exam' that was produced by the Kokos Services in the Theatre Academy Helsinki (Finland).  
PHOTO Pirita Tolvanen

In this introduction we will discuss the changing contexts of the arts, organisational development and policy. We will explain the core concept of artistic interventions and move to discuss the competencies artists need to perform suc-

cessfully within organisations. Moreover, we will address the role training can play in this context. Finally, we will introduce the project that gave birth to all the texts and outline the other chapters of this book.

## Changing contexts

Europe is a very diverse continent; also when it comes to arts policies and government involvement. There is a difference between government directed arts funding and market-oriented arts funding. In many European countries, the past few years have shown a clear shift towards a more market- and audience-oriented approach. In many countries, there have been severe cuts in funding and, consequently, artists and cultural organisations have faced the demand to earn more of their income themselves.

Another visible shift is that in many countries parts of the population reapproach the arts for being self-centred and internally directed. A gap has risen between the arts and society that needs to be bridged and closed. Also, as many in the arts sector now argue, the budget cuts would never have been so easily accepted if the arts had played a more relevant role in more people's lives than they currently do. A definite way to make the arts more relevant to more people is the presence of art within organisational and business settings: not just as a nice picture on the wall, but as interventions in people's working life. Of course, in the arts, there has always been an undercurrent of artists interested in having a direct role in people's lives: within local communities (community art), within social and health sectors (culture & well-being, arts & social cohesion) and within business organisations. Artistic interventions have a long history that deserves to be written – however, that is not the aim of this book. We do not mean to say that every artist should take up this line of work. Every artist should have the opportunity to choose his/her own career path. And just like it is not everybody's piece of cake to work inside the business world or in the social sector, not every artist will feel comfortable working with artistic interventions.

Businesses and organisational development are also facing fast changes. It has been argued that

the business landscape of the twenty first century requires new ways to address organisations and work.<sup>1</sup> They need to be understood as living, human-based organisms where aesthetics and emotions constitute "critical competitive factors ... [for] organisational value-creation capacity" (Schiuma 2011, p. 31). In post-industrial societies the increase in productivity is seen to emerge more and more from human resources. In order to succeed, organisations need to invest in creative innovations, cultural competencies, emotive knowledge, collaboration, trust, well-being, occupational health and the development of the skills of the workforce.<sup>2</sup> As Professor of Innovation Management Giovanni Schiuma points out,

*... organisations are discovering that their future wealth creation is based on the development of new capabilities ... In fact, an organisation's ability to be intuitive and imaginative is related to its employees' will and power to exercise their creativity and imagination in daily work activities ... Organisations willing to promote intuition and imagination need to adopt management models and approaches that create and foster a favourable organisational atmosphere in which creativity sparks and people are inspired and energised to fully use their mental faculties to explore new realities and identify hidden solutions to business challenges.*

(Schiuma 2011, p. 14)

Any business that strives to succeed needs to sharpen its abilities of keen observation and creative thinking. To develop such skills, it is imperative, as Sir George Cox has pointed out in his review on creativity in business, that companies learn to "draw on the talents of a flourishing creative community" (Cox 2005, p. 10). In addition, however, "the creative community needs to be responding to the demands of dynamic and ambitious businesses" (ibid). At European level, the project Training Artists for Innovation and its sister project Creative

**Every artist should have the opportunity to choose his/her own career path.**

**Any business that strives to succeed needs to sharpen its abilities of keen observation and creative thinking.**

<sup>1</sup> See, for example: Austin & Devin 2003, Darsø 2004, Adler 2006, Nissley 2010, Berthoin Antal 2011, Schiuma 2011, Hautamäki & Oksanen 2011.

<sup>2</sup> Hautamäki & Oksanen 2011; Ministry of Employment and the Economy 2012.



**The unique quality of the arts is absolutely a necessary condition for the arts to be effective in any context.**

**Artistic interventions are nowadays commonly regarded as legitimate artistic practice.**

Clash, which both focus on artistic interventions, are the arts community's responses to Cox's call.

Policies at national and European levels are the third changing context that we want to address shortly. At the national level, the starting points differ from country to country. In some countries, it is the perceived gap between the arts sector and the rest of society that needs to be acknowledged – that is, the need for the arts to appear as relevant to other sectors in society. In other countries, innovation development welcomes the arts as the perception is shifting from technological innovations to social innovations and creativity. The idea that creative industries, which includes the arts sector but also the media sector, ICT and the game industry, can play an innovative role in society, is widespread by now. In other countries the focus lies more on the well-being of the workforce and the role, which the arts can play in improving such well-being.

At the European level there has been a drastic shift in emphasis on the role of culture. Apart from the role that the arts can play within a very diverse Europe, to show and to reflect upon that diversity, the emphasis lies more and more on the transversal role of the arts vis-à-vis other policy contexts: regional, social, economical, environmental and innovation policies. Those roles are often captured in the concept of 'spill-over effects' of the arts.

Before you start to argue that these changing contexts treat the arts merely as an instrument for non-artistic purposes, we would like to stress that the unique quality of the arts is absolutely a necessary condition for the arts to be effective in any context. Without artistic perception there can be no effective intervention anywhere. Thus, we next focus on the concept of artistic interventions.

### Artistic interventions

The concept 'artistic interventions', or 'art interventions' has a number of meanings. From a conceptual art perspective, it is often understood as

a form of performance art that interacts with an existing space, audience or work of art. It can also refer to art that enters into a non-artistic context in an attempt to instigate change. As Wikipedia informs us,

*intervention art may attempt to change economic or political situations, or may attempt to make people aware of a condition that they previously had no knowledge of.*<sup>3</sup>

While the very notion of intervention entails an idea on subversion, artistic interventions are nowadays commonly regarded as legitimate artistic practice that is exercised in agreement with those who are in charge of the target of intervention.

In recent years, artistic interventions have been introduced in organisations to support change, to strengthen creativity and innovation capability, to improve working conditions, and to enhance the skills of the workforce. In such contexts, artistic interventions are artist-led processes that are tailored to address particular organisational challenges with artistic inquiry. Such inquiry is usually done in close collaboration between the artist and different stakeholders such as employees, management, clients, business partners or local community.

In this book, artistic interventions are understood as an interdisciplinary professional practice that takes places in business settings and involve professional art-making and creative arts practices. Such interventions contribute towards new innovations in businesses. Issues that can be tackled with artistic interventions vary. For example, they can deal with strategy development, concept development, work processes, team-building, social interaction, or public relations. The creative processes that are led by professional artists, and the outcomes of such processes, provide opportunities for participants to perceive their working life issues from a fresh perspective.

It could be argued that artistic interventions have a double orientation. On one hand, ideas on artistic creativity and conventions of art making, which are always historical and socially constructed as well as culturally specific, underpin artistic interventions.<sup>4</sup> On the other hand, their mission to contribute towards new innovations, better working conditions and more skilful and creative workforce emerge from recent thinking on arts and business, post-industrial organisations, work research and innovation development. While artistic interventions embrace a range of approaches and practices, we argue that their common aim is to draw from the arts and artistic inquiry to help organisations to succeed in the twenty-first century business landscape.

How artistic interventions succeed in making changes depends a great deal on how well the process is communicated and anchored within the organisation, as well as the ability and willingness of the organisation to experiment and apply the ideas and insights that emerge from the intervention process. Further, the success of interventions depends on the clarity of the aims and the process of the intervention project, on the personality, training and experience of the artist involved as well as on the support the artist receives during the process.

As artists conduct artistic interventions, they generally apply complex skills and knowledge as they identify, highlight and reflect upon selected issues through art. Often that is done in close collaboration with employees from the company where the intervention takes place, and also together with the support of the producer of artistic interventions (see Chapter 6). Working with such groups requires dexterity in social interaction and pedagogics. In addition, it requires contextual understanding on the particular company and on the working life more generally.



### Competencies

The aim of this book is to identify and map out special skills and competencies that artists need in addition to their artistic craftsmanship in order to design, implement, lead and evaluate successfully various types of artistic interventions in organisations. Drawing from research, the competence frame that is presented in this book categorises and describes a range of complex skills and knowledge that are needed in conducting artistic interventions in business settings. As chapters in this book suggest, the full range of tasks that artistic interventions require can be rather challenging to obtain for any individual artist. Further, inciting artistic processes that engender change in organisations calls for a broad knowledge base and special skills. Therefore high calibre training is needed to specialize professional artists in artistic inter-

Composer Lars Carlsson creating paver music in an AIRIS project with the company Gatubolaget in Gothenburg. TILLT (Sweden). PHOTO Rolf Hallin

<sup>4</sup> While definitions vary, this article follows Hans Abbing's formulation, which from a sociological perspective suggests, "art is what people call art, acknowledging that some people have a bigger say in it than others have" (Abbing 2002 s. 19).

<sup>3</sup> [http://en.wikipedia.org/wiki/Art\\_intervention](http://en.wikipedia.org/wiki/Art_intervention) (accessed 5.1.2013).

The passion for the possibilities of artistic interventions unites us.

Using research as a springboard, we developed a competence framework, wrote policy recommendations and made videos.

<sup>5</sup> The project was partially funded by EC Culture.

<sup>6</sup> Here, producer refers to organisations that match organisational needs with relevant artists and manage the processes of artistic interventions.

ventions. The curriculum framework presented in this book provides recommendations and ideas on how to set up such a training programme.

## The project

Training Artists for Innovation (TAFI) is an EU funded project and thus a cooperation between organisations from five different countries.<sup>5</sup> The passion for the possibilities of artistic interventions and also the role that training plays in supporting artists to implement interventions successfully unites these organisations.

But we are also different from each other, coming from diverse backgrounds: some from the arts context (artist union or supporting organisation), others from the employer's side. Also the innovation perspective as well as the more academic perspective of adult education in the arts is represented in our project team. This diversity has sparked lively and animated discussion on many aspects of the project.

The project started with a research on the competencies, which artists need to perform artistic interventions successfully. The research was undertaken among artists, client organisations and producers.<sup>6</sup> Using research as a springboard, we then developed a competence framework on three levels: entry-level, professional and process manager. Subsequently, we wrote policy recommendations, made videos to promote artistic interventions, and more. The results of the project can be found in this handbook, which also reflects the diversity of our backgrounds.

The project partners in TAFI are Artlab from Denmark ([www.artlab.dk](http://www.artlab.dk)), Conexiones improbables ([www.conexionesimprobables.com](http://www.conexionesimprobables.com)) and cz+i ([www.czmasi.com](http://www.czmasi.com)) from Spain, KEA European Affairs ([www.keanet.eu](http://www.keanet.eu)) from Belgium, The Theatre Academy of The University of the Arts Helsinki ([www.uniarts.fi](http://www.uniarts.fi)) from Finland, TILLT ([www.tillt.se](http://www.tillt.se)) from Sweden, and Cultuur-Ondernemen ([www.cultuur-ondernemen.nl](http://www.cultuur-ondernemen.nl))

from the Netherlands (coordinator). TILLT is the coordinator of Creative Clash, another EU project, which aims to enter artistic interventions on the policy agenda, maps other similar initiatives and sets up a network of producers of artistic interventions in Europe ([www.creativeclash.eu](http://www.creativeclash.eu)).

## Content of the handbook

In Chapter 2, Anna Vondracek summarises the results of the research, which was undertaken as an attempt to shed light on the abilities that artists need in artistic interventions. On the one hand, her research focused on the skills, the knowledge and the competencies that artists, producers and client organisations reported as necessary in artistic interventions. On the other hand, she scrutinised existing training programmes on artistic interventions to analyse the contents taught and the methodologies used.

In Chapter 3, Gerda Hempel and Lisbeth Rysgaard utilise a metaphor of a house with four rooms to distinguish and describe the different tasks that artists perform in the context of artistic interventions. With practical case examples, the four rooms – the workshop with storage, the back office, the front office and the scene, are filled with activities that lead to successful artistic interventions.

In Chapter 4, Kai Lehtinen provides a framework that maps out the competencies that artists need in artistic interventions. The framework identifies seven key areas of competency – contextual, artistic/creative, social, pedagogic, research, management and marketing – that each embodies four intertwining strands of competency: cognitive, functional, personal and ethical. In the subsequent Chapter, Lehtinen provides educational justification for training artists in artistic interventions. He also lays out suggestive guidelines for a curriculum framework to boost

the development of training programmes in artistic interventions.

In Chapter 6, Anna Grzelec addresses the work of the producer in artistic interventions with a particular focus on the social interaction between the artist and the producer. Her perspective highlights the notion of informal learning or workplace learning as she turns to discuss the roles of the producer as a mentor and the producer organisation as an informal learning environment for the artist in artistic interventions.

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In Chapter 7, Anna Vondracek lays out policy recommendations in reference to the training of artists for artistic interventions. The recommendations are based on two lines of reasoning: first, the recognition of the value of training artists for innovation for various EU-policies; second, the access to funding for training programmes that concern the training of artists for artistic interventions.

Finally, the executive summary lays out the key pointers of this book and of our message on training artists for innovation. ●

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# 'Training artists for innovation' – why, what and how?

Anna Vondracek

Successful artistic interventions depend largely on the artists' abilities to co-operate with organisations. However, so far no research exists on what abilities artists need when entering organisations to deliver an artistic intervention.



## What skills, knowledge and competencies artists need?

### Artists need to possess, in addition to their artistic 'core', a combination of knowledge and skills.

<sup>1</sup> Jurij Krpan, Director of Kapelica Gallery, Slovenia; Dany Jacobs, Professor of Industrial Dynamics and Innovation Policy at University of Amsterdam and professor of Art, Culture and Economy at ArtEZ and HAN in Arnhem; Valerie Bobo, Director of Mona Lisa, France; Lene Bornemann, Arts in Business, Denmark; Sergio Lopez Founder and Director of Big Bang Lab; Paul Collard, Director of Creative Partnerships, UK; Nicola Triscott, Arts Catalysts, UK; Fabrice Hyber, artist and Rozenn Le Merrer, from Ecole supérieure des Beaux-arts de Nantes Métropole, France.

This article is an attempt to remedy such a lack of information by introducing recent research that was undertaken in the Training Artists for Innovation –project (2011–2013). On the one hand, the research investigated what skills, knowledge and competencies artists need when they work with organisations. This information was requested from businesses, artists and producers of artistic interventions. On the other hand, the research scrutinised existing dedicated training methodologies in relation to such needs and requirements.

First, the article analyses different views on what skills and competencies are required from artists in order for them to deliver successful artistic interventions. Second, the skills and the competencies that were identified in the analysis are compared with dedicated training models (existing and under progress).

The research undertaken, relied on several methodological tools, including a desk research on existing training models for artistic interventions, questionnaires distributed to two groups of interest: artists, and organisations and interviews with relevant institutions and organisations involved in training artists for artistic interventions, as well as experts in the field of arts-based initiatives. 15 organisations from each of the project partners' countries (Denmark, the Netherlands, Finland, Sweden, Spain) and 22 artists responded to the survey. Nine experts<sup>1</sup> on artistic interventions and artistic education were consulted and all five producers of artistic interventions and training (Cultuur-Ondernemen (NL), Artlab (DK), Kunstgreb (DK), Kokos (FI), Tillt (SE), c2+i (ES) were interviewed.

In this context, the terms skills, knowledge and competence are used according to the conception outlined in the European Qualifications Framework (EQF) for Lifelong Learning. Knowledge is described as theoretical and/or factual areas of understanding of a subject (such as artistic interventions). Skills are described as abilities that are needed to

perform a specific task or a job; there are both cognitive skills (involving the use of logical, intuitive and creative thinking) and practical skills (involving manual dexterity and the use of methods, materials, tools and instruments). Competence is seen as proven and demonstrated ability to apply knowledge, know-how, and associated knowledge in a usual and/or changing situation; it is described in terms of responsibility and autonomy.

### Artist's skills and competences for artistic interventions

Research findings on personal qualities, competencies, skills and knowledge needed by artists for artistic interventions show how training methods can contribute towards the strengthening of artists' capacity to deliver artistic interventions.

For an artistic intervention to be successful, artists need to possess, in addition to their artistic 'core', a combination of knowledge and skills, in order to establish a competence in each of these areas of work in artistic interventions. These different areas are overlapping and altogether form the basis for success.

Despite some slight differences in perception between artists, producers of artistic interventions and client organisations there is a common view on abilities required for artists to deliver artistic interventions successfully. The illustration on the next page shows the skills, knowledge and personal aspects (being) quoted by the respondents of the survey, as well as by the producers interviewed in the research.

The research suggests that artists, producers of artistic interventions and participating organisations value the same skills and knowledge and personal qualities for artists, however, the emphasis changes according to each group. All three groups regarded communication and listening skills as well as the ability to interface with business language as a crucial competence.

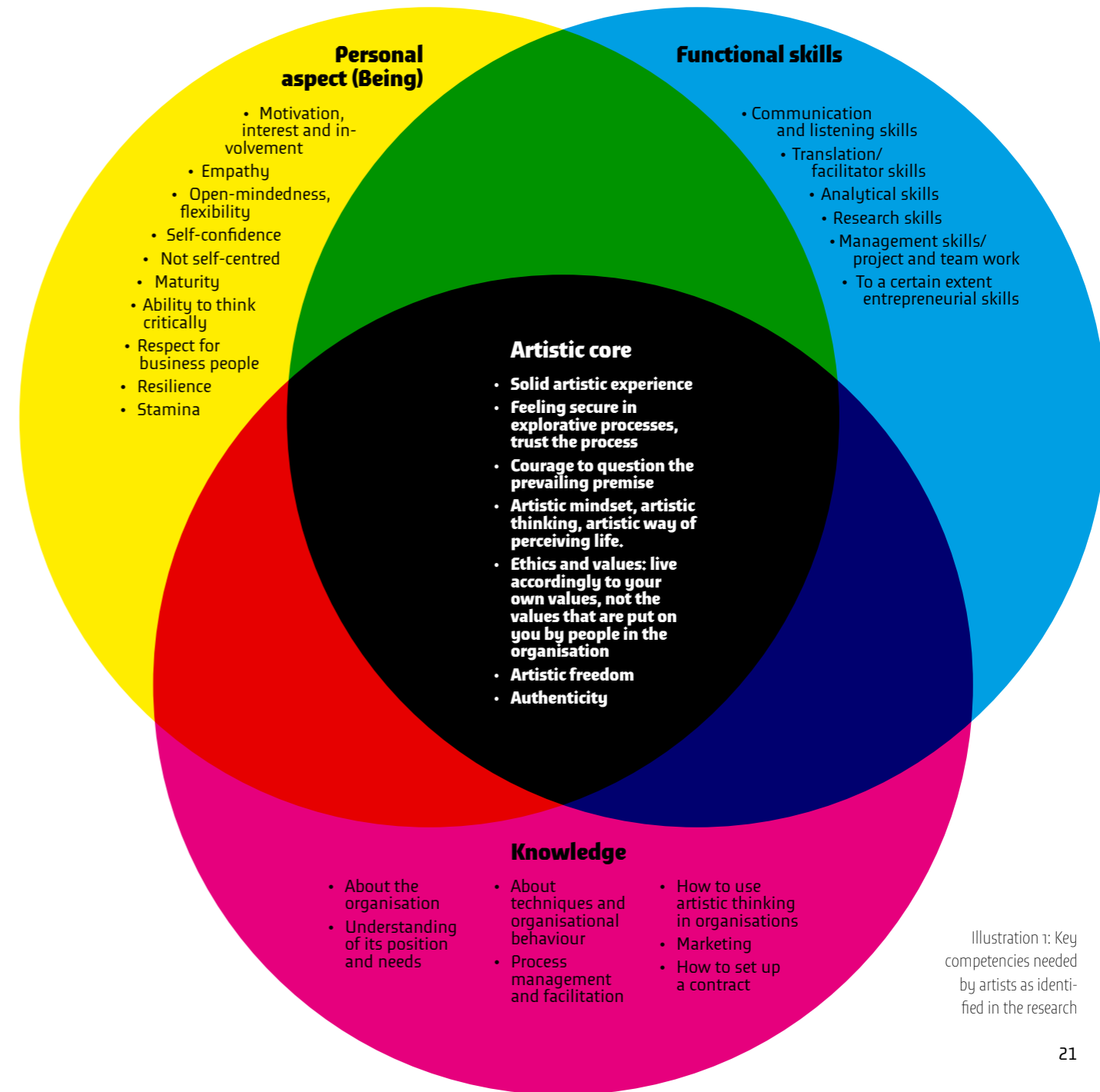


Illustration 1: Key competencies needed by artists as identified in the research

**Artists often also do not perceive themselves as entrepreneurs, which prevents them from communicating correctly about their talent and competences.**

**Art education evolves increasingly away from the traditional 'cocoon'.**

However, artists rate listening skills much higher than business people. Similarly, all three groups regard specific knowledge about and understanding of the organisation – their ways of doing and their particular needs – as necessary. Yet, for artists such knowledge rates higher than for people in organisations. Business people consider rather critical thinking and the ability to paraphrase and challenge ideas from the business as crucial.

### Skills that artists need compared to traditional arts education

The results of the survey are interesting when compared to traditional artistic education in art schools. Many of the interviewed experts, having worked a lot with artists in the context of artistic interventions and in other contexts, indicated that traditional arts education does not usually provide artists with many of the areas of knowledge, skills and personal qualities that were mentioned above: "Art schools provide a cocoon to artists and are based on the idea of isolation of the artist to be talented and teach the artist to gradually socialise."<sup>2</sup> According to Sergio Lopez, director of Big Bang Lab, artists often are very self-centred and do not know how to collaborate with others. Entrepreneurial or business skills are not usually part of classic curricula for artists. This underlines the separation between artistic worlds and all other sectors. Artists often also do not perceive themselves as entrepreneurs, which prevents them from communicating correctly about their talent and competences. As Prof. Dany Jacobs puts it:

*They are kind of schizophrenic, having two programmes, a cultural one which does not talk about money and the other, a commercial one which does talk about money. This blocks them from showing what they are able to do. Their behaviour and the establishment of relationships with the commercial sector is influenced by this. Creative persons need*

*to get better in communication skills. They are too suspicious of the commercial sector, which hinders them from deploying their talents. It would be good to have training for them in communication.*

### "Artists should stay artists"- so why train them?

It has to be clarified what added value a dedicated training scheme can have for artists, and especially for those artists who have followed a full traditional arts education. There is indeed the question whether a traditional training programme in the arts would not suffice for the artist who wishes to co-operate with a business in the context of artistic interventions. As Stefan Sonvilla-Weiss<sup>3</sup> points out, art education evolves increasingly away from the traditional 'cocoon' towards a curricula focused on critical and creative thinking, interdisciplinarity, openness to society, flexibility, contextual ability, social communicative skill and practice in a collaborative environment, so that the artist should in principle be equipped to work in a business and other organisations.

Some organisations, having participated in artistic interventions, also explicitly argue against training:

*Please don't train them this way, train the account manager who initiates contact with the organisation and 'sells' the intervention session. The artists have to be as pure as possible in my opinion. That is THE great advantage compared to commercial creative agencies.*<sup>4</sup>

The core of artistic interventions is that artists, because of their different perception of the world and the organisation's working environment, can trigger change and innovation in organisations. On the one hand, the relative ignorance of the artists regarding business practices and methodologies is the strength of artistic interventions

and should not be taken away from the artists by training them. As one interviewee says, "artists should stay artists and not think too much about organisational psychology and behaviour"<sup>5</sup>. On the other hand, artists need to be prepared for their task of interaction with businesses, in order to use their artistic skills in the most effective way. Training programmes studied through the survey try to find ways to overcome such apparent dilemma: keep the artists 'pure', but give them appropriate tools to cope with different environments, processes and people.

Dedicated training schemes usually concentrate on the specific skills and competencies needed by the artist. While some of the required qualities, such as many of the personal qualities, cannot necessarily be transmitted through training programmes in artistic interventions, training can strengthen and reactivate them. While open-mindedness or personal motivation cannot be learnt in training, together with artistic skills and competencies such qualities are important for artistic interventions. Therefore, they are taken into account when artists are selected for the training programmes.

It could be suggested that the selection process operates as a buffer to reduce the risk of engaging artists who are not able to deliver a successful artistic intervention. Gate-keeping is an important role of the training programmes as it protects the emerging field of artistic interventions from unsuited practitioners. Training should follow personal will and inner motivation.

In the context of artistic interventions, training has an important added value for the artist. If done appropriately, it helps the artists to use better their artistic visions and competencies in other contexts outside the world of the arts by providing them with the right tools and methodologies to translate their artistic ideas to business contexts. Rather than taking away from the artists their original artistic view, training can support the artists in

transferring and applying their artistic knowledge to the organisation. It provides the artists with tools and methodologies that are necessary in dealing with specific problems and questions that relate to artistic interventions in organisations. It can thereby help artists to develop complex artistic interventions, which they would not be able to do without training.

Training artists to deliver artistic interventions in organisations has to respond to specific demands and needs of both the artists and the organisations. Training methodologies should reflect these needs and demands. If done in such a way, it will be only to the benefit of the artist and the organisation.

### What kind of training schemes for successful artistic interventions?

Several training programmes<sup>6</sup> have been assessed according to selection and target groups, overall goals of the training, methods, content, length, involvement of business partners, costs and fees. The assessed programmes included dedicated long-term training programmes, as well as short-term training workshops that were delivered alongside a specific artistic intervention. Many training programmes for artistic interventions aim to provide artists with qualities and skills that are necessary in artistic interventions (goal 1). However, some training programmes have a second goal, which is to enable artists to set up artistic interventions and to manage them by themselves (goal 2). Therefore, it can be said that there are two types of training schemes, ones that combine the two goals (combined training), others that fulfil only goal 1 (focused training schemes).

While combined training programmes are conceived as stand-alone training schemes, focused training schemes are rather considered by the organisers as introductory sessions for artists and organisations to form a specific collaboration.

**Keep the artists 'pure', but give them appropriate tools to cope with different environments.**

**Training should follow personal will and inner motivation.**

<sup>2</sup> Prof. Dany Jacobs interview of 5 October 2011.

<sup>3</sup> Sonvilla-Weiss 2008, p. 111.

<sup>4</sup> Andries Van Bentum, Tence, NL.

<sup>5</sup> Kai Lehtikainen, interview on 28 September 2011

<sup>6</sup> KIS by Cultuur-Ondernemen (NL), Act2Know and Moving arts& Business by Arlab (DK), AMS-programme and PD-diploma by Kokos - Theatre Academy Helsinki (FI), APS by Kunstgreb (DK), Airis-programme by Tiltt (SE), conexiones improbables by c2+i (ES), Real..Art et Entreprise, by ESBA -Nantes - Audencia Business School (F).

**The careful selection of artists, the core of the content taught and the mixed use of relevant teaching methods.**

The assessment of the two types of training schemes showed that notwithstanding the length, the set up or the overall purpose of the training, necessary skills and competencies for artists are always triggered through three factors. These are: the careful selection of artists, the core of the content taught and the mixed use of relevant teaching methods. While, of course, focused training schemes have much less time at their disposal, they always respect the three factors above.

### Selection criteria

As much as successful training depends on the content taught and the methodologies used, which trigger the development of right skills and competencies, it also depends on the good selection of artists. That is, to learn from the training and to deliver successful artistic interventions, the artists selected need to meet particular standards. These usually correspond to what has been previously identified as the artist's 'being' (see table) and include:

- solid communication skills
- motivation, interest
- open-mindedness, flexibility
- maturity
- self-reflective, self-confidence, but not full of himself/herself
- firm artistic basis
- resistance, resilience

Training programmes, which cater for specific target groups such as performing artists, can have additional requirements, for example, experience in teaching or working with organisations, a specific artistic diploma.

**The artists selected need to meet particular standards.**

### Curricula

The content taught in the training schemes, notwithstanding the type or length, depends a lot on the skills, the competencies and the qualities of the participating artists, and also on the type of artistic interventions that they are going to deliver. Therefore, all the training schemes assessed had been set up in a way that the programme leaves enough space for flexibility and takes into account the specific needs of each learner.

The contents of the lessons (excluding practical experience) depend on the target groups and the objectives, but generally there are certain core skills, competencies and knowledge that constitute the programme content. These include:

- understanding of and knowledge about the business world, organisational models and organisational change,
- communication in the specific context of businesses/organisations,
- process management, facilitation of artistic interventions, leadership and problem solving
- project management

Additionally, depending on the overall goals and specific target groups, some training schemes include specific lessons such as:

- Training schemes to provide artists with skills to set up and to manage artistic interventions, lessons on entrepreneurship, business start-up, negotiation skills, marketing, business models, and pricing ...
- Training schemes that target specific types of artists usually teach specific techniques such as applied theatre for actors.
- There are also training schemes that teach how innovation and creative processes are generated.



Illustration by Inma Otero for an animated film *Adas: The origin of Programming*, which is aimed to make female technologists and engineers visible. Collaboration between Deusto University (Deusto University) and Remedios Zafra. *Conexiones improbables* (Spain)

### Methodologies

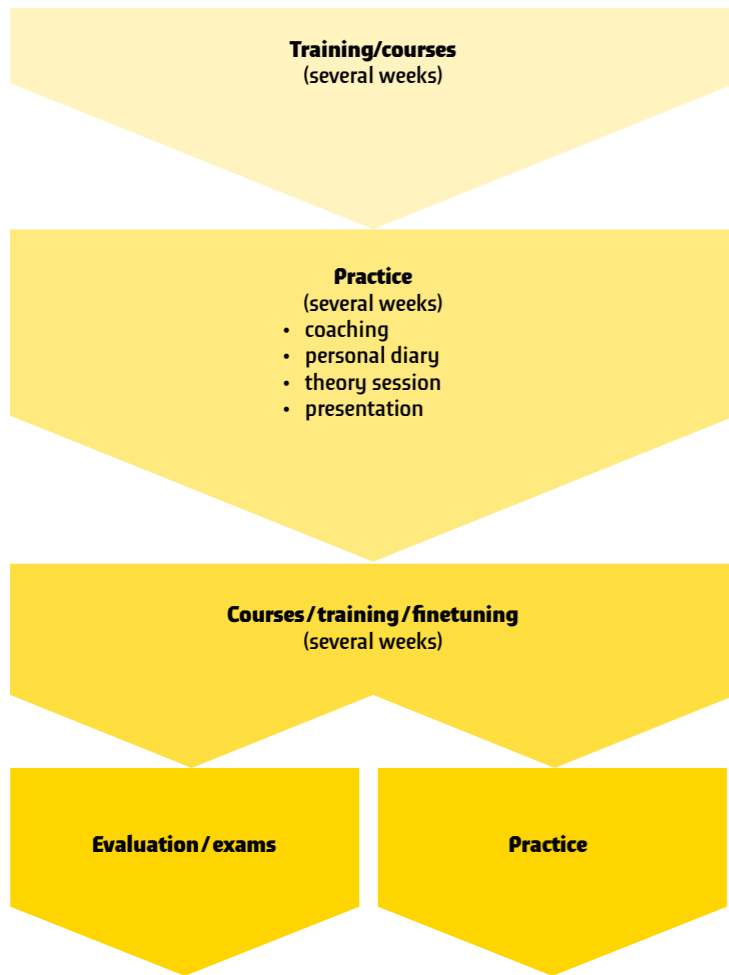
In the research, the data suggested that using a mixture of methodologies in training artists for artistic interventions is successful. All the training schemes studied applied a mix of theoretical lessons, group workshops, practical experiences and personal coaching. Some training schemes also used a personal guidebook, a personal diary to be filled in during the training, and/or literature and e-learning.

Trainers agree that such mixed approach helps the artists to grasp all aspects of working with organisations. Such approach also adapts easily to the artists who are often not used to sitting in a classroom. This mixed methodology also allows

a lot of flexibility regarding the content taught, and makes it possible to take into account specific needs of each learner. Also, the mixed approach makes it possible to deliver various types of contents.

Typically, the set up of a training programme starts by a shorter or a longer (usually lasting several weeks) introductory module combining theory classes, workshops and coaching. Subsequently, a longer period of practical experience in an organisation follows (lasting from several weeks up to two months). The practical field work is accompanied with personal coaching and some theory sessions. Eventually a presentation concludes the field work period. The final module, which combines lessons and workshops, is aimed

**Using a mixture of methodologies for training artists in artistic interventions is successful.**



at fine-tuning the skills, competencies and bodies of knowledge acquired in training. The final module is sometimes concluded with an evaluation and practical projects, or with a second period of work practice in an organisation.

### Finding the right business model

An important question regarding training schemes for artistic interventions is, 'what is the right business model?' The analysed training schemes were always partnering with organisations, first, in order to ensure that practical experiences of artists can take place in a 'real-life' environment and, second, some training institutions collect fees from organisations to generate valuable income that contributes towards financing the training scheme.

Some training schemes collect course fees from the artists who enter the training (Kokos in Finland and Cultuur-Ondernemen in the Netherlands) while in Denmark artists can subscribe to the training as part of the unemployment plan and get paid for it.

The success of attracting participants (artists and organisations) largely depends on the amount of fees to be paid. Training institutions need to ask fees in order to finance the schemes, and often the question is whether artists should pay (full/market priced) fees. Training institutions argue that while fees make it harder to attract sufficient numbers of artists to enroll in the programmes, they also raise the value of the programmes and enhance the commitment of the participants. The same goes for client organisations, for in order to get business people committed, a substantial financial investment is required.

Finding the right business model is quite a challenge for all training institutions as they struggle every year to find enough business partners and artists willing to financially contribute to the training schemes. Nevertheless, it can be said that business models themselves do not impact on the

type of content taught or methodologies used, unless unsuccessful business development strategies prevent training schemes from being implemented as planned.

### Conclusions

Training artists successfully for artistic interventions – i.e. triggering the necessary skills and competencies in relation to artists' needs to enable them to deliver high-quality artistic interventions in organisations – depends on several factors. These can be summarised as follows:

- **a good selection of artists:** Not every artist is able or willing to provide an artistic intervention and engage with the client organisation's environment. Therefore, a careful selection of truly motivated and capable artists influences highly the effectiveness of training schemes.
- **artists' basic knowledge and personality:** In training programmes on artistic interventions, despite the detailed goals of training, the content is always centred around triggering skills, nurturing being, and delivering knowledge. Flexibility in this respect is necessary while the core package of skills, competences and bodies of knowledge are taught.

- **mixture of methodologies:** As artistic interventions demand a variety of skills, competences and knowledge, a mixture of methodologies (theory classes, workshops, practical experience, coaching ...) and a relative flexibility in this respect are prerequisites of successful training. Such flexible and mixed approach helps the artists understand all aspects of working with client organisations. Such approach to teaching is able to adapt to individual artists as adult learners who are more inclined to learning by doing than by sitting in classrooms.

Major difficulties for training schemes are, just like for artistic interventions in general, to find businesses and organisations ready to engage in such projects. This difficulty also leads to a constant questioning of existing business models, and in particular with regards to fees and contributions of organisations. Another major difficulty is to attracting enough artists willing to pay for such training. Usually, artists are keen to engage in training for artistic interventions on a cost basis, but often they are not able to pay the unsubsidised full fee. This contributes to a highly uncertain environment for training institutions for artistic interventions, which nevertheless need to take new initiatives and reflect upon their work sustainably. ●

### References

Sonvilla-Weiss, Stefan 2008. Art, Science and Education. In Mel Alexenberg (ed.) 2008. *Educating Artists for the Future: Learning at the Intersections of Art, Science, Technology, and Culture*. Chicago: The University of Chicago Press Books.

**Finding the right business model is quite a challenge for all training institutions.**

Illustration 2: A frequent training set-up as used by researched training institutions



A work by Mille Kalsmose at  
Copenhagen Business School.  
PHOTO Kenn Hermann

## Gerda Hempel & Lisbeth Rysgaard Competencies – in real life

3

If as an artist, you want to work with artistic interventions on your own, you need to manage a variety of specific tasks, such as : understanding the needs and the culture of the organisation, develop and describe your concept, know how to sell and negotiate, how to engage and conduct a process, how to extract learning and evaluate, and how to support the implementation within the organisation. To discuss artistic interventions from artists' perspective, this Chapter introduces the Artlab Entrepreneurial Model of a metaphoric artist house, which is based on Artlab's 12 years of experience in providing training and development in this field.



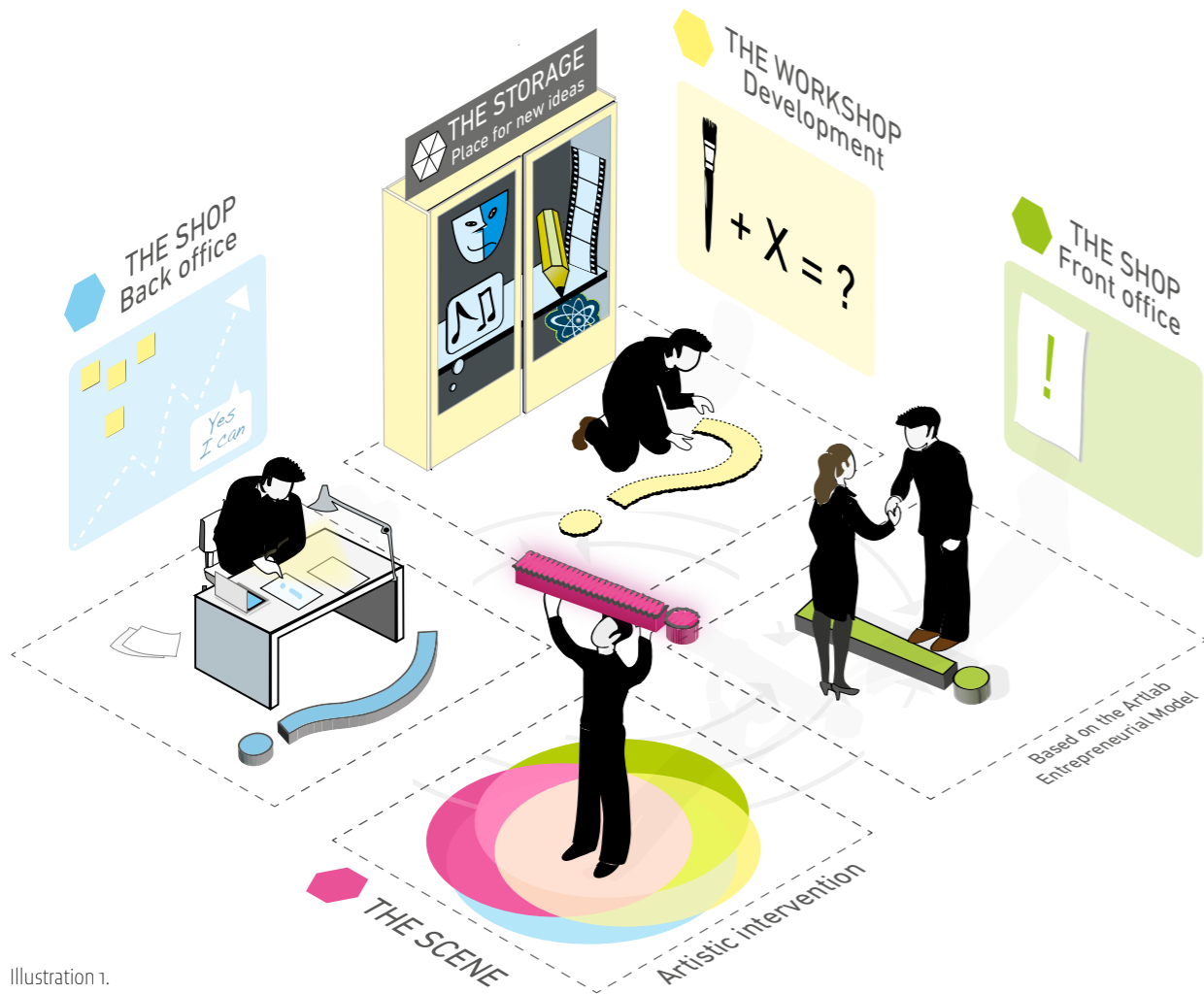


Illustration 1.  
The Artist House – four interactive workspaces

The Artlab Entrepreneurial Model of a metaphoric artist house, with 4 interactive work spaces and a storage, has proven to be helpful to professional artists who want to 'go entrepreneurial' and mix a traditional artistic career with artistic interventions or other new job opportunities, own company, art project management etc.

The allegory of the house provides an overview, a visual guideline when working on many parallel tracks, a tool for planning and prioritizing and also for identifying areas where training, partnerships or producers may be needed.

#### Work spaces in the artist house / Main tasks to handle in each space

##### The workshop room: development

- New art work\*
- Maintenance and development of artistic skills\*
- Creation, development and description of methods and concepts for new art-based products and artistic interventions
- Research, test, refining and redefinition of concepts
- New tools and methods

##### The storage of new ideas

Ideas may often occur during a process in the workshop room. To prevent the ideas from disturbing the focused work in the training room, the storage can provide a temporary archive for your ideas, until you decide that the time is right to take them to the workshop.

##### The shop: back office

- Project management and time management
- Sales material for product and shop
- Sales and marketing strategies for projects or products
- Customer research / Stakeholder studies

- Stay updated on general changes and trends in arts, society, politics and business world
- Administration/paperwork
- Funding/applications
- Finances/budget/taxes
- Documentation and Research (case studies, methods in artistic inquiry, customer needs, impacts...)
- Communication (internal and external)

##### The shop: front office

- Sales and marketing work
- Business negotiations with different stakeholders
- Evaluation, feedback, 'relational sales'
- Networking
- Business meetings with producers

##### The scene: artistic intervention

- Performance\*
- Teaching\*
- Giving lectures\*
- Facilitation of artistic interventions

\* Only the disciplines that are marked with an asterisk are currently taught in art education institutions. Therefore, if you want to handle all four spaces yourself, you need to provide your artistic base with additional competencies for each space.

#### Introduction to the artist house – 4 interactive work spaces

To master artistic interventions, you will need to learn particular skills and competencies in addition to your artistic expertise. Artists wishing to develop their professional 'palette' may benefit from making a clear distinction between four main phases in the development of new artistic work or art related concepts and products.

The model on the left illustrates the four phases needed for developing and launching new concepts on the artist's palette – from the first idea to the final meeting with the client or organisation:

1) the workshop with a storage, 2) the back office, 3) the front office, and 4) the scene.

Although the model shows an active artist in all spaces, some artists may decide to focus on the artistic part only (the workshop and the scene) in which the artistic intervention is generated and delivered. And leave e.g. the administration, marketing, selling and evaluation (both back and front office) to partners and producers – in order to focus and save time. Other artists may be interested in handling all phases to be more independent and achieve the dynamics of instant interaction between more or all rooms.

## Cases on competencies needed

The following short interviews exemplify some of the competencies needed in relation to a variety of tasks, phases, methods and professional reflections

by artists who do not work with producers. Accordingly, the three artists work in all four work spaces of the artist house, but to different degrees.

### CASE 1



Michael Mardorf.  
PHOTO Lisbeth Rysgaard

#### Michael Mardorf & MOVIA

*Michael Mardorf is a Danish actor with his own business [www.interactor.dk]. He negotiates, produces, employs and delivers straight to organisations. The transportation company MOVIA assigned Michael to work with conflict management for their bus ticket controllers.*

#### How did you obtain the first contact?

– It was a ‘cold calls’ on my part. Previously, I had led a very successful series of workshops for DSB<sup>1</sup>, where we lowered their violence-related absenteeism by approximately 70% in a few quarters. Therefore, MOVIA and their bus ticket inspectors were very obvious next potential clients for us to turn to.

– I called one of the managers, and he turned out to be interested. Then we met a couple of times, resulting in the first workshop. They were pleased with the results and returned for more assignments.

#### What problem were you asked to handle – and how was your approach?

– The first task was about conflict management. I had several meetings with the management to clarify exactly what kind of conflict they meant. As expected, it turned out to be the immediate conflicts that arise when ticket inspectors meet difficult passengers on the busses. Alongside verbal harassment, such meetings can turn into physically violent situations. [...]

– For this assignment, I picked a team of five actors. Our research consisted of a series of thorough interview sessions with a couple of ticket inspectors to get their version of the typical incidents and problems they experience in the busses. Then the actors followed the inspectors’ work during different shifts on busses, at different times of the day and on different routes.

#### What is your role in this?

– I’m actually all functions. I sell, negotiate, develop, hire, act, lead and facilitate; from cold calls to the customer, to balancing expectations, to formulating the contract, to structuring the research, to leading the rehearsals. In some scenes, I include myself as an actor, in others I’m the game leader.

#### How did you come up with a language that customers understand?

– Firstly, I try to avoid that part of artistic language which is very ethereal and spiritual. Instead, I have focused on the core and the concrete matters of their case: In communication there is the sender and the receiver. Besides the words and their actual meaning, there is a subtext that the sender communicates

by using body language and tone of voice, which creates some emotional effects on the receiver. In my view, this theory of communication describes the essentials of my acting profession. At the same time, it applies non-poetic language that non-artistic people, here our customers, can relate to.

– I speak, in fact, of emotions. The emotional intelligence is probably the core of what I am dealing with.

– The acting profession focuses on how to give the audience emotional experiences by taking on a certain body language and a certain tone of voice. You do something external, knowing that it will have an emotional impact on the receiver. For me, this basic description of the acting profession provides the very competence and insight that are requested in commercial contexts, when dealing with issues such as mental health, difficult conversations and conflict management.

### CASE 2



Mille Kalsmose.  
PHOTO Kenn Hermann

#### Mille Kalsmose & Copenhagen Business School

*Mille Kalsmose is a Danish conceptual artist with her own business [www.kalsmose.com]. She negotiates, produces, organises, market and delivers straight to organisations. Copenhagen Business School/MPP wanted a value based interior decoration that reflects the department, – and a stronger cohesion within the cross-disciplinary groups at the institute.*

The assignment was called ‘Planes of Thought’ and lasted one year. For Mille Kalsmose this included: 1) meetings with the management team, 2) interviews, 3) a research workshop with five employees at the institute, 4) subsequent preparation of conceptual design, 5) the approval of the draft, 6) the production phase, 7) schedules, and 8) contract design.

#### How do you identify the needs of the organisation?

– When a company contacts me, I start by meeting the management group that will be in-house

**The emotional intelligence is probably the core of what I am dealing with.**

**How can you visualize and transform identity?**

<sup>1</sup> DSB: De Danske Statsbaner (the Danish National Railway)

responsible for the intervention. After an introduction of my previous work, we talk about who they are, what they imagine, time frames, finances, opportunities and potentials, likes and dislikes etc. Then I have a closer look at the premises, make a lot of interviews – and in this case I included workshops with employees because of the extra dimension of the challenge.

**What was your focus in developing the assignment?**

– I focused on the output of the institute – what they produce, and what difference they make in the world. As they produce knowledge, I asked them to collect all published material from the last 5 years, which ended up in lots of books. Then I did several interviews in order to design the workshop and decided to work visually with the books as materials, to keep the group from taking an intellectual approach, which these ‘brainy people’ are already mastering. Working with them like that, I was able to extract knowledge and perspectives that had not been realized by them, or they had not put into words before.

– I asked them to do artworks using their book material. One of the leaders stated that there were a lot of researchers at the institute sitting in their own little ivory towers. From this image, we started building a tower of books, and then the idea was illustrated and integrated in the decoration assignment. Many of the other ideas appeared in the same way. Of course, I help to make sure that the ideas transform into images with values and standards of other professional visual work. But the central themes and ideas were extracted by the people working at the Copenhagen Business School.

**How did you evaluate the project?**

– First, we held a private viewing, and researchers wrote about it. They were specialists in this field, ‘How art can be used as a management tool’ and ‘What art can be’, so they wrote a lot about that. Besides that, I noticed their need for a visible identity that reflects the values of this complex, spacious and soft department, compared to the other departments that, in general, are perceived as more stringent, linear and powerful.

– After this department-specific decoration, they have become more visible to the others, they are proud of who they are – and even the top management of the organisation sees the benefits of employing people with both human and business skills, as you must when hosting research in this field.

**What about an evaluation of the people involved?**

– I tried, actually, but I’m not trained in methodical evaluation, and did not find anyone who had made research and evaluation to see, measure and weight the artistic value.

**Which artistic competence do you activate in this assignment?**

– As an educated conceptual artist, it’s my ability to create concepts. I’m not so much into colors and color potentials, but rather: how can you visualize and transform identity? I find it interesting and challenging, from an artistic point of view, to help highlight a company’s identity and visualize their potential.

**What inspired you to enter this arena alongside your art work?**

– At Artlab, where I was employed, I was introduced to the helicopter perspective and my possible ‘scenes’ as an artist: What are artistic competencies, and their common denominators? I learned why and how they can be relevant to the business and industry and gained faith in my own possibilities and how my artistic competence could be applied in companies in more ways than ‘art for art’s sake’. In the academic environment of the arts, you learn to investigate and examine art as such. So it’s two different things.

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**What about specific project management tools?**

– I’m a born champion in organisational skills, besides being trained teacher and former handball coach. Most of my practical work in artistic interventions is to organise and lead, as I have a lot of employees who need to know, very accurately, what to do, how to do it, and in what order.

**What about social skills and group dynamics?**

– My teaching background has given me solid insight into group processes and my specific role as a leader of groups. On top of that, I have been ‘learning by doing’, as I have had to find and develop new ways on my own.

**How do you market your services?**

– The finished visual images provide great branding materials for companies and organisations, but of course also for me. I get new tasks from business people having seen what I have done. [...] Firstly, documentation is crucial, and I often forward the documentation to the company to make sure that they use it for presentations and private viewings. This is a way of branding themselves, and on top of the reflected images of their work and products, the very fact that this company or department has been involved in an artistic context may evoke interest from others. In connection with a job I have just finished, they asked me to join a seminar about identity. There’s no doubt that I possess a profound knowledge of who they are, after talking to so many of their employees. This knowledge is important for them to use.

– Some projects work very well in the press, obviously giving publicity to the company. If you happen to work at these locations, you can experience the everyday value and tell about the impact in professional journals or client/customer/partner communication.

**So you get the company to advertise and take part in marketing for you?**

– Definitely. In my latest job at Gentofte Hospital,

I asked a photographer to photograph the decoration, then I created a newsletter and sent it out, and I am now about to make a catalogue. The hospital will not pay for the catalogue. They cannot see the value right now – but I can, and already I have received inquiries from architects because they have seen my work.

– I simply sat down and found all architects who participate in tenders to design new projects, I identified the leaders of these projects and their email addresses – and then I just wrote to them.

**Is this something you have figured out yourself?**

– Well, it’s hard work to be an entrepreneur; you can always do more and go more in depth, etc. I ask myself: Who can this be of most interest to, and how do I find them? It is a question of resources. It’s very expensive to send out a catalogue. And half of them will never be read, anyway. [...] So you have to deal with financial issues. And you will need to invest, also as an artist. All other entrepreneurs know about the need to invest, and the first year, we may not earn any money.

**Which competencies are needed for artists to work with artistic intervention?**

– There are many. And most of them are not taught at the academies of fine arts. In the academy, we are taught to be artistic researchers and investigate certain fields and do ‘art for the sake of art’, and not for an institution or a company. We are not used to art processes having an external goal and function [...]

– When I work in this field, where you don’t do investigations for your own sake, but you do site specific assignments for an organisation, then it’s a bit different. You take the buildings, the architecture and the employees into account – the whole situation including the values, tacit knowledge and potentials.

I noticed their need for a visible identity.

You don’t do investigations for your own sake.



I am fully aware what they want and how much they are willing to risk. Then I try to find a solution with an edge.

#### What is your focus in the intervention?

– In my experience, people are good at producing all sorts of ideas. It is the implementation that is the real challenge. That is the point where we as artists must be firm, and persistent [...]

– I am action oriented and very focused on getting the process going towards the goal. There is no time for theorising. We try things out and say: 'Ok, what came out of it?' This is what most musicians do. Instead of talking too much, we start to compose music. We must throw ourselves into it, be courageous, dare to fail and talk about the process we went through.

– I think that everyone uses methods. To me it's just not clear when I use one or the other. Depending on the people I face, some kind of system is activated in me, as soon the situation arises.

#### What specific competencies do you value in your work?

– My social intelligence is one of my strengths: I'm good at reading and getting in tune with people, and things rarely go wrong for me. That is a big advantage, for people seem to quickly open up to me. Can you learn that? I don't think so. It is something you come with – or can spend your life learning [...]. I don't know anything about pedagogy, and I'm not particularly diplomatic. It may well be that I have a pedagogical approach, but I'm not aware of it. But I address groups in the same way that I would address a band [...] When I face new people, I often think: Right, here I have a trumpet player, a drummer or a lead guitarist. They present different characters and each communicates in his or her own way. I try to find out if they are logical thinkers, if they perceive things visually or prefer to feel things. This determines how I address them so that they will understand me.

Minna Grooss.  
PHOTO Anne Mie Dreves

#### Minna Grooss & SUS

*Minna Grooss is a Danish writer and musician. She negotiates, produces, organises and delivers straight to organisations. SUS, the customer, is a non-profit association that works with social innovation. They wanted workshops of creative writing and mindset, and they got additional help for integrating the new competence in their magazine and general storytelling.*

#### How do you get new assignments?

– I accept the assignments that come my way. I'm not marketing myself in any way. I assume that I will be contacted, if people have heard of and need someone like me. I work a lot for SUS. They send me out for various tasks, and in that way more people hear about me.

#### How do you approach your job?

– Organisations call me, because they've been told that I am good at getting people to work differently. At the first meeting, I ask what they're after exactly. I am very careful when matching expectations. Sometimes the task is very specific, and then I simply work to deliver that. Sometimes tasks are incredibly inaccurately defined. They just want 'something different'. So I keep asking, until

## Competencies in practice: examples

### Artistic competencies – the base of it all

TAFI's research and video interviews<sup>2</sup>, as well as the three examples of the last pages, demonstrate that professional artistic competences form the very base of any artistic intervention. Without experienced artists and their artistic mindset, methods and tools, there can be no artistic intervention.

*It's no good engaging semi-competent artists for artistic interventions. They have to be experienced professional artists who know their art 100 %.*

Alejandra Mørk<sup>3</sup>

Other creative professionals may offer art-based processes, workshops and projects, but then the artistic approach is reduced to a toolbox. Such a hollow approach cannot access the artist's full artistic mindset and his/her ability to perform, exemplify and improvise on the basis of a professional artistic experience.

### Specific expectations

Once open for collaboration, organisations accept and expect the unexpected when dealing with professional artists. They are eager to present to their staff and leaders other professional approaches that may innovate and improve the organisation in different ways. Many business people, such as Alejandra Mørk, have pointed out that expectations relating to 'real artists' are significant: Both staff and leaders tend to have certain expectations and are more open to address new sides/competencies themselves, when they enter processes with 'real artists', than when other external facilitators and consultants enter their organisation.<sup>4</sup>

*Traditional consultants on the market will help you the way you expect them to help you. The artist will always surprise you. It's totally different, and that's what we wanted.*

Xabier Gorritxategi, Innovation Director at Fagor, Spain

### Simple and complex services

Artistic interventions as a whole (short term, long term, collaboration workshops, communication training sessions, product innovation etc.) differ a lot in respect of the processes and the complexity that artists in this niche must master. Some assignments include 'simple' (=un-complex) services close to basic artistic competencies that artists learn in their vocational training: e.g. to play a role, to write a text, to paint, to instruct and to direct. For example: a writer leads workshops for an organisation in 'power writing' – non-stop writing processes that stimulate the employees in giving valuable words to tacit knowledge – or writing workshops with changing persona perspectives, where you experience the power of seeing the world (or your company or your customers) through shifting pairs of eyes.

Other artistic interventions may demand a much more complex approach. For example, to develop the group processes of a team requires that the artist knows how to facilitate, lead and handle conflicts and how to help the team members identify, extract, transfer and implement new ideas into the work processes of the organisation.

Understanding the potential of the different competencies that artists have is the core for any artistic intervention. On top of that, additional competencies specific for artistic interventions are needed. Such competencies depend on the nature of the artistic interventions that the artist decides to work with. Also, it matters, whether the artist chooses to work alone or to collaborate with producers or consultancies. Such key competencies will be explained and exemplified later in this Chapter.<sup>5</sup>

<sup>2</sup> www.trainingartists-forinnovation.eu

<sup>3</sup> Alejandra Mørk is a former senior Vice President for International Product Development at Nycomed, an international pharmaceutical company. In her time at Nycomed she purchased 30–40 different artistic interventions (on market conditions) with focus on leadership, creative interior design, collaboration, innovation, presentation material, kick-off seminars, change management etc.

<sup>4</sup> However, Alejandra Mørk referred that some employees met the artists with a lot of prejudice in the beginning, but that the most critical, a grumpy elderly researcher, turned out to be most in favor of the process and the impact afterwards.

<sup>5</sup> See pp. 38–47 in this Chapter.

It is important to understand the tasks that are relevant to different artistic roles.

### Different artistic competencies

However, let's talk about different types of artistic competencies first. Consider, for example, a violinist in an opera house and an avant-garde performer in an experimental performance space. Both are professional in their particular art forms, yet their artistic skills and competencies differ a great deal.

While art forms differ, it is equally important to understand the variety of tasks that are relevant to different artistic roles within different art forms. Artistic materials and methods as well as skills and competencies that artists need to have differ depending on whether the artist creates, performs, directs or instructs/teaches. In the field of music, for example, it is important to distinguish between a composer, a conductor, an arranger, a singer and a musician. In theater as well, artists differ greatly in methods and work experience, depending on whether they write screenplays, direct them, design sets or act.

**A. Creating:** Regardless of art form, if the artist's role is to create art, like choreographers, play writers, fine artists and composers do, s/he will be particularly competent at coining new expressions and conceiving reflections in specific art formats, which are meant to communicate to the audience that hears the concert, reads the book or watches the play, movie, ballet or exhibition.

**B. Directing:** If you are a director or a conductor, you have been trained to interpret the work of the creator so that it turns alive in space and time, involving a number of actors, musicians, set designers, technicians etc. Their job is to make sure that, on the opening night, the performance as a whole is available to the audience. Some directors, conductors and choreographers facilitate collaborative devising processes that lead a group of musicians, dancers or actors to work together, improvise and create new art work on-site.

**C. Staging:** Scenographers develop the physical environment that adds to the author's work, paired with the director's vision and the scenographer's own ideas of visualization and realization.

**D. Performing:** The actors, musicians, singers and dancers master the acts of interpretation. They are the human media to give life to words, choreography and music, so that the audience is engaged, experiences and feels something during the performance.

### Artistic mindset: common denominators in approaches

The artistic base, methods and tools differ from art form to art form. But the obvious common denominators for artists in general have to be highlighted too and acknowledged as core parameters for producers' and training institutions' work with artistic interventions.

See below some common artistic approaches (randomly listed) that, in general, artists would learn during their training in vocational arts schools and that may be embodied in their art works. Please note, that individual artists may value and use these approaches to different degrees for different purposes, in different times.

Insight into these artistic approaches provides key material for grasping the otherness and the added value of artists. These approaches 'feed' the ongoing development of new interactions and concepts. This is what the organisations might sense, but maybe not explicitly understand, when engaging an artist.

A lot of non-artistic researchers are dealing with this topic. But as research and interviews undertaken in the TAFI-project suggest, some artists have produced artistic interventions for many years. They too have reflected upon their artistic core, defined new theoretical frameworks, and pinpointed ways to use, or not to use, their artistic talent across sectors. Some are exquisite doers and thinkers at the same time. That is why the role of such experienced artists should be maximised in the constant development of formats, concepts, in research designs, reporting of the outcomes, and in the on-going elaboration of theoretical framework and new training curricula.

Artists are also goal oriented. We too want to reach the finish lines.

Birgitte Dam Jensen, Stage Director<sup>6</sup>

- Activation of senses
- Involvement of the spectator/audience
- Registration, production and evocation of even the smallest change in moods and feelings
- Focus on the 'human condition'
- Experience-based learning processes
- Open-end and non-linear development processes
- Frames and tradition: challenge as well as recognition
- On-going reflection on premises
- Ability to address, construct, reflect or reveal hidden meanings or agendas – the 'undertone'
- Handling imagery and metaphors
- Communication beyond words
- Getting ready for the audience - in time

Some are exquisite doers and thinkers at the same time.

<sup>6</sup> Stage Director, Communication Trainer and Advisor | www.birgitte-damjensen.dk



Mille Kalsmose in a workshop. Artlab. PHOTO Malle Madsen

## Personal Competences and Drivers

The research of TAFI (see Chapter 2) has shown that, besides professional competencies, certain personal competencies, abilities and personal drivers have been highlighted by artists, organisations, producers and training institutions as especially important for artists that engage in artistic interventions. Those and other aspects are important for the artist who has to interact (lead, listen, perform as well as observe and adjust to what happens) with the people in the organisation during the artistic interventions.

Artists possess these qualities to different degrees. Some may have been trained and learnt, but others – if not there from the start – only acquired with great effort and much time.

- Security in explorative processes
- Courage and curiosity of the unknown
- Creativity, openness and flexibility
- Human values and ethics
- Stamina and ability to contain frustration
- Self-confidence
- Urge to express and communicate
- Empathy and respect
- Ability to engage and motivate others
- Personal maturity
- Ability to think critically
- Oral fluency

*You [the artist] have to understand the client. How do they work? What are their processes like? And to know the environment you are entering. Also to know yourself: What is your identity and where are your limits?*

Niina Nurminen, Actor<sup>7</sup>

## Contextual competencies – for what?

As an artist it's important to understand the agenda and the specific context that you enter when interacting with organisations. You need to keep this in mind, when you identify challenges and opportunities of the organisation, put into action the artistic process and communicate throughout the process and in workshops with different stakeholders.

All this requires you to understand your own contexts before you can differentiate, understand and deal with other contexts. This is why many training models include initial modules that help the artist identify and articulate his/her background and experiences within the art world and in other environments.

Entering the business environment is a challenge for many artists. Often, it's a matter of overcoming social, cultural or linguistic barriers and translating your artistic ideas into different mindsets. This is important in order to avoid basic misunderstanding and get straight to the very point of the intervention. The organisations present frames and cultures different to the art world, with other basic principles, other patterns of interaction, communication, motifs, matters, targets and success criteria. The list below addresses some of the main points on contextual competencies that artists working on their own in artistic interventions need to learn.

### Skills that the artist needs and can learn

- Understanding the main differences between art contexts and organisational contexts
- Understanding of and ability to differentiate between different sectors, organisation structures, organisation environments and economies: private/public/non-profit; small/medium/big; product/service/knowledge/experience; hierarchic/flat; traditional/innovative etc.
- Awareness of present and emerging trends in society and in organisations, for example experience economy, social responsibility, knowledge management, product innovation, social innovation, creativity etc.
- Ability to identify and verbalise comprehensibly specific needs in an organisation
- Ability to identify, address and challenge the organisation's success criteria, for example from an ethical point of view.
- Ability to communicate fluently verbally and in writing including negotiations, contracts, facilitation and evaluation processes.

*In art, if you are vulnerable, you get recognition. In business, vulnerability is punished [...] I did try to speak the language of organisations, but I have noticed that the more I speak like me, the more success I have. I speak without filters and use my own emotions when I work [...] It is about the way we do it, about my way of perceiving and translating what is going on in relations between people.*

*I can translate body language into words.*

Birgitte Dam Jensen<sup>8</sup>

**To understand your own contexts before you can deal with other contexts.**

<sup>7</sup> Niina Nurminen is a founding member of the Forumtheatre Forte and the CEO of Artsense Ltd, [www.artsense.fi](http://www.artsense.fi).

<sup>8</sup> Reflection after a TAFI-meeting in 2012, see p. 37 in this Chapter.

## Marketing competencies – for what?

### You have to realize your unique selling points.

Entering a different market than art, you have to realize your unique selling points. You have to relate to the market's prevalent mechanisms and ways to profile, differentiate and sell concepts and services, but still underline your specific impact and the probable outcome. You must research and identify probable markets, B2C and/or B2B<sup>9</sup>, and be prepared for market realities, where marketing and selling means intense work and investment in materials, descriptions and calculations in both the front office and the back office.<sup>10</sup>

Furthermore, you must learn how to handle cold calls, relational sales and how to develop and maintain a business network. And in negotiating and closing a deal you must demonstrate that you understand, know how to question and pin-point the challenges and success criteria of the company.

### Skills that the artist needs and can learn

- Ability to research and identify probable markets for your concepts or services
- Awareness of different clever entrances to an organisation
- Producing firm time frames for your marketing work alongside other work
- How to gain visibility on relevant platforms and professional networks
- Knowledge of your competitors – could they be your partners?
- Handling basic standards of professional marketing materials: website, photos, texts, videos, testimonials
- Ability to implement user-oriented language and perspectives in material
- Ability to price, calculate and negotiate deals

*This is a market with market forces. We have focused on the importance of the artist, but we should rather emphasise the product, the service and the significant value. It is up to us as artists to get a substantial part of the market, as there are others who provide services that may look like artistic interventions - on the surface. We no doubt possess, due to our background, a very special insight into the area. But artists should no longer be hired just because we are artists, but because we can meet the market need for innovation and aesthetics.*

Birgitte Dam Jensen<sup>11</sup>

*Employees often have the same main goal as artists: to do what you really love and make a living out of it. I see the two mind-sets merging on both sides – passion & money.*

Hans Fagt, Musician<sup>12</sup> | [www.creativehands.dk](http://www.creativehands.dk)

*The artist needs to knock on some doors. Artists need to activate their network, to tell the rest of the world what they can provide. For an organisation like ours, it's always interesting having people tell us, what they see that we haven't seen yet.*

Bodil Pugholm Andersen, Project Manager at SUS (Social Development Center)

## Project management competencies – for what?

Entrepreneurial skills are essential when, as an artist, you want to produce artistic interventions yourself. Besides competencies in sales and marketing (described above), you need solid competencies in project management. Leading and managing projects requires plenty of foresight, strategic thinking, planning, budgeting, organising, negotiating, supervising, reporting and so on. The amount of management work tends to follow the complexity and duration of the intervention. Therefore, some artists prefer to work with producers or consultants to avoid the time and effort of the work in the back office. Some organisations are even afraid that artists lose their artistic identity when entering this field.

Other artists, however, want to handle all parts of the project. Not the least the direct dialogue with the organisation, where you build the main platform and influence the choice of interaction, innovation and outcome of the intervention. Such artists tend to be the ones who also renew the frames and the thinking within the field and the ones that the organisations come back to commission new work, once they have gained trust in the artist, as the interviews demonstrate.<sup>13</sup>

The project manager is in charge of plans and communication and of making all ends meet. Some of the questions you might ask while designing, building up and adjusting an intervention concept or a service are, for example: will the project plan meet the actual needs of the customer? If not, what parts should be changed? Are there any hidden agendas or problems that have to be addressed? Are the production plans and designed processes realistic, and has everybody involved accepted them? Is there a signed contract, clearly addressing all essentials? Can you live up to your promises, timing and the financial frames? Have you ensured a clear and stable communication with your contact person in the organisation, your collaborators or possible subcontractors?

Have you clarified who is responsible for what? Have you secured that the partners or the sub-contractors involved are competent in their field? Also, you are in charge of providing the documentation and the reporting to the organisation about the process and progress. In addition, you have to discover and handle occurring problems.

### Skills that the artist needs and can learn

- The overall design of the artistic intervention
- General project managing skills: defining challenge, targets, components, time plans, budget etc.
- Knowledge of the user-driven perspectives – and how to implement them in your artistic framing
- Design of the interaction process
- Ability to present, change, adjust and close the deal with the management
- Ability to produce materials, hand-outs and schemes for the artistic intervention
- Handling partners and sub-contractors (within a realistic time frame)
- Handling of all paperwork, contracts, wages, taxes etc.
- Ability to evaluate, verbalise and document outcomes of the intervention in writing and pictures, but sometimes also artistically

*You have to deal with finances. And you will need to invest, also as an artist. All other entrepreneurs know of the need to invest.*

Mille Kalsmose<sup>14</sup>

*Please don't train them this way, train the account manager who can initiate the contact with the organisation and sell the intervention session. The artists have to be as pure as possible in my opinion. That is THE great advantage compared to commercial creative agencies.*

Andries Van Bentum, Tence, NL

<sup>9</sup> B2C: Business to customer / B2B: Business to business.

<sup>10</sup> See p. 30–31 in this Chapter.

<sup>11</sup> Reflection after a TAFI-meeting in 2012, see p. 37 in this Chapter.

<sup>12</sup> Team builder (drumming workshops) with/ without business psychologists.

<sup>13</sup> See pp. 32–36 in this Chapter.

<sup>14</sup> See pp 33–35 in this Chapter.

*The actors take responsibility and promote a feeling of being in this together – not a costumer-consultant relation. One unique thing about the actors' methods is that the conversations become so lifelike that our students keep forgetting that they are fictitious.*

Elmo Due, associate Professor at the Copenhagen Priest Seminary <sup>15</sup>

In order for you to engage managers and employees in artistic interventions – in an environment that differs from your artistic background – you need solid social competencies. You have to be a good communicator and, in order to motivate for change and innovation processes that you facilitate, you have to gain trust.

The managers and the employees have to feel confident that you know your stuff, as a professional in your field and that you have something relevant to offer to them. They must know that you acknowledge and respect their work and organisational culture, that you are capable of seeing through structures and patterns, that you are reliable, and that you can handle the translation from your artistic home base to that of the organisation and vice versa. Further, they must experience that you respect diverse individuals and groups, and that you can communicate with them comprehensibly. Furthermore, they need to know that you are comfortable with 'walking a mile' with them. In short: they need to know that you see them, hear them and respect their individuality as people and collectively as an organisation.

Listening skills of the artists are highlighted in the TAFI-research. This is probably why organisations praise artists' unique ability to develop and customize their interventions to meet their exact needs. There is a great difference between tailored interventions that artists offer in comparison to some conventional consultants that provide fixed solutions with limited or no research done on the people involved. In short: In order to motivate organisations for entering the unknown with you, you have to demonstrate courage, leadership, empathy and many of the personal competencies mentioned on earlier in this Chapter. <sup>16</sup>

<sup>15</sup> Actors from Art-lab's training course, Act2Know, practicing communication training of the 'Difficult Conversation' with priest students.

<sup>16</sup> See p. 37 in this Chapter.

<sup>17</sup> See p. 36 in this Chapter.

**Skills that the artist needs and can learn**

- Experiential knowledge on how to build trust learnt from previously performed successful intervention cases
- Self-knowledge on your premises, culture and communication as a basis for understanding others
- Active listening skills and feed-back skills
- Ability to establish eye-level with leaders as well as staff
- Handling of different types of personalities, their motivation triggers and collaboration possibilities
- Handling spoken and written communication with the organisation in an adequate tone
- Handling central codes of conduct, including confidentiality about all conditions, persons and possible problems in the organisation that you experience during the intervention.

*When I face new people, I often think: "Right, here I have a trumpet player, a drummer or a lead guitarist. They present different characters and each communicates in his or her own way. I try to find out if they are logical thinkers, if they perceive things visually or prefer to feel things. This determines how I address them so that they will understand me [...] My social intelligence is one of my strengths: I'm good at 'reading' and getting in tune with people, and things rarely go wrong for me. That is a big advantage, for people seem to quickly open up to me. Can you learn that? – I don't think so! It is something you come with – or can spend your life learning.*

Minna Grooss <sup>17</sup>

Artistic interventions provide a heterogenic field that is developing in many directions, and rather rapidly. We have some experience on artistic interventions already and traditions around it are forming despite the fact that it is a young field. Artistic interventions can and will be tried out in many more contexts, even during economic crises, as the demand for new answers and innovations is increasing.

Some of the most adventurous and experienced artists keep on developing new forms of interactions, new methodologies and new theoretical frameworks to investigate, explain or test why some approaches work and in what ways. This could be regarded as artistic research on artistic interventions. These kinds of more open experiments and often unwritten theoretical frameworks in artistic research are central for the development of artistic innovations. Such experiments and frameworks should be nurtured as artists are trained for innovation. Further, they can be of great interest to more traditional researchers in the field.

Research-based evidence on the methods and impacts of artistic interventions may also help organisations gain trust in your methods and your work. Contexts and outcomes that may seem needless to explain among artists can benefit from researched interrelations and outcomes. Brain research, for example, has identified interrelations between art, perception and learning. <sup>18</sup> Your reference to such research may help a CEO to approve an artistic intervention in the organisation. However, if you as an artist want to enter evidence-based research yourself, you need to know how to do research and to understand relevant research traditions – or make a short cut and cooperate with an experienced researcher. In short: both artistic research and other research, development work and the sharing of methodologies broaden our understanding on artistic interventions, stimulates the development of professional quality in artistic interventions and sheds light to the impacts of the emerging new field.

- Ability to set up clear frames for research with the organisation when you are planning to try out a new type of an intervention or -action that is distinctive from the models that you have worked before.
- Knowledge of related methodologies and concepts such as: open-ended innovation, Theory U, co-creation, preject/project, artistic inquiry, art-based coaching, forum theatre, forum plays, team-building models, music therapy, dramaturgic models, somatic awareness and social choreography
- Metaperspective: How to keep yourself updated on general changes in society and on organisational trends?
- Methods to question and identify specific challenges and possible underlying problems in the dialogue with the organisation and its employees – to frame your task as clearly as possible
- How to learn about and to develop new approaches through existing cases in artistic interventions?
- How to apply or develop existing bodies of knowledge in related research areas (e.g. brain research as well as theories on innovation, creativity, collaboration, flow, stress, perception, senses etc.) that can be utilized in designing, implementing or promoting artistic interventions?
- Ability to locate the design of a specific intervention to a clear theoretical framework
- Ability to design and undertake a new theoretical framework
- Producing and handling documentation, surveys, interviews, focus groups, observations, etc.

*In the academy, we are taught to be artistic researchers and investigate certain fields and do 'art for the sake of art', and not for an institution or a company. We are not used to art processes having an external goal and function.*

Mille Kalsmose, conceptual artist

<sup>18</sup> Peter Vuust is a Danish Jazz Musician, PhD in neuroscience and brain research and Researcher at the Center of Functionally Integrative Neuroscience, Aarhus University Hospital. He investigates: Differences between musicians and non-musicians' brains; Transmitted effects in musicians' brains to other areas (such as the importance of working memory, motor skills and concentration); Therapeutic and pain relieving effects of music.



### Performance: that is what this is all about!

Performance: that is what this is all about! You are finally 'on the scene' in the organisation and about to stimulate a change or to materialise an innovation with single individuals or groups. You may meet leaders or employees in their work place or in a meeting room. Or you may have arranged a creative setting: an atmosphere that underlines to the participants that this is something special and that they are about to address new sides of themselves. Your work has been carefully prepared, all the necessary materials and tools are there, everybody involved have arrived – and, bam! The spotlights are on. Now it is your ability to 'get beyond the stage' and to engage the involved that counts.

Drawing from their artistic education and their art work, many artists know how to handle a variety of pedagogic approaches: the starting point is in yourself; you learn by doing; apprenticeships and master classes teach you how to express your intentions; open processes let you find your 'inner voice' and search for new possibilities; improvisation methodologies for individuals and for groups teach you how to trust the moment and see unexpected opportunities in chance; coaching helps in finding inner motivation and making choices. It

also gives you examples on how to lead groups in creative, innovative and interactive processes. As an artist, you have a very special talent: a sensitivity that integrates senses, perception and experiences, which are also key drivers for learning and for innovation. What you might want to work with (especially when preparing an artistic intervention) is how to stimulate the learning and innovation processes of the participants in organisations in the best way possible.

As you work with innovations, we recommend that you keep in mind the entire innovation process. This may include a stronger focus on artistic research for the implementation part: in what ways can you help the organisation implement the innovation (the learning, the creative mindset, the collaboration culture, the new products or the marketing ideas) in the working life of the organisation. This could be central for the wider appreciation of the artists' special approaches in general. The implementation factor may be developed on the concrete by the organisation and you as an artist, alone or in collaboration with producers; and, for a general and broader perspective, with researchers.

*I don't know anything about pedagogy, and I'm not particularly diplomatic. It may well be that I have a pedagogical approach, but I'm not aware of it. But I address groups in the same way that I would address a band [...] I think that everyone uses methods. To me it's just not clear when I use one or the other. Depending on the people I face, some kind of systematic approach is activated in me, as soon as the situation arises.*

Minna Grooss<sup>19</sup>

*If the leaders and the employees get their reflection going during the communication training, they will remember their insights and keep using and expanding on them in everyday life. Actors must learn and practice how to give observational, appreciative feedback, as it opens up for the participant's reflection whereas both positive and negative judgments will hinder it. A well-trained actor will maximise the organisation's output of the communication session.*

Birgitte Ohsten, Actor and Trainer on 'Act2Know' at Artlab

### Skills that the artist needs and can learn

- Ability to set the scene, create an encouraging atmosphere, and establish rapport from the start
- Ability to introduce the frames, the challenges, the objectives, the success criteria and the implementation plans to everybody involved
- Ability to adjust the intervention contents and methodologies to match them with the learning styles of individual participants, and also to utilize appropriate pedagogic approaches and methods of feedback to individuals, to groups and to hesitant participants
- Facilitation methods to lead the intervention, motivate, observe, interpret and evaluate the process
- Awareness of the limits of your competencies: facilitating artistic interventions is not therapy! Don't open up things that you are not competent to close
- Ability to plan how to introduce open-ended parts of the intervention vis-à-vis sections where you need to instruct, illustrate, teach, demonstrate, and use business vocabulary without hindering the flow of interaction that would generate hesitation in the participants.

Artists have various competencies, due to different functions, materials, tasks and methods, but business organisations are not always aware of such differences. In order to avoid the mismatch of artistic competencies and specific organisational tasks, both the artists themselves and the producers should be highly aware of the differences. Also, artistic interventions vary greatly in complexity and duration – and demand different competencies, depending on whether the artist works independently or with producers. Training programs for artistic intervention need to acknowledge each participating artist as an individual and take his/her existing competencies and artistic experience as a home base from which to devise his/her individual learning plan.

### To acknowledge each participating artist as an individual.

<sup>19</sup> See p. 36 in this Chapter.



# Qualification framework for artists in artistic interventions

Kai Lehikoinen

4

As artists conduct artistic interventions in organisations, they usually apply complex competencies, skills and knowledge as they identify, highlight and reflect upon selected issues through the arts. Inciting artistic processes that engender change in organisations calls for a broad knowledge base and special skills. Therefore, it needs to be underscored that the full range of competencies that different types of artistic interventions require can be rather challenging.

OPPOSITE Take on the improbable, a card game by Connexiones improbables.  
PHOTO Courtesy of Connexiones improbables

**The idea of sharing this framework and reflecting upon it with practitioners, managers and scholars on artistic interventions across Europe entails an aspiration about a learning network.**

In this Chapter, a qualification framework for artists in artistic interventions is mapped out.<sup>1</sup> The aim of the Chapter is to identify and describe a range of complex skills and knowledge that artists need to conduct artistic interventions successfully in various organisational settings. The qualification framework below is intended as a source for curriculum planning to train artists for artistic interventions at postgraduate level and in continuing education programmes. Ideas and recommendations on curricular work are discussed further in the following Chapter.

The qualification framework below draws from a research that was undertaken by Anna Vondracek (KEA) in 2011 – 2012 (see Chapter 2). In addition, the framework owes a great deal to Creative Practitioner and Creative Agent Competency Framework that was developed by Chris May et al (2008) in Creative Partnerships Lancashire, UK. May's framework focuses on competencies, skills and knowledge that artists and other creative professionals need to turn schools into creative workplaces within the British school system. Moreover, frameworks from two relevant projects were benchmarked: first, Validation and Certification of Training in European Cultural Project Management (Fisher 2007) and IPMA Competence Baseline (ICB) on project management (Caupin et al 2006).

Besides curricular planning, it is suggested that the competence framework could also be used as a diagnostic quality assurance mechanism in artistic interventions processes. In other words, the framework can be used as a systematic scaffold through which work processes in artistic interventions can be evaluated. Such diagnostics should be used as a means to keep up the professional standards in artistic interventions and also to improve different work processes on a continuous basis.

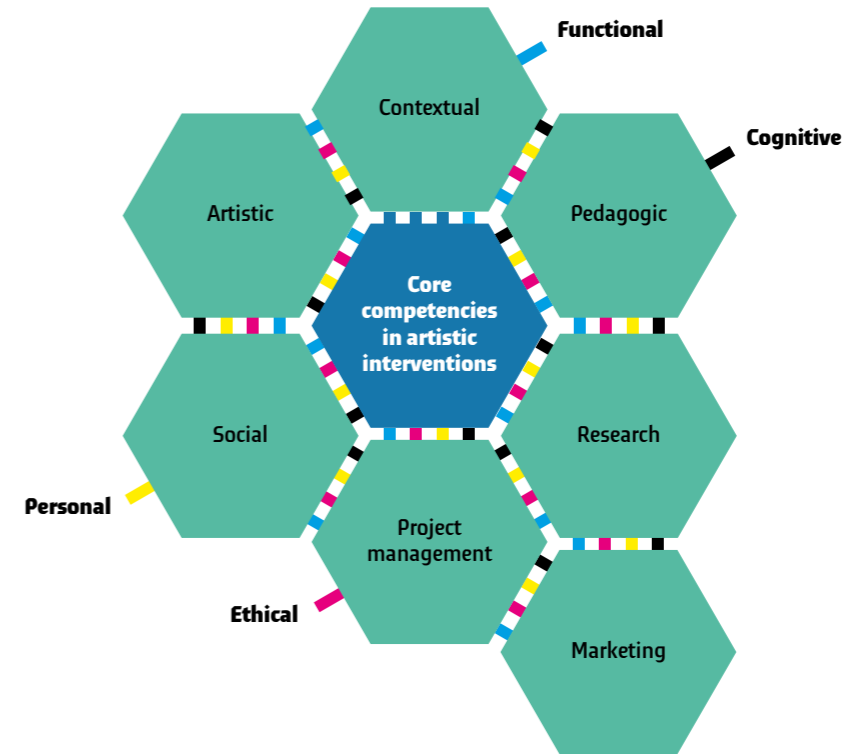
It is duly noted that some artists or producers may regard this framework as objectionable to their work. While they may not wish to subscribe

to these ideas, their expertise and also their divergent views should still be regarded as a prospective resource when programmes on artistic interventions are formulated. All comments and suggestions for further improvements are very much welcomed and appreciated. The idea of sharing this framework and reflecting upon it with practitioners, managers and scholars on artistic interventions across Europe entails an aspiration about a learning network that leads to enhanced quality of professional training and better professional practice in artistic interventions.

**The Qualification framework**

The qualification framework on artistic interventions acknowledges three levels of competency for working in artistic interventions: trainee, practitioner and process manager.<sup>2</sup> Drawing from the European Commission's recommendations on lifelong learning, the framework also acknowledges four strands of competency (cognitive, functional, personal and ethical).<sup>3</sup> The cognitive strand of competency refers to all knowledge – theoretical and experiential – that is relevant for artistic interventions. In other words, it deals with the relevant bodies of knowledge and concepts that inform artistic interventions as practice. The functional strand of competency includes professional skills and abilities that are necessary to a successful effectuation of various work processes (marketing, planning, executing, and evaluating) in artistic interventions. The personal strand of competency focuses on the artist's personal attributes and behaviours that foster both the high quality of work and the success of execution in artistic intervention processes. Finally, the ethical strand of competency is embedded both in the artist's personal values as well as those professional values that are central to artistic interventions in organisations.

Illustration 1: Strands of Competency and Core Competence Areas in Artistic Interventions



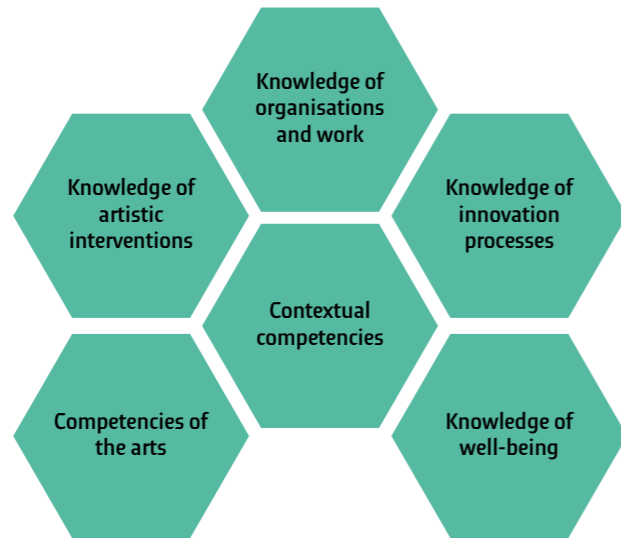
In the framework, the four strands of competency intertwine with seven key areas of competency: contextual, pedagogic, artistic/creative, research, social, project management and marketing (see

illustration 1). In the following text, all the competence areas are first described in general terms before the three levels of trainee, practitioner and process manager are distinguished.

**In the framework, the four strands of competency intertwine with seven key areas of competency.**

<sup>3</sup> Commission of the European Communities (2005) in its Staff Working Document defines competence as a mixture of four strands: 1) cognitive competence involving the use of theory and concepts as well as informal tacit knowledge gained experientially; 2) functional competence (skills & know how), i.e. tasks that a person should be able to perform when s/he is operating in a given area of work, learning, or social activity; 3) personal competence involving know how to conduct oneself in specific situations; 4) ethical competence involving the use of particular personal and professional values.

**The artist in artistic interventions needs a solid practical and theoretical understanding of his/her art form and its relatedness to other art forms as well as a solid understanding of the contexts of the arts in society.**



## Contextual Competencies

As it can be seen from Illustration 2, the contextual area relates to all understanding, bodies of knowledge and frames of reference that can help the artist devise and implement artistic interventions in organisations. The arts, of course, constitute the very basis of artistic interventions. Therefore, the artist in artistic interventions needs a solid practical and theoretical understanding of his/her art form and its relatedness to other art forms as well as a solid understanding of the contexts of the arts in society. In addition, s/he needs to have a good understanding on the broad spectrum of artistic practices such as applied theatre, community dance and empowering photography that reach beyond the scope of conventional environments of the arts into non-artistic social settings such as schools, prisons, community halls, hospitals, workplaces, and so on.<sup>4</sup> This includes the under-

standing that artistic interventions as a concept embraces a vast range of aims, approaches and means.<sup>5</sup>

The cognitive strand of the contextual competence in artistic interventions also deals with the artist's ability to understand organisations, organisational culture, work, innovation processes as well as well-being at work. Further, the contextual competence entails detailed knowledge about the client organisation including information about its operational environment, strategy, product and services, employees, work processes, development needs and so on. Thus, the cognitive strand in the contextual area of competency refers to the artist's ability to utilise his/her understanding of the mission, the values and the aims of artistic interventions in devising, launching and leading individual and collective intervention processes in particular organisations.

The functional strand of the contextual competency deals with the artist's ability to know how to observe the organisation and its employees in relation to existing challenges of organisational change both inside the organisation and in its micro- and macro-environments. In the functional strand of competency, the artist needs to know how to use organisational terminology and other relevant concepts as s/he talks with members of the organisation about the organisation, its work processes, innovation processes, collaboration, uses of power and so on.

Within the personal strand in the contextual area of competency, the artist needs to be interested in exploring relationships between the arts and life and also between the arts and society rather than the self-contained idea of 'art for arts sake'. S/he needs to be outgoing, curious and interested in creating interlinks between the arts and other fields. S/he needs to be genuinely interested in working in the field of artistic interventions, and to be committed to the key principles of artistic interventions such as customer- and needs-based project planning as well as co-operative ways of working. Further, s/he needs to know how to encourage creativity and challenge conventional thinking in groups and individuals. Furthermore, s/he needs to be willing to share his/her artistic abilities, skills and ideas in business contexts. Also, the artist needs a constructive approach to collaborative planning.

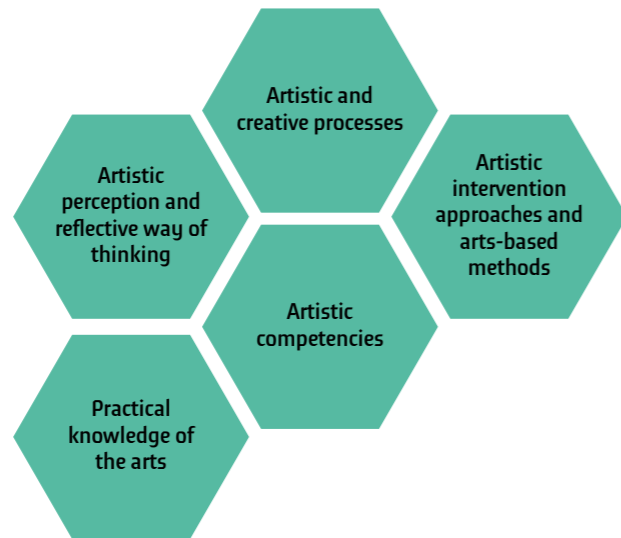
Within the personal strand, the artist also needs to build on previous experience on working with different groups. S/he needs to be interested in observation in order to apply artistic inquiry on organisational reality and challenges, and to challenge or comment upon what s/he perceives in close collaboration with the members of the organisation. In the organisation, such inquiry and critical reflection can focus on, for example, work processes, innovation processes, social interaction, or communications. To study different phe-

nomena in the organisation, the artist needs to fluctuate between two focuses: one that is involved and gains knowledge through active engagement with the organisation, its people and its processes; the other that takes distance in order to grasp an overall view. Such qualities as patience, inner motivation and unprejudiced mind are also demanded from artists in artistic interventions. While durations of artistic interventions vary, successful interventions often require responsible long-term commitment to enhance arts- and culture-based creativity within organisational communities.

In the ethical strand, the artist has to understand his own values and perceive them in relation to the values that are central to artistic interventions: trust, open minds, open processes, creativity, collaboration and visualisation of ideas, for example. Further, s/he needs to be able to keep his/her personal values apart from the values of the client organisation. For example, even if the artist may have a critical view on capitalism, s/he shouldn't prejudge all entrepreneurial activity or scorn work that takes place in business organisations. If the artists cannot negotiate between his/her values and the values of the organisation, or if s/he regards the organisation as unethical, s/he needs to know how to deal with such tensions. In addition, the artist has to ensure that the intervention process follows a good work ethic. For example, s/he has to ensure the safety of those who participate in the intervention process. S/he also needs to make certain that the materials and outcomes of artistic interventions – employee interviews for example – are not used for negative purposes such as corporate oppression and humiliation. Finally, it is all-important that the artist does not see artistic interventions first and foremost as a means to make easy money. Rather, s/he needs to embody an inner motivation to work in organisations.

**The artist needs to be interested in exploring relationships between the arts and life and also between the arts and society.**

**The artist has to ensure that the intervention process follows a good work ethic.**



**Without artistic perception, there would be no artistic inquiry and, subsequently, no artworks.**

**The artist should not approach organisational phenomena with just any method or with the single modus operandi that s/he simply happens to like.**

### Artistic Competencies

Artistic competencies are the very core of artistic interventions. Without artistic perception, there would be no artistic inquiry and, subsequently, no artworks. As Illustration 3 on the cognitive strands of artistic competency in artistic interventions shows, the artist in artistic interventions needs to have a thorough understanding of his/her own art form and also deep experiential knowledge on artistic processes. S/he needs to be familiar with the plurality of approaches in artistic interventions and their multiple uses in different organisational contexts. Likewise, s/he needs to have practical knowledge on arts-based methods and their fitting for different contexts and uses. It is equally important that the artist is familiar with principles of artistic meaning making and interpretation.

As for the functional strand of artistic competency, the artist needs to know how to use artistic inquiry as a means to perceive organisational

everyday phenomena. S/he needs to know how to select an appropriate artistic approach or a methodology to study the chosen topic in a particular organisation. That includes the ability to formulate research questions and set tasks in order to articulate and interpret the phenomena perceived through an artistic lens. Further, as artistic interventions deal with quite specific client needs, the artist should not approach organisational phenomena with just any method or with the single modus operandi that s/he simply happens to like. Rather, s/he needs to select an appropriate artistic approach and also justify the choice in the context of a particular intervention process.

Within the personal strand of artistic competency, the artist in artistic interventions needs to be able to think artistically and creatively. That is, s/he needs to perceive the world and its phenomena from an artistic perspective and to have trust on the inquiry-based approach and the open process. In addition, s/he needs to be able to challenge

existing conventions, taboos and unquestioned 'truths' within the client organisation and its operational environment.

The ethical strand of artistic competency is, first and foremost, embedded in the idea on artistic freedom. That is, artistic freedom is part of the freedom of expression, a privilege that has been provided by Article 10 of the European Convention on Human Rights, which 43 countries have signed. According to the article, "[t]his right shall include freedom to hold opinions and to receive and impart information and ideas without interference by public authority and regardless of frontiers".<sup>6</sup> As the European Court of Human Rights has repeatedly underscored:

*Freedom of expression constitutes one of the essential foundations of a democratic society, one of the basic conditions for its progress and for each individual's self-fulfilment.*

European Court of Human Rights as quoted in Macovei 2004, p. 6.

The Court has pointed out that that Article 10 protects not just

*the information or ideas that are favourably received or regarded as inoffensive or as a matter of indifference, but also those that offend, shock or disturb; such are the demands of the pluralism, tolerance and broad-mindedness without which there is no democratic society.*

Ibid., p. 16.

Thus, the artist in artistic interventions needs to consider his/her artistic freedom, or more generally his/her freedom of expression, vis-à-vis his/her uses of language and other means of expression in order to generate impacts and to ensure the advancement of the intervention process in the organisation.

### Social Competencies

The cognitive strand of social competency (see Illustration 4 on the following page) in artistic interventions deals with both theoretical and experiential knowledge (i.e. tacit knowledge) on social interaction, group dynamics and communication. As artistic interventions usually take place in different sectors outside the world of the arts, the artist involved is likely to operate in different organisational cultures outside his/her personal comfort zone. Thus, the artist most certainly benefits from some understanding on cultural competency. Likewise, dealing with people – their concerns and reactions – requires emotive competency.

The functional strand of social competency in artistic interventions refers to the artist's social skills such as the ability to instigate discussion. In addition, the ability to listen to different stakeholders in order to identify issues and topics that can be elaborated upon with an artistic inquiry is an essential skill in both planning and carrying out artistic interventions.

To ensure the success of the intervention process, it is necessary that the artist can present his views, ideas, plans and interpretations in a lucid manner. Also, the artist needs to be able to listen to professional discourses, which are often quite different from his/her artistic discourse, without being discouraged by such language.

Artistic interventions in multi-professional workplaces or projects, which team up people from different organisational cultures, demand cultural competency from the artist. Drawing from Earley and Ang (2003), cultural competency in artistic interventions can be defined as the artist's ability to understand different cultural contexts and also to fit into such contexts. Earley and Ang (Ibid) refer to such competency as 'cultural intelligence', which they locate in the social interaction between an individual and his/her environment. Further, the concept of cultural intelligence

**Artistic freedom is part of the freedom of expression, a privilege that has been provided by Article 10 of the European Convention on Human Rights.**

**Dealing with people – their concerns and reactions – requires emotive competency.**

**Cultural competency in artistic interventions can be defined as the artist's ability to understand different cultural contexts and also to fit into such contexts.**

<sup>6</sup> Council of Europe. European Convention on Human Rights, Article 10, p. 11.

Illustration 4: Social Competencies in Artistic Interventions



**The impacts of artistic interventions are generally based on experiential learning.**

entails metacognition, cognition, motivation, and everyday behaviour as well as social and cultural contexts. It could be suggested that cultural intelligence helps the artist deal with culturally specific behaviour and language in artistic interventions that often take place in organisational settings that are relatively far from the world of the arts.

Within the personal strand, the artist in artistic interventions needs to have a positive and mature attitude towards his/her own profession and also towards the work of other people. It is also important that s/he appreciates diversity in groups and organisations. Needless to say, narcissistic persons are not suitable in facilitating artistic interventions for the interventions are never about the artist but the needs of the client organisation and/or its employees.

Within the functional strand this means that the artist needs to take responsibility on his/her own actions, to show positive leadership and to

be self-confident. In addition, s/he is able to confront and handle attitudes and emotions such as indifference, scepticism, rejection and aggressions but also admiration and attachment. Further, s/he needs to be able to confront the emotions of other people with an empathetic attitude. Moreover, s/he needs to be interested in listening to the experiences, ideas and suggestions of many kinds of people. Also, when necessary, s/he does not avoid unpleasant conversations and courageous actions. Finally, s/he needs to be able to take feedback and use it constructively to develop the artistic intervention process and also his/her personal contribution in such process.

**Pedagogic Competencies**

As the impacts of artistic interventions are generally based on experiential learning, it is necessary for the artists involved to know how to construct creative learning opportunities for those who par-

**Failure and mistakes are not met with raised eyebrows but, instead, regarded as opportunities for learning.**

Illustration 5: Pedagogic Competencies in Artistic Interventions



ticipate in such arts-based processes. Therefore, pedagogic competencies (see Illustration 5) are needed with a particular focus on adult learning from artists who design and facilitate intervention processes for organisations. Hence, artistic inquiry in organisations can be understood as a creative, research-based learning process that is tailored to meet specific objectives of learning to help the organisation meet its challenges. Such processes can be tailored to support, for example strategy development or innovation generation, or to improve social interaction and communications within the organisation or in relation to its stakeholders.

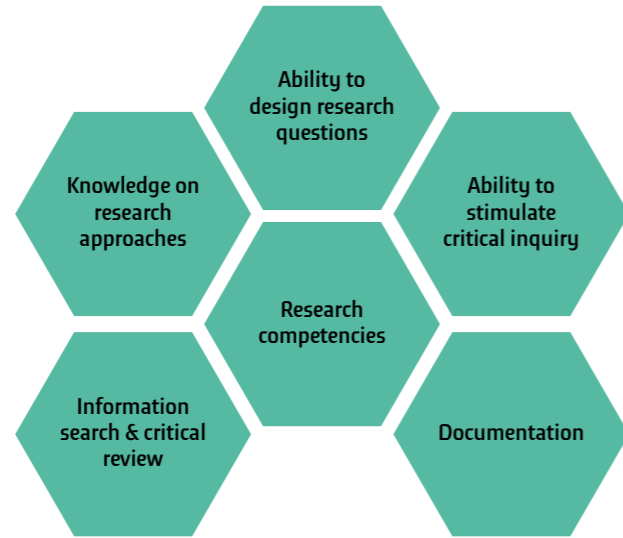
Inventing and organising situations of learning in a work community requires particular understanding of andragogy from the artist in artistic interventions. That includes, for example, understanding on adult learning, communal learning, organisational learning and creative learning. The artist involved is expected to utilise relevant peda-

gogical concepts and ideas in the planning and carrying out of artistic interventions. Likewise, s/he is expected to use relevant ideas and concepts of evaluation as s/he reflects upon the intervention process and its results together with the participants. It is all-important, for example, that the artist knows how to create safe environments that nurture creativity and learning, and where failure and mistakes are not met with raised eyebrows but, instead, regarded as opportunities for learning.

The artist needs also to be able to facilitate artistic processes of learning and innovation. In other words, s/he needs to be able to develop unprejudiced attitude, curiosity and creativity in those who participate in artistic interventions. S/he has to be able to lead people to undertake creative, collaborative and dialogical processes, that explore, reflect upon and research themes that are relevant to their organisation and their work. In a sense, the artist through the intervention process is also an advocate for organisational learning.<sup>7</sup>

<sup>7</sup> Drawing on Pedler, Burgogyne & Boydell (1997), learning organisation can be defined as an organisation that actively enhances the learning of its members and uses learning as a means to transform itself. The concept is highly relevant to artistic interventions as it is through artistic inquiry that such learning can be facilitated in artistic interventions.

Illustration 6: Research Competencies in Artistic Interventions



**The artist needs to collect and critically scrutinise materials that are relevant to the questions that are addressed through the process of artistic inquiry.**

### Research Competencies

Artistic inquiry and reflection are in the very core of most artistic interventions. Such tasks require professional skills that are more generally related to research (see Illustration 6). Thus, in artistic interventions, the artist needs to collect and critically scrutinise materials that are relevant to the questions that are addressed through the process of artistic inquiry. S/he needs to be able to adapt the information collected in relevant ways to ventilate new perspectives, to help the members of the organisation generate creative ideas and to find new solutions. S/he needs to be able to see artistic research and other research approaches as a means to analyse critically and to interpret various phenomena in innovation processes, or more generally in organisational life. Such critical approach demands that the artist involved understands research paradigms and methodologies.<sup>8</sup>

Within the functional strand of research competency in artistic interventions, the artist has to know how to articulate relevant research questions for individual artistic interventions. In addition, s/he needs to know how to utilise artistic inquiry as a means to produce relevant research materials that can be used creatively and scrutinised critically to help the organisation address its challenges. S/he needs to be able to find out and categorise information in a way that supports the artistic intervention process and provides answers to the client organisation.

That also includes the ability to make notes and to document the intervention process. In addition, the artist needs to have good skills to read different types of information and the ability to interpret various types of materials (data). First and foremost, s/he needs to know how to encourage participants in artistic interventions to get involved in collaborative perception and interpretation processes.

<sup>8</sup> In addition to artistic research, relevant research paradigms for artistic interventions could be borrowed, for example, from phenomenological-hermeneutic, narrative, collaborative, critical, ethnographic, autoethnographic and intertextual approaches (Anttila 2007).

Illustration 7: Competencies of Project Management in Artistic Interventions



**The artist should be sharp to ask questions and to seek answers from multiple sources.**

From a research ethical perspective, the artist in artistic interventions needs to ensure the anonymity of informants when necessary in reference to sensitive topics, for example. Further, while the artist may utilise artistic devices such as magnification, parody, juxtaposition, displacement, pastiche, and free association et cetera to inquire topics and issues in a radical way, s/he nevertheless needs to be able reflect upon and discuss that what emerges from such artistic process considerably and unbiased with the participants of the process.

### Competencies in Project Management

As Illustration 7 suggests, artistic interventions require know-how on project management. That is the artist needs experiential knowledge on artistic processes and collaborative projects. In addition s/he needs to have experience on planning, budgeting, leading and monitoring of projects.

In practice, artistic interventions as projects require goal-oriented approach from the artist. S/he needs to design the project by setting relevant goals for it, and by ensuring that all stakeholders understand the goals and are also committed to them. Further, s/he needs to define the scope of the project, establish boundaries for the project and define its phases.

That includes, for example the ability to establish tailored objectives for individual intervention projects and also to evaluate the relevance of such objectives throughout the project. When necessary, the artist has to have flexibility to rephrase the objectives in order to meet the needs of the client organisation. Also, the artist is expected to select an artistic approach or a methodology that best suits to address the questions selected for the focus of the intervention process.

As a project leader, the artist is expected to be able to set priorities and also to communicate decisions with clarity to all stakeholders. Further,

Illustration 8: Marketing Competencies in Artistic Interventions



### Is the idea fresh?

s/he is expected to manage his/her time realistically and reliably, and also to make timely decisions that lead to constructive results in relation to the intervention process. Furthermore, s/he is estimated to evaluate the intervention process and its results together with the participants. On a personal level, the artist should be sharp to ask questions and to seek answers from multiple sources. Finally, as a project leader, s/he needs to have the ability to both give and receive feedback constructively.

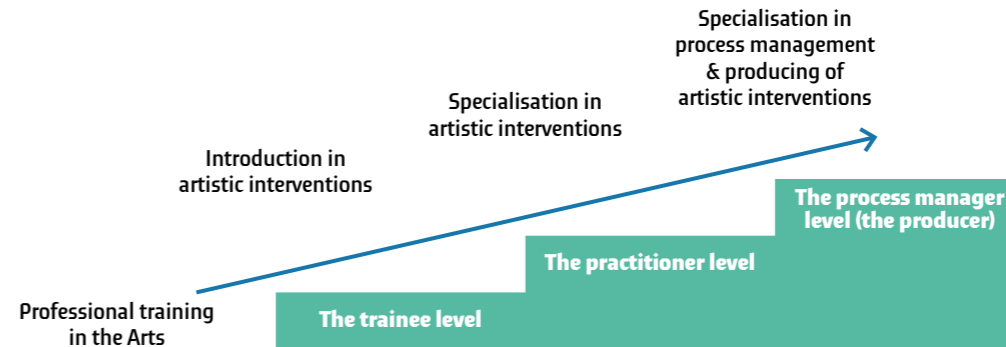
### Marketing Competencies

To make a living in the arts, the artist needs consumers who are happy to buy his/her ideas, processes and products that in different ways generate value to the buyer. This, of course, is the case also in artistic interventions that require from the artist or his/her producer very good marketing competencies (see Illustration 8).

Commodification of artistic ideas and knowhow into marketable service products – artistic interventions into tools for innovation, for example – is a complex process that requires plenty of critical thinking from the artist and/or the producer. For example, the artist needs to consider – often in collaboration with the producer and other stakeholders – about the life cycle of the intervention concept. Is the idea fresh? What kind of sales potential does it have in the markets? Who are its targeted consumers? How does the artistic intervention concept differ from the broad range of consultant services that already compete in different markets? How to create and test a prototype for a particular artistic intervention service concept to see how it meets the customer needs? Is there a need for a broader product mix? Often, the artist needs to commodify his ideas into sellable service products him/herself while the producer of artistic interventions focuses more generally on “the commodification of the idea of working with the artist”.<sup>9</sup>

<sup>9</sup> Grzelec, Anna, TILLT. Personal comment 4.2.2013.

Illustration 9: Three phases of professional development in artistic interventions



Also pricing needs to be considered for it influences the profit and subsequently, the continued existence of the artistic intervention concept. While setting the price often begins from understanding the production costs, the artist (or the producer) also needs to understand that the key determining factor for the pricing of artistic interventions is the customer perceived value of such services. In other words, s/he needs to be able to estimate the value of the direct and indirect impacts of the artistic intervention process to the client organisation.

Getting attention to artistic interventions and making organisations aware that they may need such services is a necessary promotional procedure to get paying clients, which in turn ensures the generation of profit. The artist (or the producer) needs to know how to determine potential customer profiles for artistic interventions and where to find clients that fit to such profiles. Further, the artist (or the producer) needs to know how to devise an effective marketing-mix and utilise strategically advertising, public relations, personal selling and sales promotion to reach different customer segments. That includes questions such as: How to create a brand identity for an artistic intervention service concept? What are the most appropriate channels to market the concept? How to use the Internet and social media in the marketing of artistic interventions?

In face-to-face interaction with potential clients, the artist (or the producer) needs to be able to present the idea of artistic interventions concisely and accessibly. In other words, s/he needs to know how to give a sales pitch. First, s/he needs to be able to dig out what the potential client needs and doesn't need. Then, s/he needs to be able to determine what are the most pertinent sales arguments for that particular client to get him/her interested in the value that the service can provide to his/her organisation? When necessary, the artist (the producer) may need to use his/her creativity to outline, how the intervention concept can be tailored to meet the exact needs of the client organisation. To lead sales negotiations frequently requires the ability to listen to the client's needs and also persistence as it often takes time to come to an agreement and to sign a deal.

### Three phases of professional development in artistic interventions

Earlier, it was pointed out that the professional development of artistic interventions encompasses three levels: trainee level, practitioner level and process manager level (see Illustration 9). The trainee can be understood as an artist who has already completed his/her professional training in the arts. Often s/he has already significant ar-

**The key determining factor for the pricing of artistic interventions is the customer perceived value of such services.**

**To lead sales negotiations frequently requires the ability to listen to the client's needs.**



**The process manager negotiates artistic interventions with organisations, selects artists into projects and provides constructive support.**

tistic experience from working in the professional arts field but s/he has no previous experience on artistic interventions. As a trainee, s/he enters the field of artistic interventions for the first time usually through an introductory training programme or with a producer who provides him/her support and mentoring.

Once the trainee completes a specialisation programme in artistic interventions, s/he becomes a practitioner. S/he has gained understanding on the theoretical and ideological underpinnings of artistic interventions and arts-based work and is able to utilise his/her understanding on artistic interventions – its mission, values and objectives – to everyday practices and to design new projects. Gradually the artist gains more experience of artistic intervention projects in different organisational contexts and with diverse groups of people. Eventually, s/he is capable in devising, organising and leading intervention projects independently or in collaboration with a producer.

Finally, some artists may choose to become process managers (producers) or master teachers in this specialisation. The process manager negotiates artistic interventions with organisations, selects artists into projects and provides constructive support to both the artists and the organisations that participate in artistic interventions throughout

the intervention process (See Chapter 6). S/he has deep practical and theoretical understanding on the complex underpinnings of artistic interventions and arts-based work. S/he also understands the processes and mechanisms of artistic interventions not only from the practitioner's perspective but also from the perspectives of the producer and the client organisation. A master teacher in artistic interventions is an artist who has extensive experience on artistic interventions and is willing to share his/her knowledge and experiences with the trainees.

### Summary

Using research on artistic interventions (see Chapter 2) and other relevant sources as a springboard, this Chapter has mapped out a qualification framework for artist in artistic interventions. 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 framework is intended as a source for curriculum development in institutions that wish to train artists for artistic interventions. This leads us to the following Chapter that provides ideas and recommendations for such curricular development work. ●

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This Chapter presents and educational justification for training artists in artistic interventions and looks at continuing education as a means for professional artists to specialise in artistic interventions. A suggestive curriculum framework is introduced together with recommendations

on how to set up a programme on artistic interventions. The curriculum framework and the recommendations presented below are meant to serve as a springboard for programme planning rather than a straight jacket – they are suggestions sooner than prescriptions.

OPPOSITE Artistic interventions in working life: Martin Bröns developing innovation ability through creative interaction. TILLT. PHOTO Courtesy of ArtzBusiness

Kai Lehikoinen

5

## Training Artists for Innovation: Guidelines for Curriculum Development

# GUIDE

# LINES

## Can Artistic Interventions be taught?

Facing the complex multiplicity of ideologies and aesthetics involved in artistic interventions, a question arises. Can artistic interventions be taught? While social, cultural and economic impacts may justify the use of artistic interventions in organisations, programmes in artistic interventions, like any professional training, require justification for learning also from an educational perspective. As the British philosopher David Best has argued,

*to understand works of art requires some comprehension of the socio-historical context in which they were created.*

(Best 1984, p. 86)

Following Best, it can be proposed that educational values for artistic interventions are embedded in what is intrinsic and contextual to this particular genre of artistic practice. It is by learning the principles, conventions and practices of artistic interventions in diverse organisational contexts that artistic interventions can be understood, appreciated, taught and carried out.

As I have elsewhere pointed out, “arts-based practices can be understood as games – playing them professionally in different contexts requires complex practical knowledge” (Lehikoinen 2012, p. 52). As philosopher David Carr suggests,

*knowing how ... is knowing the rules of the game, but a statement of the rules of the game is not a theoretical statement but a description of a set of rules of practice, and mastery of the rules brings with it an understanding of an activity rather than a theory. Statements of the rules of a game are essentially of relations between prescriptions rather than descriptions requiring a grasp of practical rather than theoretical discourse.*

(Carr 1981, pp.60–61)

Following Guzman (2009), practice and practical knowledge can be seen as two sides of the same

coin. Practical knowledge is “constituted by a knowledge dimension and a practice dimension, each of which can, in turn, have explicit and tacit features” (2009, p. 93). Guzman describes practical knowledge as “situated, since it focuses on ongoing actions developing in a specific context that can be temporal, emergent and social” (2009, p. 89). It is also

*embodied since human motor activities, or behaviour, consciously deployed, are necessary to perform a specific action ... Because of this, individuals might be unable to explain something that they are consciously aware of, or they might be unconsciously aware of something they know...*

(Ibid.)

Also, in unexpected situations, practical knowledge “may include breaking established rules and the creation of alternatives to solve problems on the spot in order to adapt a performing action to the specific local conditions” (Guzman 2009, p. 89). Moreover, practical knowledge is also personal, for it “encompasses feelings, intuition and social identity” (Ibid.).

Following Guzman and Carr, it can be maintained that the learning of artistic interventions for a professional artist requires that s/he learns at least two kinds of principles: first, how to apply artistic inquiry to tackle different types of organisational challenges; second, working ethics and principles of good professional practice that are crucial for successful artistic intervention processes.

Key principles and practices of artistic interventions can be taught in a training programme, of course, but to become a specialist in artistic intervention – a fluent practitioner whose choices of action are based on professional intuition which, in turn, is based on deep and experimentally informed practical knowledge – requires extended practical experience of artistic interventions combined with critical reflection.<sup>1</sup>

## Training of Artists in Artistic Interventions

The need to provide continuing professional training for artists to specialise them in artistic interventions was discussed above. A curricular framework is needed to provide such training. Following Curry and Temple, a curriculum framework can be defined as:

*a document (usually developed at the state level) that suggests the best thinking about the knowledge, skills, and processes students should know and understand about a particular discipline, and that provides a structure within which to organize the other important curricular components of the instructional system.*

(Curry & Temple 1992, p. 27)

The purpose of such tool is that it

*can help eliminate the frustration that results when innovations in different sectors (e.g., curriculum content and professional development) are not linked. A state curriculum framework ... can be designed to assist curriculum developers in overcoming policy fragmentation by moving away from organizing only the content knowledge of a single discipline toward developing a coherent view of the discipline. This action, in turn, can structure and guide policy choices about instructional programs, materials adoption, teacher and administrator preparation, certification, professional development, and assessment.*

(Curry & Temple 1992, pp. 1–2)

It is common knowledge that artistic practices are not universal but historical and culturally specific. In the final analysis, the arts tend to decline any fixed views on art and artistic standards. Similarly, artistic interventions vary depending on the different stakeholders involved. My view is that diverse practices needs to be welcomed as



Working towards a creative methodology on implementing co-branding strategies at Obe Hettich. Conexiones improbables (Spain). PHOTO Iñigo Ibañez.

richness and perceived as strength in the field of artistic interventions. Likewise, there is no single approach to devise training programmes in artistic interventions.

Critical reflection, radical imagination and unorthodox collaboration are highly recommended in the process of designing and implementing training programmes in artistic interventions. In addition, each institution that decides to offer a programme in artistic interventions is encouraged to include different stakeholders in the planning process from early on. For example, it can be helpful to invite representatives from local arts and business organisations to contribute in the planning of the programme. Finally, one also needs to consider any national and institutional policies that may regulate the training of artists in artistic interventions.

## Arts-based practices can be understood as games.

<sup>1</sup> Following Murray & Kujundzic (2005), critical reflection can be understood as the process of analyzing, reassessing and interrogating experiences within a broad framework of issues. Brookfield (1988) sees four activities – assumption analysis, contextual analysis, imaginative speculation, and reflective skepticism – as central to critical reflection.

## Aim and Objectives of Training Artists for Artistic Interventions

The aim of training artists in artistic interventions is to educate specialised professionals who are competent to:

- use artistic enquiry as a means of intervention in organisations outside the arts sector;
- commodify one's artistic skills and competencies into business services;
- identify the needs/challenges of the client organisation to address them with artistic interventions;
- tailor and design artistic interventions based on the needs/challenges of the client organisation;
- implement and lead artistic interventions in organisations;
- encourage active participation of different stakeholders;
- evaluate the process, the participation and the outcomes of artistic interventions;
- advocate artistic interventions;
- market one's services.

Also the aim is that artists who specialise in artistic interventions are able to find their place in working life by providing artistic interventions to organisations in collaboration with producers or as independent entrepreneurs.

Artists trained in artistic interventions are competent in using artistic inquiry to design, implement and lead artistic interventions in different types of organisations. Using critical reflection, they are competent to evaluate the process, the participation of different stakeholders, their own artistic choices and their social interaction as facilitators in the process, and also the outcomes of the process. Further, they are able to scrutinise their

personal activities, working principles and ethics in order to develop their personal praxis in artistic interventions. They know how to update, broaden and deepen their expertise in artistic interventions and also in other disciplines that are relevant to their praxis. Moreover, they know how to develop further their working life skills and how to enhance such development in others.

## Training Artists for Artistic Interventions in the Realm of Adult Education

All educational programmes have explicit or implicit underpinnings. Following Dewey (1916) and Jarvis' (2010) humanistic and progressive assertions on adult learning, it is suggested that training programmes in artistic interventions need to be based on "a concern about the development of the learners as persons" (Jarvis 2010, p. 244). It goes without saying that such concern ought to underpin also the artist's interaction with people in organisations.

Training professional artists in artistic interventions deals with adult learning, which according to Knowles has four claims that distinguish it from traditional pedagogy. These claims include that:

*the learner is self-directed; the learner's experiences are a rich resource for learning; the learner's readiness to learn is increasingly oriented to the developmental tasks of social roles; and the learner's time perspective assumes immediacy, so that learning is problem-centred.*

(Jarvis 2010, p. 234–235)

In training artists for artistic interventions, opportunities for learning need to cover areas that broaden, deepen, update or refine each participating individual's skills and competencies that are relevant to artistic interventions. However, the training should also take into consideration that

*every human being has a basic need to learn and that in a rapidly changing society each individual may need to make many adjustments in order to be in harmony with the socio-cultural milieu. Most individuals will develop as a result of their experiences ... [and] that education is a means to human growth and that growth continues throughout the whole life.*

(Jarvis 2010, p. 244).

Indeed, learning to undertake artistic interventions requires from most artists adjustments in relation to preconceived ideas on the arts, creativity, innovation processes, work, organisational systems, adult learning, organisational learning and so on. Therefore, the training in artistic interventions needs to nurture critical reflection in the artist in order to help him/her in such adjustments.

In addition, it is equally important that the training acknowledges the participating artist's existing bodies of knowledge (practical and theoretical), and also builds on them. As Knowles argues, "mature individuals accumulate an expanding reservoir of experience which becomes an exceedingly rich resource in learning" (Knowles quoted in Jarvis 2010, p. 107).

Some artists tend to be quite unaware of their full potential, particularly in relation to how their artistic skills and competencies can be transferred to new areas of professional practice such as artistic interventions in organisations. For the artist to see his/her full potential, s/he first needs to become aware of his/her competencies, skills and accomplishments. Therefore, in training artists for artistic interventions, it is important that the training helps artists to reflect upon their professional experiences, which otherwise can remain relatively unarticulated. Likewise, it is necessary to pay attention to competencies that artists may have gained through non-formal or informal learning not only in the field of the arts but also elsewhere in society.

As adult learners, artists that wish to specialise in artistic interventions come from diverse backgrounds. It is clear that their professional experiences vary not only in relation to different art forms but also in relation to applying their artistic competencies outside the world of art. In addition, their understanding on organisational concerns, work processes, innovation processes and organisational learning can vary a great deal. Moreover, their experience on collaboration and social skills such as public speaking, listening to others, encouraging participation, building trust and leading groups can differ. This is true also in relation to such competencies as project management, marketing as well as evaluation of processes, participation and outcomes. Therefore, it is important not only to acknowledge and foster each individual artist's existing strengths but also to identify possible weaknesses and gaps in their professional skills and competencies that are relevant to artistic interventions.

It is equally important to pay attention to the participating artists' learning skills and different learning styles, for "[b]ecoming critically aware of what has been taken for granted about one's learning is the key to self-directedness" (Mezirow 1985, p. 17). Following Knowles, as referred in Jarvis (2010, pp. 250–251), a training programme in artistic interventions should incorporate the following steps: 1) help the participating artists identify their learning needs in relation to artistic interventions, 2) plan with the artist a progression of learning experiences to answer his/her needs of learning, 3) design environments that enhance learning, 4) apply multiple methods that are relevant for learning in artistic interventions, 5) help the artists in training to measure their outcomes of professional development and learning.

## Individual Learning Plan and Competence Portfolio as Tools in Training

Based on the above, it is recommended that individual learning plan (ILP) be utilised in the training of artists for artistic interventions. ILP is a learning strategy that takes into account each participating artist's individual needs by identifying his/her strengths, weaknesses, opportunities and threats in relation to the competences needed in artistic interventions. In addition, it recognises each individual artist's learning and thinking styles (see Jarvis 2010, p. 90-96). The ILP

- sets goals for each individual artist's learning;
- takes into account and builds on his/her life experience and previous learning, which are relevant to artistic interventions;
- helps each participating artist become aware of his/her study skills and also his/her individual styles of learning and thinking;
- helps each participating artist identify gaps in his/her competencies and learning and to set goals for meeting them.

Competence portfolio approach has been identified as a highly useful means to identify, evaluate and validate artists' previously acquired skills and competencies.<sup>2</sup> It can also be applied in creating an ILP. Competence portfolio is

*based on the recognition and the reconstruction of experiences, be they of a personal, social or professional nature ... The notion of experience should be considered in its widest sense, encompassing all activities that punctuate a person's life, including those concurrent with periods of initial training ... Clarifying life's experiences by expressing them can be seen as a sort of extraction of elements from the past in order to process them to bring out their value.*

*Reconstructing these experiences as both a source and an opportunity for development is rather like reconstructing a history of what one has learnt and acquired.*

(The Portolano-project 2009, p. 7)

While definitions on e-portfolios vary, in the context of artistic interventions, it can be seen as a digital collection of "artefacts articulating experiences, achievements and learning" (JISC 2008, p. 6) that artists create as part of their training. Such portfolio aims

*to collect evidence for summative assessment, to demonstrate achievement, record progress and set targets – as in records of achievement and individual learning plans (ILPs) – or to nurture a continuing process of personal development and reflective learning, more commonly experienced in higher and continuing education contexts, but now also occurring in further education and schools.*

(Ibid.)

The e-portfolio-based learning can be seen as a highly useful approach for training artists for artistic interventions because it can:

- improve understanding of the self and the curriculum
- engage and motivate learners, both individually and as part of a community of practice
- personalise learning
- support models of learning appropriate to a digital age
- promote reflective practice.

(JISC 2008, p. 8),

Self-reflection, which is elemental in devising a competence-e-portfolio, helps the artist in mapping out and in scrutinizing his/her previously

acquired competencies and skills that are relevant to artistic interventions as a practice. Such evaluative process helps the artist identify any skills gaps and other areas that may require deepening, broadening, updating or practising for the artist to qualify as a competent specialist in artistic interventions. As the competence portfolio approach is applied in training, the participating artists also learn to use the approach as a means to encourage employees and teams in reflecting their experiences with the help of it.

## Giving Structure to Training Artists for Artistic Interventions

Figure 2 outlines a suggested structure for training artists for artistic interventions. The structure has seven connecting modules:

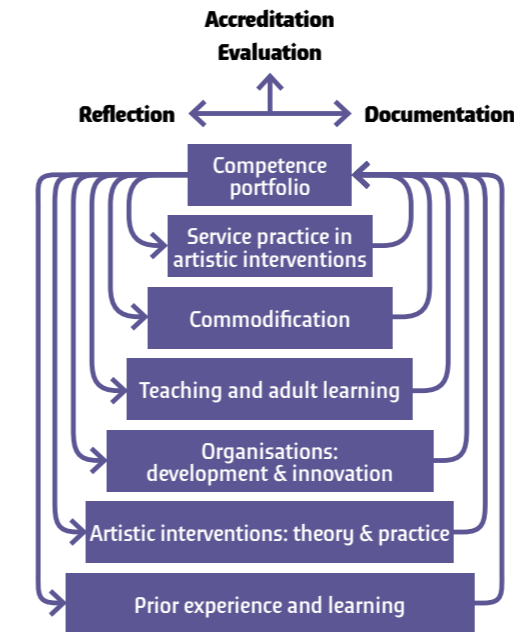


Figure 2: A Model on the Structure of the Studies in Artistic Interventions

## Module 1: Prior experience and learning

The first module helps the artist in the process of mapping out and analysing his/her prior experiences and learning in order to identify and name any skills and competencies that are relevant to artistic interventions as a practice. Through critical reflection, the artist scrutinises his/her prior experience not only in the arts but also more generally in reference to facilitation, innovation processes, working life development and skills training. The objectives of the module are:

- the artist's existing skills, competencies and previous learning become documented, reflected upon and evaluated;
- the artist becomes aware of the potential of his/her existing skills, competencies and working experience in relation to artistic interventions;
- the artist identifies possible gaps in his/her learning in order to patch such shortcomings.

The contents of the module should include:

- identifying, documenting and reflecting upon the artist's existing skills, competencies and experience with the help of a competence portfolio approach;
- evaluating the applicability and usability of the artist's previous skills, competencies and experience in the contexts of artistic interventions;
- reflecting upon areas of knowledge and skills that require further learning and/or practical work experience.

The module needs to be based on the artist's personal reflection that draws from existing documents (artwork, reports, reviews, video recordings, photographs, autobiographic writing, etc.). The mapping and the analysis of both training-acquired and experience-acquired skills should focus on the activities and the achievements that

**To nurture a continuing process of personal development.**

**... based on the artist's personal reflection.**

<sup>2</sup> See the Portolano Project, <http://www.itineraires.fr/ePortolano/> (accessed 7.1.2013).

are relevant to artistic interventions. Discussions with mentors, former employers, colleagues and co-learners can provide useful perspectives for such reflective exercise. The exercise should cover at least the following areas:

- study skills
- creative and arts-based skills
- pedagogic and adragogic knowledge
- knowledge of organisations, work, innovations and skills development
- knowledge of competence-e-portfolio
- previous artistic experience
- previous experience on arts-based work and artistic interventions
- previous experience on organisational and working life development, innovations and skills development
- previous experience on adult education and facilitation

Based on such analysis, the artist should get credit for his/her previous learning that is relevant to specialisation in artistic interventions.

**Providing a solid contextual and practical understanding of artistic interventions.**

## Module 2:

### Artistic interventions: theory and practice

The second module introduces theories and practices of artistic interventions, artistic inquiry and other arts-based work to provide the artist a solid contextual and practical understanding of artistic interventions. The module acquaints the artist to artistic inquiry and a range of arts-based approaches that can be used for various purposes while working with people in organisations. In addition, the module invites him/her to study his/her own artistic practice to see its potential for artistic interventions. The objectives of the module are:

- the artist understands contextual, conceptual and practical backgrounds that are relevant to artistic interventions and arts-based work;
- the artist learns to use artistic inquiry as an approach to address issues that emerge from the needs of organisations and their people;
- the artist learns to devise artistic tasks for different situations and for different groups in ways that are relevant to artistic interventions.

The contents of the module should include:

- historical, social and political contexts of artistic interventions and other arts-based work;
- theories on artistic inquiry, artistic interventions and other arts-based work;
- practical approaches and methods in artistic inquiry, artistic interventions and other arts-based work;
- case examples on artistic interventions;
- artistic interventions practice in action: field visits, work shadowing and workshops.

## Module 3:

### Organisations: development and innovation

The third module engages the artist with key issues on organisations, development, innovation, workforce skills development, process development and so on. In addition, it engages him/her on recent research and debates in areas that have relevance to artistic interventions such as work research, service design, collaborative development, artistic research, organisational learning, urban development, regional development, communication and so on. The objectives of the module are:

- the participating artists get introduced to key concepts and theories on organisation, work, team-building, innovations, personnel development and communication in organisations;
- the participating artist understands different types of organisations and their operation environments;
- the participating artist gets acquainted with seminal debates and recent research on groups, teams and organisational learning;
- the artist gets acquainted with organisational practice including work processes, innovation development, internal and external communications etc.;
- the artist understands organisations as dynamic activity systems and the rich potential of people as a key asset of organisations;

The contents of the module should include:

- introduction to organisations, activity theory, systems theory and organisational change;
- introduction to professional development, organisational learning, collaboration and co-creation;
- introduction to innovation development including social innovations;



**Engaging the artists with key issues on organisations.**

Planes of thought by Mille Kalsmose. Reflecting values of the department and cohesion within cross-disciplinary groups at Copenhagen Business School, Department of Management, Politics and Philosophy. Artlab (Denmark). PHOTO Kenn Hermann

- introduction to communication theories;
- introduction to social psychology and group dynamics;
- practical introduction to organisational practices.

**Artistic interventions entail learning processes.**

**Commodification helps the artist sell artistic interventions.**

#### Module 4: Adult learning and teaching

Artistic interventions often entail processes that encourage participation and learning in organisations. Therefore, the fourth module is about adult learning and teaching. In the context of artistic interventions, it is proposed that such module combines key ideas on learning and teaching from arts pedagogy and adult education. The objectives of the module are:

- the artist understands that artistic interventions entail learning processes and involve participants as adult learners;
- the artist understands different pedagogic concepts and approaches, which are relevant to artistic interventions and knows how to bake them into artistic intervention processes;
- the artist knows how to design learning environments and utilise artistic and creative approaches to facilitate adult learning;
- the artist knows how to empower people in organisations, give voice to employees and acknowledge their experiences, strengths and needs;
- the artist knows how to give and receive feedback constructively.

The contents of the module should include:

- a practical introduction to arts pedagogy;
- an introduction to different concepts of learning such as adult learning, collaborative learning, research-based learning and organisational learning;
- practical introductions to teaching, facilitation and mentoring;
- introductions to critical reflection, evaluation and feedback.

#### Module 5: Commodification

The module on commodification helps the artist to conceptualise, design, market, sell and deliver artistic interventions. The objectives of such module are:

- the artist understands basic principles of marketing and is able to collaborate with marketing people in order to promote his/her artistic interventions;
- the artist understand a customer-oriented and a needs-based approach in the commodification of artistic interventions;
- the artist understands how to commodify his/her artistic skills and competencies into artistic interventions for different needs and purposes;
- the artist knows how to take into account possibilities of collaboration and co-creation as projects are tailored for different clients.

The contents of the module should include:

- an introduction to professional services marketing;
- an introduction to commodification of artistic interventions;
- a practical task, which focuses on the commodification of the artist's own skills and competencies;
- an introduction to co-creation in the concept development of artistic interventions.

#### Module 6:

##### Service practice in artistic interventions

The module on service practice covers social interaction between the artist and the members of the client organisation. The aims of the module are:

- the artist gains practical experience on artistic interventions through on-site training with a coach;
- the artist understands in practice how an artistic intervention process operates as a needs-based and customer-oriented artistic inquiry and as an artist-led, critically reflective participatory process;
- the artist knows how to establish a good rapport as s/he interacts socially with people in situations where s/he advocates, sells, develops, implements and leads artistic interventions.

The contents of the module should include:

- a customer- and needs-based artistic intervention project, which the artist devises and delivers under coaching in an on-site location;
- an introduction to social interaction in artistic interventions including affirmative and inclusive behaviour;
- a critical reflection of the project to evaluate its premises, processes, results and impacts.

#### Module 7: Competence portfolio

Finally, a competence portfolio, which was presented earlier in this Chapter as a means to reflect upon previously acquired skills, constitutes the final module. It can be used throughout the training programme as a reflective methodology. In other words, it is a tool to document, evaluate and accredit all learning. The objectives of the module are:

- the artist knows how to use competence portfolio as a means to reflect upon his/her learning and professional development in artistic interventions;
- the artist demonstrates evidence on his/her formal and informal learning and reflects upon such evidence in relation to the competencies needed in artistic interventions.

The contents of the module should include:

- introduction to competence portfolio and competence-e-portfolio theories and methodologies;
- practical application of competence-e-portfolio methodology throughout the training programme in artistic interventions.

**Using competence portfolio as a reflective methodology.**

## Learning Artistic Interventions

Specialising in artistic interventions entails a lot of learning by doing. Yet, such learning can be facilitated and nurtured through theories and practice on artistic inquiry, arts-based work and artistic interventions. Additionally, rudimentary understanding on organisational studies, activity theory, systems theory, professional development, adult learning, innovation development, communication theories and social psychology is needed. Learning to work in artistic interventions is about learning how to approach people in organisations with an open mind and a clear perception. It is to ask how can artistic inquiry together with shared participation and critical reflection help organisations improve work processes, enhance innovation capability, develop employee skills and so on.

Artistic interventions are not established as a fixed step-to-step method. Rather, artists use their artistic inquiry and artistic skills including their awareness and keen perception to respond to different customer needs in varying contexts. Therefore, it is advantageous for the artist in training to learn a flexible approach that combines artistic inquiry with experiential, reflective and collaborative learning. Following Leppilampi and Piekkari's (1998) constructivist perspective, learning is defined here as a continuous process that constructs, deepens and broadens the artist's understanding on artistic interventions. Further, experiential learning refers to the idea that learning is a process that changes and expands not only the artist's experiences but also the experiences of those members of the organisation that participate in the intervention process. Furthermore, experiential learning can be described as a complex process of activities that employs a range of sensory channels, experiences, imagination, images and emotions in order to stimulate and boost a person's self-reflection and learning (Kupias 2001, 16). As Weil & McGill (1989) have encapsulated:

*[e]xperiential learning is the process whereby people, individually and in association with others, engage in direct encounter and then purposely reflect upon, validate and transform, give personal and social meaning to and seek to integrate the outcomes of these of these processes into new ways of knowing, being, acting and interacting in relation to the world.*

(Weil & McGill 1989, p. 248, emphasis in the original)

As the above suggests, reflection as an intentional cognitive process constitutes a key concept in artistic interventions. Reflectivity refers to the artist's capability to scrutinise his/her prevailing beliefs and to weight his/her activities in order to gain new understanding about ideas under scrutiny. Thus, reflectivity is a means to examine the validity of one's interpretations, judgements and actions (Kupias 2001, 24) in artistic interventions. Moreover, reflections can be artistically tackled together with the members of the organisation as in collaborative learning (Sahlberg & Leppilampi 1994). That is, the participants make a joint effort through artistic inquiry and reflection to make sense of some challenge. In such collaborative attempt, unconventional perspectives come into view and new understanding emerges about the phenomenon that is under scrutiny.

Artistic interventions can be taught and learned through meticulously devised learning situations that draw from artistic inquiry and are based on experiential, reflective and collaborative learning. The aim of such approach is that the participating artist learns to practise artistic interventions in organisations in a way that is both situation-specific and flexible. That is, artistic interventions are typically tailored in each context to meet the specific needs of the client. Further, the employees or other members of the client organisation that participate in artistic interventions need to be acknowledged as individuals with different backgrounds,



competencies, interests, goals, desires and so on. Their voices need to be listened to in order to establish rapport and trust and also to maintain active participation and enthusiasm throughout the intervention process. Therefore, social competencies of the artist who leads the intervention process (or as a process manager provides process support to the intervention) are in high demand to ensure a successful collaboration throughout the intervention process.

Artistic inquiry opens up unfamiliar perspectives and makes us see things differently. There-

fore, the end results of creative artistic processes tend to be unforeseeable. Such unpredictability is, indeed, one of the great assets of artistic interventions. However, uncertainties in the intervention process can be rather challenging for the facilitating artist and also to the participants of the intervention process. This is why it is important for the facilitating artist to understand how creative processes operate so that s/he can help the participants comprehend and accept the messiness and the undecidability of artistic inquiry.

Dancer Veera Suvalo Grimberg dancing with a forklift in an AIRIS project at Aspen Lantmännen. TILLT (Sweden). PHOTO Rolf Hallin

**Artistic inquiry opens up unfamiliar perspectives.**



## Providing the artists a rich opportunity to experiment.

### Work Experience in Training Artists for Artistic Interventions

While work experience is an important component of training in artistic interventions, it is a big challenge to amalgamate the on-the-job experience with other types of learning in the training programme. Preferably, it should be done in a way that nurtures the artist's professional development while developing the practice-site as a learning environment. To reach such objective, it is necessary to acknowledge the practice-site as an activity system.

Earley and Porritt (2010) provide a useful way to organise the work experience component of training in artistic interventions. In a school context, they have pin pointed nine factors that effective practices of continuing professional development (CPD) contains:

- establishing clarity of purpose at the outset in CPD activity
- specifying a focus and goal for CPD activity, aligned to clear timescales
- including a focus on pupil outcomes in CPD activity
- ensuring participants' ownership of CPD activity
- engaging with a variety of CPD opportunities
- including time for reflection and feedback
- ensuring collaborative approaches to CPD
- developing strategic leadership of CPD
- understanding how to evaluate the impact of CPD

(Earley & Porritt 2010, p. 136–137)

Thus, following Earley & Porritt, it can be proposed that a work experience component in training artists for artistic interventions needs to estab-

lish clear justification from the start of the training practice. It should specify its aims and objectives realistically in relation to the time frame available. Further, it needs to be attentive to the client organisation's needs, responses, proposals and results. In addition, ownership issues regarding the artistic interventions process and its outcomes such as works of art, reports, photographs, video recordings and so on need to be negotiated and ensured prior to beginning of the work experience component.

The training practice should provide the artists a rich opportunity to experiment with artistic inquiry and the facilitation of collaborative learning with employees or other members of the client organisation. More importantly, the training practice should provide opportunities for the artist to refine his/her leadership skills. Of course, the training practice in artistic interventions requires time for reflection and feedback in ways that cover the perspectives of different stakeholders. Such reflection needs to entail the evaluation of the impacts of the artistic interventions not just in relation to the customer organisation and its members but also on the artist and his/her professional development.

### Assessment and tutoring in the training of artists in artistic interventions

Assessment is a necessary part of any training programme. In the training of artists in artistic interventions, assessment aims to confirm that learning is taking place and that the artist reaches the learning objectives of the curriculum. It is a means to prove that the artist as adult learner has met the professional criteria that is needed to qualify as a specialised practitioner in artistic interventions.

To ensure a fair appraisal, it is necessary to intertwine the assessment in the training with tutoring. Also, it needs to grow from the lifelong learn-

ing policy agenda of the training organisation. Additionally, to confirm that both assessment and tutoring contribute genuinely to the learning processes in the training, it is suggested that such practices are not considered as something external to the training. Rather, they need to be baked into the everyday organisational culture of the training institution.

In the light of Bartlett, Rees & Watts (2000), it is proposed that assessment in training artists in artistic interventions should cover three spheres of professional development: professional skills, personal competencies and social competencies. Similarly, tutoring in training artist for artistic interventions should support each of these three spheres. Assessment services the artist in his/her learning processes and his/her path of professional development by acknowledging his/her circumstances. It should emerge from a collaborative practice that welcomes dialogic learning, which is defined as

*the result of egalitarian dialogue; in other words, the consequence of a dialogue in which different people provide arguments based on validity claims and not on power claims.*

([http://en.wikipedia.org/wiki/Dialogic\\_learning](http://en.wikipedia.org/wiki/Dialogic_learning), accessed 27.6.2011)

### Diagnostic assessment in training artists in artistic interventions

As artistic interventions require specific qualities from the artists, a diagnostic assessment is recommended as a means to assess, how well-suited the artist is to work as a specialised practitioner in artistic interventions. Such assessment needs to take place before the artist joins the training programme.

Some of the qualities that are required from artists in artistic interventions include, but are not limited to, the following:

- professional artistic skills and competencies
- interest in artistic inquiry in different contexts
- interest that focuses outward on society, people and processes
- listening skills
- non-hostile attitude towards business organisations
- concentration: focusing on what is available
- some contextual understanding on organisations, processes, innovations, skills development
- confidence: ability to tolerate uncertainties, different organisational cultures and diversity in thinking
- flexibility: ability accept changes
- patience: ability to give time for things to happen
- understanding of group processes, group dynamics and communication
- leadership and project management
- conflict management
- ability to create participatory activities that are both democratic and inclusive while appreciating individual autonomy and differences.

The list is only indicative and it should be used with caution. It is not suggested that the artist must meet the entire criteria to be accepted in the programme on artistic interventions. Nevertheless, the artist must have realistic potential to meet the criteria after completing the training programme.

Additionally, diagnostic assessment helps the artist and the tutor in identifying the artist's individual learning requirements. In line with Yvonne Hillier, this could be done as follows:

**Assessment should emerge from a collaborative practice that welcomes dialogic learning.**

**The evaluation exercise needs to be based on factual documents that show traces of existing knowledge and skills.**

- Find out what your learners have already learned and what they hope to learn next.
- Find out if your learners have any specific learning requirements: for example, due to a physical disability, dyslexia or in terms of needing programmes which fit in with childcare or other caring responsibilities.
- Find out what your learners can actually do; that is, check that their current level of skill and knowledge is sufficient to meet the demands of their proposed learning programme.
- Ensure that your learners have all the information they need to make an informed judgement about their next learning programme.  
Hillier 2005, p. 52.

In the light of The European Commission's policies on lifelong learning, the diagnostic assessment in the training of artists in artistic interventions should promote

*the opportunity of individuals to have their learning validated and recognised so as to allow access to education and training as well as achieve qualifications independent of the context in which this learning took place (formal, non-formal, informal). This is particularly relevant for adults who have gained a range of competences and experiences at work, through participation in non-formal training, in their everyday life and through hobbies, but do not have qualifications.*

(EC 2009. Summary Report on the Peer Learning Activity on One Step Up, p. 7)

In training artists for artistic interventions, diagnostic assessment needs to focus on the artist's previously acquired skills and competencies that can be seen as useful in artistic interventions. In such assessment, the evaluation exercise needs to be based on factual documents that show traces

of existing knowledge and skills. In tandem with the competence-e-portfolio approach, interviews or group discussions can be used as a tool for diagnostic assessment in training artists for artistic interventions.

### **Formative assessment in training artists for artistic interventions**

Formative assessment that utilises self-reflection and dialogue can be used throughout the training programme on artistic interventions. Such form of assessment aims to articulate the learning processes and also to help the development of learning situations and strategies of learning. The pace of delivery should be such that it gives time for the artist as adult learner to digest all new knowledge that the training programme on artistic interventions puts forward. Likewise, there needs to be enough time for the artist to develop his/her personal approach to artistic inquiry and also to experiment with it. It is therefore advised that the focus of assessment does not fixate merely on the artist's achievements in the programme but scrutinises such accomplishments in relation to the objectives and processes of the programme.

Like most learning opportunities in programmes on artistic interventions, also formative assessment needs to be 'authentic'. That is, all assessment exercises must focus on the artist's factual learning processes and actions rather than on artificial measuring or testing. Here, the notion of 'authenticity' implies also to the idea that the artist should take part in evaluating his/her progress in a dialogical relationship with the tutor. Such assessment process can also include reflection from peers and external specialists (Tenhula, [http://tievie.oulu.fi/arvioinnin\\_abc/artikkelit/paakirjoitus.htm](http://tievie.oulu.fi/arvioinnin_abc/artikkelit/paakirjoitus.htm), accessed 17.1.2013).

### **Tutoring in programmes on artistic interventions**

When organizing tutoring for artists in programmes on artistic interventions, it can be instructive to follow ideas on adult tutoring. According to Pajarinen et al (2004), tutoring for adult learners needs to be pragmatic. Also, it needs to include individual discussions as well as exchange of ideas in a group during contact sessions. Both individual tutoring and group tutoring can be interweaved in teaching-learning contact sessions. Needless to say, artists who participate a programme on artistic interventions can benefit a lot from peer support, which, eventually, strengthens social bonding within the group (see Eisenberg 2007, Piper et al 1983). Finally, the group that attends the programme needs to meet regularly. The meetings in conjunction with the tutor's open-ended approach should encourage self-directed learning.

Both the contents of the programme and the methods of delivery should be practice-based and genuinely rooted to organisational realities, which calls for co-operation between the training institutions, producers of artistic interventions and customer organisations. When necessary, opportunities for remedial instruction need to be available. Also tutoring through e-mail or on-line is highly commended (Pajarinen et al 2004, p. 258).

### **Summary**

Research has shown that arts can have positive impacts on organisations and the quality of working life. Artistic interventions in organisations have emerged as a growing market. In order to safeguard this positive turn, specially trained artists are needed in this field. To help training organisations in developing training for artists in artistic interventions, a curricular framework has been outlined in this Chapter. Ideas and recommendations on the contents of the programme as well as methods of delivery, assessment, mentoring and evaluation have been presented from an adult learning perspective that acknowledges ideas on lifelong learning. It is recommended that teaching and tutoring in training programmes on artistic interventions takes into account the following:

- working from each artist's individual strengths
- aiming towards a cautious balance between:
  - \* practice and theory
  - \* different dimensions (artistic inquiry, artistic interventions in different contexts including innovation development, staff training, strategy development, social interaction etc.), different theoretical and practical perspectives as outlined above
- highlighting reflection, dialogue and sharing as means for adult learning
- collaborating with experienced practitioners, specialists, producers of artistic interventions and local customer organisations to establish a network for the artists and also for the programme. ●

**Specially trained artists are needed in this field.**

**Tutoring for adult learners needs to be pragmatic.**

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Exploring competencies in practice

Anna Grzelec

– collaboration between artists and producers in artistic interventions

# EXPLORING PRACTICE

6



# ARTISTS & PRODUCERS

The aim of this chapter is to shed light on the role that a producer plays in the development of the artist in his/her artistic expression and in his/her ability to work in new contexts.

Metodo meeting 2011, Conexiones improbables. PHOTO Courtesy of Conexiones improbables

## What is a producer?

Producers of artistic interventions specialise in linking together artists and organisations for mutual development, supporting and coaching both the participating organisation and the artist in order to make the collaboration fruitful for all stakeholders. The producers also conduct introductory sessions about artistic interventions as a methodology, but they do not specialise in providing training. The organisations we call “producers of artistic interventions in organisations” are also referred to in the literature as agencies (Staines 2010), intermediate organisations (Berthoin Antal 2009), intermediaries (Berthoin Antal 2012), mediators, process supporters, and creative brokers/agents. In this chapter, they are called producers.

A growing number of organisations across Europe are working as producers of artistic interventions.<sup>1</sup> These organisations have different strategic aims, utilise a range of different funding structures, and apply various methodologies<sup>2</sup>. Figure 1 illustrates the diversity of possibilities based on the work of three producers of artistic interventions: TILLT (Sweden), Conexiones improbables (Spain) and 3CA (France).

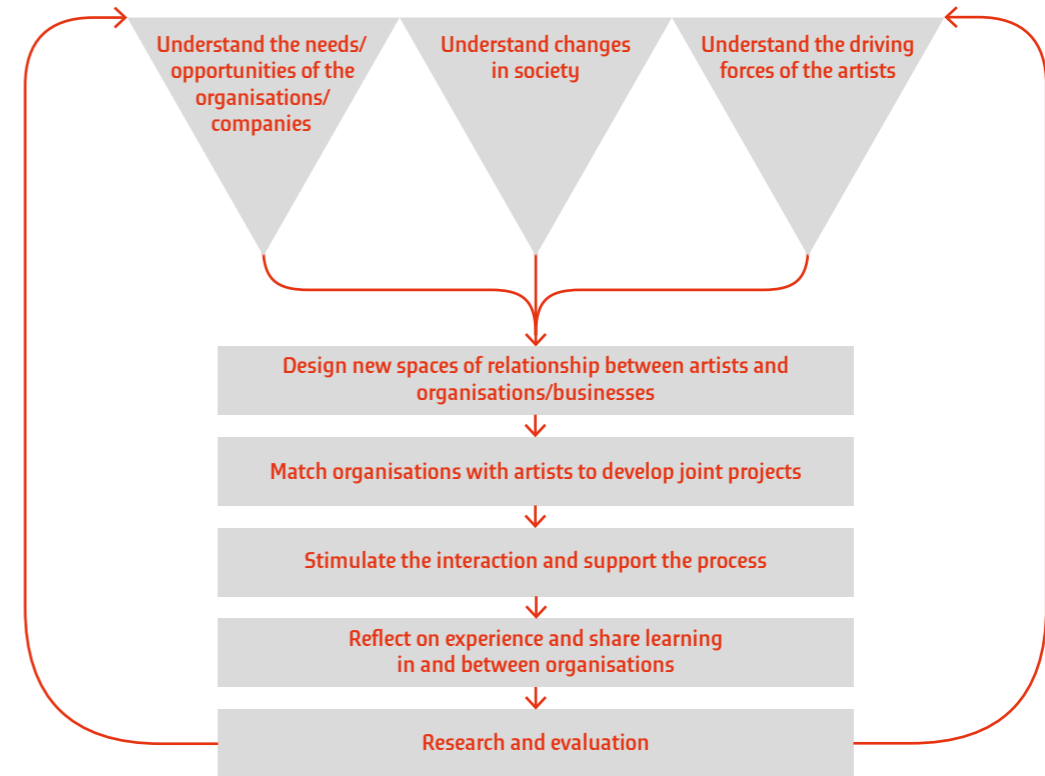
Given that artistic interventions in organisations are a relatively new methodology, producers have an important function in creating the market by communicating what artistic interventions are and how they add value for organisations, artists and the wider society. In order to do this, producers must be in touch with changes in society and understand the needs of each stakeholder participating in interventions – artists, managers and employees. They also must advocate the value of artistic interventions to policy makers and funding agencies. Producers engage in active networking between the worlds of art, organisations (public and private) and policymaking, and they communicate through multiple media, such as conferences, websites, reports and exhibitions. Thus,

with a broad body of practical and theoretical understanding, the producer investigates new spaces for collaboration that enhance the development of the three stakeholders.

The first step in actually undertaking an artistic intervention is to recruit an organisation that wants to collaborate with an artist. Then the search for the right artist for this particular project starts (which can be an open international call or through networking or through its own database of artists). To match the right artist with the right organisation the producer has to understand the needs/opportunities of the organisation as well as the driving forces and the questions/inquiries with which the artist works. The matching of artist and organisation also includes assessing the artist’s intentions for the project and his/her capacity for successfully pursuing such a project. The aim is to find artists that see artistic interventions as part of their artistic practice and as a chance to develop further as artists. The challenge for the producer is to formulate a project that is equally interesting for both the artist and the organisation.

Once the project starts, the producer uses process support to monitor the creative process. The role of the producer here is to create a safe environment for social interaction where each part is protected and can stay true to itself. In such a space, mutual interrogation and provocation can take place without compromising the integrity of the parties. Throughout the project the producer monitors the development and provides process support. The producer helps participants translate their concepts from the world of the arts and the world of organisations into a common language, addresses conflicts that may emerge, acts as a buffer between the artist and the organisation, and guides the parties to take advantage of opportunities generated during the project. The full value of an artistic intervention is reaped when the needs and potentials of all partners involved are respected and integrated.

Figure 1: The producer of artistic interventions. SOURCE Creative Clash 2011–2013



A key role of the producer is to stimulate reflection on experience. This can be within or between projects. Some producers (e.g., TILLT and Conexiones improbables) organize collective reflection between participating organisations and artists at the mid-point in a project cycle and at the end of the project period. By enabling the participants to share experiences and learning in seminars/workshops producers help them maximise their learning and stimulate networking.

After the project, the producer and/or research partner evaluate the process and the outcome. These results feed into further building the experience and competence of the producer as well as providing evidence of the added value that the artistic intervention generated. Evaluation is also crucial to build the market for artistic interventions. By proving past success, new organisations and artists are motivated to engage in future collaboration projects.

**A key role of the producer is to stimulate reflection on experience.**

<sup>1</sup> See the mapping of producers of artistic interventions created in the project Creative Clash 2011–2013 [www.creative-clash.eu](http://www.creative-clash.eu)

<sup>2</sup> For an overview of different methodologies see, for instance, Berthoin Antal, A., Gómez de la Iglesia, R., and Vives Almandoz, M. (2011) Managing artistic interventions in organisations: a comparative study of programmes in Europe, TILLT Europe [http://www.wzb.eu/sites/default/files/u30/report\\_managing\\_artistic\\_interventions\\_2011.pdf](http://www.wzb.eu/sites/default/files/u30/report_managing_artistic_interventions_2011.pdf) or Berthoin Antal, A., (2012) Artistic Intervention Residencies and their Intermediaries: a comparative analysis *Organizational Aesthetics* 1(1) 44–67.

## What do artists learn in artistic interventions in organisations?

Artists can benefit in many ways from participating in artistic interventions in organisations. Research has started to document learning outcomes which artists find valuable. This chapter uses data from various sources to analyse these learning outcomes. The focus is on learning taking place in interventions with producers, therefore only data from such assessments are used.

Table 1: Overview of the secondary data sources included in the analysis. \*) respondents in pre and post measurements – the number of different artists is unknown.

Year	Author Title	About the publication	Number of artists	Producers
2012	Berthoin Antal, A. "Artistic interventions in small organisations. Preliminary findings from an evaluation of "Creative Pills" produced by Conexiones improbables 2011-2012"	Assessed the programme Creative Pills for small and medium sized organisations in the Basque country 2011-2012 (EkintzaLab and BidasoaLab). Collected data through web-based questionnaires to artists, managers and employees in 31 interventions.	47*	Conexiones improbables
2012	Brattström, V. "Artistic knowledge and its application in organisational change: Reflections on using my artistic knowledge in the KIA-project"	Self-reflection on personal artistic competencies used in an 18-month-long artistic intervention project.	1	TILLT
2011	Berthoin Antal, A. "Managing artistic interventions in organisations: a comparative study of programmes in Europe"	Analysed and compared 6 producers. Describes their methodologies and interviewed artists from 23 cases.	23	Conexiones improbables Disonancias TILLT Artists in Labs Interact 3CA
2010	Staines, J. "A desire for a conversation"	Interviewed 6 artists working with artistic interventions with producers and without. The focus of this investigation was why artists engage in work in new contexts such as organisations.	2	TILLT Conexiones improbables
2007	Hallström, S. "AIRIS 2002-2007: Ur konstnärernas Perspektiv"	Interviewed artists that had been working in long projects (8-10 months) called AIRIS.	7	TILLT

- Some data come from TILLT's internal material from interviews with artists in group-based evaluations in 2005 (9 artists), 2006 (8 artists), and 2008 (8 artists), as well as from 8 artists' own written evaluations from projects in 2007 and 2008. Quotes taken from these sources are marked as coming from TILLT. The quotes taken from single artists' written evaluations are marked with an 's'.

is based on self-reflection, interviews, and questionnaires. The original Swedish quotes have been translated to English by the author.

The artist's quotes in the above described material that reflect learning were identified by the author. They were then analyzed and grouped together by the author into six categories: *Confidence*, *Boundaries*, *Communication*, *Artistic inquiry*, *What is art?*, and *Methodology*.

- The analysis is also based on secondary data collected by other authors who in different ways have assessed artists' professional development in artistic interventions involving producers. The different sources used in this analysis are presented in Table 1. Quotes taken from these sources are marked with the name of the author of the publication.

### Confidence

In the data, several artists mention that artistic interventions increased their confidence about the value of their art for society. Collaborating with employees and managers in organisations brought to their attention that others value the knowledge and skills of artists. Such a perspective made the artists realise that they often do not see the full value of their own work. In addition, they realised that they should look for cooperation on equal terms (Staines 2010).

All the data collected are artists' own assessments: no external, standardised measurements have been made in any of the used materials. It

**All the data collected are artists' own assessments.**

"It increased my self confidence."  
TILLT 2006

"I take myself and my competencies more serious."  
TILLT 2006

"I have started my own company to work with some of the questions that arouse in the company."  
TILLT 2005

"I feel strengthened in my role as an artist."  
TILLT 2006

"Discovering that my alternative vision is valid for the organisation's business and getting to know other cases of collaboration between artists and companies, their successes and their theoretical failures."  
artist from EkintzaLab in Berthoin Antal 2012:12

"I put a higher value on my own work now."  
TILLT 2008

"I strongly believe that what I do is important for organisations, society and myself."  
TILLT 2005

"I have confirmed my previous belief: that art has a place in all parts of our society."  
TILLT 2008s

"Now I am more conscious about my place in society."  
TILLT 2006

"I have become more proud as an artist."  
TILLT 2005 and 2008s

"The project has strengthened my self-esteem, which of course will become visible in my dance."  
TILLT 2008s

"[I have] become more aware of my own competencies."  
TILLT 2008s

**They learn how to communicate about their work and ideas.**

**Boundaries**

Quotes on boundary setting can be found in the artists' quotes. Sometimes they refer to setting limits, sometimes to pushing the boundaries. This is connected to the role of the arts, but also to ethics and values in artistic interventions.

- "I have learned to separate who I am from my profession."*  
TILLT 2008s
- "The whole project is a training in seeing possibilities [within the set boundaries]."*  
TILLT 2005
- "Artists want to solve everything. It is wrong to use us for that."*  
TILLT 2006
- "It taught me to set boundaries. Now, I make more conscious decisions."*  
Hallström 2006:6
- "It was not an artistic challenge. It was a social/personal challenge."*  
Hallström 2006:6
- "I see myself also as a interpreter between different worlds, but I should delimit myself."*  
TILLT 2005

**Communication**

Another issue several artists point out is the language. That is, they learn how to communicate about their work and ideas to different stakeholders outside the world of the arts. They also realise the need to be context specific: an exercise that some find an inspiring challenge (Staines 2010).

- "I have become a more mature artist. It is good to be confronted with a new context and people who are not familiar with art. It forced me to define myself in new terms – terms that can be understood by people outside the artistic environment."*  
TILLT 2008s
- "I have become clearer in my definitions."*  
TILLT 2005
- "I now ask myself: if my exhibition is like this, will anybody understand?"*  
Hallström 2006:7
- "I search for expressions or concepts that work in both the actor's environment and the environment of the workplace."*  
Brattström 2012:11
- "I realised I am not didactic/pedagogical. That doesn't interest me. I do art."*  
TILLT 2006
- "I had to formulate my artistic identity in a way I had not done before: 'What are you doing?' 'What do you want to achieve?'"*  
Hallström 2006:8

**Artistic inquiry**

Several artists developed new focuses for their art as a result of their participation in artistic interventions.

- "Got to meet blue collar workers and understand their situation."*  
TILLT 2006
- "New questions were born, new artistic inquiries."*  
TILLT 2005 and 2006
- "You can get stuck in your own thoughts. That results in 'art about art'... I learned to instead pose questions that are relevant to other contexts, [rather than artistic questions]."*  
Hallström 2006:7
- "My art has become less intellectual. I focus more on what will work rather than what is a good concept."*  
Hallström 2006:8
- "Contrasting realities and ways of dealing with them. Getting to know a company that was calling my attention and that I now like more, with a better knowledge of it."*  
artist from EkintzaLab in Berthoin Antal 2012:10
- "It has provided contacts and enabled me to get an insight into other fields that would otherwise have been impossible in artistic circles."*  
Berthoin Antal 2011:96
- "I wanted to work with people. I see it as a paid education."*  
TILLT 2008

**What is art?**

Artists have reported important internal processes regarding their personal view of art. Working as an artist outside of the artistic context can move artists out of their comfort zone, which can develop their identity as an artist. This is why flexibility and openness are important personal qualities when selecting artists for artistic interventions.

- "I changed my view of art. I used to believe in 'art for art's sake'. Now it is more important for me that art changes something, someone. Therefore I am now more concerned with how my art is received: who is it for and who cares?"*  
Hallström 2006:14
- "It has become clear to me that art is serious and has a function [in society]."*  
TILLT 2005
- "I realised how far away from other people's realities artists often work."*  
TILLT 2007s
- "The whole process is a conceptual art piece."*  
Hallström 2006:11
- "To be an artist today means so much more than sitting in your room and create art. Therefore it is very important to practice being in new situations and meet new people."*  
TILLT 2008s
- "It is a new space, being in a business context is stimulating ... makes you reconsider your functions, methods and objectives."*  
artist from EkintzaLab in Berthoin Antal 2012:11
- "There is no big difference between artists and scientists. There are only differences between good artists and bad artists, good scientists and bad scientists."*  
Berthoin Antal 2011:98
- "It was a far greater challenge to apply traditional acting and directing methods to a new arena."*  
Brattström 2012:8

**Working as an artist outside of the artistic context can move artists out of their comfort zone, which can develop their identity as an artist.**

**It has given them access to test new materials, environments and tools.**

## Methodology

In the data, several artists report that they have developed and refined their techniques and/or meth-

ods. Some have even taken on new fields. Artists also report that it has given them access to test new materials, environments and tools (Berthoin Antal 2011), which they later can use in their art-work.

<p><i>"It increased my capacity to improvise, to interpret situations."</i></p> <p style="text-align: right;">TILLT 2006</p>	<p><i>"I benefited greatly from the [intervention]. I never produced so much art as I did during this year, perhaps because [the organisation] is a productive institute and the scientists gave me the energy."</i></p> <p style="text-align: right;">Berthoin Antal 2011:98</p>
<p><i>"I have now experience in working with other art forms."</i></p> <p style="text-align: right;">TILLT 2006</p>	<p><i>"I have practiced to be patient and to be satisfied with less than perfect."</i></p> <p style="text-align: right;">TILLT 2008s</p>
<p><i>"[using fork lift trucks in dance] really developed into a whole new area of creative practice for me now."</i></p> <p style="text-align: right;">Staines 2010:9</p>	<p><i>"I have learned to engage others and that doing it all by myself is not always the best."</i></p> <p style="text-align: right;">TILLT 2007s</p>
<p><i>"It lead to a new theatre play with characters I had met in the project"</i></p> <p style="text-align: right;">Hallström 2006:6</p>	<p><i>"I not only used a general artistic creativity, but more specifically the knowledge and practice of acting tools from a director's perspective."</i></p> <p style="text-align: right;">Brattström 2012:11</p>
<p><i>"[I got to] invent and try out methods relating to group dynamics in a real case."</i></p> <p style="text-align: right;">artist from BidasoaLab in Berthoin Antal 2012:10</p>	<p><i>"I have stretched myself. I gained access to new parts of myself and use competencies I had never used before."</i></p> <p style="text-align: right;">TILLT 2005</p>
<p><i>"I learned to organise my work better, which can give more space for art."</i></p> <p style="text-align: right;">Hallström 2006:6</p>	<p><i>"I have transformed from a sole creator into the interpreter of information. I didn't know this could happen."</i></p> <p style="text-align: right;">TILLT 2005</p>
<p><i>"I developed a methodology for my work. Previously I just tested things."</i></p> <p style="text-align: right;">Hallström 2006:10</p>	<p><i>"It has been a completely new way of creative thinking."</i></p> <p style="text-align: right;">TILLT 2008</p>

## Competencies

The quotes in the data show that artistic interventions in organisations implemented with the support of a producer can be seen as a learning environment for artists. In order to better examine this, the model "The Artist House – 4 Interactive Work Spaces" described in Chapter 3 will be used as a tool for analysis of the quotes above. The model identifies different areas in which the artist has to operate and the different competencies needed in the different areas. The areas are: the workshop, the storage, the back and front offices, and the scene.

If a producer is involved in an artistic intervention, some of the competencies needed for successful implementation can be carried by the producer, leaving more room for the artist to focus on the artistic core. Using this model, I will highlight which competencies artists have developed (based on the quotes) and which of these competencies can reside in the producer, or that can be split between the producer and the artist in the artistic intervention.

### The workshop

*–The place where the artist develops and creates new art and artistic skills. It is the atelier, or the workshop, where s/he for instance paints and rehearses. In artistic interventions it is the place where s/he develops the activities to be executed with the organisation on the scene.*

When confronted with people from outside the arts context, several artists say that they have to re-assess what their art is about and for whom. Several of the quotes reflect that artists develop new ways of thinking about themselves and about art, and also about art's role in society (see sections Communication, What is art?, Artistic inquiry and Methodology).

The role of the producer in the workshop is to assist the artist in developing a project so that it is achievable and assess the potential it has to de-

liver desired results (the desired results of the organisation AND the artist). For this, the producer needs to have a deep and wide knowledge of the arts in order to be able to match the right artist to each assignment.

### The storage

*–The place where the artist stores ideas and embryos for new projects.*

Several of the quotes suggest that artists have generated new ideas to save in the 'storage'. In artistic interventions it is not possible for the artist to do whatever s/he likes, because of many constraints within the organisation and the people involved in the project. This means that many ideas that are generated will have to go into the storage of the artist.

Also, some quotes indicate that working with artistic interventions is a challenge for the patience of some artists: they realise that working with people takes more calmness and restraint than when working on their own. In addition, in the quotes there are also indications of learning to settle with less than perfect – to tolerate imperfection.

The role of the producer here is to support the artist as s/he filters and assesses what can be done now and what has to be stored for future projects.

### The back and front offices

*–The back office is the place for strategic development, marketing and keeping updated with changes in society, business management, and project management.*

*–The front office is where the meeting with new clients takes place, as well as networking and evaluation.*

The artists in the data often mention that they have gained understanding about the conditions and driving forces of the world of organisations

**Artists develop new ways of thinking about themselves and about art, and also about art's role in society.**

**The producer can create a critical mass that is more easily assessed and documented by others.**



**Boundaries also push the artist's personal/artistic expression to take larger steps and step out of his/her own frames.**

**As soon as people work together there are many unpredictable and subtle forces at work.**

<sup>3</sup> Not all producers work in the same way. Some may have core activities other than artistic interventions, but in such instances they can package and profile their offer in a different way than artists. The issue here is visibility and where the resources are directed.

and businesses, and the people in them (managers and employees). Such understanding helps the artists to improve their skills on artistic interventions. Further, it contributes to the development of the artistic practice, as illustrated by the quotes in the Methodology section.

Several of the activities that take place in the back office and the front office are taken care of by the producer, which is why the quotes do not describe so many of these activities. For instance, the producer often generates sales and marketing strategies. The advantage producers have here is that artistic interventions are often their core activities<sup>3</sup>, whereas artists also need to dedicate their time and energy to the making of art. This means that for producers the list of references and cases that can be shown to potential new clients grows rapidly, as well as the experience in communicating the value of artistic interventions to other sectors.

The producer can create a critical mass that is more easily assessed and documented by others, such as public bodies and researchers. Therefore, in theory, it is easier for producers to find funding from other sources outside the arts for this type of work than it is for artists by themselves. The critical mass also generates visibility, which is important for positioning artistic interventions in the market, and so that companies know where to go when they are considering renewal, innovation development, personnel training, and similar activities.

Also, the producer organisation may consist of people with several different competencies, offering specialised services to the artistic intervention. These may include project management, marketing, application writing for funding, and marketing strategies. For instance, the producer TILLT is composed of people with the following professional backgrounds: fine arts, music, dance, political sciences, engineering, organisational theory, research, drama pedagogics, learning processes development, finances, and business-to-business marketing. A producer that includes many differ-

ent competencies can be seen as a resource for the artistic intervention – a back office – similar to the role of science parks, incubators and business hotels. These specialised competencies are an advantage, for instance, when handling detailed knowledge about the customer's operational environment, strategy, product and services, and especially when trying to communicate with organisations about possibilities beyond their current horizon and day-to-day focus.

The producer's matching of companies and artists is also a way to generate credibility and build trust with the client. The producer not only acts as a quality assurance to ensure that the right artist is assigned to meet a challenge appropriate to his/her interests and competencies. The presence of a third party also builds confidence as the producer is not acting primarily in its own interest, but for the good of society (companies, artists, and other stakeholders) because they are selling the service of collaborating with an artist rather than just their own service.

During and after the project, the producer helps the organisation understand what they have been through and how they can apply it in their own setting once the artistic intervention is over. Many artists have such pedagogic interests, but far from all, as shown in the quotes in section *Communication*.

#### The scene

- *The place where the art/artist meets the audience: gallery, theatre, etc. In artistic interventions it is the core: the site/location/place/interface where the artist interacts with the organisation. Some of the work that takes place here is to design, lead and facilitate workshops, as well as to provoke, be critical and uncomfortable, in order to open perspectives and generate new ideas.*

The data show that artists have become more confident and clear about the role of artists and the arts, both in interventions and also in the regular art

scene. The quotes suggest that they have become more aware of boundaries (see section Boundaries). Sometimes boundaries also push the artist's personal/artistic expression to take larger steps and step out of his/her own frames. Several quotes in the data mention new discoveries and new perspectives that the artists would not have faced without stepping out of their individual comfort zones.

Some of the quotes suggest that there are artists who include new methods and practices in their art-making, artists who use the intervention as a test arena, and those who see the whole process as a conceptual piece of art. These generate an experience that can be applied by the artist in future artistic interventions, as well as in his/her artistic practice.

Several of the sections with quotes show that the experience of artistic interventions indirectly develops the artist's activities on the 'scene'. If changes and development are made in the 'workshop room', this will ultimately affect what happens on the 'stage'.

The role of the producer on the scene is to act as a process supporter; for instance, this entails putting up boundaries if the artist is not aware of them him/herself. It may leave more freedom for the artist to act without having to think so much about boundaries, knowing that there is a producer there to take care of them. Sometimes it is also about pushing the boundaries, communicating to the artist that there is space to provoke more, if the process supporter sees that the organisation is ready for it.

In artistic interventions, a deep understanding of group dynamics is very important, because as soon as people work together there are many unpredictable and subtle forces at work stemming from the organisation's history, hierarchy, work division, and so on (Thompson 2004). The producer and the artist can share the responsibility to ensure the safety of those who participate in the process, so that the artist can be liberated from that concern, at least to some extent.

Artists working with artistic interventions in organisations need to focus on the processes taking place inside the interventions/collaboration. Sometimes while in the middle of a process it is difficult to see it from a distance, which is why having someone outside the process can be useful. Artists acting in the role of a critical force may get help from the producer to advocate their idea or method, or to realize and confront situations where they are being 'used' for other purposes in the organisation (e.g., to bear messages between groups or as a psychotherapist).

Example:

*An artist discovered a problematic issue in the organisation during preparatory interviews for a project. This led to an attempt to illustrate and mirror the situation in a humorous way; however, this was not well received by the people in the organisation. Therefore the producer stepped in with an alternative approach, bringing in a theatre group using Forum Theatre<sup>4</sup>. Such approach made it possible to address the problematic issue in a safe way (Berthoin Antal 2009). On other occasions the producer may step in to clarify the scope of the project for the artist and/or the participants, and also, if applicable, to pass on the problematic issue to someone with the responsibility to handle it.*

In artistic interventions, the producer helps the artist to deal with the expectations of the organisation (Berthoin Antal 2012). Communicating the role of the artist as a source for questioning, opening up space and trying out possibilities is not easy because such a role goes against the other forces operating in the organisation (such as team cohesion and goal orientation). Even when clients choose to work with an artist because they want to be provoked and awakened to see new dimensions in their current operations, it is a difficult process that sometimes entails NOT delivering what the client asked for.

**The producer helps the artist to deal with the expectations.**

<sup>4</sup> A form of theatre that addresses conflicts experienced by the audience by engaging them in devising, co-directing and acting the scene in order to suggest solutions for the conflicts.

**Having someone else in the project allows the artist to focus more energy on the actual content in the intervention process.**

**The producer liberates the artist from some work, namely the functions in the back and front offices.**

5 The producers analysed in this chapter.

*"It's good that someone comes and puts some pressure on the organisation."*  
TILLT 2006

*"In the beginning there was a big silence in the organisation. I could share that with the process supporter."*  
TILLT 2008

On the scene, the artist interacts with the client organisation. This process reveals discoveries and new opportunities as the project advances. When this occurs, the producer helps the artist evaluate these ideas and decide whether they should go into the storage or whether they should be included in the current project. If it is deemed to be relevant and an opportunity not to be missed, this is communicated with the client. The negotiation and changes that emerge during the project can be assessed and discussed among all parties: the client, artist and producer/process supporter. Here the producer helps to create a 'safe space', acts as a neutral agent in the middle and helps to re-frame the project and to communicate this with the organisation. Having someone else in the project allows the artist to focus more energy on the actual content in the intervention process. Having someone else in the process also stimulates a learning environment for the artist.

The ability to handle rejection and extreme scepticism is sometimes tested to the maximum by artists working in organisations. This applies both when working with a producer or without. Here too, the producer can support the artist (and the organisation) in explaining and translating what is happening.

Engagement is another aspect that is important in artistic interventions (Berthoin Antal 2012.). Emphasising to all the participants that getting something out of the experience means really engaging in the process is another task where the producer may assist the artist.

There is also the need to understand different professional discourses, and accept that they may differ. Positive words in one setting can be negatively charged in another setting, and willingness to understand this is essential. Sometimes misunderstanding may stop processes, and therefore a producer who knows both the language of the organisation and the language of the arts can help to provide a buffer (or 'air bag') when such clashes occur, to sort out what different concepts really refer to.

### The role of the producer

As the analysis shows, artists will develop some competencies when working in artistic interventions with producers. At the same time, there are other competencies that will not develop to the same extent, and there may even be competencies that artists do not need when working with a producer because the producer will take on some of the tasks involved in the artistic intervention. But how do the competencies differ for artists working with a producer compared to artists working without a producer?

The first, most straightforward answer is that the producer liberates the artist from (or takes away) some work, namely the functions in the back and front offices: the producer takes care of customer relations, administration, marketing strategies, market analyses, selling, and so on. The producer may employ professionals from these areas, and provide this service to artists, or the artist may develop the skills to do this by him/herself in the future, after working with a producer or acquiring adequate training for it.

However, when looking at how artists describe their work in artistic interventions involving a producer it becomes clear that the producer's role can be much wider than that. The producer<sup>5</sup> supports and nurtures the interaction and relationship between the artist and the organisation on the



Exploring forces of attraction and psychological distances with the Spanish artist Saïola Olmo in a lab produced by TILLT in Sweden. PHOTO Emelie Trossö

**Producers have a role in developing not only artists, but also the arts.**

**An artist's expertise is to re-think what we are doing, why and how we are doing it.**

'scene', so that both parties can develop and cross fertilisation can take place on equal terms and in a safe space. This development is something the artist can take back into the workshop and into the storage for future artistic work. Therefore, producers have a role in developing not only artists, but also the arts.

Process support delivered by the producer in the activities in the 'scene' can (and often is) done by an artist. The role of the 'provoking'/intervening artist is different than the 'supporting' person/artist but it is possible for one artist to do both – just not simultaneously. In this delicate and important process, the support function (be it an artist or coach or any other profession) is important to release the potential learning laying in the clash between the two different worlds: the world of the arts and the world of the organisation. Still, today there is no education for producers of artistic interventions; it is a craft and a complex mix of skills, knowledge and competencies that develop gradually with experience.

### Re-thinking for radical innovation

Training artists for artistic interventions is partly about commodifying artistic competencies into services that provide development and innovation

opportunities for organisations. But there is more power in the arts than that, which is more difficult to gain access to, and that cannot be packaged into a service that easily. This sometimes means to NOT provide what the customer asks for, but taking the customer to a new place.

Europe today is confronted with grand challenges (especially economically and socially), and is facing a high (and growing) need for radical innovation. This is why Europe needs artists – because current systems need to be re-designed and developed. An artist's expertise is to re-think what we are doing, why and how we are doing it. Applying this competence in other sectors requires an extremely high level of artistic interventions and artists that are critical and free to think the un-thinkable.

Working with artistic interventions will only work if the artists work as artists and keep their edge and power to provoke us and awake our minds and senses. Commodification of artists competencies then seems to be a contradictory practice. It is a delicate balance between the artistic way of working and the process of an artistic intervention within an organisation. There also lies the value of a producer: as a 'translator' or 'airbag' making it possible for other spheres to learn and develop through learning with and from the arts. ●

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# Policy recommendations

Anna Vondracek

These policy recommendations are based on the results of a European cooperation project, supported by the Culture programme (2007–2013) on Training Artists for Innovation (TAFI). The project has conducted research on dedicated training schemes for artistic interventions with the aim of identifying skills and competencies that are needed for artistic interventions as well as challenges for training institutions engaged in the sector. It is in the process of conceiving a qualifications and skills framework for artists working in organisations.

Metodo meeting 2012, Conexiones improbables. PHOTO Courtesy of Conexiones improbables

# RECOMMENDATIONS!



**Training, if done appropriately, helps artists to better use their artistic visions and competencies in non-artistic contexts.**

**Artists are keen to engage in training for artistic interventions for free, but often they are not willing or able to contribute financially.**

The TAFI -project has shown that successful training schemes for artistic interventions depend on a conducive environment, including art schools, businesses and organisations, and public policy makers. This environment should recognise the necessity and positive benefits of artistic interventions in general, and training for artistic interventions in particular, and be ready to engage in collaboration with training programmes.

Two major challenges for training institutions have been identified by the research:

- Artists and organisations are often not aware of the benefits of dedicated training schemes for artists. Training, if done appropriately, helps artists to better use their artistic visions and competencies in non-artistic contexts, by providing them with the right tools and instruments to translate their artistic approach to the business context. Rather than taking away their artistic perception, training can support artists in transferring and applying their artistic knowledge to the organisation. It provides artists with tools and instruments necessary to deal with specific problems and questions relating to artistic interventions in organisations and thereby can help artists to develop complex artistic interventions, which they would not be able to do without such a specialist competence.

- A major difficulty for training institutions is to find financial resources to deliver dedicated training schemes. An important feature of these training schemes is the collaboration between organisations (business, public institutions) and the training institutions in order to provide artists for 'real-life' case studies as a part of the training. Yet, it is difficult to find businesses and organisations ready to commit human resources and financial means to such projects. This difficulty also leads to a constant questioning of existing business models, and in particular with regards to fees and contributions of organisa-

tions. In addition, it is also difficult to attract enough artists who are willing to pay for such training. Usually, artists are keen to engage in training for artistic interventions for free, but often they are not willing or able to contribute financially. Nevertheless, for both artists and organisations, the financial contribution increases their commitment and engagement in the training itself and is therefore crucial. The willingness of both organisations and artists to engage financially contributes to a highly uncertain environment for training institutes.

To address these two challenges, policy recommendations have been proposed by the TAFI-project, as the project members feel that public policy initiatives can enhance the development of training schemes for artistic intervention. Training artists for artistic interventions contributes to the long-term strategic objectives of EU education and training policies. In addition, it has an important impact on the delivery of artistic interventions themselves, which are seen as a driver of innovation in many areas.

Therefore, by providing their support, policy makers contribute to major policy objectives of several areas:

### **Why policy should contribute to training artists for artistic interventions?**

#### **Training artists for artistic interventions contributes to Europe 2020**

The Europe 2020 strategy identifies three key drivers for growth to be implemented through concrete actions at EU level and at national levels: smart growth (aimed at fostering knowledge and innovation), sustainable growth (aimed at making production in the EU more resource efficient while boosting competitiveness), and inclusive growth (aimed at raising participation in the labour market, corporate social responsibility or the acquisi-

tion of skills). Training artists for artistic intervention clearly contributes to enhancing inclusive growth as it enables the acquisition of skills. It contributes indirectly to the two other objectives by enabling artists to deliver successful artistic interventions in organisations and thereby, to foster innovation and knowledge (smart growth) and help organisations to develop new strategies and stay competitive (sustainable growth).

#### **Training artists for artistic interventions contributes to Europe's innovation policies**

By supporting artistic inquiry in businesses and organisations through enabling artists to deliver better artistic interventions, training clearly contributes to innovation policies. In particular to the European Union Flagship Initiative 'Innovation Union' as it contributes to "improve framework conditions [...] for research and innovation so as to ensure that innovative ideas can be turned into products and services [...]".<sup>1</sup> Training artists for artistic interventions also favours another type of innovation, which is recognised in the broader definition of innovation in the Innovation Union Initiative endorsed as "innovation in business models, design, branding and services that add value for users and where Europe has unique talents".<sup>2</sup> Thus, artistic interventions, which can be understood as a type of non-technological innovation, can be seen to contribute to the stimulation of innovations in organisations. The capacity of cultural and creative industries to generate innovation in other sectors and to enhance cross-sector fertilisation has also been recognised by the European Commission in its most recent Communication on 'Promoting cultural and creative sectors for growth and jobs in the EU' from September 2012.<sup>3</sup> Seen from this perspective, it could be argued that training artists for interventions in organisations clearly contributes to "encourage structured partnerships between the CCS, social partners and all types of education and training providers [...]".<sup>4</sup>

#### **Training artists for artistic interventions contributes to Creative Europe**

As training artists for artistic interventions enhances artists' skills and competences and thereby enables them to make the most of new working opportunities, it also contributes to the objectives set out in the Creative Europe programme of the European Commission. In particular, it supports capacity-building in the cultural sector and develops artists' and cultural workers' skills, which are specific objectives of the Creative Europe programme. Furthermore, by providing artists with new skills for new working opportunities, it reinforces competitiveness of the cultural sector and enhances intelligent, smart and inclusive growth, which is one of the general objectives of the Creative Europe programme.<sup>5</sup>

#### **Training artists for artistic interventions enhances key competences within the EU framework for Lifelong Learning and contributes to the long-term strategic objectives of ET2020**

By providing artists with new skills and competences (such as communication and social skills, project management skills, entrepreneurial skills, use of their artistic creativity in new contexts) training schemes for artistic interventions address the objectives defined in the European framework for key competences for Lifelong learning.<sup>6</sup>

In particular they enhance artists' competencies regarding "sense of initiative and entrepreneurship", including creativity and risk-taking, "cultural awareness and expression" and "social and civic competences".<sup>7</sup> Thereby, it contributes to the long-term strategic objectives of EU education and training policies, adopted by the Council in May 2009.<sup>8</sup> In particular, it directly responds to objective 4 of enhancing creativity, including entrepreneurship, at all levels of education and training as it contributes to "promoting the acquisition by all citizens of transversal key competences such as (...) a sense of initiative and entrepreneurship, and cultural awareness".<sup>9</sup>

<sup>3</sup> Communication from the Commission to the European Parliament, the Council, the European economic and social committee and the committee of the Regions, Promoting cultural and creative sectors for growth and jobs in the EU, Brussels, 26.9.2012 COM(2012) 537 final p. 3 and p. 7.

<sup>4</sup> Ibid. p. 7.

<sup>5</sup> Règlement du parlement européen et du conseil établissant le programme « Europe créative, SEC (2011)1399.

<sup>6</sup> Recommendation of the European Parliament and the Council of 18 December 2006 on key competences for lifelong learning, Official Journal of the European Union L394.

<sup>7</sup> Ibid.

<sup>8</sup> Council conclusions of 12 May 2009 on a strategic framework for European cooperation in education and training ('ET 2020') (2009/C 119/02).

<sup>9</sup> Ibid.

<sup>1</sup> Communication from the Commission to the European Parliament, the Council, the European economic and social committee and the committee of the Regions, Europe 2020 Flagship Initiative, Innovation Union SEC(2010) 1161.

<sup>2</sup> Ibid.

**Such training teaches artists new skills and competences that in combination with their existing abilities enable them to find new work opportunities.**

Training artists for artistic interventions contributes to employability of the artists and enhances their human capital

Dedicated training schemes for artistic interventions trigger in artists the innovative use of their skills and competences. Such training teaches artists new skills and competences that in combination with their existing abilities enable them to find new work opportunities. Further, training upgrades skills of the artists and thereby contributes towards their employability and human capital. This has been recognised for all sectors as “critically important” by the Council for “Europe’s short-term recovery and long-term growth and competitiveness, as well as for equity and social cohesion, by improving the capacity of jobs and people to adapt to change”.<sup>10</sup>

### Policy recommendations

Addressed to EU and national policy makers, these policy recommendations aim at supporting a conducive environment for training schemes for artistic interventions. This would enable training institutions to continue to teach artists relevant skills and competences in relation to artistic interventions, and thereby to support artistic interventions indirectly.

Given these two challenges, we propose two lines of action:

1. Raising awareness about the benefits of training artists for artistic interventions;
2. Providing technical and financial support for training institutes and artists wishing to engage in training.

<sup>10</sup> Council conclusions of 9 March 2009 on New skills for new jobs-anticipating and matching labour market and skills needs, Doc 6479/09.

### 1. Creating recognition for training artists for artistic interventions

In order to address the first need identified through TAFI research, it is necessary to raise awareness on the benefits of artistic interventions for businesses, employees and society as a whole:

- Communicate about artistic intervention as a driver of innovation in many areas (business innovation, social innovation, ...)
- Include references on artistic intervention as a driver of innovation in official communications on business innovation, social innovation and creativity
- Strengthen and support cross-sector collaboration for increasing innovation in Europe

In particular it is also crucial to create a large awareness among traditional arts education institutions, artists and organisations willing to engage in artistic interventions, about the benefits of specific training for artists who aim to deliver artistic interventions. This could be done by:

- recognising the importance of non-artistic skills within curricula for art schools for skills development
- including references on training artists for artistic interventions in official communications on lifelong learning strategies, artistic education and enhancing artists’ skills (Creative Europe)
- valuing training artists for artistic intervention through dedicated research on benefits and artists’ employability
- setting up a (informal) European Diploma/Certificate for training schemes for artistic interventions
  - \* such a diploma could be set up, in collaboration with the TAFI-project members and the network ELIA – European League of Institutes of the Arts
- supporting workshops and information sessions in art schools on entrepreneurial management skills

### 2. Provide for technical and financial conditions

The most important need for training institutions is to acquire sufficient financial and technical means to deliver training schemes. They should be able to benefit from public support schemes in order to continue and develop their activities. This could be done by:

- opening up structural funds and notably ESF programmes to support the training of artists for artistic intervention, as part of regional and social development strategies
- opening up LLL support programmes to cross-sectoral cooperation (not only transnational with a single sector), in order to allow training institutes for artistic interventions to acquire support from this EU programme.
- opening up the Culture strand of Creative Europe to cross-sector cooperation (not only transnational with a single sector), in order to allow training institutes for artistic interventions to acquire support from this EU programme.
- providing incentives to participate in training schemes for both artists and businesses: in form of training vouchers (artists), innovation vouchers (businesses) to support the demand for such training and enable artists to access training schemes and businesses to participate as partners.
- recognising training for artistic interventions as part of eligible training for artists in the context of unemployment strategies and refund the costs of participation. ●



Planes of thought by Mille Kalsmose. The inspiration was based on interviews and a workshop with employees from the Department of Management, Politics and Philosophy at Copenhagen Business School. Artlab (Denmark). PHOTO Kenn Hermann



# Executive summary

Co-creation in the Co-CreaOrbea-project, Orbea Campus, Spain. Conexiones improbables. PHOTO Courtesy of Conexiones improbables

**Training Artists for Innovation?** Organisations and companies need more imagination, more creativity to sustain their future existence by innovation. That imagination and creativity, that innovative input, will be produced by the employees of those companies and organisations. Artists can help people and organisations to become more creative. *How does it work?* Artists have special skills and innovative qualities that derive from their artistic

work. They change perceptions, they invent new meanings, they engage people, they offer contradiction, confrontation and friction, and they provoke new ideas. Now it is time to apply such artistic approaches in organisations and companies. We call that artistic intervention. To do that in a successful way artists need more competencies than just their artistic ones:

- they need contextual competencies to understand the needs of businesses and organisations;
  - they need social competencies to manage the process of intervening;
  - they need pedagogic competencies to set up methods and approaches that lead towards the desired goals of the intervention;
  - they need research competencies to find the right information and to look critically at the collected materials;
  - they need competencies in project management to manage all the activities from beginning to end.
  - they need competencies in marketing to distinguish themselves from the crowd and sell their artistic interventions to organisations and companies.
- Together these competencies form the qualification framework for artists who want to implement artistic interventions within organisations and companies (see Figure below on core competencies in artistic interventions).

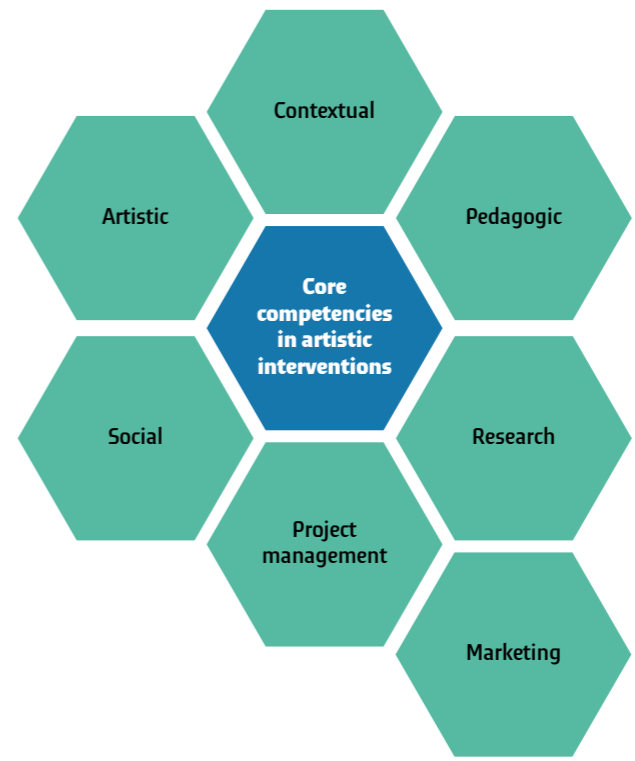
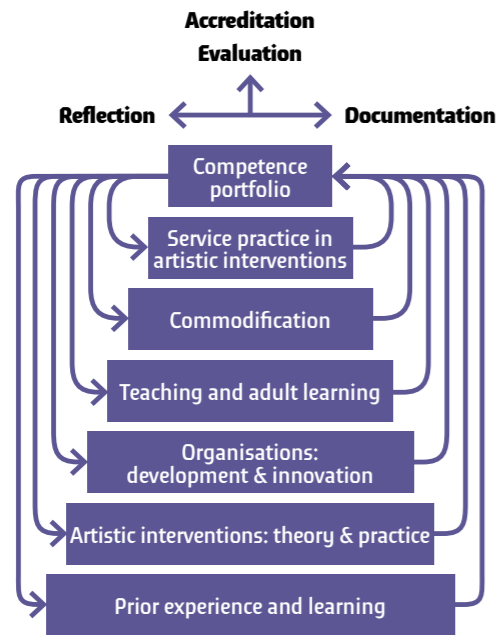


Figure 1: Core Competence Areas in Artistic Interventions

Some artists may have acquired these competencies by themselves, but most will not. That is where training comes in handy. In the TAFI-project, we investigated training models the partners within the project have used. Training models vary in length and intensity but they all use explicit selection criteria to reach the most motivated artists, mixed methodologies to cater to the learning styles of artists and a high degree of flexibility to play into the personal levels of competency of the artists involved.

To develop such training we suggest a structure for a curriculum (see Figure at below) that contains a set of modules:



- to define the needed skills and competencies;
- to understand the variety of possible artistic interventions;
- to grasp organisational development and innovation processes;
- to understand what learning and participatory approaches can be used within artistic interventions;
- to utilise concept development and marketing to tailor and sell the artistic interventions;
- to gain practical experience in devising, implementing and leading an artistic intervention.

Artistic interventions and training artists to implement these interventions successfully can become of much more importance the coming years if the following recommendations are followed:

- recognition of the contribution artists can provide within innovation processes and the role training plays in enhancing the competencies of artists to implement artistic interventions;
- provide access to funding in national and EU programs for training schemes so many more artists can be trained to play a role in innovation.

Training Artists for Innovation is an EU funded (Culture Programme) 2-year project with partners from Belgium, Denmark, Finland, the Netherlands, Spain and Sweden.

Figure 2: A Model on the Structure of the Studies in Artistic Interventions

# Contributors in the TAFI Project



**Roberto Gómez de la Iglesia** is an economist and a cultural manager. He is also the founder (2009) and a consultant-director in c2+i, Culture, Communication, Innovation and the general manager of Conexiones improbables. He devised and directed Divergentes and Disonancias between 2005 and 2009, two platforms connecting artists and companies in search of open and collaborative innovation, recognised by the European Union as one of the best practices for creativity and innovation in

Europe. He was also the promoter, the founder and the director of the Xabide Group for 25 years and directed numerous projects in the fields of culture, communication and public awareness, social economic development, entrepreneurship promotion and innovation. He is a teacher in cultural management, strategic communication, cultural innovation and sponsorship in different Universities in Spain and Argentina. He has written several books about cultural management.

Torben Eskildsen leading a team singing day with the Danish company De gule sider. Artlab (Denmark). PHOTO Courtesy of Teamsinging



**Anna Grzelec** is a project manager at the producer of artistic interventions TILLT in Sweden. She develops projects where artists collaborate with companies in order to generate new perspectives and push development. She advocates the value of the arts for businesses and manages several European projects focused on research and policy development. The ability to connect these two fields – art and organisational development – comes from the combination of her academic background with several years of experience as an exhibiting photographic artist. She holds a Master of Science in Industrial Engineering and Management, and has worked as a Ph.D. candidate at Chalmers University of Technology. Her research focused on organisational learning and motivation in lean production, and she was a lecturer in areas such as learning, motivation, process analysis, and organisation of production.

**Joost Heinsius** is responsible for Knowledge and Innovation at Cultuur-Ondernemen/Culture-Entrepreneurship. This Dutch foundation provides training and coaching on entrepreneurship for the cultural and creative sector, develops artistic interventions in non-arts sectors and provides financial facilities (loans and guarantees) for the cultural and creative sector. He has been responsible for many European projects (recently on Acces2Finance within the European Creative Industries Alliance) and has been involved in developing new products and services for Cultuur-Ondernemen. He has a degree in Political Science and in Journalism.

**Gerda Hempel** is the head of Artlab, which forges new relationships between artists and organisations, based on artists' competencies. She majored in Musicology from Copenhagen University and has been personally involved in stimulating development, growth and quality in artistic interventions since 2001. The main activities are: development of two 1 year pilot training/practice

programmes for artists and organisations, funded by ESF, several training programmes for specific artistic professions and business networks for experienced artists in artistic interventions. She has written and edited a number of articles, case collections and handbooks of artistic interventions. International activities include introduction programmes of artistic interventions in Latvia and project planning on developing a growth strategy for artistic intervention for Copenhagen City /Berlin. She has been a speaker at conferences in Denmark, Germany and Estonia.

**Kai Lehikoinen** is a university lecturer in Performing Arts at the University of the Arts Helsinki. He has an extensive experience on arts-based services from running a unit of continuing education in Performing Arts over six years, first at the University of Art and Design Helsinki and subsequently at the Theatre Academy Helsinki. He has a B.F.A. in Dance Pedagogy (University of Dance and Circus, Stockholm) and an M.A. (with distinction) and a Ph.D. in Dance Studies (University of Surrey). Currently, his research interests include artistic interventions in non-artistic environments. Recently, he has published a curriculum framework for trainer training in arts-based work with people with dementia in the EU funded Quality of Life project. Also, he has published a research policy proposal on artistic interventions and arts-based work in the ESF funded TAIKA project in Finland.

**Arantxa Mendiharat** has been co-ordinating *Conexiones improbables* in Spain (Bilbao) from 2010. *Conexiones improbables* is a platform run by c2+i that connects artists and social scientists to develop innovation projects. From 2005 to 2010 she co-ordinated two similar platforms: *Disonancias* and *Divergentes*. She is also part of *Creative Clash*, a European project run by Tillt (Sweden) to measure the impact of artistic interventions in

the business field and in research projects, and to formulate recommendations on European policies. She has degrees in Political Sciences (Bordeaux, France) and a Master of Science in Arts Management (Heriot-Watt, Edinburgh). Arantxa is in general interested in artistic practices linked to social transformation processes.

**Lisbeth Rysgaard** is involved in Artlab's Danish and international work of 'empowering the artists for the creative industries'. She has worked with nearly a thousand professional artists (all kinds), helping them expand their career through innovative thinking and targeted use of social media, etc. She is an experienced singer-songwriter and experienced in stimulating innovation and the creative mind set in traditional organisations with arts-based methods/artistic interventions. She has been co-developing, teaching and coaching in the train-the-trainers project *Artist Accelerator* that was developed by Artlab for the Cultural Min-

istry of Latvia to enhance the active participation of artists in creative industries. In addition, she has co-developed a research project on obstacles in collaboration between artists and organisations in Copenhagen.

**Anna Vondracek** is a researcher and an European affairs consultant at KEA European Affairs. She contributes to KEA's research activities, drawing on her expertise in cultural policies, copyright and public policy evaluation. She has been working on research and public affairs strategies for artistic interventions in organisations since 2010. Her research projects include the policy recommendations of Tillt Europe project 2010-2011, a mapping of support schemes for artistic interventions and the present survey on training for artistic interventions. She holds two Master's degrees from Sciences Po Paris, in Culture and Media Management and Public Policy.

TRAINING ARTISTS FOR INNOVATION



ENGAGING PEOPLE – CHANGING PERCEPTIONS  
PROVOKING IDEAS – INVENTING NEW MEANINGS

**Organisations and companies need more imagination, more creativity to sustain their future existence by innovation.**

TRAINING ARTISTS FOR INNOVATION, COMPETENCIES FOR NEW

CONTEXTS DESCRIBES THE COMPETENCIES ARTISTS NEED FOR

SUCCESSFUL INTERVENTIONS IN ORGANISATIONS.

**Artists have special skills and innovative**

**qualities: they change perceptions, they**

IN ADDITION, IT PROVIDES AN APPROACH TO

**invent new meanings, they engage**

DEVELOP CURRICULA FOR SUCH TRAINING.

**people, they offer contradiction as**

WE ALSO RECOMMEND THAT THERE SHOULD BE MORE

**well as confrontation and friction,**

FUNDING POSSIBILITIES FOR SUCH TRAINING.

**and they provoke new ideas.**

**Training artists to apply their**

TRAINING ARTISTS FOR INNOVATION IS AN EU FUNDED

**innovative skills and qualities within**

PROJECT WITH PARTNERS FROM BELGIUM, DENMARK,

**organisations will help Europe**

FINLAND, THE NETHERLANDS, SWEDEN AND SPAIN.

**to become more innovative.**