

The background features a complex abstract design. On the left side, there is a grey geometric pattern composed of interlocking cubes or hexagons, creating a 3D effect. Overlaid on this and extending across the right side are several thick, wavy, colorful lines in shades of blue, green, yellow, orange, red, and purple. The lines are layered and curved, creating a sense of movement and depth. The overall composition is vibrant and modern.

CREATIVE **Clash**

ARTISTS IN ORGANISATIONS

- mapping of European producers of
artistic interventions in organisations

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CREATIVE Clash

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Göteborg, March 2013

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SUMMARY

Background

Creative Clash's mapping of producers of artistic interventions is the most extensive global report on the subject, collecting and analysing qualitative and quantitative data from 41 active producers of artistic interventions in Europe. The report is the result of the European project Creative Clash, which since 2009 works to promote the concept of artistic interventions in organisations, as well as to establish and develop artistic intervention's status as a vehicle for radical innovation obtained by artist-driven provocation in non-artistic organisations, transversal to all social areas. The findings allow substantiating definitions about artistic interventions in organisations with empirical data collected in the field, from agents currently leading artistic interventions on the contemporary business plateau.

Definition

The concept of artistic interventions roughly represents processes in which people, products and/or practices from the art world enter organisations with the aim to support or trigger development. Interventions come in many different shapes - Creative Clash's focus is in artistic interventions where artists enter organisations and bring their artistic practices (and possibly products) into organisational development of any kind.

Findings

The findings are divided into two main thematic areas: the first characterizing artistic interventions; the second characterizing organisations engaged in artistic interventions.

The analysed Artistic Interventions are very varied in nature, lasting in average between a few days and a few months. Producers find artists and organisations to bring together for the artistic intervention through networks and word-of-mouth, and match them on the basis of their own experience and knowledge. Producers provide process support by establishing a focused framework for the artistic intervention, monitoring its progress, and addressing problems that arise. With the production of artistic interventions, the producers' main goals are to develop the organisations, and contribute to society.

The client Organisations come from a variety of areas; education, local authorities, creative industries, research, health, manufacturing and services. There is a balance between the three sectors in which they operate (private, public and non-profit), and every producer works with many different organisations, on average, several dozens. The reasons why organisations want to engage in artistic interventions are related mainly to the development of new methods and processes for their core activity, but also to cultivate a culture of creativity, change (flexibility) and motivation in the work environment.

Conclusions

The analysis shows that organisations are starting to realize the value of artistic interventions beyond branding and communication. Artists within organisations contribute to strategic development of methods, processes, creativity, change management and motivation. The cross-examination of perspectives with input from theory and practitioners makes it possible to contribute to an expanded understanding of artistic interventions as well as their relevancy in the context of the current economy and of the on-going economic crisis in the western industrialized world.

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BACKGROUND

The goal of the Creative Clash Mapping 2012 report is to create the first mapping of producers of artistic interventions within Europe, leading to an understanding of who is currently producing artistic interventions in non-artistic organisations, and how. The report allows to identify the geographical distribution of European producers of artistic interventions, map the motivations involved in artistic interventions (both from the point of view of the producer and the organisation), how their activity impacts several society sectors, and last but not the least, to better define the methodologies being employed, and how those methodologies include activities of process support during the course of the artistic intervention.

This report is divided into three parts: the first part provides the reader with some background by defining and describing the role of a producer of artistic intervention and problematizing the issues that the mapping sought to address; the second part describes the methodology of the mapping and the third part portrays the results of the report with some visualization materials, accompanied by descriptive interpretation of the data according to suggestions of observable patterns.

Artistic interventions in organisations (AIO)

Artistic interventions (in the analysis in this report referred to as AIO) are processes in which people, practices and/or products from the world of the arts enter into the world of organisations to support or trigger development (Berthoin Antal 2009, 2012). Such interventions can take many different shapes. Schiuma (2009) implies that there is a correlation between length and what level of change that is aimed at – longer programmes are applied for strategic renewal, while shorter interventions or projects contribute with more direct and pre-defined targets or areas. Barry & Meisiek (2010) and Berthoin Antal (2012) make a distinction between three types of interventions: (1) interventions based on products/art-pieces, (2) artist-led interventions, and (3) artistic experimentation (Barry & Meisiek 2010) or practice-based artistic interventions (Berthoin Antal 2012).

The focus of Creative Clash has been artistic interventions where people from the world of the arts, i.e. artists, step into organisations. Therefore it excludes artistic interventions based on only products (i.e. art, such as for instance commissioned work for decoration, art collections, or sponsorship) and interventions based on only practices (such as for instance theatre methods applied by non-artists). However, when bringing an artist into an organisation, this person will bring his/hers artistic practices and sometimes also art products. The definition of artistic intervention in this mapping is therefore when artists enter organisations and apply their artistic practice in order to trigger or support the development of the organisation.

Producers of Artistic interventions in organisations

Producers of artistic interventions are organisations that 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 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.

A growing number of organisations across Europe are working as producers

of artistic interventions. These organisations have different strategic aims, utilise a range of different funding structures, and apply various methodologies (for an overview of different methodologies see Berthoin Antal, A., et al. 2011 or Berthoin Antal, A. 2012). Figure 1 is a scheme illustrating a typical and generic work flow of producers, based on the methodologies applied by the three producers in Creative Clash: TILLT (Sweden), Conexiones improbables (Spain) and 3CA (France).

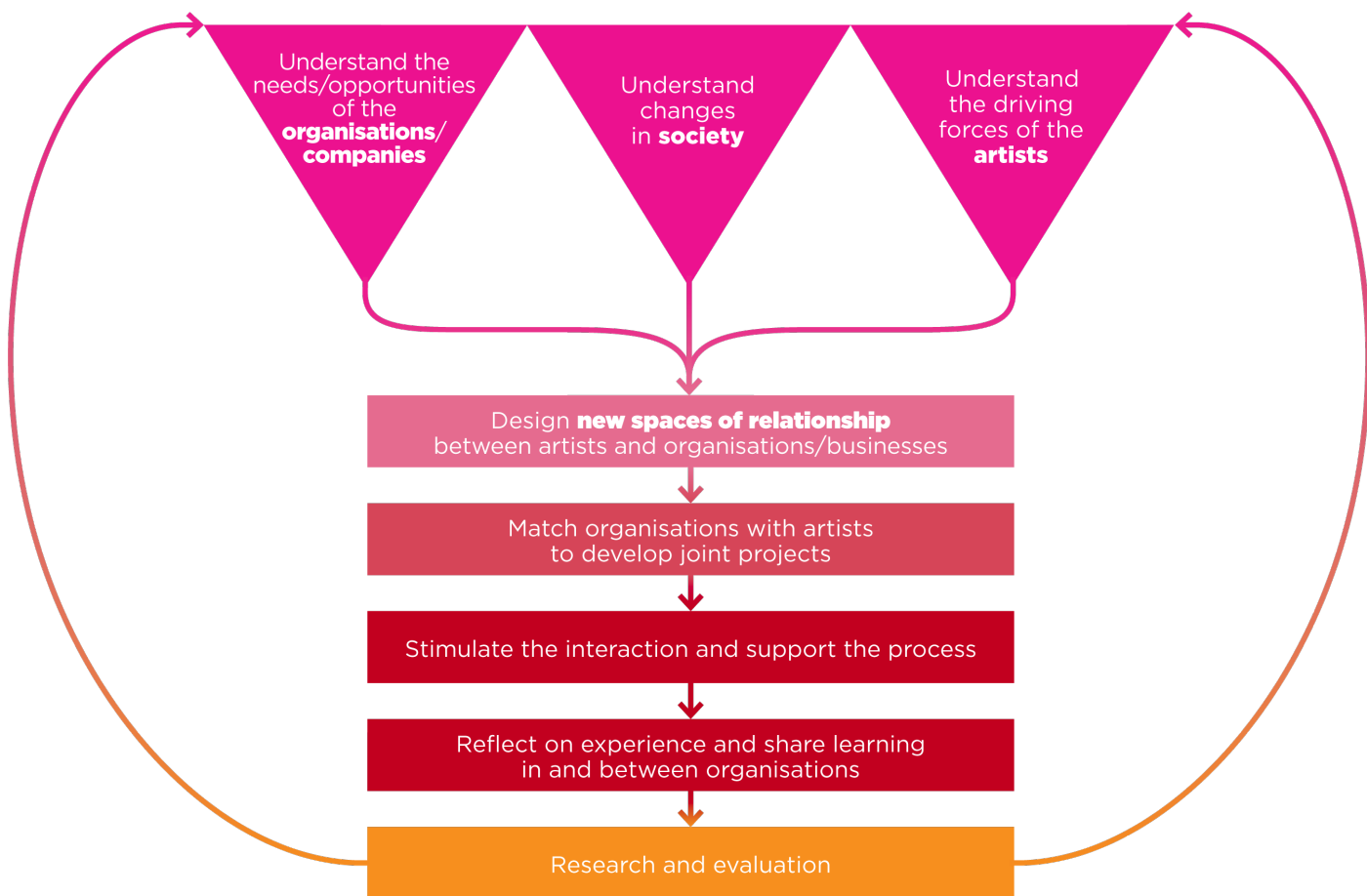


Figure 1: The role of the producer of artistic interventions.

Given that artistic interventions in organisations are (still) a relatively unknown 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 arts 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 producers investigate new spaces for collaboration that enhance the development of the three stakeholders.

The first step in actually undertaking an artistic intervention is to detect an organisation that would be interested in working with an artist and recruit it. Then the search for the right artist for this particular project starts (which can be an open international call or through networking). 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 organi-

sation 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 intervention as a 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.

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) organise 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 evaluates it. These results feed into further building the experience and competence of the producer as well as providing evidence of the values-added 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.

METHODOLOGY

The specific methodology for the mapping creation involved one main method of data collection: an online questionnaire. The questionnaire was developed by TILLT and WZB, with input from the whole Creative Clash team, and is based on the experiences of the whole team.

The survey posed a total of 60 questions, divided into five sections:

1. Information about the organisation;
2. Part A) Describe your artistic interventions;
3. Part B) How do you help organisations learn from and with the arts;
4. Part C) What kinds of artistic interventions do you produce; and
5. Part C) Sources of Funding.

This analysis is based on information primarily from sections 2-4 (part A, B and C). The first section is general information about the organisation such as name, website and contact person. This information is needed to know which organisations have answered but is not included in the analysis in any other way than the geographical spread. It was also useful in order to evaluate if the organisation was relevant for the analysis (as will be described further below). This section also included a tick-box asking the respondent organisation to tick it if they are interested to be included in a European network for producers and promoters of artistic interventions. All respondents except one ticked the box meaning that there is a high level of interest for creating a network for producers of artistic interventions in Europe. The last section (5) involved questions regarding the funding scheme of the organisation. This information has been included in another report (Vondracek 2013).

As a research tool employed in a direct communication structure, the survey was devised to obtain quantitative and qualitative data about the dimensions under analysis: the nature of artistic interventions and the agents involved, such as producers, artists, or client organisations.

The data was collected between the months of February 2012 and 2013 (over a whole year). It was sent out to producers of artistic interventions in Europe (and to two organisations outside Europe; in Australia and Canada.) 119 organisations were contacted via e-mail and personal communications. Some of these were organisations or individuals that contacted us and wanted to be involved in the mapping. Out of all these, 59 organisations answered the questionnaire, generating a response rate of 49.6%. All the organisations that answered the questionnaire are listed in Appendix 1.

Not all the organisations that answered the questionnaire were included in the analysis. The organisations that only answered “no” to all questions were eliminated because their answer did not yield any insight to their operations. Some answers came too late to be included in the analysis. Also, some of the answers to the questionnaire were eliminated because the respondent was not a producer of artistic intervention as defined here (see page 2-3). The criteria used to assess if they follow the definition was that they:

- a) employ artists. Thus organisations working only with art products or artistic methods were eliminated.
- b) act as an intermediary providing process support in the artistic intervention and matching artists with organisations. Thus artists providing the service of artistic intervention themselves directly to organisations were excluded from this analysis.

- c) work with organisations. Thus producers of artistic interventions that work in education, health care, urban development etc. with the final customer (and not with the organisation) were excluded.

After going through all the respondents, the number of answering organisations that fulfilled all the criteria was 41. This is the number of producers included in this analysis. Missing answers were excluded from the analysis, which is why not all answers sum to 41 answers or 100%.

The 41 organisations in the analysis come from 16 European countries, and Australia. The number of organisations from each country is illustrated in Figure 2.

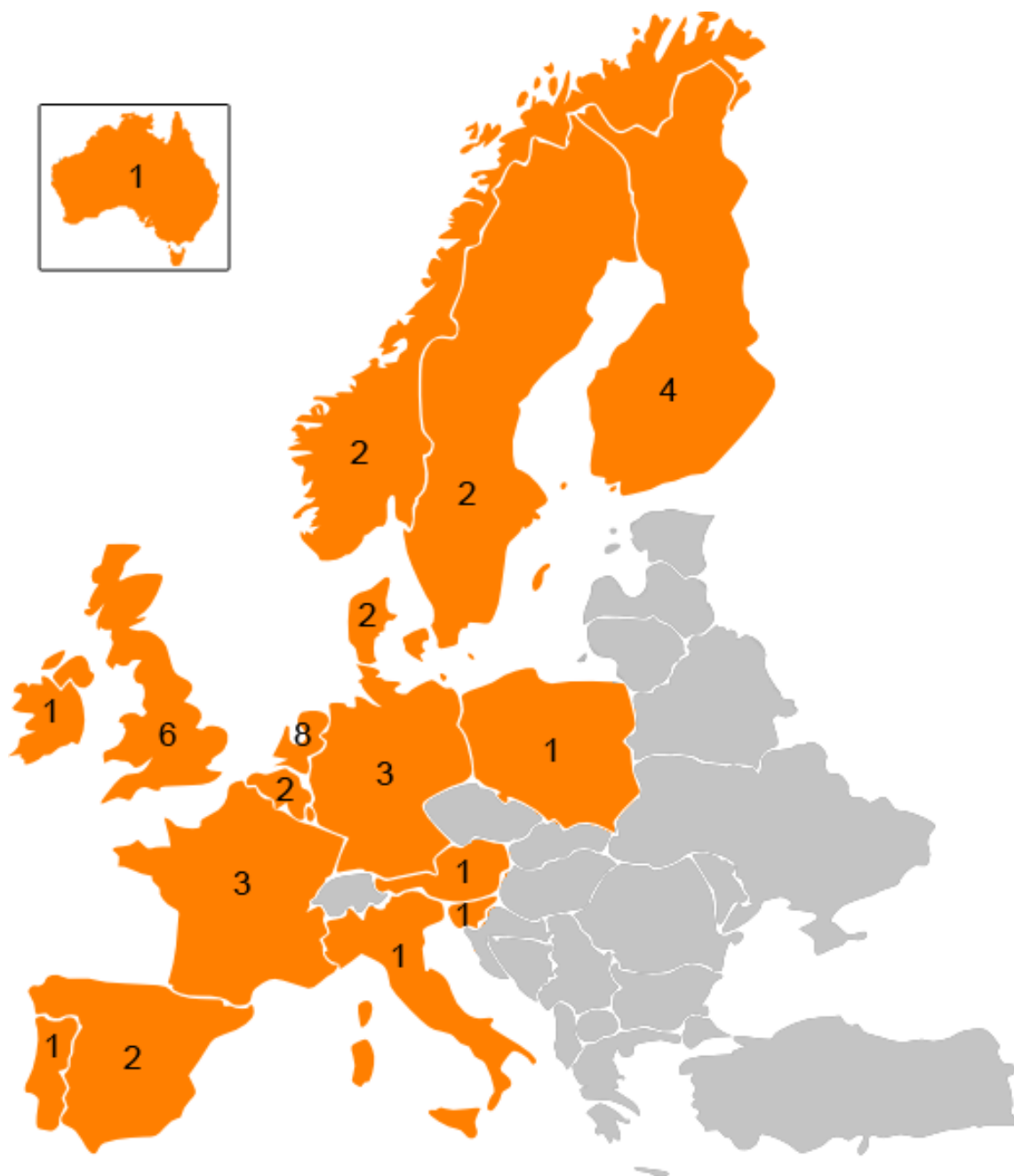


Figure 2: The geographical spread of the producers of artistic interventions in the analysis. For a list of all the producers that answered the questionnaire, see appendix 1.

FINDINGS AND ANALYSIS

The data collected through the three parts of the questionnaire are here presented in two segments: the description of the artistic interventions the organisation produces and the description of their clients.

DESCRIBE YOUR ARTISTIC INTERVENTIONS

When did your organisation start producing artistic interventions?

This exploratory timeline shows the gradual evolution of AIOs in time, with each year signalling when and how many AIO producers started their activity in a given moment in time. It shows that there has been an increase in number of producers since the beginning of the year 2000, but not an explosive increase. It also reveals that several producers have existed for more than 10 years (46%), meaning that there are initiatives that can act in a long-term sustainable way, which is very positive, especially from a learning point of view.

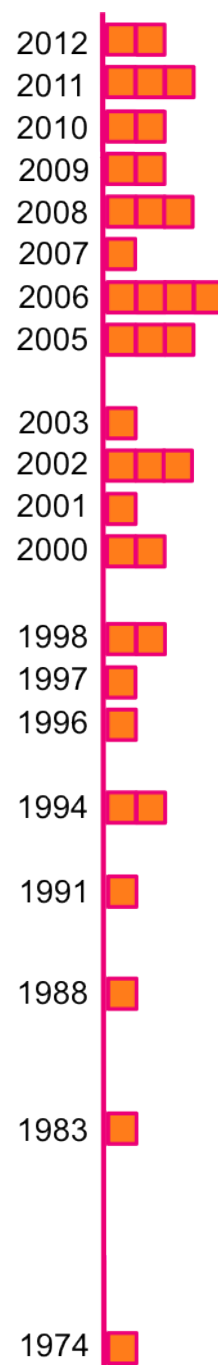


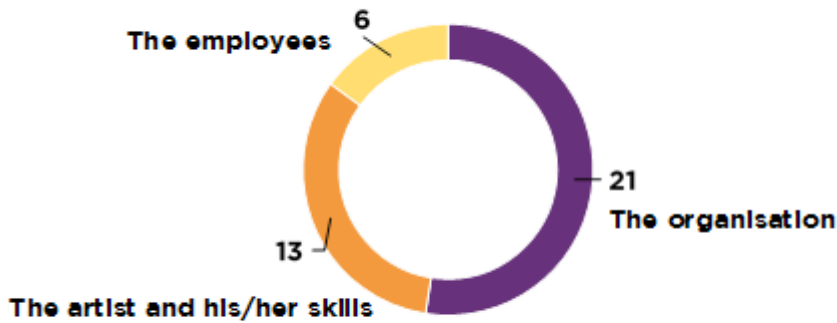
Figure 3: The starting year of the producers in the analysis

What are your objectives in conducting artistic interventions?

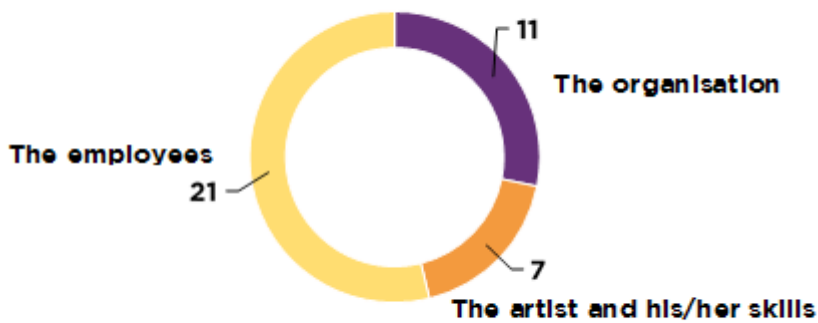
This question is divided into two dimensions where the respondents are asked to prioritise. The first sets of priorities are between the development of the organisation, the artist and his/her skills, or the employees. The second list of priorities are set to the contribution to society, art creation, or work opportunities for artists.

Development of the organisation, the artist and his/her skills or the employees? (number of respondents)

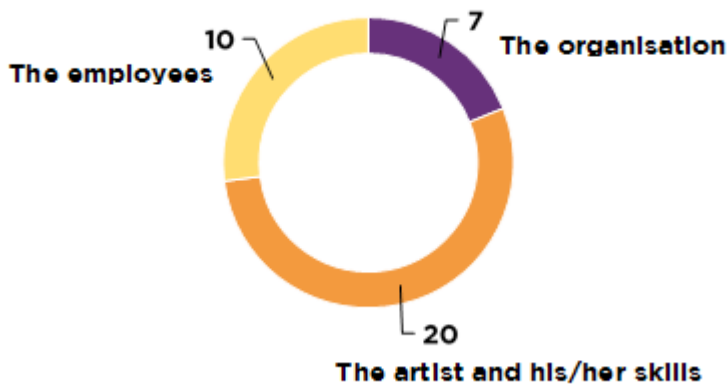
First priority



Second priority



Third priority



The development objectives of AIO producers when conducting artistic interventions are perceivable in a defined ranking. Developing the organisation appears as the first priority, with a majority of 51.2% AIO producers choosing it, against 31.7% for the artist and his/her skills, and only 14.6% for the employees. The table almost turns when establishing AIO producer's second priority, where developing the employees now leads, with 51.2%, against 26.8% for the organisation and 17% for the artist and his/her skills. The third priority highlights as the main concern the remaining issue, the development of the artist and his/her skills, which leads with 48.7% against 24.3% for employee development and 17% for the organisation.

Picturing organisational development as the main focus of AIO producers remains in line with the current notions about how artistic interventions operate in Europe, from a business model point of view: an outsider producer uses artist-driven interventions to generate personnel and organisational development within a company or similarly structured non-artistic organisation, such as a public organisation.

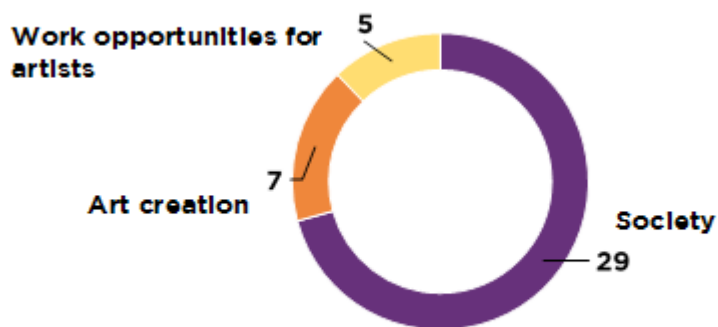
The strain of artistic interventions concerned with personnel development is linked closely to the second priority identified by AIO producers as an objective of the artistic interventions, which is the development of employees. Bearing this in mind, it could be posited that the kind of artistic interventions presently occurring aims to change (or bring radical innovation to) the (intervened) organisation as a whole, but anchoring the AIO impact in the human resources (and therefore, in possession of human values): the employees.

The development of artistic skills, from a broad observation of its position as the third priority for the producers of artistic interventions, is perceivable as a by-product rather than a goal. In the artistic intervention, the artist's own development as a practitioner, and the development of further skills besides techniques of artistic production are not as central an objective as the previous ones.

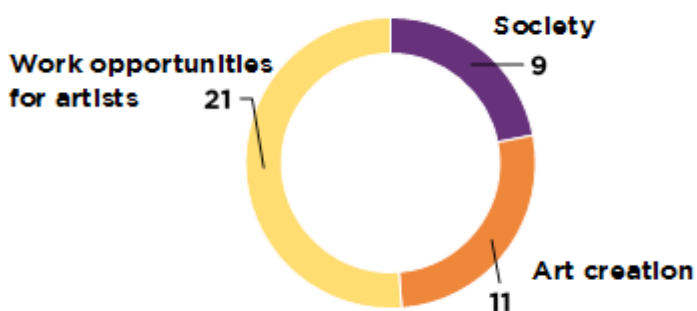
However, considering the artist as a sensitive agent who enters a company or public organisation to rethink what, why and how things happen, it is likely that this has a reflection on the artist's own perceptions of himself and of what he does. This has been addressed and shown in the project Training Artists for Innovation (see Grzelec forthcoming).

The contribution to society, art creation or work opportunity for artists?
(number of respondents)

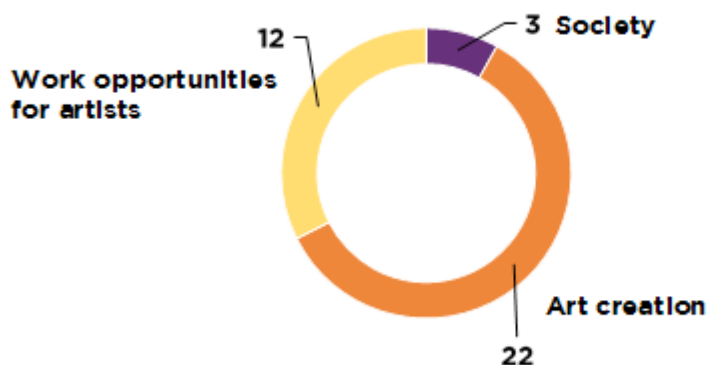
First priority



Second priority



Third priority

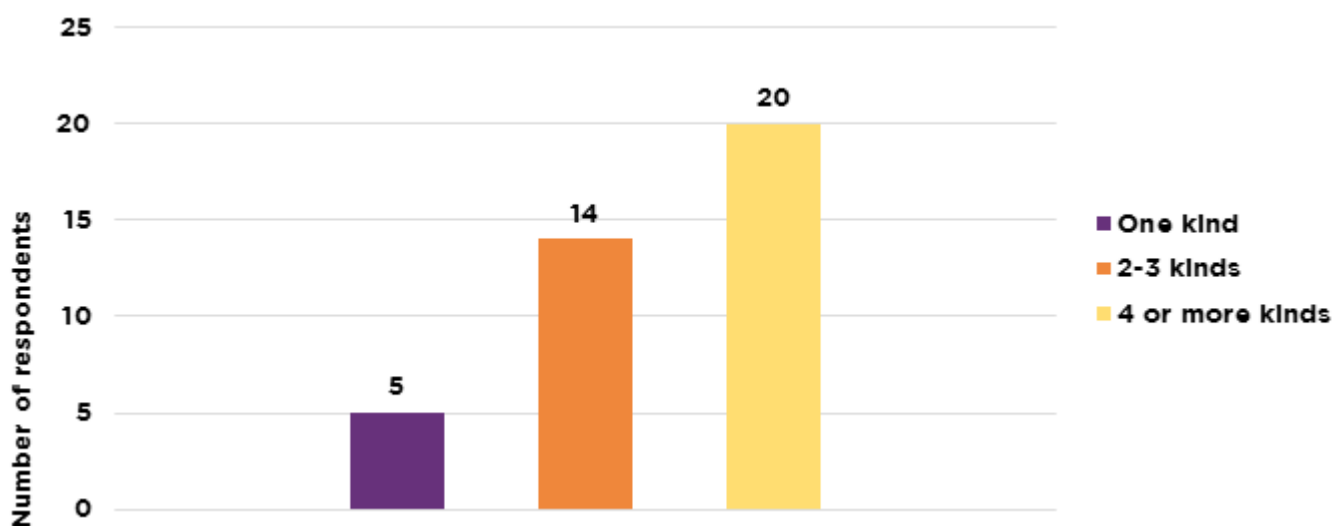


This question defines AIO producers' priorities concerning what they intend to contribute to. As a first priority, contributing to society as a whole is the most recurrent choice, joining 70.7% of the AIO producers' answers. Other options art creation (17%) and work opportunities for artists (12.1%) follow from a distance. This result relates to the previous question, which showed organisational development as the first priority for AIO producers. Organisations may be seen as a unit of society, showing that AIO producers choose to direct their efforts to influence organisations (and individuals) in order to contribute to the development of society.

The data relating to the second priority of AIO producers define a contribution to more work opportunities for the artists (51.2%) as the next most important feature of artistic interventions, with art creation (26.8%) and society (21.9%) following behind. Finally, the third priority of AIO producers is focused on the contribution to art creation (53.6%), relegating contributes related to work opportunities for the artist (29.2%) and society (7.3%) to the following positions.

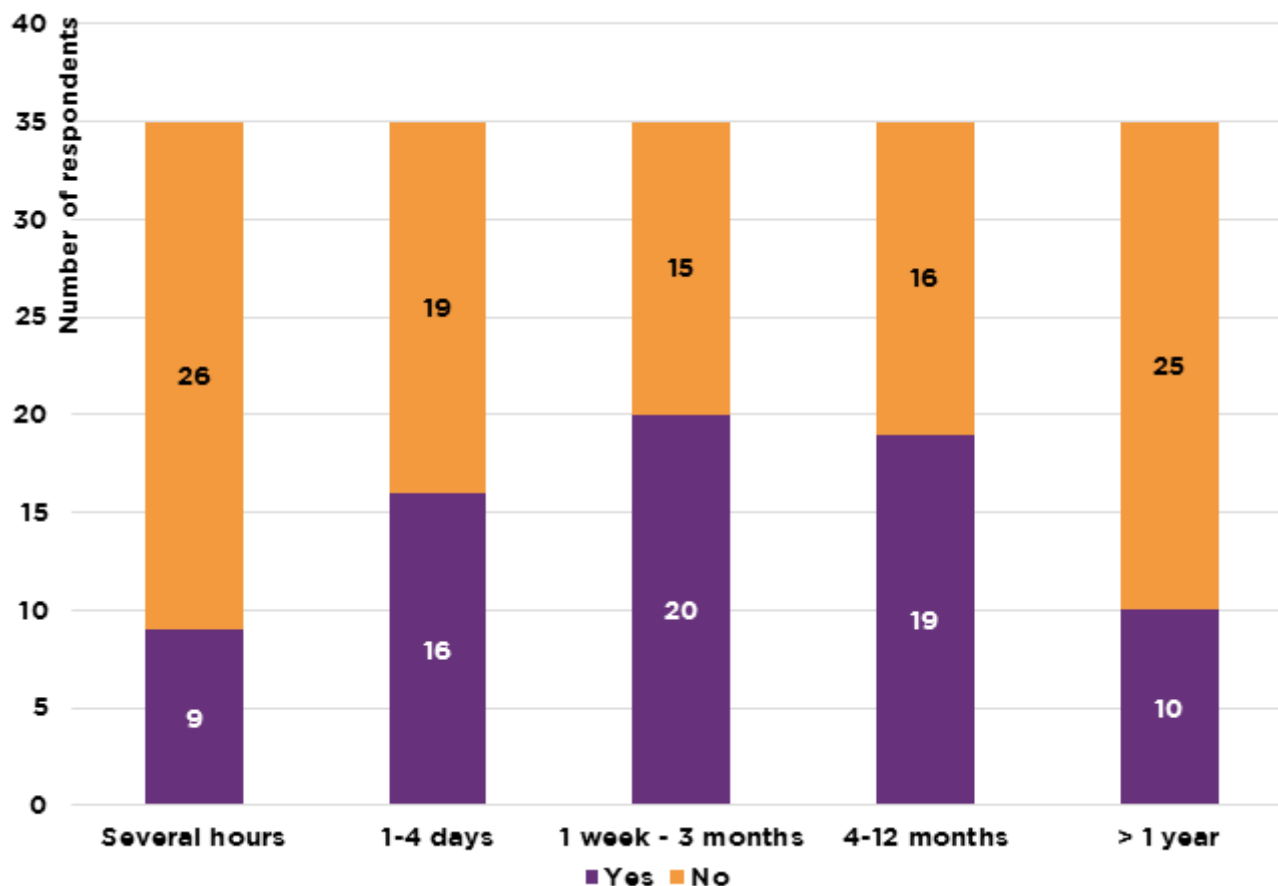
Interpretation of these results may suggest that AIO producers currently perceive the artistic intervention as something which increases the artist working options, but also that this is secondary in relation to the main goal, the generation of social and industrial development trough artistic intervention. Building on this thought, and considering that contribution to art creation ranks last as a priority for AIO producers, it also seems that the shifts brought to social mind-sets (within organisations) by hosting artistic interventions are more important than any form of art work produced as a result or token of the intervention; that is to say, more than following the process to a tangible finish product, the most important feature of the AIO is to experiment and allow the reflective cross-fertilization between two different worlds brought together in an artistic intervention.

Do you organise different types of artistic interventions or do you specialize in one kind?



From the graph it is understandable that most AIO producers are engaged in several different types of projects, involving distinct forms of artistic intervention, as a majority of AIO producers (48.7%) claims to be producing at least four or more different types of artistic interventions. A smaller part of the AIO producers (34.1%) anchor their work around a more nuclear type of work, producing around two or three types of different artistic interventions. A minority (12.1%) of the AIO producers specialize in one kind of artistic interventions. A broad observation of these figures shows that AIO production is mainly a diverse and dynamic work, as most of the AIO producers get involved in the production of different types of artistic interventions.

How long are the projects you organise?



Considering that most AIO producers develop different types of artistic interventions, the nature of each artistic intervention will change accordingly. From a time continuance perspective, there is variation between the time lengths that artistic interventions can assume, but longer durations (from a week to a year) seem to be more represented in the current artistic intervention circuit.

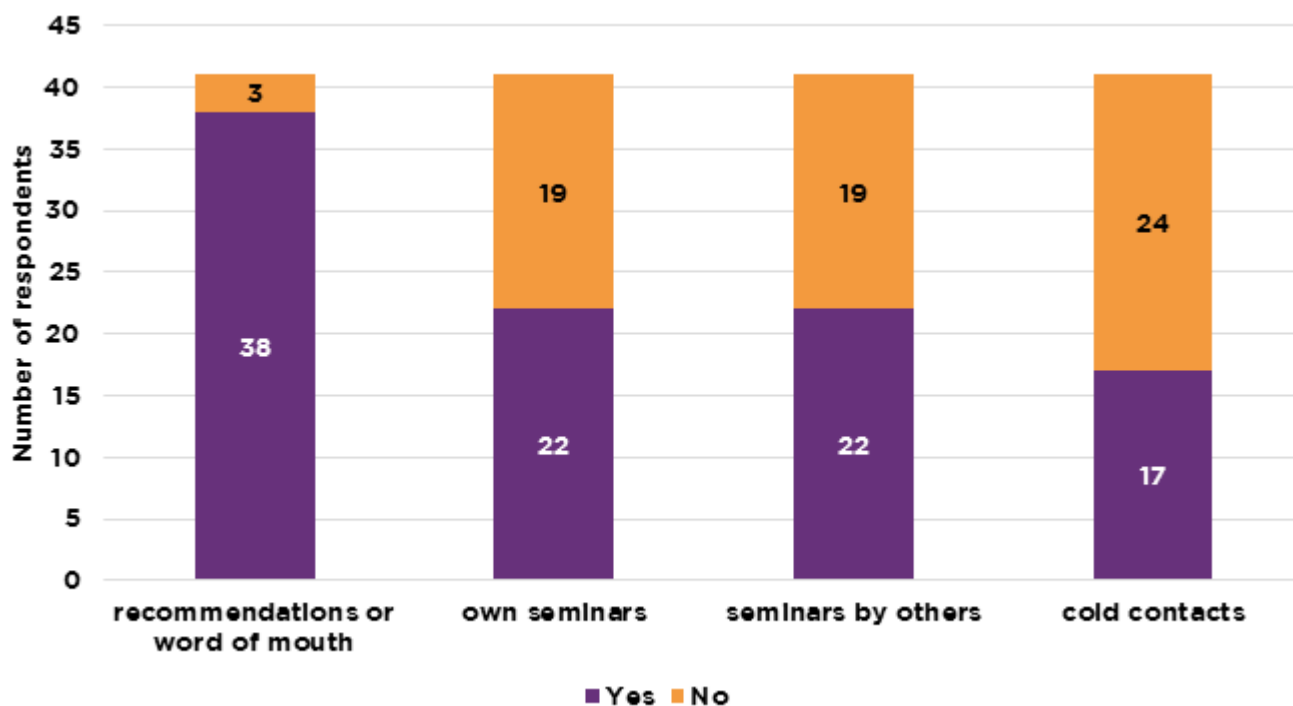
Most AIOs last between one week and three months, as 48.7% of AIO producers choose this duration frame as the most recurrent for their projects. Next, and very closely, come interventions lasting between four and twelve months, employed by 46.3% of the AIO producers. Then, still relatively close, comes the duration frame of one to four days, employed by 39% of the AIO producers. These three duration frames, at the middle of the scale, gather the preference of AIO producers.

The poles have the least relevancy, as only minorities of the AIO producers develop interventions lasting either hours or more than a year. 24.3% of the AIO producers have projects during more than a year, while even less, 21.9% have projects lasting only several hours.

Contrarily to what happens in the majority of the other questions in the survey, none of the AIO producers admitted developing projects within all the proposed duration ranges.

How do you find the organisations?

The portion of AIO producers who are actively involved in the recruitment of organisations (80.4%) where to intervene clearly outweighs the portion of AIO producers who are not (19.6%). This ratio reflects a market where artistic interventions still do not represent a trend or have brand strength enough for organisations outside the world of the arts to search for producers of AIOs. In order for artistic interventions to happen, the effort still relies very much on AIO producers to find their clients and convince them about the importance and impact AIOs can have for their organisation.



The AIO producers' answers to how they are finding the organisations show somewhat discernible patterns. The first of which is the understanding that 14.6% of the AIO producers employ all the four methods suggested in the survey: recommendations or word-of-mouth, own seminars, seminars by others, and cold contacts.

The most employed method is recommendations or word-of-mouth, clearly in the lead and employed by 92.6% of AIO producers. The method of finding organisations through seminars (either set-up by other entity or by the own AIO producer) is the next most prevalent method, collecting 53.6% of the answers from AIO producers. However, there are even more AIO producers (46.3%), which don't employ seminars as a means to find organisations. Making cold contacts is the least relevant method for AIO producers to find organisations in which to produce artistic interventions, with only 41.4% of them employing it, against 58.5% who don't.

It is highly relevant to quote some of the other methods that AIO producers use, which respondents described in an open-end question. There are three main distinguishable courses of actions by AIO producers to find organisations, presented here in thematic groupings.

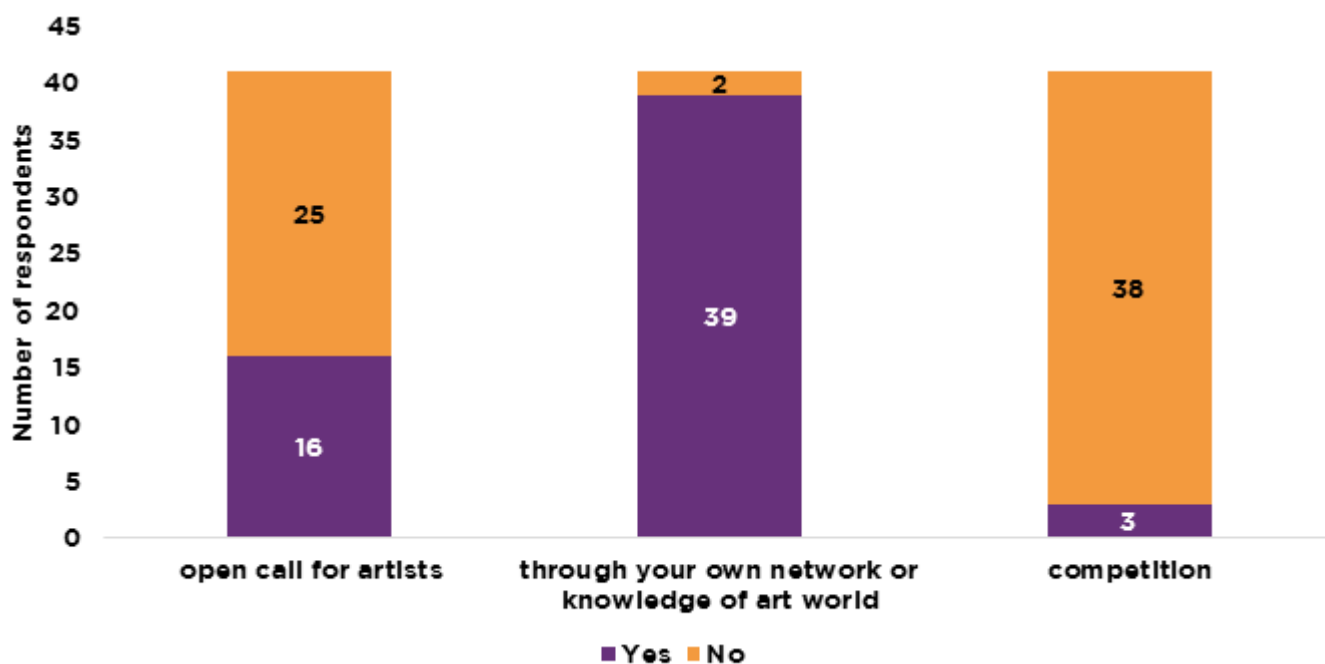
The first is related to the suggested field of recommendation or word-of-mouth: *networks // old clients // networking*. These three suggestions point towards the advantages of maintaining and establishing relationships within the extended network of stakeholders, which may result in the development of more projects in the long-term. It is common within business contexts to refer how much cheaper it is to keep a client than to engage a new one, something which seems applicable also for the AIO field.

The second group relates to the marketing aspects of AIO pitching: advertising // presentations/speeches // our two blogs, our book. These materials are examples of how traditional marketing techniques can help the development of AIOs, as contents which may strengthen AIO's brand position and particularly, share the knowledge that AIOs exist.

The third theme builds on the concept of network connections between stakeholders, which can become partners: via local governments // through partnerships. When the market logic shows to be unconvinced with the (still unconventional) capacities of AIOs, as (art-driven) innovation needs time to become a mainstream commodity for organisations, working through partnerships and local authorities (as we will notice ahead, regarding the sectors in which AIO are happening) or others, may be a solution to keep the production going.

How do you find the artists?

Artistic interventions are driven by artists, which AIO producers support during the process. The nature of AIOs depends on the artist selected by the producer to lead the process, and as such it is important to define how and why the artists are selected to become part of the process. 85.3% of AIO producers actively seek out the artists they employ in AIOs, while 14.6% do not.



Given the three options on how to find the artists for the AIOs, 4.8% of the AIO producers claim to employ all of them: open call for artists, selection through own network or knowledge of the art world, and competitions.

Finding artists through networking is the most common situation, employed by 95.1% of the AIO producers, with only 4.8% of them dismissing this method. Finding artists through competitions is on the opposite end of the scale: most AIOs producers dismiss it (92.6%), while only 7.3% employ it. The remaining option, open call for artists, leans closer to the latter, as there are more producers that dismiss it (60.9%) than the ones who use it (39%).

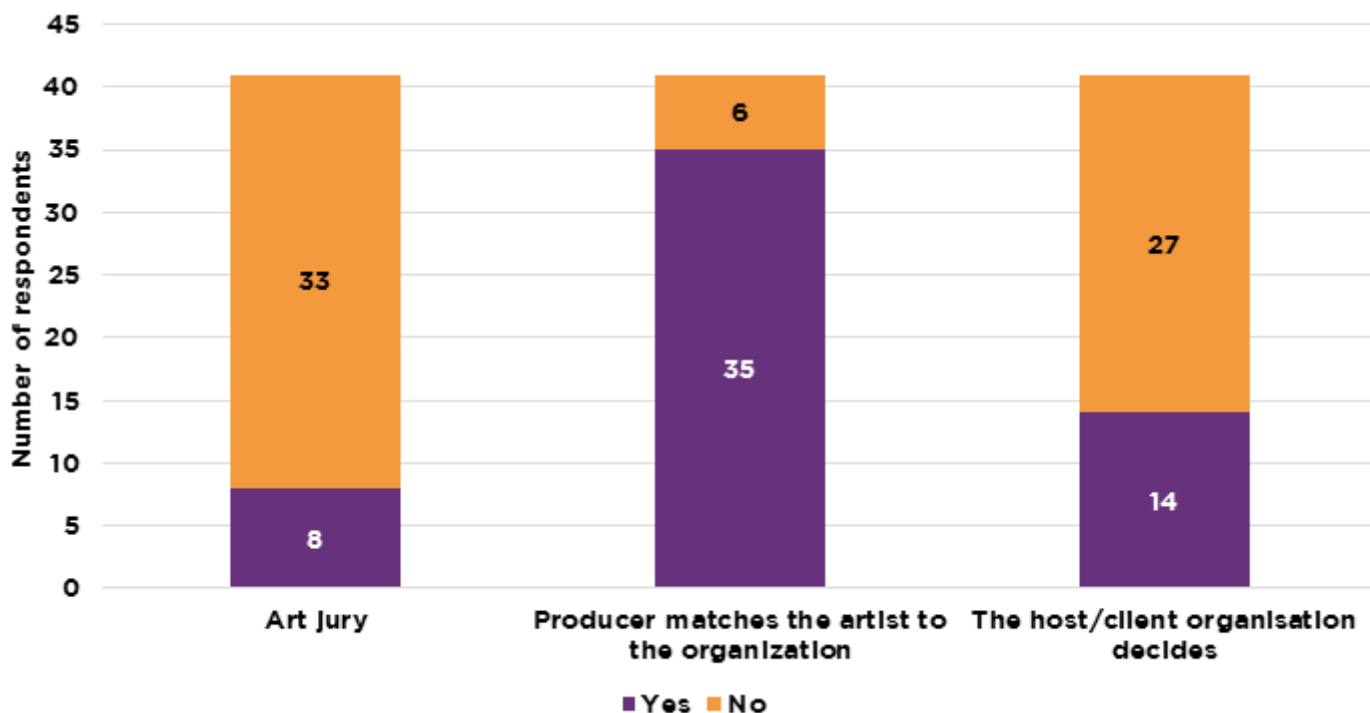
These compositions show a visible pattern, which may be related, once again, to the way AIO producers operate (already observed when analysing how they find the organisation with which to collaborate), which involves making use of complex and dynamic networks of contacts. On the one hand, this shows that the field of artistic interventions is prone to collaborative action, and that good relationships are established between its agents; on the other hand, it

also shows that artistic interventions, as a service, are still dependent on an acquaintance base – collaboration is established between agents who already know each other, and it may be perceived as difficult for new actors (such as organisations still new to the concept of AIOs) to enter these established relationships.

That is to say, the market of artistic interventions works based on a logic of dialogue, instead of a logic of supply and demand. If true, this concept shows that most artistic interventions may be born out of consistent discussions between an AIO producer and an organisation, elevating the status of AIOs from a simple service (involving out-of-the-box thinking) to a truly cooperative process, where the different (in terms of values, resources and economic models) participants can really share a mutual space for learning and experimenting, both generating some independent new value and developing new specific development insights for themselves. But it also shows that both sides (organisation and AIO producer) cannot picture each other in an understandable way without the proper time and amount of conversation – something not always affordable by everyone in a fast-paced, fast-changing business environment.

AIO producers also suggested some others methods to find the artists to work with. Most of them represent a reinforcement or variation of “through your own network or knowledge of the art world”, such as: *discussions with peers // through other artists we have been working with // by personal contacts // Artist-pool // through partner organisations*. There was also another option mentioned that does not relate directly to a form of networking, “programmes and courses”, but that hints at a concept which may be important later on for the discussion and conceptualization of artistic interventions: training of the artist and the development of new artistic and non-artistic skills.

Who selects the artist for the intervention?



Since choosing the right artist for the AIO in a certain organisation is determining for the AIO’s success, understanding how this takes place is very important to conceptualize AIOs.

Similarly to other charted features of the survey, some AIO producers identify themselves as employing all the suggested options; for this particular ques-

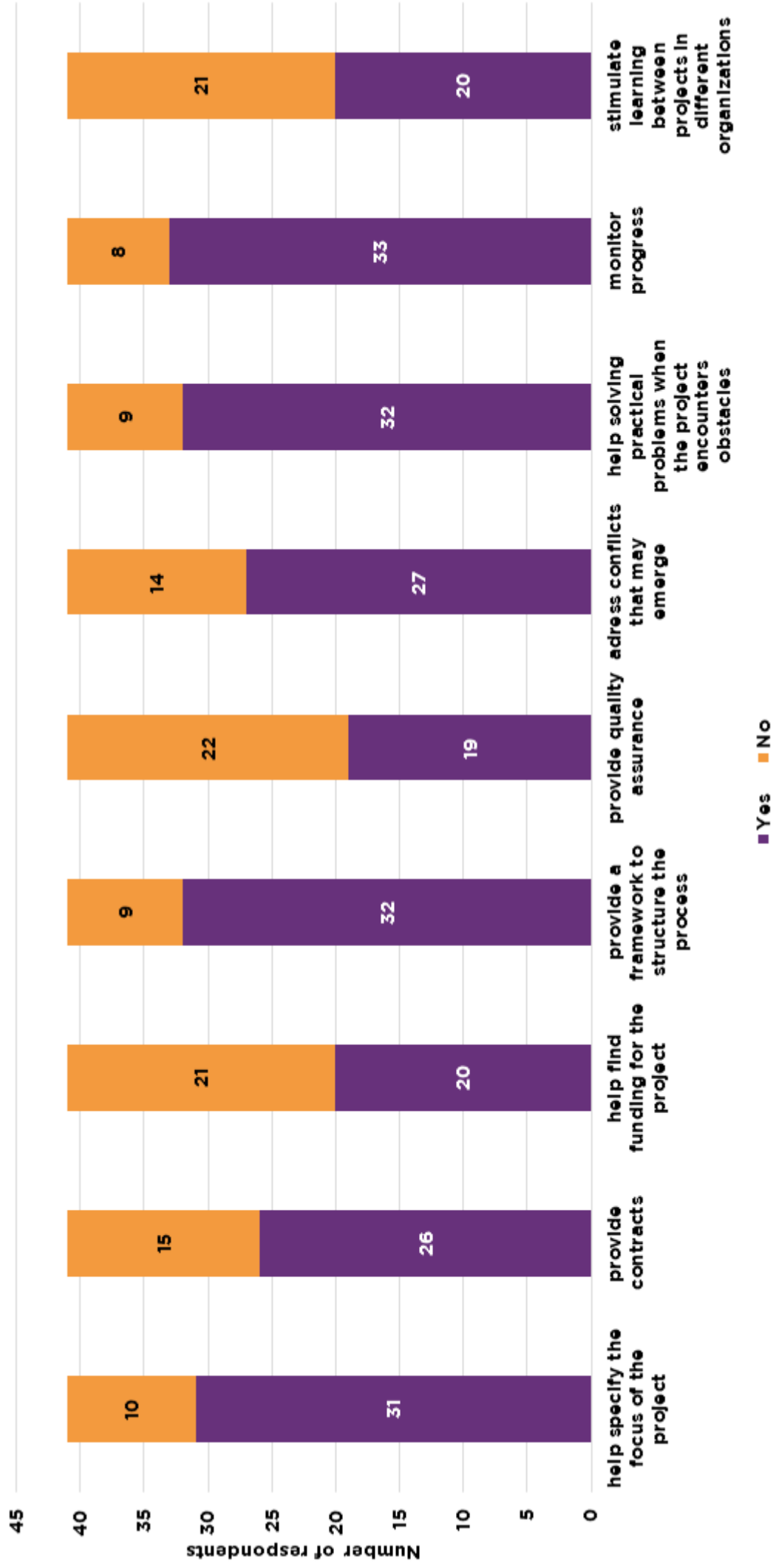
tion, 7.3%. As one would expect, in relation to previously distinguished patterns (where networking and personal connections are central to AIO production), the most prevalent method for artists selection is the producer matching the artist to the organisation, which 85.3% of the producers do, against only 4.6% who don't. The next method used the most is when the host/client organisation decides about the artist leading the AI, a choice of 34.1% of the respondents, but still, many more (65.8%) claim to not use this method. The other option involves selecting the artist through an art jury, and is only employed by 19.5% of the AIO producers, while most (80.4%) dismiss it.

AIO producers responding to the survey also provided some additional qualitative input to the options, which show light variations of the suggested methods and the existence of hybrid processes where matching by the producer and choice by the host takes place: *I suggest, the organisation decides // in long term collaboration, it is a mix of art jury and the host that decides; in the case of creative pills, we match the artist to the organisation // artist-team-matching // I do the matching with my colleague...//*. Different methods suggested were: *by trust // we ARE the artists in most cases // the best project plans made by artists are selected.*

Analysis of these data reveals that although some process standardization happens during the support of artistic interventions, the process of matching an artist with the organisation hosting the AIO is still a craft based on the producer's experience and knowledge in the field. While characterizing artistic interventions as less replicable and researchable, from an analytical perspective it can also suggest how determining the producer actually is to the AI, by supporting and preparing the whole process, letting the artist keep focused on the artistic process of provocation, and the organisation on their core work/business.

Bearing in mind the crucial role the producer performs on connecting artist and organisations, further discussion about the AIO producer as a curator might be relevant, for matching the right artist (with the right artistic abilities) to the right organisation (holding the adequate set of organisational culture values) can strengthen AIO's brand as an innovative tool for organisational development, for both the worlds of business and culture, while the opposite may result in a setback for AIO's brand visibility.

Which kinds of support do you provide to the artists and the organisation during the collaboration?



The data about the producers' methods of process support for AIOs provide one of the most relevant information sets for the definition and conceptualization of artistic interventions in the European space. Due to its size and scope, along with the various answering options, this section of the data mapping is of complex analysis.

Similarly to other data sections, there is a portion of AIO producers (19.5%) which employs every suggested method of process support during the artistic intervention.

The different types of support that AIO producers may provide to the projects are divided into three different levels. The first, most quoted, level relates to monitoring progress (80.4%); providing frameworks to structure the process (78%); helping to solve practical problems when the project encounters obstacles (78%); and helping specify the focus of the project (75.6%). These four kinds of process support are the most often employed by AIO producers, although a minority of AIO producers (19.5%, 21.9% [twice] and 24.3%, respectively) choose not to employ them.

The second level includes addressing conflicts that may emerge (65.8%) and providing contracts (63.4%), which presents a more balanced ratio between the AIO producers who employ them and AIO producers who don't (34.1% and 36.5%, respectively).

The third level aggregates the least employed process support methods, which involve helping find funds for the project (48.7%), stimulate learning between projects in different organisations (48.7%), and providing quality assurance (46.3%). In this level, the number of AIO producers employing the process support methods is inferior to the number of AIO producers dismissing them (51.2% [twice] and 53.6%, respectively).

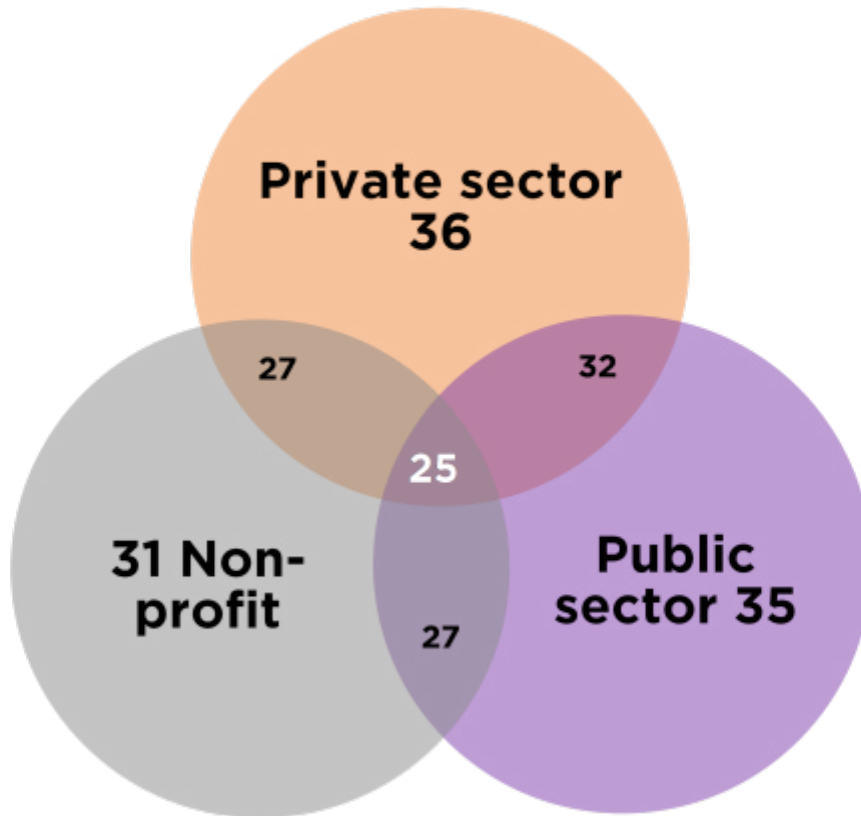
The most employed methods of process support, grouped together as a loosely-coupled unit, seem to revolve around establishing a focused framework for the project and overseeing the project progress. The second level group of methods seems related to maintaining a good relationship between parts involved, by setting in paper the precedent conditions in which the project is supposed to happen, and then addressing internal conflict issues, if some of those established conditions are missing. The third level includes several process support methods which may be related to more long-term or more intense projects - their relevancy may be related to the type/duration of the AIOs, which will be observed ahead in the report.

Other qualitative suggestions of process support methods by AIO producers were: *work as intermediary and "translator" // Help artists to support participants to progress onto further creative activity // co-creation, work together. // work together // coaching // process management // method of innovation project // we add a coach to the team // educational aspect: teaching/learning citizens about contemporary art // Publication // We are completely involved in the shaping and design of the programmes, and in the delivery and facilitation of the work.*

These data, in accordance with the aforementioned results, show that AIO producers are deeply involved in the process, both as a catalyst and as glue; the process support provided by AIOs creates the opportunity for the AIO project to happen, makes sure the AIO is executed efficiently and smoothly, and increases the mutual creative and innovative benefits retrieved by the artist and the organisation from the AI, as well as improving the provoking relationship for these different parts, when clashing during the project.

DESCRIBE YOUR CLIENTS

In what kind of organisations do you realise artistic interventions? (number of respondents)



The results suggest a balanced relationship between the types of organisations where artistic interventions take place, with every observed type of organisation (from the private sector, from the public sector, and non-profit organisations) showing relatively similar levels of engagement with the practice of artistic interventions.

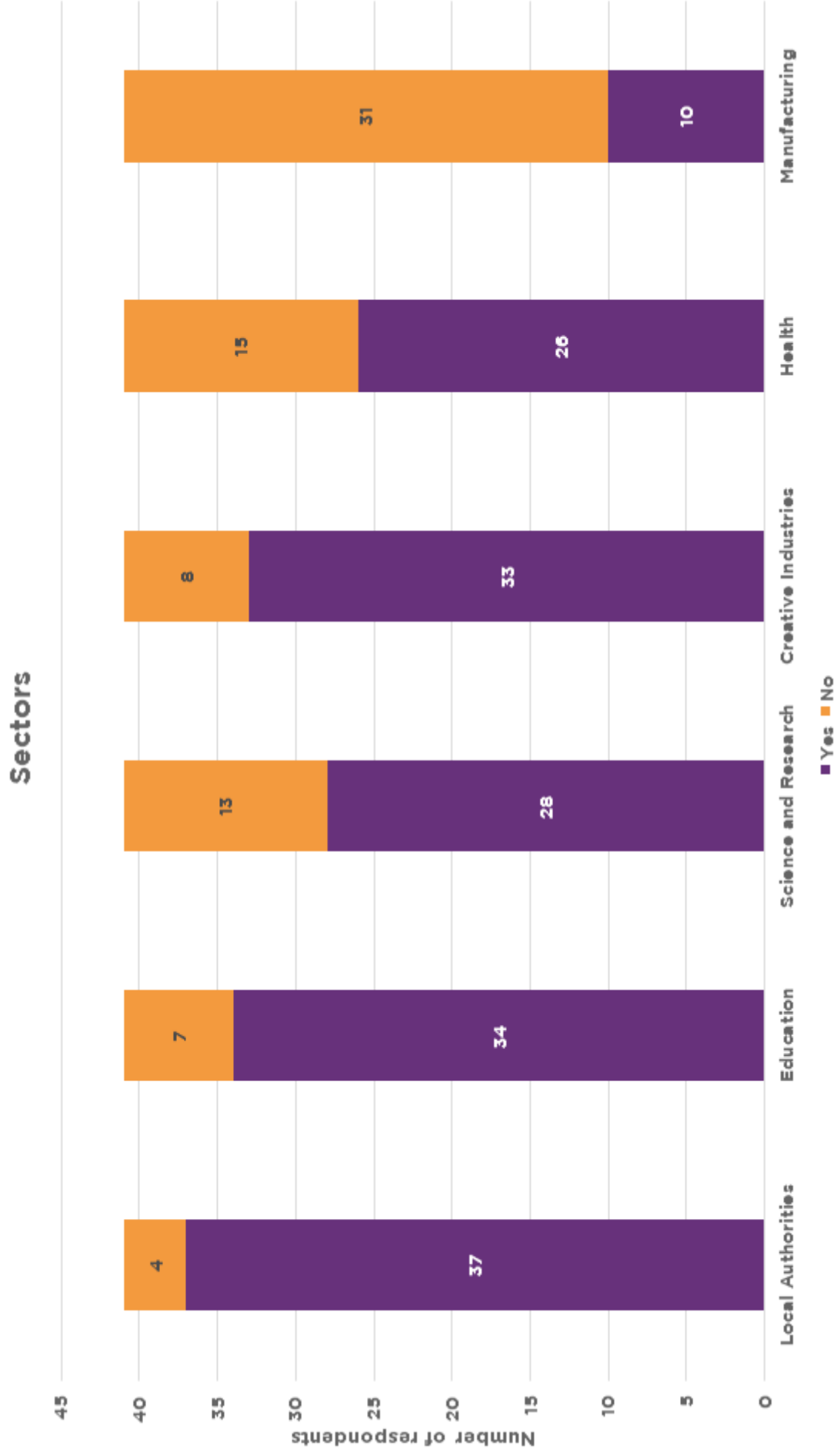
The private and public sectors are equally large employers of artistic interventions (87% and 85% respectively). The non-profit type organisations are the least nominally active as receivers of artistic interventions (75.6%). As it is comprehensible, the values show the aforementioned equilibrium between the three types of organisations under analysis. In fact, 60.9% of the producers of artistic interventions work with all three types of organisations, private, public and non-profit.

The relation of artistic interventions producers working solely with one of the sectors is residual: only 2.4% work solely with the public sector, and only 4.8% (both/each) work exclusively with either the private or the non-profit sector. There is also a close relationship between the private and public sector, as 78% of AIO producers work on both sectors simultaneously.

There are several meanings that could be derived from these results. First, there is a straight relationship between producers of AIOs and the private sector, being a valid and sought-after tool for businesses, escaping from the conventional misconception of arts or art-based activities as being incompatible with business values focusing on profit as an objective which excludes all

others. It also shows that the non-profit sector seems to be a bit behind the public and private sectors in its relationship with AIO producers, which may mean that something is missing: interest/demand from their part on AIOs or, more likely, producers are not directing their attention to reach non-profit organisations simply because of the idea that they have less resources to invest.

Does your organisation specialize in working with certain sectors – or do you implement artistic interventions in all kinds of sectors?



A small nucleus of AIO producers seems to work across a wide range of areas, with 24.3% of the mapped agents stating they work with players from every suggested socio-economic field, covering local authorities, education, science & research, creative industries, health and manufacturing. Qualitative input from one of the AIO producers mentions that *«all kinds of groups and sectors are of interest to us, we actively seek to work with a large variety of sectors»*, which without being the norm, is a representative quote of one relevant side of the mapping, revealing AIO producers who seek to implement artistic interventions in all kinds of sectors.

The orange numbers show the areas in which the respondents do not work in. There seems to be a predominance of agents working with local authorities (90.2%), education (82.9%), and creative industries (80.4%), the most active fields regarding artistic interventions. On the other hand, the fields in which less of the AIO producers are active are science & research (68.2%), health (63.4%), and manufacturing (48.7%), in a decreasing countdown.

The answers may reflect the focus of the producer or the experience – i.e. if a producer answered that they do not work with manufacturing it does not necessarily mean that they choose to not work with manufacturing but rather that they have not worked with manufacturing yet. Supporting the latter conclusion is the fact that no patterns of correlation could be found.

One diagnostic revealed during the analysis of the data is that there is another broad socio-economic field in which artistic intervention producers work, that was not featured as an option on the survey. That field can be roughly defined as “Services”, as a term that generally aggregates the qualitative suggestions by AIO producers: *«civil society // services // insurance, banking, energy, etc... // community art, services // legal, banking // transportation // distribution, luxury goods // corporate firms // banking // art charities // financial services»*.

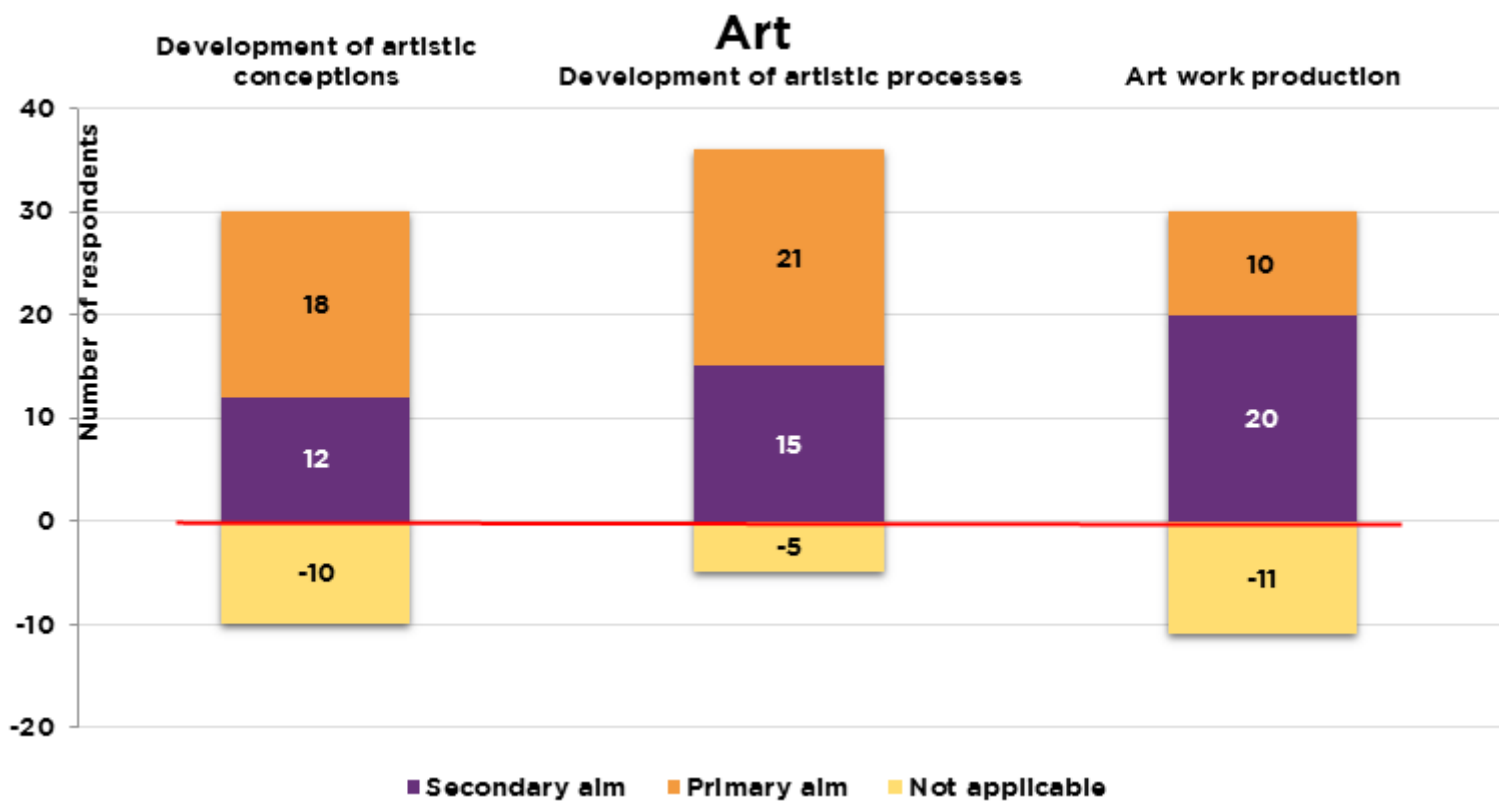
The fact that working with local authorities is the most prevalent case/is ranked highest may also indicate that so far, organisations working as producers of artistic interventions are still working with support on a local or regional level. This means that societal power (political, economic, execution of policy) believe in artistic interventions as necessary, and backs the development potential AIOs have, even if the market can't provide sufficient demand for the service to be fully commercially viable (yet).

What are the main reasons that organisations want to engage in the artistic interventions that you produce?

The analysis of the organisations' motives to host artistic interventions (conceptualized from the processed feedback received by AIO producers from their clients/partners) may be contingent in nature, as the analysed data have already been filtered by a second source. However, this information is nonetheless valuable, as it becomes possible to understand the perceptions and knowledge of AIO producers about their own markets and stakeholders, as well as their relationships with the non-artistic organisations in which they intervene and the business model /strategy adopted by the producer.

The collection of these data was structured around a grid framework, involving four dimensions: Art, Organisational Culture, Research and Development, and Market and Society. Each dimension proposes several reasons (comprehended as practical goals) which are then prioritized in accordance with the reality AIO producers have encountered in their intervention projects. The answers will first be analysed within each dimension and then on an overall level.

Main [art] reasons for organisations to engage in artistic interventions



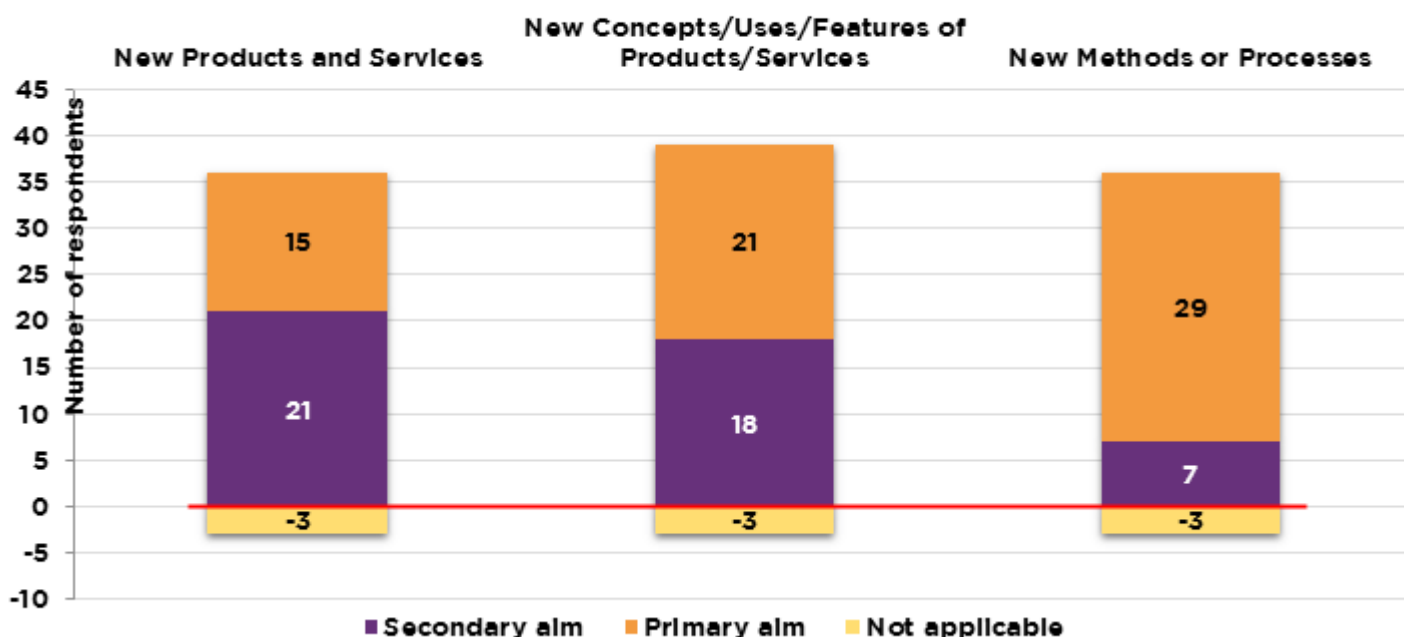
Within the art dimension, the development of artistic processes is considered to be the foreground reason why organisations intend to engage in artistic interventions, being mentioned the most (51.2%) by AIO producers, ahead of development of artistic conceptions (43.9%) and art work production (24.3%). The latter, however, is the most distinguishable alternate goal (second in terms of priority), with art work production being chosen by 48.7% of AIO producers, leading by comparison with the other reasons – development of artistic processes (36.5%) and development of artistic conceptions (29.2%). A pattern also worthy of mention is the relatively high rate of AIO producers labelling art work production (26.1%) and development of artistic conceptions (24.3%) as not-applicable goals regarding their activity.

Considerable conclusions of these numbers may point towards the importance of the non-linear and disruptive artistic process as something which can bring

added value to the organisations where artistic interventions take place, as this seems to be the reason most AIO producers attribute to the demand of their intervention by other organisations. It seems that from the organisation point of view, the concern is not about whether new artistic conceptions are created in the AIO process (although it may be a desired outcome by the producer and artist), neither about the art work production. A work of art may have emotional, symbolic or economic value on its own, but the creation of artwork and artistic conception more often takes place in the AIO process as a way to stimulate innovative thinking and open up new ways of action, rather than being a goal in itself.

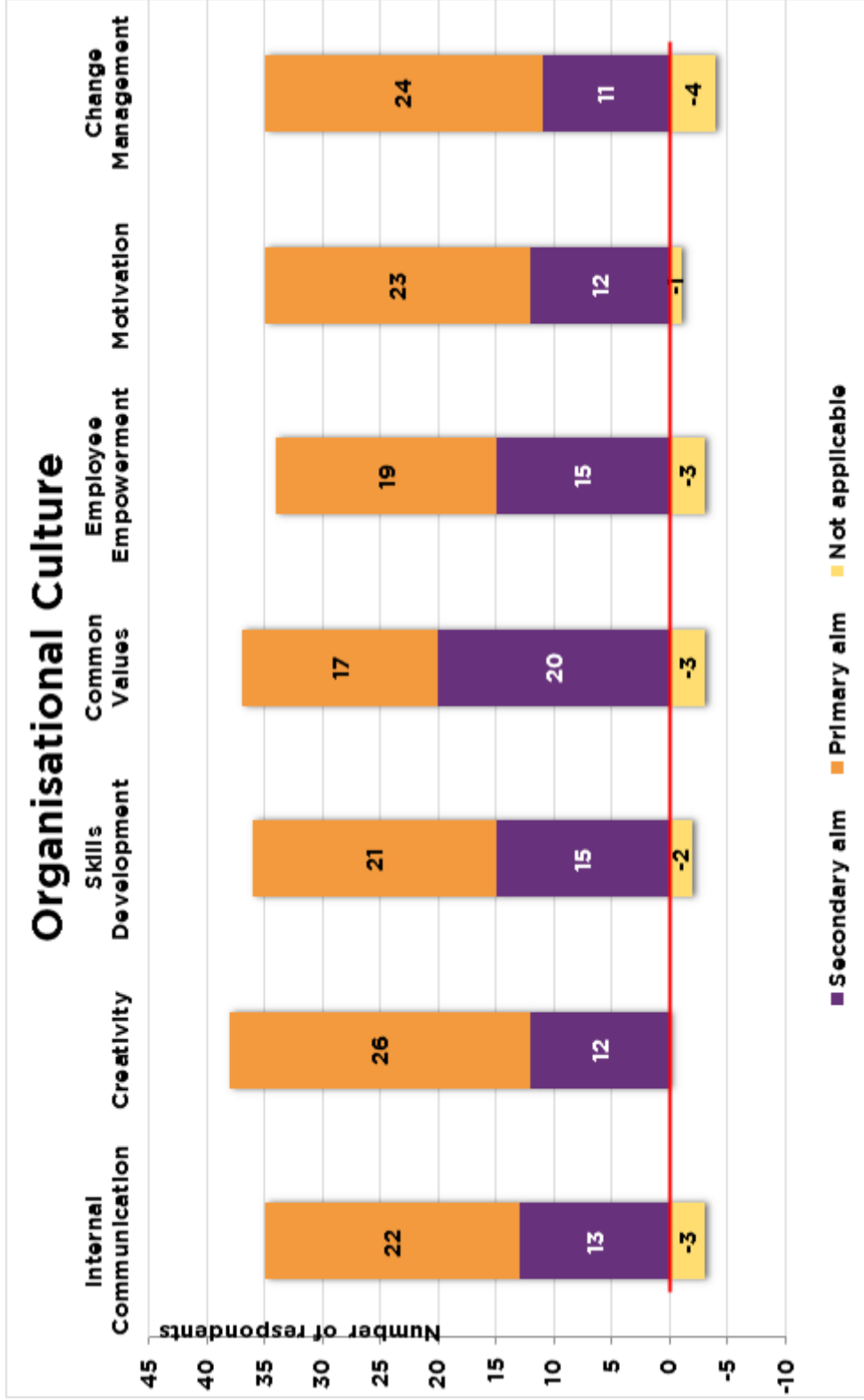
Main [research & development] reasons for organisations to engage in artistic interventions

Research & Development



In a somewhat parallel connection with the area of art, the analysis of the research and development (R&D) area also shows a focus of the AIO producers and organisations on methodology; that is, developing new methods or processes as the main reason why organisations want to engage in artistic interventions – chosen by 70.7% of the AIO producers, ahead of developing new concepts, uses or features of existing products or services (51.2%), and developing new products or services (36.5%).

This may mean, in this first extent of priority, that the organisation’s research concerns are not related to what they are (specifically) doing/producing, but instead with why and how. The opposite takes place when analysing the second extent of priority, where developing new products and services comes on top (51.2%), followed by developing new concepts, uses or features of existing products or services (43.9%), against a lower value for the development of new methods and processes (17%). As such, it can be supported that after re-assessing their processes and work methods (via radical innovation brought by engagement in AIO), organisations want to take their new knowledge (and its appliance on the organisations’ processes) into full effect, using it to create new forms of services or products to their target audience.



Previously, the development of organisations was observed as the first priority regarding objectives of AIO producers when conducting artistic interventions. As such, the area of organisational culture is probably pivotal to understand what AIO producers believe to be the reasons why their client organisations engage in artistic interventions.

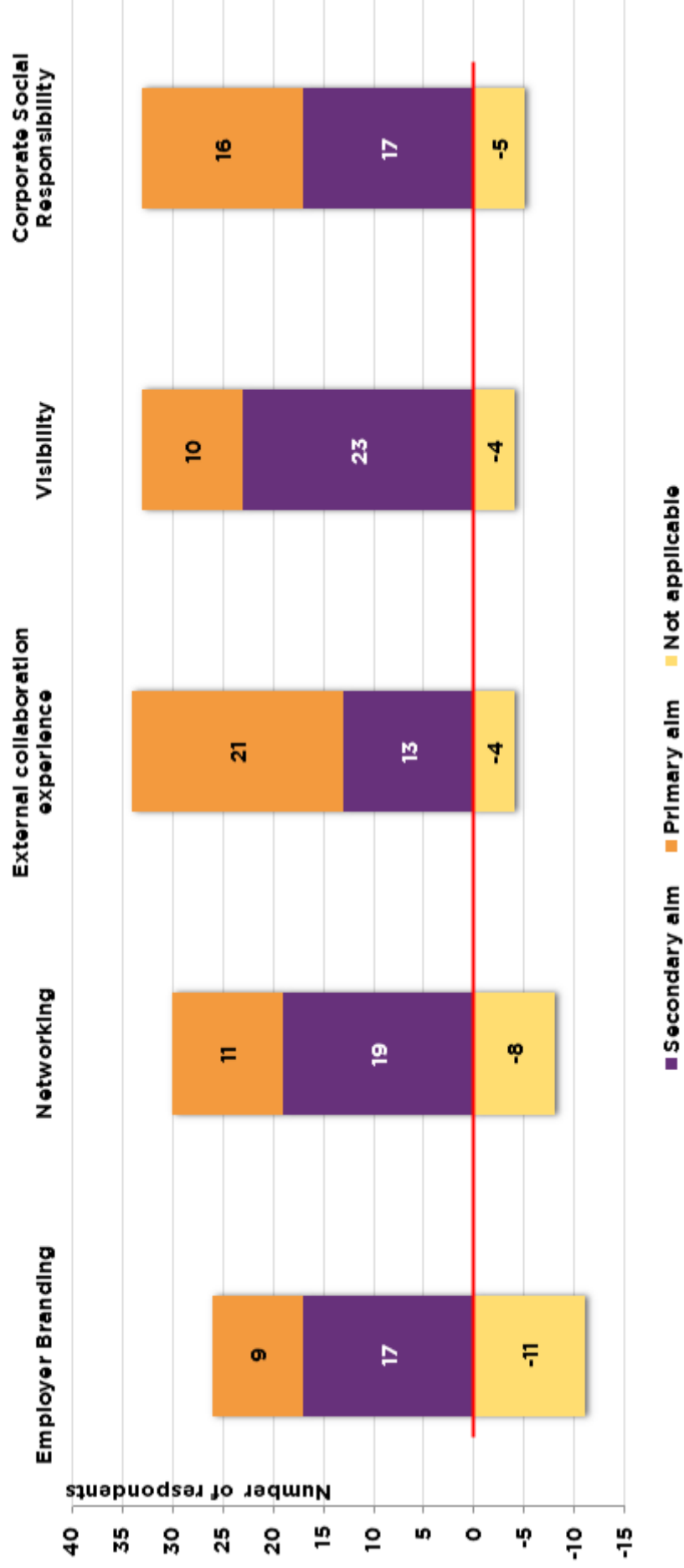
From a quantitative standpoint, creativity (63.4%) is the reason most mentioned by AIO producers as the primary reason why companies seek artistic interventions as a tool for developing organisational culture (in fact, it's the only reason in this particular group addressed by every AIO producer). Creativity is followed somewhat close behind by change management (58.5%), and motivation (56%). However, the data reveals that all the dimensions are important: internal communication (53.6%), skills development (51.2%), employee empowerment (46.3%), and common values (41.4%) all show positive relevancy as a reason why organisations seek AIO as a tool for organisational development.

Correspondingly, the same items that rank last as a first priority, have the highest scores as a second priority: common values (48.7%), followed by skills development and employee empowerment, (with both gathering 36.5% of answers) as the alternate concern of AIO producers' offer to organisations.

Grouping the top three primary reasons, and then the top three secondary reasons, a distinction can be identified. The first group of reasons (creativity, change management and motivation) are related to an organisational demand that can be addressed by artistic interventions; the demand for a way of disruptively creating, feasibly implementing and continuously developing aspects of (innovative) change within the organisation. This might bring great added value for organisations dwelling in competitive, dynamic, fast-changing environments (business or otherwise) – a demand born at the top of the organisational pyramid, at the executive level, for the development and benefit of the organisation as a whole and according to its goals. The second group of reasons (skills development, employee empowerment, and common values) appears to be related to the development of the base of the organisational pyramid; the employees. This level is crucial for the development of the organisation, as the degree of involvement in the development by the employees will determine the success of the change.

Making the change reach employees on every level, as well as combining the change with the existent organisational values and develop them into something new (or something else) makes it possible for the change to remain present and become a part of the organisational culture after the AIO is finished. Internal communication, resting in the middle of both first and second priority groups, may provide the ground for this to happen, creating links between the different segments of the organisational pyramid, and serving as a vehicle for organisational dynamics to exchange contents and values in the hierarchical chain.

Market and Society



Regarding the motivation of organisations to engage in artistic interventions, the area of market and society is one of complex analysis, as the results are varied and very irregular.

The first priority is the attainment of external collaboration experience (51.2%), holding a still noticeable margin of distance to corporate social responsibility (39%); all other three motivations; networking (26.8%), visibility (24.3%) and employer branding (21.9%), remain a bit behind on the AIO producers' mind-sets about organisations reasons to engage in AIOs.

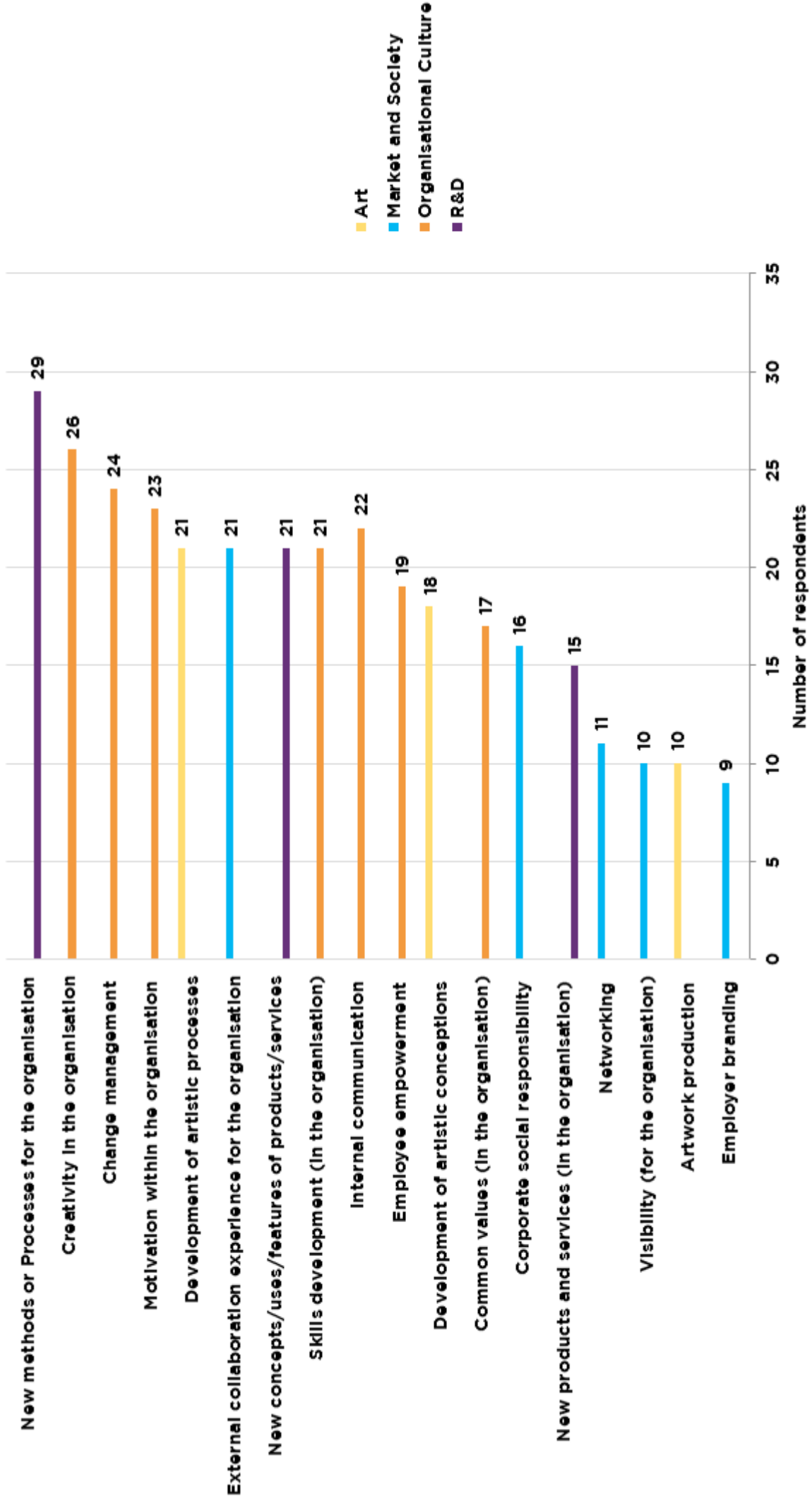
The ranking of the second priority probably reflects what organisations and AIO producers might perceive as natural reflections of having external collaboration experience, because visibility (56%) and networking (46.3%) show the most frequent scores, with corporate social responsibility and employer branding (41.4%) following not that far behind. External collaboration experience (31.7%), the first priority, naturally ranks last among the second priorities.

It is also worth mentioning that the area of marketing and society has the biggest occurrence of not-applicable answers among all its counterparts; employer branding (26.8%) and networking (19.5%) are the most chosen reasons by AIO producers as not-applicable in their work.

These particular results can support two suggestive meanings: the first, already mentioned and visually observable on the charts, is that the AIO producers' perceptions about the interest of organisations in AIOs for their value in the marketing and society contexts is varied; the other, related to the patterns observed before, is that AIO stakeholders believe the opportunity created by an AIO for connection/relationship with elements outside the organisation may be fruitful in the long-term, offering benefits both at the time the intervention takes place, as well as further on in time.

The low score on employer branding as a focus for client organisations can be explained, at least partially, by the currently high level of unemployment in several European countries. When the rate of unemployment is high, organisations do not perceive the need to consider their employer brand since they can choose from a large sample of employable workforce. In other countries however, the approaching brain-drain has put employer branding higher on the agendas of organisations. As a large portion of the work force is going to enter into retirement (following the demographic waves creating different sizes of age groups), a lack of employable work force is foreseen along with a struggle to employ the right employees. When this struggle becomes more apparent, organisations will naturally focus more attention to their employer branding.

Transversal hierarchical relationship of reasons why organisations want to engage in artistic interventions

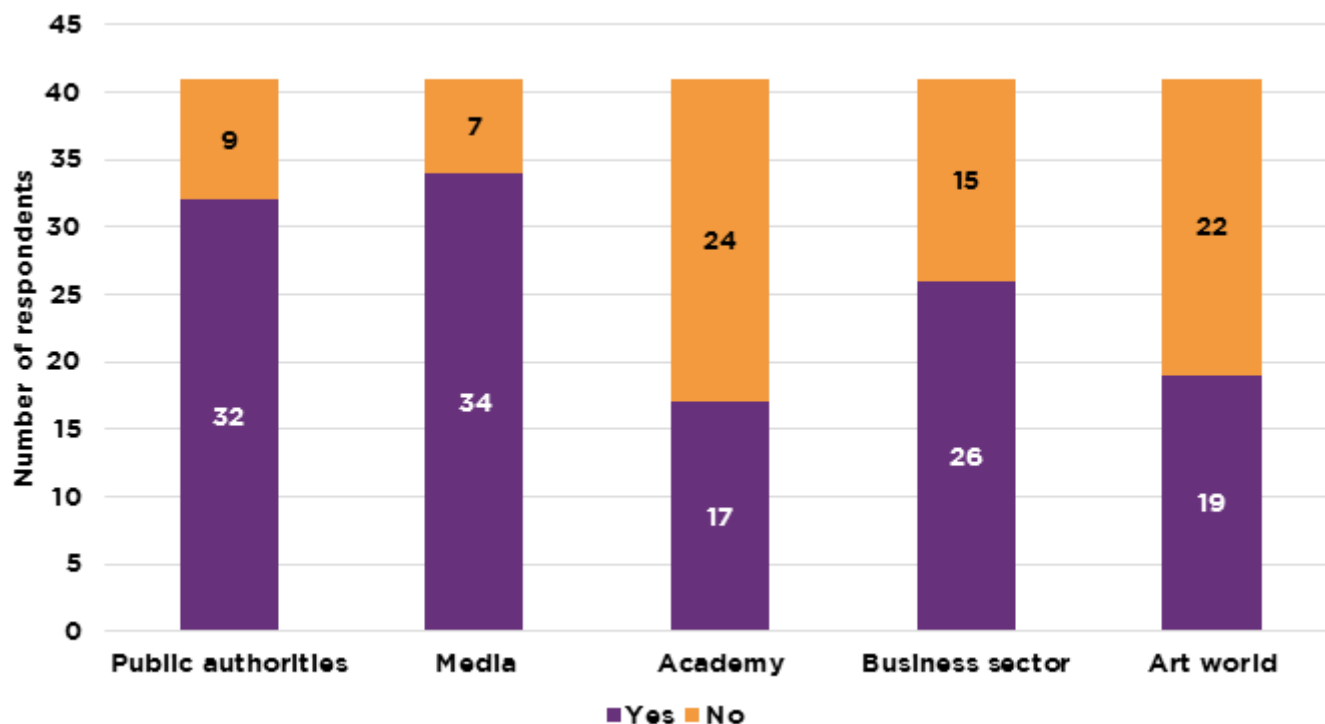


On an overall level, when comparing all the answers in this section, the most frequently quoted primary objective for organisations to enter AIO projects is from the R&D cluster; the development of new methods or processes (in the organisation). The answers that follow in frequency are elements within organisational culture: creativity, change management and motivation. This shows clearly where the focus of the majority of producers of artistic interventions are: in the conception of new work methods rather than the development of new products or services. They are also concerned with some of the soft skills that artists often are attributed: creative individuals with high motivation and flexibility to cope with change. This kind of intrinsic, intangible skillset is gradually becoming more acknowledged by leading researchers and in day-to-day work practice as game-changers or added-value, in the emerging economy where key assets are ideas, knowledge and information. As such, leaders are compelled to develop (or integrate) them in their environments for the sake of efficiency, sustainability or development. Producers are thus focusing on the core of the competencies of artists and communicating these as an added value to organisations.

What producers are not focusing on to the same degree are several of the items in market and society. Corporate social responsibility, visibility and employer branding for instance appear among the least quoted items, which may be surprising considering that often when talking about the relationship between businesses and the arts, the most common notion is that of sponsorship, patronage or commissioned works. This analysis shows clearly that most of the producers of artistic interventions in Europe are not focused on this, but rather on communicating the multi-dimensional competencies of artists, such as provoking new lines of thought and the status-quo, handling uncertainty, change and complexity, and their capacity to engage others. The added-value of artistic interventions is not based on already known and standardized forms of quantifiable economic value, such as visibility or branding that organisations may receive from acts of patronage, which work by putting the artist or artwork in a subsidiary position. Artistic interventions appear, more than as a commodity, as a method for organisations to re-invent themselves from within, in a way that increases competitiveness and all its indirect outcomes, such as profitability, visibility, or others. In this situation, the artistic competence is seen as an outside independent resource that organisations may employ to achieve their own development and innovation goals.

Development of artistic processes is rated quite high, considering that the question is what are the organisation's reasons for entering an artistic intervention. This strengthens the analysis that producers communicate the value of the artistic competence, and try to disseminate the artistic process as a viable method to achieve innovation in organisations.

Which are the target audiences for your communication?



When AIO producers want to communicate to a wider audience about their artistic intervention projects, several main targets were identified: public authorities, media, academics, the business sector, and the art world.

In correlation to previous estimates, there is a strain of AIO producers (19.5%) that seek to address all these audiences, and have a presence in every communication channel to reach them.

Breaking down the figure into specific patterns, non-surprisingly, the main target audience to which AIO producers seek to communicate their projects is the media sector (82.9%), followed closely by the audience of public authorities (78%); smaller percentages of the AIO producers choose not to focus on these target audiences (17% and 21.9%, respectively).

The media has the capacity to make information about AIO projects reach virtually every other audience, as such being considered the most important target audience. Public/local authorities are the type of organisation with which AIO producers work the most (as understood before in the report), and as such, it is more than logical for AIO producers to keep an intense dialogue with them; the disposition of public authorities to support artistic interventions will rely on the feedback these authorities receive regarding AIO projects.

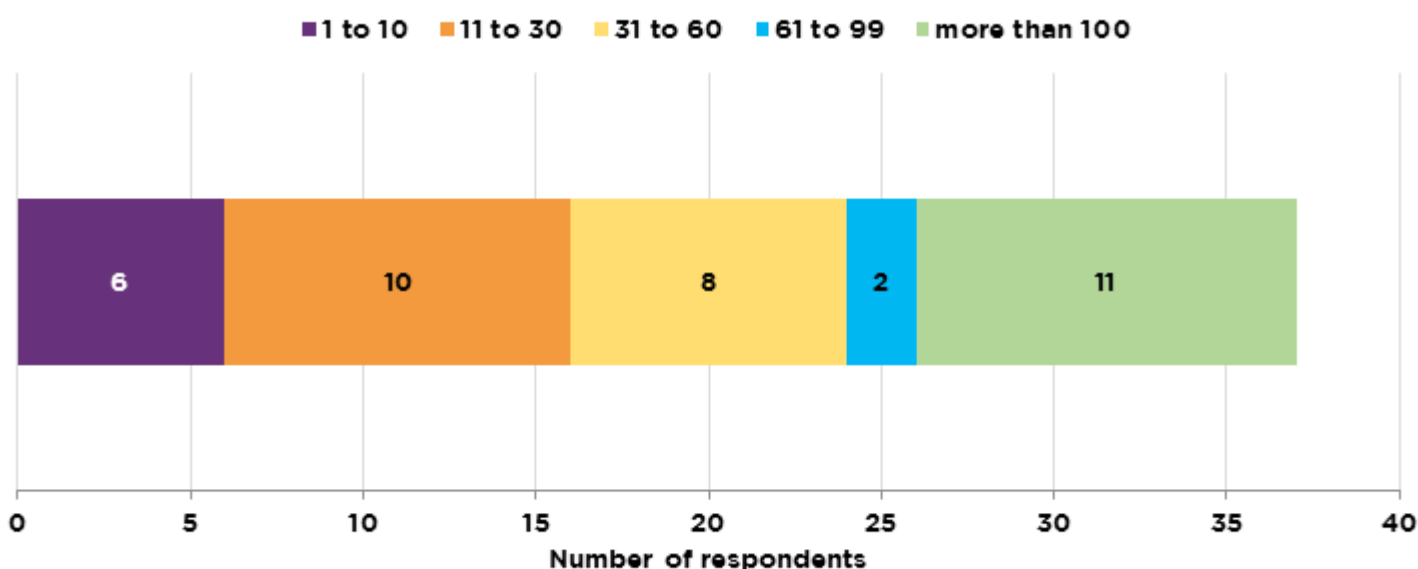
The business sector (where AIO clients are, in large part) is perceived as the third most important target audience for communicating information about artistic interventions, showing a rather balanced proportion between the AIO producers who address it (63.4%) and the ones who do not (36.5%).

The remaining target sectors, at the end of the ranking of target audiences, are the art world and the academics. Only 46.3% of AIO producers address the art world as a target audience with which to communicate, against 53.6% who don't do it. The academics (researchers and representatives of the academy) are the least targeted audience by the AIO producers - only 41.4% of AIO producers perceive them as a target audience, while 58.5% choose to not communicate with the academic audience.

The finding that, to AIO producers, the art world and the academy are the least important target audiences may mean several different, overlapping/interchangeable things. One is that the knowledge about artistic interventions may already be disseminated or sought by the art world and academy, and therefore there is no need of an effort to inform and reach them as audiences. Another interpretation is that AIO producers do not need to dedicate as much effort on communicating with the art sector and academy as trying to reach other audiences, such as potential new clients.

The AIO producers still offered some alternative qualitative answers regarding the target audiences for communicating their projects, of which the most relevant are: *intrapreneurs, social entrepreneurs, marketing and design managers = crossover type of people with very varied networks // creative talent // citizens // general public.*

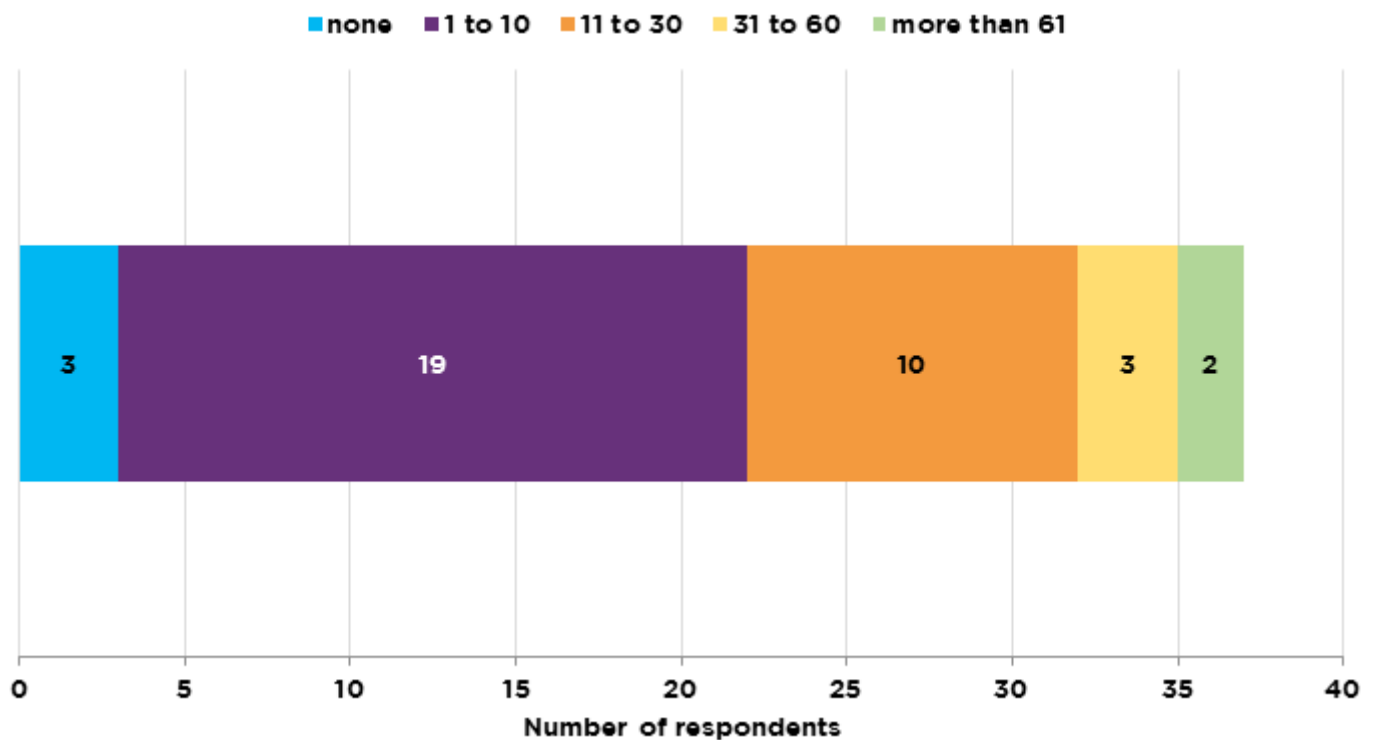
How many artistic interventions has your organisation produced since it started?



From a quantitative perspective, the figure shows a nominal lead for AIO producers who have already produced more than a hundred artistic interventions since the start of their activity, amounting to 26.8% of the respondents. Following closely are the group of AIO producers who have developed from 11 to 30 artistic interventions since they started, aggregating 24.3% of the respondents. Producers which have done between 61 and 99 artistic interventions come next, representing 19.5% of the respondents. The group of AIO producers which have done only between 1 and 10 artistic interventions since they started activity represents 14.6% of the respondents, while a marginal 4.8% of AIO producers have done between 61 and 99 artistic interventions during their existence.

At first sight no noteworthy pattern emerge from these stats, with the possible exception of a notion that most AIO producers are well active and/or experienced at their job, bearing in mind that more than two thirds started their activity in the previous decade or earlier.

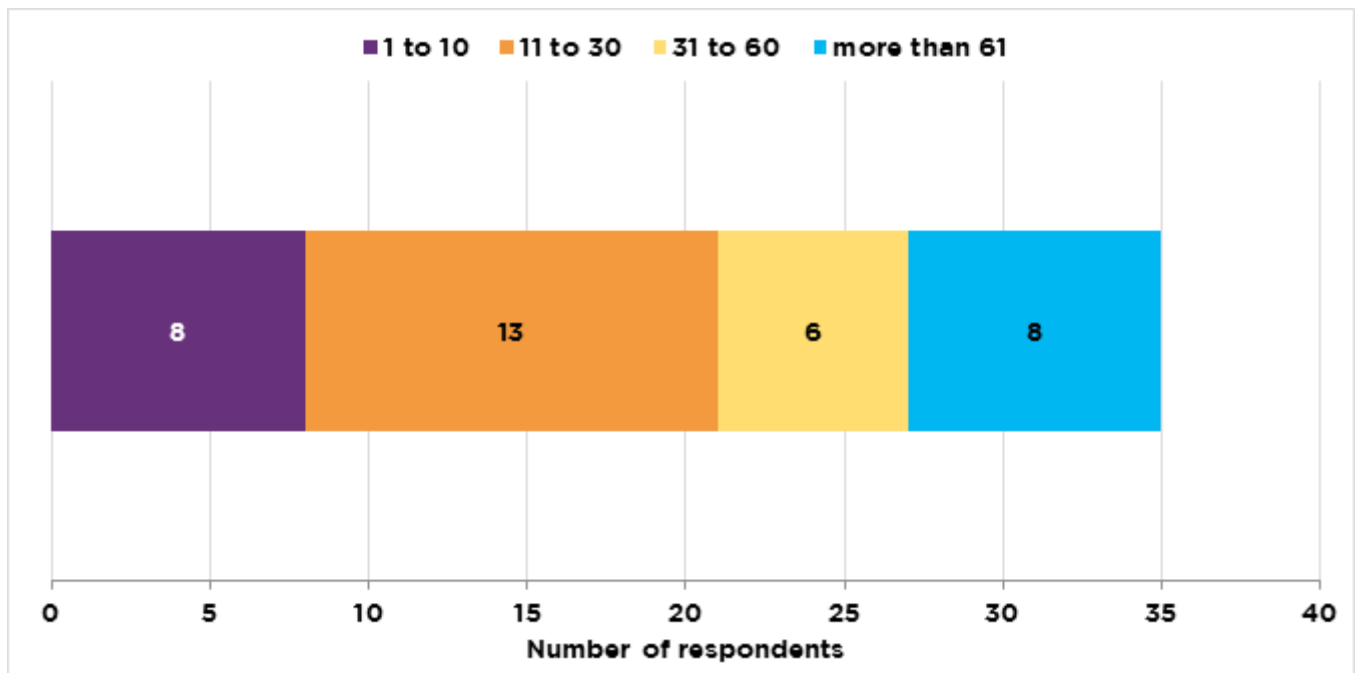
How many artistic interventions did your organisation produce in 2010-2011?



Regarding the production magnitude of artistic interventions in the short-term period between 2010 and 2011, the biggest share of AIO producers (46.3%) chose the option reflecting the least intense activity, as they claim having produced between one and ten AIO in the period of 2010/2011. 24.3% of AIO producers were involved in 11 to 30 artistic interventions, a lesser 7.3% were involved in 31 to 60 artistic interventions, and an even lesser 4.8% were involved in more than 61 artistic interventions, the top number foreseen by the survey options.

It is relevant to mention that at the time the survey was made available (the beginning of 2012), there were 3 AIO producers that hadn't done any artistic intervention in the past 2010 and 2011.

How many client organisations have you worked with?



When picturing the connection between AIO producers and the organisations with which they have developed artistic interventions, it might be fitting to recover the notion of how the AIO producers find their clients, which is through tightly knitted personal networks, based on mutual knowledge between parts and to which the addition of new members may take time (to find them, dialogue with them, and convince them). Bearing that in mind, it seems reasonable that the most chosen option is one where AIO producers have worked with a relatively small number of partners, between 11 and 30, and which gathers 31.7% of the respondents. Next, there is a balance between the extremes of the scale, since the options representing those which worked with the less different clients (1 to 10) and the most (more than 61) were chosen by the same amount of AIO producers: 19.5%. A slightly smaller amount of the AIO producers (14.6%) selected the remaining option, for the ones who have worked with 31 to 60 different organisations.

CONCLUSIONS

Producers of AIO have existed in Europe for a long time, but the findings in this analysis combined with the mapping of existing support schemes (Vondracek 2013) shows that the methodology they use is still quite unknown. Producers of artistic interventions are the front line communicators to organisations and other entities outside the world of the arts about the value of the arts and artistic competence for development. This is a hard role to play, often because of lack of understanding and prejudices from the different fields: both the art world and the business world. The field of arts and business is filled with many different initiatives, out of which AIOs are conceptually quite advanced and still not very common. Therefore it is not surprising that producers dedicate a lot of time and energy on communicating the value of the arts, and how the competencies artists have can contribute to the development of organisations, society, and citizens. As such, artistic interventions are still an undiscovered resource for renewal and change that Europe craves and is confronted with, but can't quite grasp its full scope of potential yet.

The producers of artistic interventions that contributed to this analysis have a variety of approaches and focuses. Producers of AIO work in all sectors: in both private and public organisations, and in many different industries and contexts, anything from manufacturing to services, in research & development, organisational culture, and with the position of the organisation in society. They provide support to the processes taking place by helping the collaboration between the artist and the organisation, coaching and monitoring the process, and addressing conflicts arising. The general idea behind artistic interventions is that when the two contrasting logics (the logic of the artist and the logic of the organisation) clash, energy is released in the form of new ideas, new visions, and deeper understanding for what the organisation is doing on an existential or meta-level. Afterwards, that new meta-knowledge acquired during the artistic intervention can shape a new vision of the organisation, its stakeholders and environment, giving artistically-intervened organisations an edge to grow and develop more: recovering the idea that money (or sustainability, or change, or whichever goal an organisation may seek given its nature) is now being made out of and from ideas, as the rising creative economy converges with the other, more traditional, economic sectors.

From a geographical perspective, producers of artistic interventions are still spread mostly over the western part of Europe (with levels of higher concentration in northern central Europe), showing that there is still a void in Eastern/Southern Europe to fill. Seeping into geo-political and macro-economic territory, these connotations may point towards the existence of a disadvantage for less economically developed countries (exacerbated by the historical European sovereign-debt crisis) in engaging artistic interventions as a method for innovative change, as organisations (public authorities or businesses) have less resources to spend on solutions, that although unconventional, might prove a keystone to overcome the uncertainty Europe currently faces.

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APPENDIX

Name | Country | Website

3CA	FR	www.3-ca.org
3x3	DE	www.3mal3.net
Accès Local	FR	www.acces-local.com
Alkhemi	UK	www.alkhemi.com
All That Art!	PL	www.allthatart.pl
Ars Bioarctica	FI	www.bioartsociety.fi
Art Partner	NL	www.art-partner.nl
Art & organisation	NL	www.artandorganisation.nl
Arteconomy	BE	www.arteconomy.be
Artlab	DK	www.artlab.dk
Arts in Business	DK	www.artsinbusiness.dk
Arts & Business Norway	NO	www.artsbusiness.no
Australian Network for Art & Technology (ANAT)	AU	www.anat.org.au
Big Bang Lab	UK	www.bigbang-lab.com
Bunker	SI	www.bunker.si
c2+i	ES	www.conexionesimprobables.com
CAAT Training // Coaching	NL	www.caattraining.nl
Center for Cultural and Experience Economy	DK	www.cko.dk/en
Centre de Cultura Contemporània de Barcelona (CCCB) Lab	ES	www.blogs.cccb.org/lab/
Centre for Practise as Research, University of Tampere	FI	t7.uta.fi // www.voimaataiteesta.fi
CoCreation	DK	www.cocreation.dk
Consulting.art&friends	DE	www.consultingartandfriends.com
Cultuur-Ondernemen	NL	www.cultuur-ondernemen.nl
De Nieuwe Opdrachtgevers / Les Nouveaux Commanditaires	BE	www.denieuweopdrachtgevers.be
Gent Creativa	ES	gentcreativa.wordpress.com
Helix Arts	UK	www.helixarts.com

Humap Ltd. FI www.humap.com

InRoos Oy FI www.inroos.fi // www.businesssteatteri.com

Institut für Kunst und Wirtschaft AT www.kunstundwirtschaft.wordpress.com

Kalen Platform MK www.kalen.mk

KLEIN LAND NL www.kleinland.nl

Kokos Oy FI www.kokoshc.blogspot.fi

Kultur och Näringsliv SE www.kulturnaringsliv.se

Kunstenlab NL www.kunstenlab.nl

Kunstgreb & CO DK www.kunstgreb.dk

Leitrim County Council Arts office IE www.leitrimarts.ie

Lime Arts UK www.limeart.org

London International Festival of Theatre UK www.liftfestival.com

Love Difference IT www.lovedifference.org

Mona Lisa FR www.monalisa-paris.com

NUMI NO www.numi.no

Orgacom NL www.orgacom.nl

ProjectScotland UK www.projectscotland.co.uk

REINIGUNGSGESELLSCHAFT DE www.reinigungsgesellschaft.de

Singingworks UK www.singingworks.co.uk

Something & Son UK www.somethingandson.com

SPIELART Theatre Festival - Spielmotor München e.V. DE www.theatrefit.org

Story architect SE www.storyarchitects.se

The Arts Catalyst UK www.artscatalyst.org

The Map Consortium UK www.mapconsortium.com

TILLT SE www.tillt.se

TRANSFORMA PT www.transforma.org.pt

TroisTemps FR www.troistemps.com / www.abcnetworkprogram.com

Unternehmen! KulturWirtschaft DE www.nordkolleg.de/fachbereiche/kulturwirtschaft.html

Vonk - strategic art thinking NL www.v-nk.nl

Waag Society NL www.waag.org

Z33, house for contemporary art BE www.z33.be

Zurich University of the Arts ZHdK CH www.artistsinlabs.ch

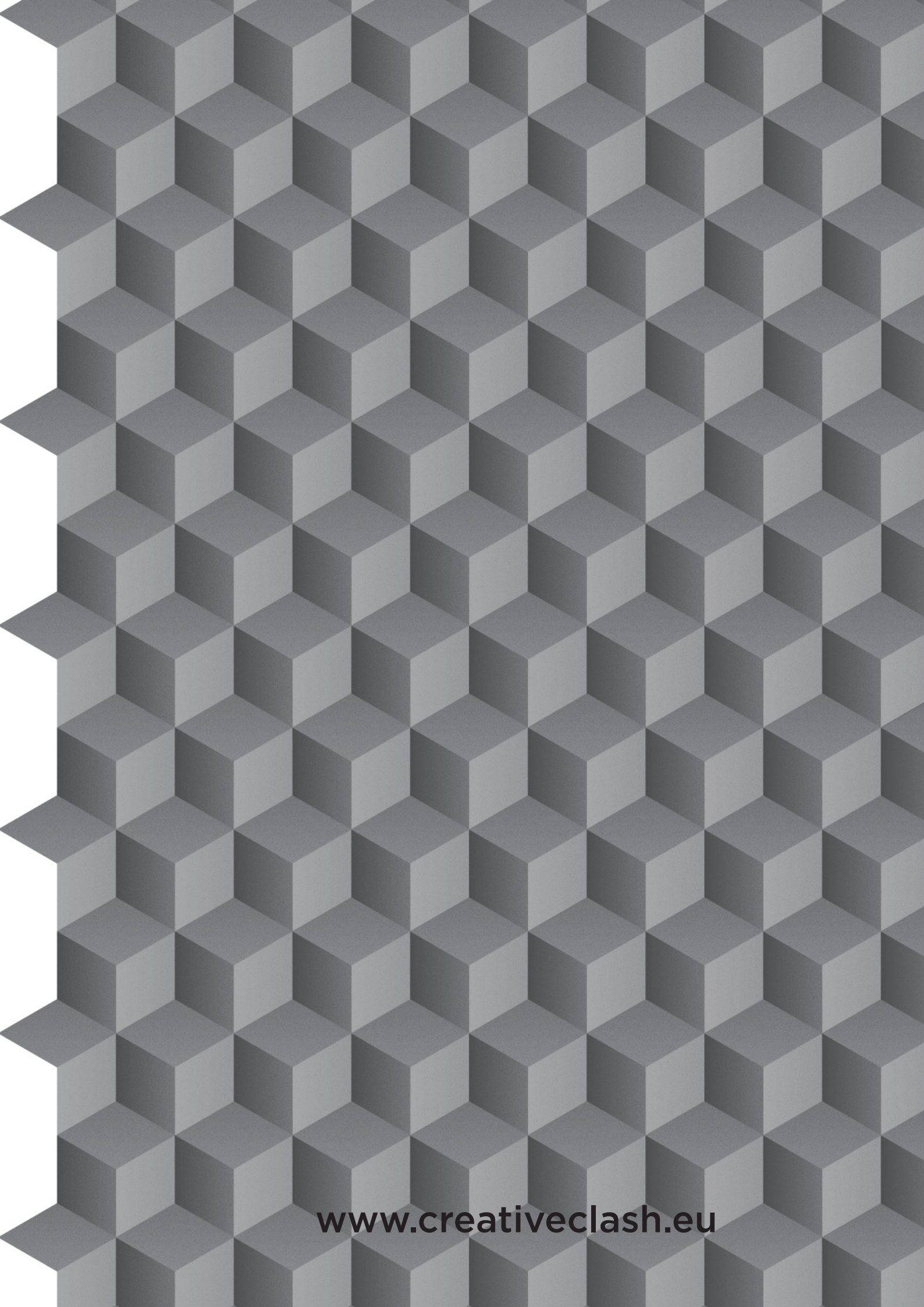


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