ARTISTIC INTERVENTIONS IN ORGANISATIONS: FINDING EVIDENCE OF VALUES-ADDED

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CREATIVEClash

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Executive Summary

- Managers have discovered that **it makes a lot of sense to use an innovation to generate innovation**. So they are experimenting with the potential of artistic interventions: bringing in people, practices, and products from the arts to help address issues their organizations are facing.

- **Organizations of all sizes and all sectors** in Europe have tried artistic interventions—for many reasons and with all kinds of art forms. There is no such thing as a "typical artistic intervention."

- **A wide variety of impacts have been documented** although few studies are explicitly designed as evaluations. Most studies use a mix of methods, primarily qualitative. Many include perspectives from different stakeholders (managers, employees, artists and sometimes intermediary organizations that produce artistic interventions).

- **Although employees are often initially skeptical** about engaging with an artist at work, the artist succeeds in engaging them. By the end of an intervention, **people almost always report that the experience was positive,** even if it sometimes entailed going through difficult **phases of irritation and frustration**. (Surveys we have conducted in the Basque country found that 100% of managers, employees and artists who have participated would recommend such a project to their peers.)

- These effects can be found at the individual, group and organisational level, and in fact these levels tend to be interconnected. We have observed that **organizational impacts are usually spill-over effects from benefits that individuals and groups have gained** from an experience with an artistic intervention. The distinction between the categories of impacts and the groups we have put them into is analytically helpful, but it is important to note that in practice the **effects are often interrelated and they reinforce each other**.

- There is evidence that artistic interventions can indeed **contribute to such *Strategic and Operational* factors as productivity, efficiency, recruitment and reputation**, but this is the area that is mentioned least frequently in the research-based publications.

- Apparently, this is not necessarily what organisation members consider as the most remarkable sphere of impact. Indeed, few companies that have worked with artistic interventions have sought to document such direct impacts. Instead**, managers and employees seem to care more about how artistic interventions impact the factors that underpin the potential for innovation**.

- **Seeing more and differently** and **Activation** are the strongest groups of categories underpinning processes of learning and change from artistic interventions in organizations. **Collaborative ways of working** and **Personal development** are the next two most frequently mentioned.

- **When people discover new ways of seeing and doing things in an artistic intervention,** it is an energizing experience that **activates the will to act and engage in change. Working collaboratively,** rather than simply collectively, **is an additional source of potential strength.**

- The power of artistic interventions in organizations resides in the **opening of spaces of possibility,** which we call **"interspaces"** in the formal and informal organization. In these interspaces participants experience new ways of seeing, thinking, and doing things that add value for them personally.

- Artistic interventions are by definition ephemeral phenomena in organizations. They start and they end, so **the responsibility for deriving the benefits for the organization and sustaining the effects lies with managers and the employees**.

- **Policymakers are called to nurture the field** with programs, policies, funding, as well as by creating opportunities to experience artistic interventions in their own organizations. (See also results of the Creative Clash study on funding arrangements, Vondracek 2013).

Content

"Without the artist, we would have done something like every other project. … We've been here for many years, we know the routines. We know how the collective mind works. We needed someone to open the box, even throw the box away." (Berthoin Antal 2013b: 105)

Introduction

The call for innovations is loud and clear in all European countries, all sectors of the economy, and all kinds of organizations. As Michael Hutter points out, features that were initially associated only with the creative industries have now spread across all other sectors, leading to a paradigmatic shift into the Creative Economy, where "the new is normal" (2013: 1). Searching for fresh approaches, managers have discovered that **it makes a lot of sense to use an innovation to generate innovation**. So they are experimenting with the potential of **artistic interventions:** they are bringing in **people, practices, and products from the arts** to help address issues their organizations are facing. The emergence of this innovative approach is also fuelled by the curiosity of artists from all disciplines who are looking for different contexts in which to work. A growing number of artists are exploring the possibilities of engaging with people, materials and spaces in non-art-based organizations—sometimes in order to create art in situ, and often with the aspiration to stimulate learning and change.

The experience of an artistic intervention can be fun, challenging, provocative, energizing, reassuring, disconcerting, stimulating … It is unpredictable yet 100% of the respondents to our survey of participants in artistic interventions produced by conexiones improbables in the Basque country in 2011-12 said that they would recommend such an experience to their peers (Berthoin Antal 2012b). Why? What comes of these interactions? **Is there evidence that artistic interventions have beneficial effects, and if so, what kinds?** These questions are being raised by policymakers who need to decide whether and how to support this kind of activity. Managers who have not yet tried artistic interventions are asking for evidence that their organizations would benefit before they step out into the unknown territory of bringing artists in to engage with their employees. The intermediary organizations that produce artistic interventions would like to show the kinds of value that their work generates. Some artists have also started to ask academics to help them discover what kinds of traces their activities leave in organizations. Researchers, too, are seeking to understand how artistic interventions affect organizational dynamics and outcomes.

The objective of this report is to start responding to these questions by providing an overview over the kinds of impacts that researchers have

documented after studying artistic interventions in organizations in several European countries.[1] We consider the effects perceived by researchers, managers and employees, as well as the artists involved wherever possible. The **focus here is on the effects in organizations of all types and sizes**, because that is where resources for generating products and services for society are concentrated. When innovations contribute to transforming organizations, they contribute to transforming society as well.

Artistic interventions come in many shapes and sizes—and so do their impacts

Evaluating the impacts of artistic interventions is an interesting challenge for several reasons:

- There is **no such thing as a "typical artistic intervention."** Interventions can last for a few hours, days, months, sometimes even years. They can involve one artist or several artists, who may engage with just one or two members of the organization or with hundreds. The artists come from all imaginable domains, and they may or may not use their art form in an intervention—their contribution may rather come from their aesthetic ways of knowing and doing, of engaging with people, ideas, artefacts and spaces.

- The **organizational objectives given for undertaking an artistic intervention are also very diverse** and often quite broad (e.g., increase employee creativity; expand leadership skills; improve communication in the organization; help develop new product ideas; enhance organizational capacity for innovation; clarify organizational identity). We have not seen any artistic interventions for which the management has defined success criteria in advance as a basis for evaluation.

- No organization stands still during an artistic intervention, nor does their context—the volatility of markets and the socio-political and technological changes of the past years affect all organizations. So it is **impossible to establish clear mono-causal links between an artistic intervention and organizational outputs**. Managers who have experienced artistic interventions therefore formulate their observations in terms of **effects associated** with the intervention. They perceive the intervention having **contributed to** outcomes in interaction with other factors in the organization at the time.

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[1] The funding instructions for this Creative Clash project were specifically for compiling evidence from existing publications. We include results of our new research funded by the WZB in this report.

- Artistic interventions are by definition ephemeral phenomena in organizations. They start and they end, so **the responsibility for deriving the benefits for the organization and sustaining the effects afterwards lies with the managers and employees**.

- The question can then be posed: who (the artists, the participating employees, the responsible managers?) or what (the intervention, the follow up?) is to be evaluated, and when (immediately after the intervention, weeks or months later)? The literature we reviewed has not resolved this set of questions. We propose some **lessons learned about evaluating artistic interventions in the conclusion** of this report.

So where do we find evidence?

Interestingly, **companies rarely undertake formal evaluations** of the effects of the artistic interventions they have invested in. Instead, our interviews with these managers indicate that they usually trust their own observations and the informal feedback they receive from people in and around their organizations. We combed through the literature and created a data base with various types of publications (see appendix 1 for the sources we reviewed for this study).

The data base

We examined **268** academic, practitioner and policy publications on arts and business, social impacts of the arts in organizations and society. The publications are predominantly in English and German, but we also reviewed some in French, Spanish, and Swedish.

- Fortunately, the field has started to interest doctoral and master students, so there are some thorough literature reviews of the field. Although the theses are not designed as evaluation studies, some of them report on results of empirical research in organizations from which we could identify impacts.

- A growing community of scholars around the world has gained research access to organizations conducting artistic interventions, and they have sometimes initiated experiments that they accompanied as facilitators or observers, generating data that they then analysed and published in books or journals. A few academic studies are designed as evaluations. Other studies have different foci but nevertheless contain evidence of impacts that we could draw on.

- Some intermediaries that produce artistic interventions (e.g., Artists in Labs in Switzerland, Arteconomy in Belgium, Conexiones improbables and disonancias in Spain, INTERACT in the UK, the MAP consortium in the UK, and TILLT in Sweden) or prepare artists for such interventions (e.g., Artlab in Denmark) have invited researchers to follow their projects and publish their results.[2]

- Practitioners (intermediary organizations, consultants, some artists) have also written about the artistic interventions they have conducted. These publications are interesting and lively, but it is difficult to rely on them for evidence because they tend to be anecdotal and impressionistic and the authors rarely gain the necessary critical distance to evaluate their own work.

After reviewing the content of these publications, we found that only **47** (see appendix 2) actually contained research-based evidence on the effects of artistic interventions in organizations. Since many of these reported on several cases, our data base includes **evidence from 205 organizations of different sizes and in diverse sectors** (see figure 1).

Figure 1: Sectors with documented artistic interventions

Most of the studies we used for our analysis included **input from various stakeholder perspectives** (i.e., managers, employees, artists) and the researchers had used a mix of research methods to generate their data (usually interviews, participant observation and some surveys). Some cases were also documented with video recordings and with artefacts generated in the artistic interventions (e.g., art works, illustrations of ideas/activities).

The research method for this report

We took a grounded approach to review the literature systematically and to develop categories of impacts that artistic interventions have in organizations. In practice this meant that three researchers worked in parallel to identify and categorize the effects of artistic interventions on organisations cited in research-based publication, and then cross-checked their interpretations to ensure compatibility. Working iteratively, we adjusted the categories with every new text we reviewed. This process allowed us to a) test the suitability of our categories, b) develop a sense for the possibilities and limitations of these categories as well as the boundaries that distinguish one category from the other, c) develop new categories when necessary.

Given the great variety of types of artistic interventions, the multiple reasons for which managers initiate them, as well as the diversity of organizations that have engaged in such interventions, it is not surprising that **many kinds of impacts are documented in the literature**. Our iterative method analysis generated **29 categories of effects** for which we have found evidence in studies on artistic interventions in organisations. In order to make these findings more manageable, we organized the categories into **8 groups** (see figure 2).

Figure 2: Documented impacts of artistic interventions

Category		
Strategic and operational impacts	Profitability/Turnover Marketing/PR Strategy *)	*) Product development Product/service quality Efficieny/ productivity HR Development/Recruiting
Relationship	External relationship, Internal relationship,	
Organizational Development	Organizational culture, Leadership, Working climate	
Personal Development	Discovery of self, Personal growth, Skills, Tools	
Collborative ways of working	Working together quality, Communication quantity, Communication quality	
Artful ways of working	Dealing with unexpectedness and being open to the new, Adopting artistic formats, Trust the process	
Seeing more and differently	Reflection, Widen perspectives, Awareness of present conditions	
Activation	Positive experience, Stimulation , Emotions, Energy	

These effects can be found at the individual, group and organisational level, and in fact these levels tend to be interconnected. We have observed that **organizational impacts are usually spill-over effects from benefits individuals and groups have reaped from an experience with an artistic intervention.** The distinction between the categories of impacts and the groups we have put them into is analytically helpful, but it is important to note that in practice the **effects are often interrelated and they reinforce each other**. The artistic interventions that managers as well as employees considered successful usually comprised effects across all categories, generating a network of effects that stretches over all groups, connecting different areas and levels of organisational life.

In order to understand the kinds of impacts that stakeholders have experienced and that researchers have analysed, it is helpful to follow the artist into the organization. So we offer a brief introduction to the organizational setting before providing a description of the effects for which we found researched-based evidence.

What happens when artists enter organizations?

What intrigues managers who initiate artistic interventions is that **artists enter organizations as though they were foreign lands**, places where people have their own way of speaking, seeing things and doing things. The artists' fresh perspectives and different ways of approaching organizational realities is what managers hope to tap into somehow. The "foreignness" of each organization is also what intrigues artists.

The artists find that they need to explore different facets of an organization: **the formal and the informal**. The formal organization presented, for instance, in organization charts or in organizational tasks, is considered to be an explicitly coordinated structure that aligns components of an organization with its environment in order to achieve objectives efficiently and effectively. An image used to describe this formal organization is often that of a machine, in which employees appear only in terms of the functions they represent and skills they need to fulfil their tasks. Relations between those functional parts are constituted, controlled and coordinated by a hierarchical structure.

Rationality is the basis for making decisions, so in the rhetoric of this official version of an organization, emotions, relationships and the personal lives of individuals do not play a role. Artists quickly sense that behind the officially communicated organization there exists a second dimension, the informal organization. It is not mapped by hierarchical structure but formed by em-

ployees in accordance with their preferences, values and beliefs. Under-standing how organizations tick and what may be blocking employees from achieving their full potential requires engaging with the emotions, personal relationships, and power struggles that drive the informal organization but are usually not part of official rhetoric.

The combination of formal and informal dimensions that artists see and interact with when they start an artistic intervention in an organization is represented by the two-sided image in Figure 3. The figure shows the movement back and forth between the formal and informal organization, the collective ways of working that develop alongside the structure and the rule-bound, institutionalized ways of working.

Figure 3: The two sides of organizations: formal and informal
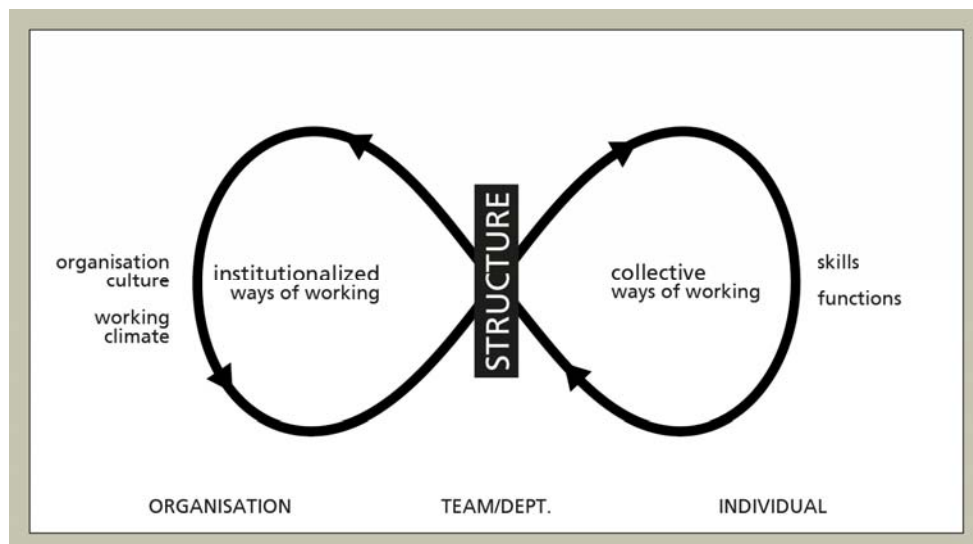
Evidence of impacts of artistic interventions in organizations

Keeping this double-sided image of the formal and informal organization in mind, we now turn to describing the effects of artistic interventions. As indicated in figure 2, we have identified **8 groups of impact categories** that differed in kind and frequency of times mentioned.

1. **Strategic and operational impacts (37)**
2. **Organisational development (65)**
3. **Relationships (63)**
4. **Personal development (88)**
5. **Collaborative ways of working (89)**
6. **Artful ways of working (64)**
7. **Seeing more and differently (117)**
8. **Activation (114)**

The list starts with *Strategic and operational impacts* because they relate to the performance indicators that are often used to assess organizations, hence they are the first kind of impacts that policymakers ask about. The next three groups, *Organisational development*, *Relationships,* and *Personal development,* contain the impact categories that denote changes in individual and collective levels of the organisation and its members. They can be seen as constituting the infrastructure for processes in the organization. Then we present the groups containing two types of processes that artistic interventions are seen to contribute to developing: *Collaborative* and *Artful ways of working*. The last two groups, *Seeing more and differently* and *Activation*, encompass the impacts that we consider to be catalysts for change in the organization's infrastructure and its processes.

We briefly introduce each group of impact categories and provide quotations from the studies to illustrate how they are experienced by stakeholders or observed by the researchers.

1. Strategic and operational impacts

The first group of effects that policy makers and managers who have not experienced artistic interventions ask about are the strategic and operational impacts, so we start by addressing them.

Figure 4: Evidence of strategic and operational impacts of artistic interventions
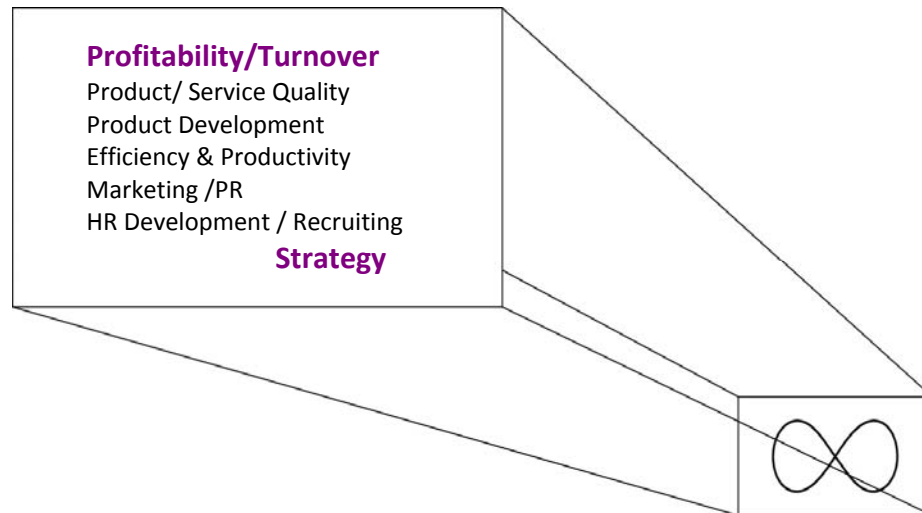
In 44% of the research-based publications, we found observations about various strategic and operational impacts that the stakeholders or researchers associated with artistic interventions. The items in the first group of categories for which we found evidence include **increased turnover; improvements in productivity; greater speed; better service; reductions in stress levels and in absenteeism; stronger branding.** The effects are rarely calculated and managers point out that they are usually the result of a combination of factors. A few quotations illustrate these impacts and how they are reported on by stakeholders.

> A construction manager in Denmark reported: "**This year we have seen an increase in our turnover of just over 30%. Of course, there may be many factors that explain this improved efficiency.** But one of them is that this group works fantastically well together**.** Firstly, this group is a unit, i.e. if one of them says something, then the rest stand by it – this means clear and unambiguous communication. Secondly, if one of them has a problem, then the group have been able to disregard their personal interests to help the person in question. This means that **things now get done incredibly quickly**. There may have been many small factors that contributed to this effect, but the effect is certainly noticeable." (Artlab 2009: 13).

> A senior Human Resources manager in Sweden reported: "Within a year there was a **24 percent increase in efficiency** in the production plant." The manager is quick to point out that there were other processes underway as well, so **this result was not due to the artistic**

intervention alone, but he believes that it played an important part, providing "**lubrication to help succeed in other projects as well**, instead of being just another project that consumes resources." (Berthoin Antal 2013b: 109-110)

The workplaces where Airis projects have been implemented have seen **a reduction in absences due to illness**. The **cost savings** achieved vary between EUR 30,000 and 130,000, depending on the size of organization. (Areblad 2010: 60).

A study on artistic interventions in Belgian companies reported that **"A side effect is that an art project contributes to a company's reputation and brand awareness.** The evaluation we did clearly shows that the introduction of art projects is an excellent basis for the stimulation of creativity and innovation in a company." (van den Broeck, Cools and Maenhout 2008: 586).

The effects that people wanted to talk about most in the research are not these strategic and operational impacts, as important as they are. Instead they focus attention on the effects that they experienced personally, or that they observed others experiencing. These effects are significant because they are the essential ingredients for achieving the strategic and operational impacts.

So we now **tilt the perspective of the analysis** and the organization back into the foreground by presenting the findings on the **seven other groups of impact categories**:

- **Relationships,**
- **Organizational development,**
- **Personal development,**
- **Collaborative ways of working,**
- **Artful ways of working,**
- **Seeing more and differently, and**
- **Activation.**

Figure 5: The effects that people wanted to talk about most
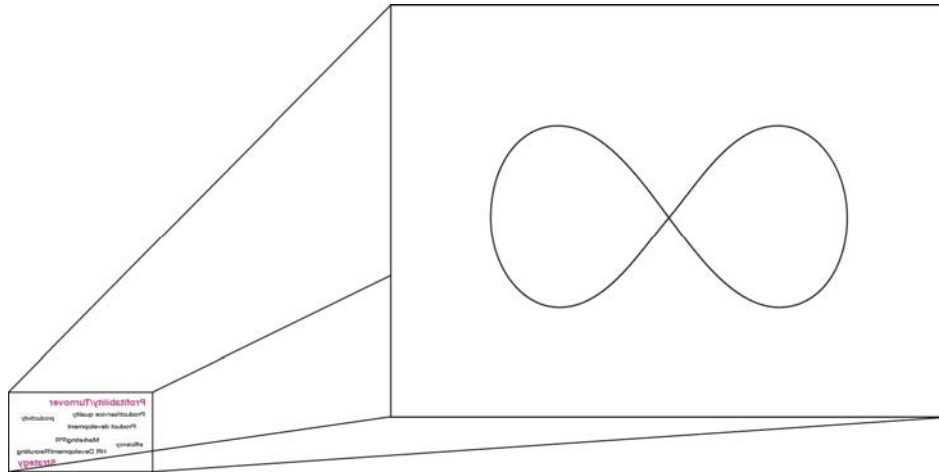
2. Relationships

Under the heading of relationships we grouped the impacts referring to internal and external relationships. **Improvement in internal relationships is one of the most frequently mentioned effects of artistic interventions,** with 37% of the texts we analysed mentioning it once or more times. In the course of all kinds of artistic interventions people have the opportunity to interact with other employees, often from different parts of the organization. The activities undertaken together during the artistic interventions often allow people to **discover aspects** about other employees that tend not to be shown in the normal work mode. People find these discoveries surprising and exciting. They learn new things about their colleagues, sometimes changing their minds about them. They not only expand their **social network** at work but also develop a stronger team spirit or sense of **connectedness** beyond their unit. People talk about **developing respect and trust** for others in the organization as a result of having come to know them in new ways in the context of the artistic intervention.

> "In normal working mode people rarely talk about things that are so unrelated to work, so some managers suddenly **saw their colleagues in a completely different light**. They were positively surprised by the creative interpretations or unusual expressions that they had not expected from those colleagues… The unusual experience left a strong impression on all the participants that will also remain as a connecting

feature between them in future…" (Teichmann 2001: 158 and 174-5; our translation).

"I don't think art is a miracle cure that can change the situation either. The most positive thing about the project in my opinion was that I could **work with people I would never work with otherwise, and I got to know some people better**." (van den Broeck, Cools and Maenhout 2008: 582).

An HR director in a shipping company in Denmark explained that the artist "and the songs **enabled** us to get to know some other sides of our staff. Esprit de corps is a good phrase, but how do you generate it? You do it by **having a positive attitude to your colleagues, by knowing their background, by being a bit interested in them as a person.** Singing together opens people up and **creates a positive atmosphere**." (Artlab 2009: 27).

In addition to strengthening internal relationships, in some studies stake-holders report having expanded or enriched their **external relationships** as an unexpected added value from participating in the artistic interven-tion. This happens for example when artistic interventions entail seeking ideas from people outside the organization, or when projects involve inviting outsiders in, usually to experience something at the end of the process (e.g., an exhibition). The stakeholders particularly mention that they appreciate how the artistic intervention **adds new dimensions to their relations with clients and with the local community** because there is more to talk about than just the business itself. They also appreciate the enrichment it offers with family and friends, for whom talking about the artistic intervention is more interesting than the employee's daily work.

An engineer in the Basque country reported that the project with the artist had helped the **company develop and test methods** with which it could explore content and ideas for mobile cultural appli-cations. The experience also showed them how to design creative mechanisms, such as the workshop with **young people in the com-munity, and how to connect with organizations in other sectors in the local environment.** (Berthoin Antal 2013b: 112).

After an artistic intervention in Belgium, a manager observed: "The outside world, **customers and suppliers**, have reacted positively to the project too." (van den Broeck, Cools and Maenhout 2008: 587).

3. Organizational development

This group of impact categories encompasses three closely connected factors: **organizational culture, leadership and working climate.** In this group, working climate is mentioned in 33% of the research texts we analyzed and thus is ahead of organizational culture (23%) and leadership (20%). These three elements are discussed in two ways in the research: a) artistic interventions can be part of a process to address the values and norms in an organization, to develop leadership, and to improve the working climate; and b) the organizational culture, leadership style and climate can help or hinder the capacity of the organization and its members to benefit from the experience with the artistic intervention.

> A Danish manager reported: "After the workshop, **we defined some rules relating to presence, expectations and conflict resolution**. So now we are working according to collectively agreed rules that **enable us to continue to focus on recognition of each other**. It doesn't cost a great deal and there is much to be gained." (Artlab 2009: 9).

> Managers in British organizations observed: "The involvement of all our staff has **created the beginnings of true inclusivity**. … We operate more intuitively and impulsively." (Robinson and Dix 2007: 28).

The previous examples show that artistic interventions can trigger quite significant changes in organizational culture, but in other cases the stakeholders point out that **positive impacts can be blocked by the dominant culture.**

> A German case study found that: "All the respondents were skeptical that their colleagues would undertake any changes in behavior, even if the theater experience stimulated reflection. Their doubts were less about the potential of the theater piece itself than in the leadership culture of the company. 'I do think that some people changed their way of thinking. But **we do not see the willingness of management to undertake any real change**. And as long as that it not visible, people simply do not see any point in making changes themselves.'" (Teichmann 2001: 240; our translation).

Leadership development is an explicit objective of some artistic interventions, for example in workshops dedicated to experiencing different approaches to leadership in music and theater.

> A report found: "The primary conclusion of this study is that the arts can be a valuable resource for **conceptualizing leadership challenges in new ways**, which is the hallmark of creative thinking and is based on a set of learning conditions: confronting leader's cognitive traps, emphasizing personal as well as professional dimensions of leader-

ship, embracing leaders' frustration, and fostering teamwork. Trainers can help transform what appears to be a commonly experienced leader psychology characterized by burnout, stress, and/or alienation into a more creative approach to leadership. Leader creativity need not only stress 'out-of-the-box' or new ways of thinking, but can also emphasize **emotional awareness, toleration of ambiguity, learning from mistakes, and risk-taking**." (Katz-Buonincontro 2008: 21-22).

Other artistic interventions create situations in which the participants discover the possibility of practicing leadership differently.

A Swedish study found: "Many of the unit managers think that the project gave them an increased understanding for processes within the group and development of group dynamics in **practice,** something they earlier only read about theoretically." (Eriksson 2007a: 19; our translation).

Such learning processes are not easy and some participants find them too difficult, as reported in a study in Britain:

"Many CEO's found the process challenging because they **had to devolve leadership at moments of uncertainty in the process**, and whilst some found this a beneficial learning experience for them and their staff, a couple **found it threatening and withdrew**." (Robinson and Dix 2007: 26).

Improvements in the working climate are among the most frequently mentioned impact categories in the research-based literature. The studies mention such aspects as a more welcoming atmosphere and adding an exciting extra dimension in the working environment.

Studies of the Airis projects conducted in 2006 found that "when additional resources were added to support the artists' work, **changes in work climate** were significant." (Styhre and Eriksson 2008: 53).

Further studies on Airis projects have sought to quantify the impacts on the working climate: "The greatest impact is shown to be on the time spent on ideas creation (+17%) and a reduced risk of conflict (-12%)." (Areblad 2010: 60).

4. Personal development

Personal development underpins organizational development. It groups together the impact categories discovery of self, personal growth (which 33% of the analyzed texts have mentioned), with transfer tools, and skills. Among the aspects that are valued are the increase in self-confidence and risk-taking, as well as the development of new skills.

> A project manager in Denmark reported: "We have a group of young people whose **growth was visible** both during the process and afterwards, when they returned to daily life. They started to make some choices and **take on things they would never have dared before. That generates self-esteem**." (Artlab 2009: 19).

> A participant in Belgium noticed that "after several sessions the people have become less inhibited in speaking out about themselves, that they dare to express themselves and that they are considering things more deeply." (van den Broeck, Cools and Maenhout 2008: 585).

There is strong evidence (over 20% of the reports mentioned this category) that participants develop a wide range of **skills** in the context of artistic interventions, including the ability to think in new ways, communication, and artistic skills.

> A project coordinator in Denmark observed: "The artistic processes are extremely relevant to the manner in which tasks are performed in a knowledge-based company. I think that this form of exercise is far **more useful than a survival course**. The artistic processes offer a unique opportunity to **enhance personal and social competencies, such as co-operation, communication, creativity and the ability to think and act innovatively** during periods of change**.**" (Artlab 2009: 8).

The studies on artistic interventions contain numerous references to evidence that the participants find **practices and tools** that they can transfer from the experience back into daily work, and often also life in general. For example, employees applied in the workplace a solution that was tried out in a theater-based intervention.

> A head nurse in Denmark reported: "Some useful phrases and arguments emerged from the session. I wrote these down and **put them in a communications tool for the staff – a pocket-sized to-do list that they can refer to.** It offers useful advice on what to say and do in relation to patients and next-of-kin, with a particular focus on body language." (Artlab 2009: 10).

Another skill that was specifically mentioned in some of the studies we analyzed relates to communication.

> "Many respondents identified **specific new skills** they had learned, **as well as ideas that they discovered through the collaboration.** The most frequently mentioned skills related to learning how to use **different communication** and presentation media and how to connect with **social networks**; several wrote that they had gained confidence in their abilities at work." (Berthoin Antal, 2012b: 8).

5. Collaborative ways of working

A striking finding from the research-based publications **is the qualitative shift from simply collective ways of working to collaborative ways of working** in organizations as a result of experiencing an artistic intervention. This group comprises evidence of impacts on the quality ways of working (which 31% of the reports mentioned) and on the quantity and quality of communication (the latter appears in 30% of the research texts). Collaborative ways of working not only enhance the quality of the work experience but are also likely to have positive impacts on productivity.

> In a Danish company employees "experienced a basic human connection that enables them to **look one another in the eye and be more open in their future co-operation**. One participant had been seen as the 'complainer' of the group for over 15 years. After the workshop, both he and his manager said that he was now seen in a new light, and that their co-operation has significantly improved." (Artlab 2009: 23).

> As a senior manager in Germany reported, "We have developed new rules of the game, we **take more time to talk together**. This change is being lived not only in the Executive Committee but also increasingly in the departments." (Teichmann 2001: 165; our translation).

> The evaluation of a project in the UK also found changes at all levels of the organization with **"fresh approaches to staff and board development and team building;** more playful, less defensive evaluation models**; … 'everyone is much more open and a lot more sharing** of creative processes now'; richer, **process based project design**; creative learning based **consultation techniques."** (Robinson and Dix 2007: 34).

Collaborative ways of working are associated with **more and different communication**. The studies contain numerous findings that people have conversations they had not otherwise engaged in, addressing topics that had not been perceived as discussable. By expanding the range and depth

of conversations, people developed better working relationships. They also became aware of non-verbal communication.

> In a Swedish production plant employees and managers "appreciated that the project got **conversations going between the two plants that had not been possible beforehand.** There had been 'invisible walls,' even 'wars' between shifts—people did not help each other out. They can now address issues that had not been discussable beforehand (like sharing shifts), which makes the work process easier all around." (Berthoin Antal 2013b: 110).

> A training manager in a company in the UK related: "More broadly, I think the project **helped heighten peoples' awareness of the importance of feedback**. It certainly opened up the **debate about effective team working or the 'team culture'**." (MAP n. d.: 15).

> A Danish manager recalled "At one point we were allowed to talk, but then we discovered that it was more difficult to paint! **We worked better together when we were silent.** It was fun to experience and be conscious of the **importance of nonverbal communication**." (Artlab 2009: 16).

Figure 6: Effects stakeholders value most
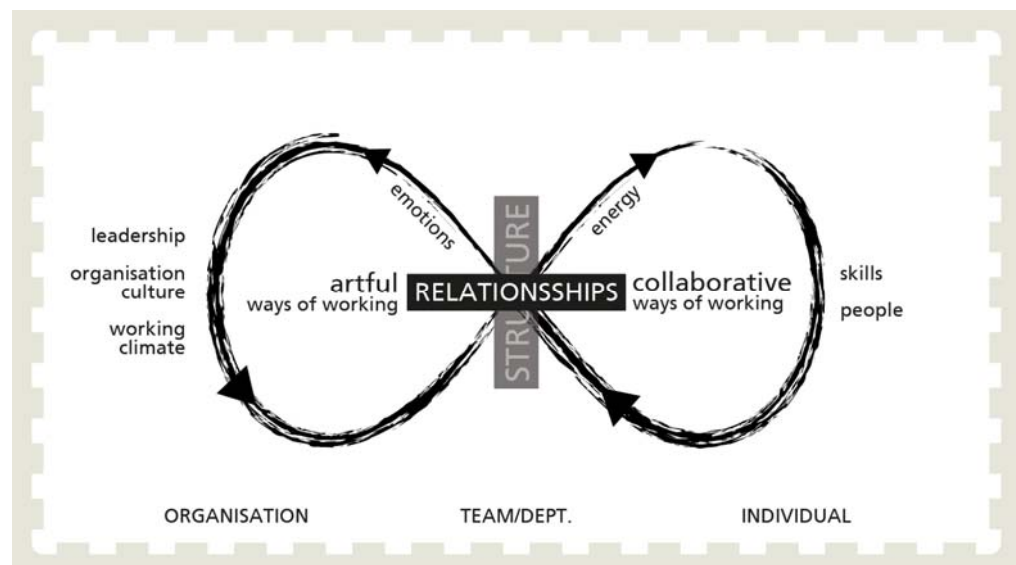
6. Artful ways of working

Artistic interventions offer people the opportunity to interrupt their routines and the institutionalized ways of working in their organizations. Artful ways of working complement the collaborative ways of working that stakeholders value having learned in their experiences with artistic interventions. The research-based publications provide evidence that participating in such interventions can develop capabilities that are particularly important for **innovation and performance under conditions of ambiguity and change**: dealing with the unexpected and being open to the new, adopting artistic formats, and trusting the process. The participants find it very helpful to adopt artistic formats and a fundamental attitude of trusting the process when engaging with new ideas and possibilities.

A study of AIRIS projects in Sweden documented a combination of impacts relating to **dealing with the unexpected and being open for the new**:

> "The significant changes described in the quantitative study contain expressions such as **'meeting new people and getting a new outlook on my work'** and **'breaking conventional patterns.'** These expressions may be regarded as next of kin to characteristics often associated with artists, that is, the capability of working from alternative perspectives and **managing things that evade prediction.**" (Eriksson 2009: 2).

Artful ways of working help participants become open to new perspectives and practices, even though they might be contradictory to their usual ways of seeing and doing things. Working with an artist leads them to discover the importance of **suspending judgment** on what might at first seem strange, in order to explore an idea long enough to discover its potential in practice.

> A researcher in the Basque country reported that after participating in an artistic intervention process stakeholders found "There is **greater openness to other ways of doing things** and you are **more alert to new things that are happening around you.**" (Rodríguez Fernández: 67).

> A manager in Denmark explained: "One thing that we achieved was **learning to say 'Yes!'** – the art of being open to even the wildest stories, examples and opportunities. We now use this principle in our working day." (Artlab 2009: 16).

In the course of an intervention, participants try out **artistic formats** in their project and often find them adaptable for use in their work context. For example, they integrate into their work some of the exercises they experimented because they have learned that such ways of working enables them to become more effective and innovative.

> A British study found: "Evaluation notes and feedback from participants indicated that the **'Story-boarding' activity represented an effective tool** to create images or 'containers' to simplify complex relationships." (Heaney 2004: 14).

> An evaluation of six artistic interventions in Sweden found that "**role-playing scenes became so important** that even after the project ended employees made use of the games when they were 'stuck' in a situation and didn't know how to solve it. At this point they asked a colleague to join them in role-playing **to find new solutions** to the problem at hand. … In addition, the CEO also mentioned that one of the management teams started to literally 'paint their feelings', both when they started and when they ended a meeting." (Johannson 2012: 5-6).

> A member of a project team in Switzerland commented: "I also thought it was good for us to see **visualization** of scientific results from another perspective. I am not too sure how much we learnt about art, but I believe that **we realized that art is a powerful way of communicating** with people, beyond scientific Power Point presentations." (Scott, 2006: 72).

Working with artistic formats can take people **out of their comfort zone**. Some people may resist what they perceive as foreign and **irritating** new ways of working, although trying out different approaches is necessary for innovation.

> A study of artistic interventions in Denmark observed the **tension** that sometimes emerges between the "explicit organizational objective of interrupting established ways of doing things and some employees' sense that the unusual approaches were alienating." (Rusch 2012: 70-71).

Whereas in the management literature resistance is usually treated as something to be overcome or avoided, artists tend to work with **resistance as a response**. It then becomes a source of energy with which they can work creatively.

> As an artist explained: "Working together in artistic interventions cannot be reduced to harmonious agreement: **creative resistance ignites energy and sparks ideas**." (Berthoin Antal 2013b: 111).

Trusting the process entails having the courage to move out of the comfort zone and practicing the new methods into practice. It is likely to bear fruit, although there is never a guarantee in innovation!

> As a manager in Belgium found**: "I'm not someone to take risks for the sake of it, but this project motivated me to follow my gut feelings even more.** […] I have the feeling now that my engineers are listening better and working together better by having to think about problems in another way for once and not following standard processes that are always based on operational or mathematical considerations." (van den Broeck, Cools and Maenhout 2008: 586).

7. Seeing more and differently

This is the area in which the greatest number of impacts is cited in the studies we reviewed. It deals with the way an artistic intervention can help to **change the way participants see or think about things, encourage them to reflect, to question or to become aware of things around them**. This group includes the impact categories of reflection, widening perspectives and awareness of present conditions.

37% of the studies document that engaging in artistic interventions stimulates participants to reflect on many factors, ranging from questioning the sense of taken-for-granted routines, the purpose of their work, and the values that underpin their organization. Such **reflection lays the groundwork for opening up new possibilities** to consider and then to act upon.

> As a participant reported in Sweden, the experience of an artistic intervention "jolted parts of daily life. One has to step outside ones daily problems and look at things in a new way." (Eriksson 2008a: 4).

> "Without routine means of acting, being outside their comfort zones compelled participants into **processes of contemplation, questioning and discussion."** (Sutherland 2012: 9).

> A German study on artistic interventions using theater found that "participants either felt that the content of the performance confirmed that they were doing and thinking in the right way or they experienced it as a positive trigger to try out new ways. Expressions that the participants used to describe their experience during the theater performance were **'wake-up call'**, 'positive shock', 'catalyst' and 'stimulus'" to reflection and in some cases also to undertake changes in behavior at work. (Teichmann 2001: 148-9; our translation).

The opportunity to discover similarities and differences between the world of the arts and the world of organizations gives rise to conversations about **the meaning of work** that the participants find lead to very meaningful reflection.

> A participant in the UK reflected: "Seeing their passion for their work made me **question my integrity and values** and wonder how much I'd put at stake for what I believe in." (Buswick, Creamer and Pinard 2004: 10).

> A study in France found similarly powerful effects in interviews with employees: "'It is a very interesting aspect of the residency, I feel— **it confronts you with your alter ego**' … 'We are posing ourselves questions about our work' … 'We are really asking ourselves questions about what we are, who we are' … 'Through the encounters with him [the artist] and his work **he brought us a new view of ourselves**.'" (Berthoin Antal and Strauß under review: 17).

Widening perspectives is the impact category that was **documented the most frequently** in the research-based publications. 46% of the publications we analyzed explicitly mention this category once or several times. Participants find that an artistic intervention enables them to become aware that there is more to see than they initially thought, and that it is worth looking at people and situations from different perspectives.

> "Taking the voice of the Other **moves you beyond your initially limited and limiting perspective.**" (Hansen, Boje and Hatch 2007: 123).

> A study of interventions in Denmark found that the primary impact was that the aesthetic methods helped participants "gain **new perspectives on others.**" (Rusch 2012: 77).

> "Artists frequently slowed things down and **called attention to the discarded by heightening sensory awareness**. By getting company employees to work in non-verbal modalities, and then calling attention to sensory aspects, **employees would see things in a different way**." (Barry & Meisiek 2004: 6).

There is a lot of talk in management about the value of "out of the box thinking." Artistic interventions enable participants to really do it, rather than just talk about it, and then to work on the insights they gain from the experience. These findings indicate that **by seeing differently, participants discover ways to do and be differently**.

> The top managers who participated in an artistic intervention in a Swedish local authority **"stressed that the artistic process had given them new insights in a way** that wouldn't have been possible through a more traditional consultant's work." (Johannson 2012: 8-9).

As a French employee reflected, changing perspectives "'is like **re-learning what we do in our work**—what you see depends on where you stand, you do the same exercise, but in a totally different way.'" (Berthoin Antal 2013b: 112-113).

Part of the process of seeing more and differently entails becoming more aware of present conditions. 37% of the studies mentioned once or several times that participants report becoming more aware of organizational issues, the organizational culture, and the context in which the organization is operating.

Research on theater-based artistic interventions documents that "verbally sharing the experience from the active audience sessions apparently led to an **increase in awareness of problems in the organization**." (Meisiek and Barry 2005: 16).

Such reflections can lead to very practical operational changes as well as to new strategic insights and orientations.

A Swedish study found that "The artistic activities helped make the roles at work clearer, which led to a better understanding of what the work situation really looks like, and it gives a tool to influence and organize one's own work in a better way." (Hellgren 2011: 119).

As a senior manager reported to the researcher in Germany, "I think that many members of the management team **now see more clearly** why we operated as we did in the past and also which mistakes we made there. It is also clear why we have to prepare ourselves for the future and how we can get there. So it was a complete success." (Teichmann 2001: 167; our translation)

A study in the UK documented that artistic interventions had significant impacts on organizational vision and strategy: "Five of the twelve participating organisations report **a fundamental shift in their way they see their futures**." (Robinson and Dix 2007: 35).

8. Activation

When people talk about the experience of an artistic intervention they often describe the interactions with the artist, with the artistic practices, and with each other as positive, stimulating and energizing. They also often refer to having felt and expressed emotions in ways that are unusual for the workplace. **These kinds of impacts complement the impacts relating to seeing and thinking differently by leading into action, i.e., doing differently.**

The research shows a **significant shift** that happens over the course of an artistic intervention: Although employees are often **initially skeptical** about engaging with an artist at work, the artist succeeds in engaging them. Such skepticism is natural, because people are sometimes concerned about whether they might feel incompetent if they are asked to do unusual things or reveal something personal. By contrast**, by the end of an intervention, people almost always report that the experience was positive,** even if it sometimes entailed going through difficult phases of irritation and frustration. Many artistic intervention experiences are characterized as joyful and exciting, and people speak of sharing fun and laughter.

> A Danish manager explained: "Some of the managers attend a large number of seminars only to hear the same stories over and over. This time, they experienced **something new**, and they all felt they had had a good day. It was an **incredibly positive experience**." (Artlab 2009: 9).

> An artist reported the ways that employees showed their appreciation: "They told us that it is **fun, entertaining and exciting** to have us in the house and through spontaneous hugs." (Augustsson 2010: 133).

Artistic interventions can **inspire and stimulate** organizational members in different ways, interrupting routines and triggering them to try out new approaches. 31% of the texts we analyzed mention this category once or more.

> Managers in a German theater-based intervention recognized that "they were stimulated to review critically their often longstanding views about the motivations and actions of other people and to **let go of their personal resistance** to those people." (Teichmann 2001: 173; our translation).

> The artistic intervention "was a **good tool** for talking about how we work and for bringing out aspects of ourselves and the company that tend to be forgotten. There is a risk that we lose our creativity and our ability to think freely. I think that **we get better at doing what we do by periodically doing something else**. What we are going to do is to set up a system in our daily work that permits us to nurture better the creativity, the knowledge and the ideas of our employees." (Eriksson and Styhre 2010: 129-130; our translation).

A study on artistic interventions in laboratories found that they stimulated many people and led to new activities:

"Having Luca [the artist] in the lab was **very stimulating** as it promoted dialogue not just between 'the artist' and 'the scientist' but **between everyone** in the lab. His **unique viewpoints** on and understanding of **(bodily) perception were in many ways novel to us**. To rephrase our research findings and to find a common denominator with the artist proved especially educational as **our long-established results were viewed and interpreted from a completely unfamiliar angle.** Having Luca at LNCO and having discussion meetings on a biweekly basis also **sparked several new research projects** in what may be considered the 'cognitive neuroscience of art.'" (Scott 2010: 106).

Artistic interventions are aesthetic experiences that engage people's **emotions**. They stimulate organizational members to reflect on their feelings at work, both positive and negative, and to **address them more openly and directly** than they usually feel they can in the organizational context (such as being stressed or anxious about the possibility of failure). Addressing rather than suppressing the feelings makes it possible to understand them better and to take corrective action. Artistic interventions also help people discover how to tap into feelings and bodily ways of knowing to **guide their decisions and actions** (gut-feeling), a competence that is particularly important in situations of uncertainty and ambiguity.

"Looking back at the emotional impact of the performance, the overwhelming majority of the respondents found that they could identify emotionally with the content of the piece. They experienced the tailored theatre as a helpful opportunity to observe themselves from **a certain distance and from a different perspective** and they found the theatre to be an invitation to self-reflection." (Teichmann 2001: 150; our translation).

"It wasn't only pleasant feelings and thoughts with the SKISS project. I think they made our work situation quite obvious, the daft work situation we had… **I understood what caused it and why I was so stressed**." (Augustinsson and Ericsson 2011: 147; our translation).

It is striking that participants very often use the word **"energy"** to refer to the experience of artistic interventions and the interaction with artists in particular. The impact on levels of energy is apparent both at the individual and the collective levels and serves as a **catalyst for action**.

"The ideas came from the employees, and the project group made it happen. So what was the role of the artist? Employees recalled later that '**She was the energy…** She was the one who **kept us going**.'" (Berthoin Antal 2013b: 105).

> **"The great majority of employees at the workplace describe the meeting with the artist and the exercises they do as extremely stimulating and exciting, they … got more energy, which left its marks in their work and in their relations to the others at their workplace."** (Lindqvist 2005: 27; our translation)**.**

In summary, the review of the literature provided evidence of many different kinds of impacts of artistic interventions in organizations at the individual and collective levels. Our analysis enabled us to organize the impacts into 8 groups of categories, yet we emphasize that **in practice the impacts interact with each other**. It is therefore useful to look at what the literature to date allows us to understand about how the impacts are achieved in order to provide a basis for clarifying the roles that managers and policy makers need to play in order to enable organizations, their employees, and the societies in which they are embedded to benefit in future from the potential that artistic interventions offer in organizations.

What enables these positive effects to emerge in organizations?

If policymakers, managers, and other stakeholders who have not yet tried working with artistic interventions want to learn how to benefit from the potential that such experiences can offer, they need to be aware of the distinguishing features of processes that artistic interventions unleash in organizations. From our analysis of the literature, and our own research in this area at the WZB, **we propose that the power of artistic interventions in organizations resides in the opening of spaces of possibility,** which we call **"interspaces"** in the formal and informal organization (see figure 7). In these interspaces participants experience new ways of seeing, thinking, and doing things that add value for them personally.

> A singer who worked with a Danish organization explained that "We gave the group a tangible experience that showed how individuals could **collectively create a space that allows great things to happen**." (Artlab 2009: 23).

**Figure 7: Artistic interventions create interspaces in organizations**
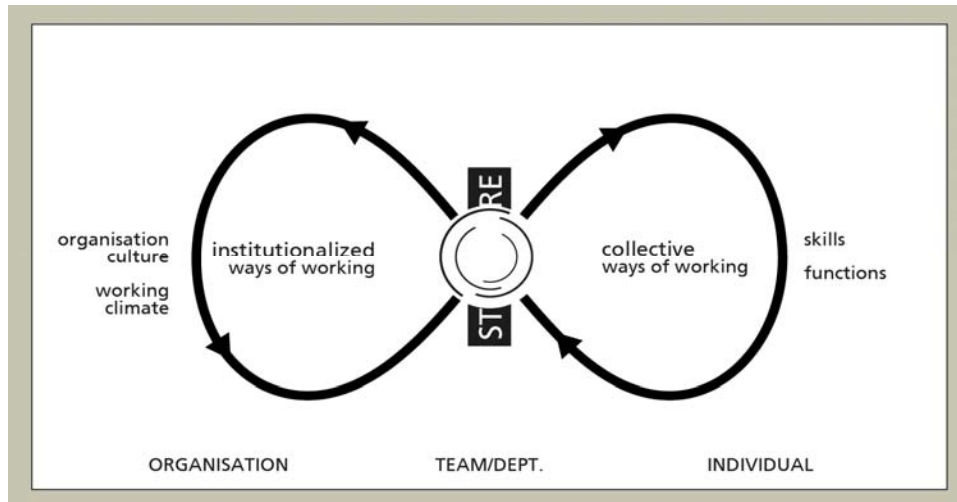
These interspaces sometimes entail the transformation of **physical spaces**. For example, in a Swedish hospital the artist noticed with concern that employees were so involved in their work that they did not engage with each other. The artist therefore created "a pleasure garden where the employees can sit and exchange thoughts with each other" (Hellgren 2011: 116). Usually, however, interspaces are **social spaces** where (as illustrated in the quotations provided in the previous section) employees experience value in sharing "even the wildest stories" and **feel safe trying** out different ways of expressing and doing things.

> People report feeling that "'Here you're allowed to think differently for once', 'You can try out something crazy here if you want', 'There is room for unconventional projects'." (van den Broeck, Cools and Maenhout 2008: 586).

The dynamics of these interspaces are driven by the emotions, energy, and stimulation that are released in the experience of an artistic intervention (see figure 8).

Figure 8: The dynamics of interspaces
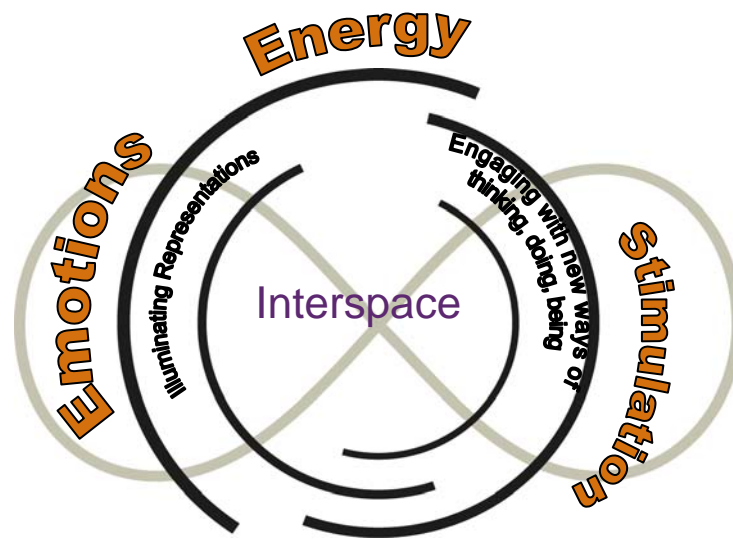
When people engage with artful ways of working in a space that feels safe in their organizations, they can feel more fully alive and human than the institutionalized ways of behaving usually allow for in organizations. They speak of having more "life-energy." (Johannson 2012: 8).

> A Swedish employee expressed how important it is to experience being more whole at work: "**Culture is what we do as humans that enriches our lives**. We come to work to get the salary that allows us to lead our lives. We do our work, we take pride in it – why not **enrich our lives at work** too?" (Berthoin Antal 2013b: 110).

The opportunity to engage with artists, whether by observing them at their work or by participating in an exercise with them, stimulates people to challenge routines and mindsets and to try out new possibilities. Seeing **illuminating representations** emerge in the artistic intervention, some-times offered by the artists and sometimes created by the participants themselves, is energizing. People often comment that the **outcome exceeded their expectations**. When people grow in self-awareness and self-confidence, they enable themselves to aspire to undertaking more im-portant or valuable activities than they could have imagined beforehand.

> Artists are "**able to touch and inspire** people in such a way that people feel **energised and rekindled** after participating in sessions that invite them to transcendence and 'presencing'." (Darsø 2004: 152).

The organizational relevance of the dynamics at play in the interspaces opened by artistic interventions is clear.

> Managers who participated in artistic interventions recognized that **"difficult times require new thinking and new energies"** and these two kinds of resources were generated in the interactions with the artists, thereby stimulating participants "to **overcome doubts about their ability to innovate and deal actively and creatively with the challenges they face, individually and collectively**." (Berthoin Antal 2012b: 13).

Benefitting from artistic interventions requires leadership follow-up

Artistic interventions are by definition somewhat "foreign" and temporary activities in organizations—they *inter-vene / inter-rupt / inter-fere* with the institutionalized ways of seeing and doing things for a specified period of time. The outcome cannot be predicted, but the stakeholders expect that the intervention will leave behind some traces in the organization. The question then is: **how is the potential that is unleashed in the interspace that the artistic intervention opened attended to afterwards so that employees and the organization (and the society in which they are embedded) can reap some kind of benefits?** The positive effects can be ephemeral if no attention is paid to sustaining them; worse still, if employees do not feel that there is support for the innovative spirit of possibility that they experienced in the artistic intervention, the positive energy may turn to disappointment and cynicism (see figure 9).

Figure 9: Sustaining the effects of artistic interventions
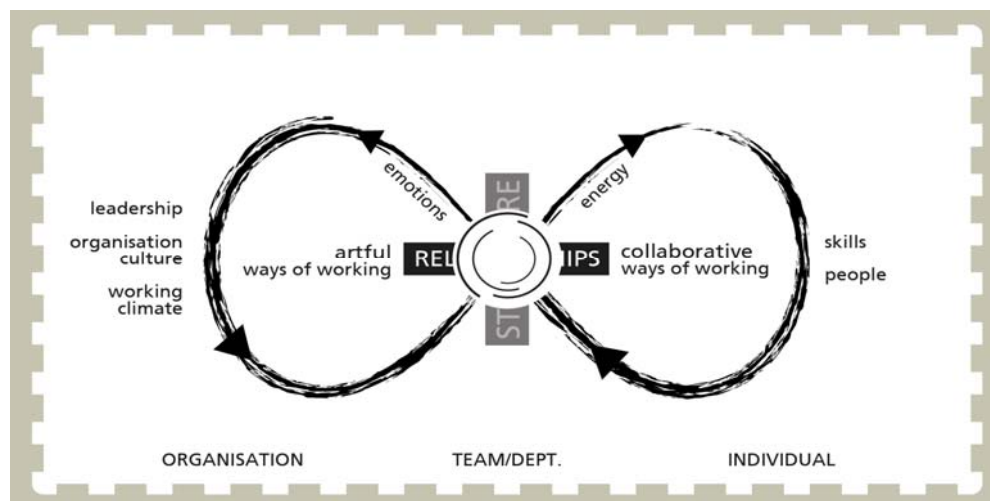
As figure 9 illustrates, the **emotions and energy** that participants experience in the interspace can flow into and through the organization and sustain collaborative and artful ways of working. **Following up** on artistic interventions to ensure that the investment is not wasted and that people are not left confused and frustrated is a **leadership responsibility**. While such leadership may be exercised at many levels of the organization, clear signals from top management are essential.

The two kinds of follow-up highlighted in the research are: **listening** to people and **undertaking visible changes** (e.g., in evaluations, incentives, processes).

> "It was a fun and exciting project. We enjoyed working on it, but in itself it didn't have much influence on our working atmosphere. … **now I do want to contribute more to thinking about things in the company. I find it important for people to ask my opinion**." (van den Broeck, Cools and Maenhout 2008: 582).

For example, a study recommended that

> "these foreign experiences must be attended to with concentrated **reflection**, and this response must occur often enough to become accepted and typical behavior. It then needs to be **consciously transferred** to other situations." (Buswick, Creamer and Pinard 2004: 28-29).

Unfortunately, such advice is not always heeded. A German study found that only one in ten respondents reported that their managers had followed up on the artistic intervention experience (Teichmann 2001: 232). One manager in that study explicitly recognized the responsibility:

> "It is important that one transfers the experience to one's own area, projects it into the daily work. Both joy and disappointment must be addressed. One must **translate** it." (Teichmann 2001: 232; our translation).

Conclusions and Recommendations

Our analysis of the available literature, together with our own research on artistic interventions in organizations in Europe, has allowed us to document that artistic interventions can have considerable impacts on organisational life. We have identified **8 groups of impact categories** that differed in kind and frequency of times mentioned.

- **Strategic and operational impacts**
- **Organisational development**
- **Relationships**
- **Personal development**
- **Collaborative ways of working**
- **Artful ways of working**
- **Seeing more and differently**
- **Activation**

It is intriguing that although there is evidence that artistic interventions can indeed contribute to such *Strategic and Operational* factors as productivity, efficiency, recruitment and reputation, this is the area that is mentioned least of all (37 times) in the research-based publications. Apparently, this is not necessarily what organisation members consider as the most remarkable sphere of impact. Indeed, few companies that have worked with artistic interventions have sought to document such direct impacts. Instead, managers and employees seem to care more about **factors that underpin the potential for innovation**. What can policy-makers and decision-makers who have not yet participated in artistic interventions learn from the patterns that emerge from these findings?

By looking at the groups that are mentioned most frequently, one gains an **understanding of how and why artistic interventions have an impact on organizational strategy and operations**. *Seeing more and differently* (mentioned 117 times) and *Activation* (114 mentions) are the strongest groups of categories underpinning processes of learning and change from artistic interventions in organizations. *Collaborative ways of working* and *Personal development* are the next two groups with the most frequently mentioned categories (89 and 88 times respectively). **When people discover new possibilities in an artistic intervention, it is an energizing experience that activates the will to act and engage in change. Working collaboratively, rather than simply collectively, is an additional source of potential strength.** And people find the personal development that participating in artistic interventions affords both rewarding and stimulating. *Organizational development* (mentioned 65 times) is likely to result

from the combination of impacts in other areas if enough people participate in the artistic interventions and if enough time and effort is given to following up on the initiatives afterwards.

The most foreign element that artistic interventions bring to organizations is *Artful ways of working*. Establishing artful ways of working as a way to tap the rich creative potential of all organisational members entails **profound and sometimes counterintuitive changes** in organisational processes and culture, with significant implications for leadership: it implies a shift emphasis from efficiency and control to embracing possibility and unexpectedness. Such a shift in mindsets and practices are essential for organizations today because, as Michael Hutter pointed out, "the Creative Economy is driven by chance, not by cause." (2013: 1). Experiencing artistic interventions in organizations increases the chances that newness will emerge.

Implications for research

Our trawl through the literature on artistic interventions shows that quite a lot of evidence is available even though few studies have been undertaken explicitly as evaluations of impacts. There are several **reasons for the dearth of evaluation studies** in this area. First, as indicated at the outset of this report, most managers we have interviewed chose to rely on their own observations and the informal feedback they receive from internal and external stakeholders, rather than conducting formal studies. They trust this kind of evidence and they sense that the complexity and fluidity of situations in the organization make mono-causal attributions of effects to a single instrument, like an artistic intervention, unrealistic. The second reason is closely related: as a study in the UK pointed out (Arts&Business 2004: 32), few employers conduct sophisticated evaluations of any of their training and development activities, so why should they be expected to introduce them suddenly for this new instrument? The third reason for the dearth of evaluation studies is that the field is still quite new and even the people who are closest to the action do not yet understand the dynamics of the processes they set in motion. **Without an understanding of the processes, it is difficult to identify useful indicators to assess.** Fourthly, artistic interventions involve different stakeholders, each with their different perspectives and interests. So their objectives and their conception of "evidence" of the kind of value that an artistic intervention may have added are bound to differ as well. The challenges of evaluating the impacts of artistic interventions are therefore multiple, leading observers to ask "should the role of the evaluator be reinvented?"

(Heaney 2010: n. p.) and others to warn that the field must move "beyond the tool-kit approach" (Belfiore and Bennett 2010: 121).

Given these conditions, and the fact that each intervention is essentially unique in its setting, scope, and form, it is not surprising that qualitative evidence predominates in the literature. What can be learned from the studies available so far about **how** research should be designed in this area in future? To respond to this question it is essential to clarify **why** is evaluation requested?

There are many kinds of evaluation research and this report is not the place to review it. We therefore distinguish here only between two possible purposes, which we call "**advocacy evaluation**" and "**actionable evaluation**". The former is associated with moves towards "evidence-based" policy and requires the collection and analysis of data from many cases, with the intention of drawing generalizable conclusions. The latter is associated with generating insights that the participants can use to improve their understanding of a situation and their practices in their contexts. This report for Creative Clash project falls in the first category, because it seeks to respond to the demands for evidence from policy makers and other actors who want to decide whether to support or engage in artistic interventions. Our report for the preceding EU-supported project in this area stressed the need for conducting more research of the second type in order to maximize the probability of generating and harvesting values-added from artistic interventions (Berthoin Antal 2009).

The demand for **both kinds of evaluations needs to be addressed by researchers, and the two should complement each other**. In order for advocacy-type studies to generate value for decisionmaking, they will need to build on the insights about processes and practices that actionable evaluation methods (e.g., action evaluation research) generate. We therefore expand the discussion here about key characteristics of actionable research.

Actionable evaluation cannot be considered a separate activity of performance assessment but should rather be integral and integrating part of an artistic intervention project to improve practice. Evaluation in this mode is an activity that can open up a space for reflection, so the process itself is as important as the findings it generates. **The interspace of an artistic intervention can be used to create inclusive dialogue with diverse stakeholders so that they clarify expectations, negotiate participation, and specify the kind of evidence they consider useful.** Taking their values, interests, concerns and experiences into consideration at the outset, during an intervention, and afterwards increases the probability that

richer and more solid data will be generated—and that more benefits will be reaped from the intervention.

Among the **questions that remain** to be addressed in evaluating the impacts of artistic interventions are: Do some art forms "work" better for addressing certain kinds of organizational issues than others? How do artistic interventions compare with outdoor-type interventions? Do national and regional cultures matter for artistic interventions? How do longer interventions compare with short ones in terms of depth and breadth of impact? What are the gender aspects of artistic interventions?

The **research agenda needs to be broadened**. This report has focused on compiling documented impacts in organizations. We have anecdotal evidence that the impacts on organizations **spill over into the context** in which the organizations are embedded, but this topic should be studied explicitly. In addition, studies are needed to explore the **effects** of artistic interventions **on artists and the art world**.

Action points

For managers: An interspace opened up by an artist in the organization sphere is a temporary space. The data has shown that artistic interventions need active leadership and support in order for the potential positive impacts to be harvested and sustained.

For policymakers: Research has shown the potential the artistic interventions offer to organizations. The role of policymakers is to nurture the ground for such innovative activities to breed more innovations (see figure 10).

Figure 10: Nurturing the effects of artistic interventions: The role of policymakers
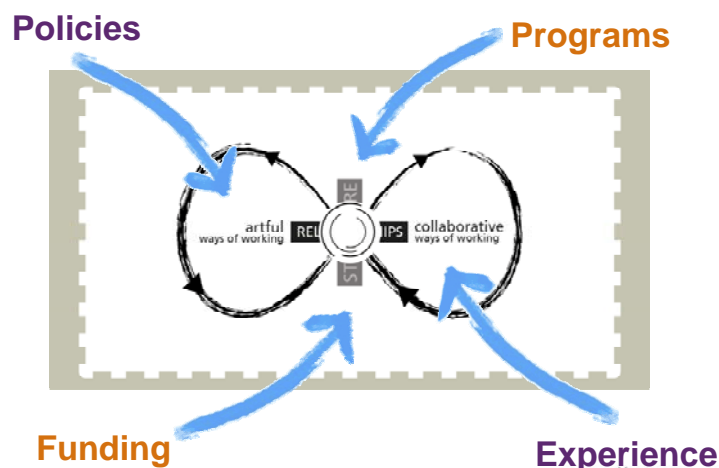
Policies, programs, and funding to initiate and support more such projects in organizations in the public sector in particular as well as in small and medium-sized organizations are essential (see the Creative Clash report on funding for more specific recommendations: Vondracek 2013). We also recommend that policymakers experience artistic interventions in order to understand the instrument at their disposal and in order to stimulate innovation in their own organizations.

For researchers: Future research will need to focus on developing methods and instruments for both types of evaluation research, and for building connections between them. Further experimentation should be undertaken with web-based surveys before and after artistic interventions (Berthoin Antal 2012b; Debucquet & Berthoin Antal 2013). We recommend that researchers actively try to expand their repertoire to include artefacts and art-based research (e.g., Barone and Eisner 2012; Leavy 2009; McNiff 1998). Research should continue to take a multistakeholder approach, and enrich it by including the intermediaries that have experience producing many projects, as well as external stakeholders of organizations such as customers, suppliers, and the surrounding community.

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