Positive Disruption: The Embeddedness of Artists in Business Organisations

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Today's global business scenario is characterised by time pressure and competitiveness, and by the constant demand for companies to do more with less while operating amid unprecedented uncertainty. Several studies on innovation and creativity in organisations emphasise the need to expand horizons and to take on alternative and unexpected views to produce something new. This paper theorises the potential impact artists can have as creative catalysts, working embedded in non-artistic organisations. It draws attention to Artist-in-Residence as a vehicle for epistemic friction between divergent and convergent thinking, which allows the creation of unparalleled ways of knowing in the dailiness of situated and contextualised social processes. We argue that artists can be a source of positive disruption for organisations, able to temporarily suspend conventions and rules, opening up to ambiguity and exploration of alternative behaviours.

This study foregrounds embeddedness as the key concept to understand the interdisciplinary organism that are embedded Artists-in-Residence, where the outcomes are shaped by the knowledgeability in the daily practices and by collaborations, unprecedented frictions, and social connections. The artist brings expertise that is different from but potentially complementary to the one of the organisation's members: through the embeddedness lens, the artist is both an insider and outsider for the organisation and contributes to the development of new narratives and to the creation of new creative milieus.

Keywords: Artist-in-Residence, Embeddedness, Organizational Creativity, Positive Disruption, Creative Friction

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In the last decades, artist-in-residence projects have grown in number and reach, becoming a global phenomenon that moved outside strict artistic and curatorial practices. While residencies are now attracting social and cultural interest on a global scale, it is still rarely studied and understood as a topic of inquiry in organisational studies. Academic publications on their expansion within different types of non-artistic organisations started appearing in the 1990s and have multiplied over the past decades. However, despite its increasing role in the economy, examinations of artist residencies still appear in descriptive literature mostly as an auxiliary or instrumental construct with only isolated studies addressing how aesthetic means of production can alter the everyday environment in contexts that are led by high productivity, economic efficiencies, and bureaucratic stabilities that favour more empirical forms of knowing, such as in business organisations.

Among the most relevant studies on the interactions between the artworld and other worlds, especially business, Lotte Darsø's *Artful Creation. Learning-Tales of Arts-In-Business* (2004) is the first to provide a comprehensive overview of the wide range of ways in which organisations have experimented with the arts. Other authors such as Craig Harris (1999) and Jill Scott (2006) documented Artist-in-Residence programmes in research centres. Harris describes the PAIR programme at Xerox Palo Alto Research Center (PARC), while Scott's work focuses on the Artists in Labs (AIL) programme at the Institute for Cultural Studies in the Arts at the Zurich University of the Arts. Berit Sandberg (2020) explored the benefits that employees experienced from the Artist-in-Residence programme at the R&D Department of Robert Bosch GmbH in Germany. Academics such as David Barry and Stefan Meisiek (2004) have reviewed residency projects in organisations in light of mindfulness and sensemaking theory. Rob Austin and Lee Devin (2003) have deepened the topic of artful ways of working and studied how the arts became a blueprint for agile methodologies. Other scholars, such as Steven S. Taylor and Donna Ladkin (2009), Harvey Seifter and Ted Buswick (2005), and Giovanni Schiuma (2011), have analysed the potential of artist-in-residence programmes to assist training and development, or education (Nissley, 2010). Claudia Schnugg (2019) mapped various arts-based interventions, underlying their potential as a management tool for personal, team, and organisational development. Berthoin Antal has done exhaustive work in mapping different types of "artistic interventions" (2009, 2011, 2012, 2013) by analysing and comparing seven residency programmes in five European countries through qualitative methods of data collection.

The aim of this paper is to outline the potential impact artists can have as creative catalysts and positive disruptors, working embedded in non-artistic organisations that are operating amid unprecedented uncertainty in today's working scenario. At the core of the analysis is the concept of "embeddedness" and its evolution from the first formal appearance in Karl Polanyi's 1944 work to today's use of the term with reference to Artist-in-Residence. Although the term received increasing attention in economic, social, and entrepreneurship research during the last 20 years, comprehensive reviews and academic recognition of the embeddedness concept in relation to residencies are still scarce.

Keeping "embeddedness" at the centre, this study also reviews relevant theories on aesthetic experience and perception, and knowledge creation within social arrangements (Foucault, 1976, 1984; Ranciére, 2004; de Certeau, 1984), to understand the complexities and characteristics of embedded artists-in-residence and the foundation of epistemological and cognitive processes. It draws attention to epistemic friction between divergent and convergent thinking that allows the creation of unparalleled ways of knowing in the dailiness of situated and contextualised social processes.

The first section of this paper provides an overview of the genealogy of practices and gives a definition of artists-in-residence, their structure, and objectives. In doing so, it draws upon the notion of "embeddedness" in different disciplinary contexts, creating a link between

networked organisational contexts and the practice of situated artists. The following section addresses knowledge creation and knowledge transferability in embedded systems.
The analysis moves to the specifics of the organisational setting and focuses on creativity and related concepts of deviance and disruption, stating that artists represent a valuable source of "positive disruption" that can foster creativity.

To conclude, the paper summarises the theoretical findings and contextualises them within a wider research framework.

The genealogy of artists-in-residence

The genealogy of artists-in-residence harks back to the Renaissance with its elite patronage, and Romantic tradition that saw the artist as the embodiment of innate creativity, an almost supernatural creature that needed to retreat in solitude to fire his genius and produce memorable masterpieces for posterity. The Medicean Villa Careggi sited in the hills near Florence, Italy, could be considered the first proto residency: here, Cosimo de" Medici encouraged practices and methods to favour the enlargement of art, culture, and knowledge. Amidst the villa's walls, Cosimo established the famous Platonic Academy, where artists and men of culture such as Marsilio Ficino, Angelo Poliziano, Giovanni Pico della Mirandola could live and work for a period of time while engaging in collaborations, meetings, common projects, or simply appreciating moments of withdrawal and relaxation.

When art residencies first moved outside the boundaries of the art world and started interacting with other worlds that were until then considered far if not completely opposite, like business organisations, they were held at arm's length, taking the form of philanthropy and corporate social responsibility. A first wave of artist-in-residence programmes emerged around the first decade of the 20th century. In the United Kingdom and the United States, art-loving philanthropists viewed the offering of temporary studio spaces to artists as a renewed form of Romantic patronage. At the same time, some artists decided to escape the industrial society and moved to the countryside to collectively realise their ideas and develop their artistic practice, continuing the Renaissance tradition of "creative retreat" aiming at the creation of new works of art. An exemplary case is the artists" colony in Worpswede, a small village near Bremen, Germany, founded in 1889 by artists Fritz Mackensen and Heinrich Vogeler, among others. Worpswede soon attracted international attention and started to be known also as "Weltdorf', literally "world village" (TransArtists, no date). In 1971, the colony entered a new phase with the founding of the Künstlerhäuser Worpswede, a place for communal encounters that quickly grew into an internationally renowned art-residencies centre.

Later, more instrumental relationships for artists" support emerged in the form of sponsorship and corporate identity activities, whereby financially supporting the arts became a strategy for companies to enhance and elevate their image through immediate association. Gradually, the shift moved away from art as only an external element beyond the functional purpose of the organisation. From the 1960s, new residency models developed with a clear social connotation, aiming at attracting attention to specific social and political issues and attempting to involve the public in their actions.
The collective APG (Artist Placement Group), founded in the UK by artists John Latham and Barbara Steveni, pioneered the concept of art in the social context and sought to address the marginalisation of artists by taking them into corporations and organisations. The APG would negotiate to place artists within high-profile industries and British government departments (Jackson, no date). *The Observer* journalist Peter Beaumont described APG as "one of the most radical social experiments of the 1960s" (APG/Tate Archive, no date) being the first collective to establish artist-in-residence schemes in the United Kingdom (Rycroft, 2019).

Since the early 1990s, the number of artist-in-residence projects have grown exponentially throughout the world, reaching different artistic and non-artistic environments. A common

denominator characterising this new wave of residency programmes was the desire from host institutions not only to offer hospitality to artists, but to create local centres of knowledge in the arts, and to be recognised as the initiators of new and experimental projects beyond the boundaries of traditional art institutions. Soon enough, these new residential art programmes became catalysts for the contemporary art scene, connecting local communities with the international art world.

By the beginning of 2000, artist-in-residence opportunities proved to be a steady addition to the art world and not just temporary hype. For many artists these opportunities became an indispensable part of their careers. Funds, governments, private companies and other parties became involved in many programmes, as promoters, organisers, or supporters, and artist-run-spaces from around the world connected to each other to organise temporary residency exchanges.

Quality standards raised and alternative, sometimes hard-to-grasp, residency models have emerged: other forms of hospitality were explored, such as nomadic projects, collaborative residencies, inter-disciplinary interventions, research-driven programmes. Artists started to seek the unfamiliar and explore the unknown, immersing themselves in new and unexplored environments.

Nowadays residencies exist in a multitude of different configurations across the globe in different arts disciplines, hosted by a variety of organisations. Currently, the international database, TransArtists, has over 1500 residency programmes worldwide listed on its page.

These different types of residencies offer a wide range of opportunities and impose a diverse range of demands and obligations but are all based on the idea that a change from the everyday routine is a revitalising experience. Every project has its own rules and structures that allow degrees of flexibility. Some residencies can offer space and time without any condition; the artist is left free to experiment, research, creative inquiring, observing, developing processes, without any tangible outcome. Others might ask for a tangible outcome: an artwork, an exhibition, a workshop, or to work on a specific assignment.

In the last decade, research-driven residencies have increased in number, focusing on topics that are relevant to both host organisations and artists. After a long period that saw artists focusing on existential and operational issues, artists-in-residence are now considered a valuable resource that may offer new spaces and models for the development of knowledge and understanding beyond the artworld and into business operations and social functions. Among the most significant research-driven projects, Nokia Bell Labs E.A.T Artist in Residence (US) that has a long history of engaging with the arts, began over 50 years ago to invent new forms of communication, interaction, and sharing between people; until 2020, Platform 12 at Robert Bosch GmbH (DE) integrated artists on the front-end of their innovation management. At Platform 12, Bosch research campus in Renningen, associates cooperated for years with artists in residence to develop new creative ideas that specialist departments could then pursue further and turn them into innovations.

There is not a standard format, and art residencies can vary in length, from hours, days, or months. They can involve all art practices and happen in different type of organisations not necessarily in the artworld, as in the case of numerous research-driven and innovation-driven residency programmes. Artists are usually free to choose the approach they want to take, and this applies to residencies happening in art institutions but also to residency programmes in non-artistic organisations. The latter, and mostly in business organisations, have shown the higher interest in leaving artists free to experiment with and within the environment, keeping the programmes and its outcomes open to unexpected approaches. Although artists maintain a certain level of freedom upon starting a residency, there are elements that help build an initial understanding of the intrinsic nature, potential and possible limitations when they happen within an organisation that is built upon the rules of profit and administrative efficiency. These elements can be defined though an "assemblage

framework" (Deleuze & Guattari, 1987). An assemblage can be defined as a multiplicity of productive relations and agents that establishes liaisons, unexpected encounters, and recombination of knowledge; it is a "symbiosis', a constellation of singularities, and, as such, it can expand and allies with other assemblages (Deleuze & Guattari, 1987; DeLanda, 2016).

Drawing upon Deleuze and Guattari's work (1987), we define artist-in-residence as an organic architecture (Lithgow & Wall, 2017), or an assemblage, of productive relations and unexpected possibilities that encourage the recombination of knowledge as the result of the cross-fertilisation between different disciplines and leads to potentially unlimited outcomes.

Embedded artist-in-residence

An 'embedded' artist-in-residence is a synergistic exchange between artists and non-art-based organisations, where the residence period instigates unprecedented kinds of relationalities, practices, and knowledge within a host institution that is external to the art world. In some industries, such as science and technology, collaborations between artists and researchers are established to the point that they have become and are acknowledged as a distinct curatorial practice (Lithgow & Wall, 2017). Embedded projects differ from other kinds of engagement strategies, and they also differ from other artist-in-residence models.

One could argue every artist-in-residence is embedded, or placed, in an external environment. On many residency occasions, however, the artist is offered a studio space and resources that can help his or her practice, such as tools, materials, and know-how, or they might get access to special collections or formative events, without necessarily living embedded in the dailiness of the host institution. Although these relations are valuable, they do not reflect the complex and multifaceted meanings the theoretical notion of 'embeddedness' implies. The different approaches offered by being embedded are based on a constant negotiation and interrelation between artistic freedom/integration and/or autonomy and the development of different 'theories of change', as we will amply discuss later in this paper.

Nevertheless, the use of the term embedded in this context raises questions of both sematic and practical meanings: when artists are placed within an environment that is external to their own, are they expected to make art or to instigate a change? Are they there to produce newness or to change the existing, or both?

The existing literature on artist-in-residence pays little attention to the use and definition of the term embedded, with very few examples of academic studies making use of it (e.g., Lithgow & Wall, 2017; Jahn, 2010). Nonetheless, the notion of embeddedness has gained prominence in other disciplinary contexts as a central and debated concept.

In 1944 Polanyi introduced the term embeddedness in *The Great Transformation*, which is typically presented as the initiator of the concept of embeddedness in economics and economic sociology (Dacin, Ventresca & Beal, 1999). He states that embeddedness refers to the degree to which economic activity is constrained by non-economic institutions (Polanyi, 1944). This definition implies that the functioning of any economy cannot be fully understood if disassociated from the social context the economy is embedded in. Later on, in his classic essay, Mark Granovetter defined embeddedness as an economic behaviour, specifically as 'the contextualisation of economic activity in on-going patterns of social relations' (Granovetter, 1985, in Dacin et al., 1999, p. 319). He elaborates further, adding that embeddedness is mostly 'consisting of arguments against the primacy of both individual attributes and aggregate outcomes, as well as antithetical to the role of self-interest as the sole guide for action' implying that economic actions and outcomes, like all social actions and outcomes, are affected by different actors. Following his work, economic sociologists and economic geographers started using the term embeddedness more frequently, and so it became a key concept in these fields that is still widely applied.

In organisational research, Dacin, Ventresca, and Beal (1999) defined embeddedness as related to the extension of individuals and how their social ties connect them to the surrounding environments, or contexts. More recent contributions built on this interpretation, stating that embeddedness 'represents the nature, depth and extent of an individual's ties into the environment' (McKeever, Jack & Anderson 2015, p. 52) or 'being situated in a context which enables and constrains the activities of actors' (Korsgaard, Ferguson & Gaddefors 2015, p. 576).

Regardless its proliferation in different fields, the meaning of embeddedness in art, culture and society has emerged rather recently. Some parallels can be drawn, however, with the embedded system of war journalism. In his *The War Correspondent* (2016) Greg McLaughlin traces the origin of the 'embedded system' of war journalists from the 1990s Bosnian conflict to its accreditation as a formal system for reporting during the Iraq war (2003–11), where the U.S. Department introduced the system as a strategic response to criticisms about the low level of access granted to reporters during the Persian Gulf War (1990–91) and the early years of the Afghanistan War (which began in 2001 and has now ended with the withdrawal of U.S. military in 2021).

War journalists are attached to a unit of soldiers and follow them in armed conflicts to get information for news reports. In this context, the embedded journalist follows the military to document, capture and reveal, to give a sense of the reality of wars and, consequently, to inform the public understanding and shape opinions. Thus, the reporter is supposed to act outside the context they are embedded in, in order to provide an actual account of the 'truth'. However, as journalist Patrick Cockburn (2010) argued, the practice of embedded journalism is not always clear as it often confines reporters 'to a small and atypical segment of the political-military battlefield" and "leads them to see the conflicts primarily in military terms.'

Gradually, the term started making its appearance within the art world in relation to specific practices that see artists involved in public life and social change. There's not a specific date that signs the adoption of 'embedded artist' in everyday language, but the concept organically developed to amplify the social turn that emerged in the art world in the mid-20th century following the work of art collectives such as the Artist Placement Group.
Embedded journalists and artists substantially differ in their embedding in the surrounding context: journalists confirm, artists consciously join yet without becoming; journalists observe while artists disrupt and seek to create and share experiences. Journalists are tasked to confirm in order to grasp the surrounding reality and so the embedded system becomes a medium to achieve their objectives. Nevertheless, as mentioned, it is right in the embeddedness that journalists find their limit.

Artists, on the other hand, are brought into a specific environment due to their unicity of thinking and doing; artist-in-residence represents a liminal context, literally a collective 'transition between', a 'natural disjunction in the flow of social processes' (Turner, 1982, p. 85). This conscious engagement in flowing processes of negotiation connotes artists as a new kind of problem solver or sometimes, even more, a 'problem finder' (Whitehead, 2020). The challenge of problem articulation and problem definition is a key for any embedded artist-in-residence projects, where artists have distinctive functions that separate them from the surrounding, making their criticality and lateral thinking the most valued attributes. Here lays the apparent contradiction of artist's embeddedness, which qualifies the embedded agent as both an insider and an outsider.

Exemplary of the artist's double identity as both an insider and outsider to a specific context is the work of the collaborative team of Newton and Helen Mayer Harrison. In 2005, the eco-art duo presented their 4,000 square foot installation at the Santa Fe Art Institute in New Mexico. The installation described the pluriannual work carried on with groups of people from varied backgrounds and of different nationalities – Hispanics, Native Americans, and Anglos – engineers and permaculturists, to find a way to prevent the Santa Fe River from

destruction. The work culminated with the presentation of five proposals and six considerations that took the form of large and small maps, drawings and texts, a 70-foot-long (21 meters) aerial photograph, video stories and an extended sculptural array of *Tewa* water symbols telling the story of water (for indigenous desert cultures, Tewa is the guardian of water and is represented as a horned or plumed serpent with curves suggestive of flowing water or the zigzag of lightning).

Despite not using the term explicitly, on many occasions the Harrisons have described their approach to a new work as an 'embedded experience' where the work is carried on within specific contexts with the aim of proposing solutions and involving not only public discussion, but extensive mapping and documentation. They often detailed their approach in terms of 'being a stranger', as Helen Mayer Harrison states at the start of the video *Santa Fe Watershed: Lessons from the Genius of Place*, part of the installation at the Santa Fe Art Institute.

> *We have the advantage of the eye of the stranger, and the disadvantage of not knowing the place intimately. That always makes us get involved with people from the place we are working at, people who know it, who care about it and who help us to understand it.*

As insiders and outsiders at the same time, embedded artists bring a different set of skills and sensibilities that merge together with existing abilities and knowledge (Douglas, 2018), while still preserving the 'eye of the stranger' in the Harrisons' words.

Embeddedness is a multi-faceted concept that challenges academics to tackle its complexity by elaborating on diverse types of embeddedness. In 2010, Van den Hooff et al. analysed embeddedness as a key to understand the evolution of business networks, making a substantial contribution – both methodological and theoretical – to its formulation as a key construct in networked contexts where members influence each other. In their study on networks of practice (NoPs) as facilitators for the integration of geographically dispersed knowledge, networks are viewed as self-organising structures of inter-firm relationships that emerge and evolve through continuous interactive processes. Their analysis draws on various studies, including the model presented by Agterberg et al. in 2010, and identifies four types of embeddedness, each of which represents different but integrated aspects that are particularly helpful in approaching and defining embedded art residencies in business organisations.

The authors define the first type as 'embeddedness in practice', where the emphasis is on the dailiness of activities of network members; the second type is the 'organisational embeddedness', where the focus is on how institutional knowledge contributes to organisational learning; the third type is the 'structural embeddedness' which emphasises relationships that are routinised over time in repeated exchanges based on mutual interests; and the fourth type, defined as 'relational embeddedness' reflects the 'significance of direct ongoing ties as a mechanism for knowledge exchange' (Van den Hooff et al., 2010, in Lithgow & Wall, 2017, p. 9).

Embeddedness is then, at its core, an encompassing state that reflects a complexity of interaction and offers the potential to inform arguments by drawing attention to both the nested and constitutive aspects of the context (Dacin, Ventresca & Beal, 1999).

It is possible to identify similar dynamics and types of relationships in the setting of embedded art residencies, where the outcomes are shaped by the knowledgeability in the daily practices and by collaboration, unprecedented friction, and social connections.

Structure and objective of embedded artist-in-residence

As for any artist-in-residence project, embedded residencies can involve art in all forms. Some examples are widely discussed in recent literature: Bozic Yams (2016) describes how principles from contemporary dance and choreography can be used to design and implement long-term artistic interventions on a strategic level and allow organisations" employees to develop their innovative competence; Alexander Styhre and Jonas Fröberg (2015) gave an account on creative writing as an embedded practice; artist and researcher Victoria Brattström (2017) explored how embedding particular techniques of acting and directing can contribute to person-centred practices in healthcare organisations.

Although artworks may result from the residency period, this is not the primary objective. The intention is usually to address an issue in the organisation by drawing on artistic sensibilities, explore a core topic of art-based practices, or to encourage a change of perspective and challenge the organisation to try out new approaches (Whitehead, 2020). Without contradicting those that stand by the legitimacy of the artwork as a sacred tool to elevate the everyday context, we argue the artwork alone cannot disclose all that embedded residencies mean. Creatively and intellectually, it is the artistic process and not the artwork itself that could produce the most substantive impact within the organisation in light of its disruptive and uncertain connotation. To simplify, embedded artists seek to take a seat at the collective table (Whitehead, 2020) to impact the everyday context even if an artifact may, or may not, be produced.

The concept of an 'embedded artwork' is, however, an important component of these situated art residencies. The processes and relations that emerge during this period, and sometimes, extend even beyond the residency itself, might become an integral part of the artist's practice, and effectively, an artwork. The very being of an artist within a context that is external the art world defines their work as both art and also as something else – the multi-valency of voices and expertise are both premises and outcomes of this embedded practice.

For this reason, these projects are not always legible to the more conventional art world, and the re-direction of conventional art practice into a complex and extraneous environment is not always seen as legitimate if it does not produce an artifact. The embedded artist becomes, at the core, an ambivalent double-agent, working inside and outside conventions, inside and outside worlds (Whitehead, 2018).

Knowledge creation in the embedded model

When studying the phenomenon of embedded art residencies, we should not take into consideration only artistic, economic, social, and organisational dynamics but shift towards an understanding that the embedded system is based on epistemological and cognitive processes. If we understand that the realm of artists in embedded residencies is about 'possibilities', then we might ask ourselves in what form knowledge transferability and knowledge building happens and what has to be transferred in order to enact an epistemological shift.

Over the last decades, the literature has shown a growing interest in design knowledge transferability (e.g., Grocott, 2005; Lloyd, 2012; Hughes, Morrison, Kajamaa & Kumpulainen, 2019) and application of design thinking skills outside of the creative industries, in what are called 'embedded contexts'. By investigating knowledge building and engagement in interest-driven making in the context of – but not limited to – makerspaces, scholars have determined the development of important global competencies and transferable design skills, such as creative and critical thinking, and problem solving, that are important in tackling complex problems. However, more recently, scholars have argued design thinking has limitations when it comes to creativity in strategy and breakthrough

innovations, as it frequently leads to more incremental, rather than radical, changes (Robbins, 2018).

What could happen if we extend the perspective to cover not only design-led but also art-based initiatives, with the aim of building and transferring divergent and speculative knowledge rather than convergent and directive? The challenge here is to find adequate ways to translate and communicate the knowing that comes from artistic practices and the artists" way of thinking. It is in this specific context that embeddedness applied to art residencies acquires a new meaning by replacing 'expertise' with 'co-creativity'; 'production' with 'co-creation'.

Knowledge creation is generally conceived as an interaction between multiple individuals in a social context (Rutten, 2016), and embedded residencies can be considered a relatively new organisational model of knowledge creation and mobilisation that favours and emphasises collaboration, active participation, and a commitment to shared learning (Marshall et al., 2014).

As discussed so far, embedded residencies appear inherently countercultural because artistic ways of working do not adhere to the rationality and instrumentality that dominate mainstream management theories. An example of mainstream management is the still largely applied Control Theory, also known as 'classical theory', that originated and evolved in an accounting-dominant environment. By overfocusing on assuring that 'resources are obtained and used effectively and efficiently in the accomplishment of an organisation's objectives' (Anthony, 1965, in Hewege, 2012, p. 1) the theory emphasises power and influence over employees" behaviour and freedom of experimentation (Hewege, 2012) as the supporting mechanism to guarantee organisational efficiency. Placing an artist-in-residence within a company operating in a controlled environment instigates a temporary subversion, a kind of 'epistemic disobedience' (Mignolo, 2010) that calls into question the basis and the control of knowledge creation in organisations.

Artistic logics such as improvisation and experimentation are brought in to break free of conditioned patterns and shake up the status quo to produce more creative performances. Consequently, it is a matter of understanding how such localised knowledge from the very specific situation that artist-in-residence is, could be transferred within a wider context. This open-ended transferability of knowledge brings uncertainty; however, it also creates 'possibility' (Grocott, 2005).

Earlier we have introduced the concept of 'embedded artwork' as an important component of situated art residencies, not necessarily conceived as a physical artifact itself but as the results of a series of social relations and contextualised knowledge exchanges. At this point, and keeping this component in mind, we can introduce another concept within the discourse on knowledge that can help articulating further how epistemological processes take place within embedded residencies in organisational settings: tacitness (Howells, 2012; Tsoukas, 2011). Following Polanyi's consideration that 'we can know more than we can tell' (Polanyi, 1966, p. 4), the notion of tacitness identifies the interactions between humans and social contexts as the source of knowledge and implies that physical mediums might hamper knowledge exchange rather than help it (Rutten, 2016).

In opposition to tacit knowledge is codified knowledge (Cohendet, 2014; Gertler, 2003), which is codified through artifacts such as language, figures, graphs, and metaphors, and is usually associated with artistic production. However, the juxtaposition of tacit and codified knowledge has brought the misinterpretation of codified knowledge as decontextualised (Howells, 2012, in Rutten, 2016), in contrary to tacit knowledge – yet this would contradict the chiefly social and interactive nature of knowledge.

Codified knowledge is essentially contextualised in that the codified artifacts are themselves a contextualised body of knowledge and require socialisation (Gertler, 2003). Furthermore,

viewing codified knowledge as decontextualised leads to a second misinterpretation which is the disconnection of knowledge not only from contexts but also from individuals. This also contradicts the social nature of knowledge, which is intricately personal given that it builds on personal experiences and interpretations but, at the same time, it is deeply interrelated with and interdependent on other individuals" personal knowledge, because experiences happen with and are shaped through social interactions.

Embedded artist-in-residence projects are, at the very essence, bi-cultural knowledge contexts underlying epistemological differences regarding knowledge-making and its meanings. Tacit and codified knowledge coexist within art residencies and are embodied in the concept of 'embedded artwork' which is the result of contextualised social interactions that can eventually be codified through artefacts and metaphors.

The embedded artist brings expertise that is different from but potentially complementary to the one from the organisation's members: even when codified, knowledge creation is the result of a social process that is negotiated rather than imposed, highly relational, and contextualised in time and space.

Through this process, artists contribute to the development of new narratives and to the creation of new creative *milieus* favouring what can be called a 'creative transformation' of the organisation. This, however, cannot succeed without the will of all participants, without embracing a certain level of uncertainty that might also involve frictions and conflicts, and without the underlying conviction that what is does not necessarily have to be as it is.

Embracing uncertainty

In different academic fields, including innovation management and the existing literature on creativity as an organisational resource, one can observe a general tendency to idolise great artists as exceptionally creative individuals and to think of them as embodiments of creativity. Creativity researchers have long paid careful attention to individual creativity attributes (Amabile, 2017), beginning with studies of well-known *genii* such as Van Gogh, Bach, Mozart, who are stock household names denoting the creative capacity of the *genius* (Styhre & Eriksson, 2007)*,* in its most Kantian sense. However, the majority of *genii* was not fully appreciated during the time they lived in, and their creativity recognised only *ex post facto* in what Thomas Osborne (2003) defined a 'post-heroic conception of creativity'. History teaches us that creativity is situational and contingent and is the product of complex discursive articulations (Styhre & Eriksson, 2007) rather than some innate quality of a particular work or individual (Amabile et al., 1996; Amabile, 1997; Amabile & Conti, 1999; Andriopoulos, 2001; Mumford et al., 2002; Basadur, 2004). Despite this awareness of the reality of 'creative genius', artists – of various orientations and practices – are brought in by organisations to adopt new perspectives, think in new terms and along divergent lines (Styhre & Eriksson, 2007). Such skills are becoming highly valued in the contemporary working scenario characterised by time pressure and competitiveness, where there's constant demand for businesses to do more with less (Adler, 2006; Lanham, 2006) while operating amid unprecedented uncertainty.

Several studies on innovation and creativity in organisation emphasise the need to expand horizons and take on alternative and unexpected views to produce something new. In organisational science we have assisted to a proliferation of research on workplace creativity and related concepts of deviance (Mainemelis, 2010) and disruption (Stark, 2011), with authors such as Charlan J. Nemeth (1986, 1997), Danielle E. Warren (2003), Charalampos Mainemelis (2010), observing how creativity is likely to be lower in work contexts where utter conformity is a cardinal value and higher in work contexts that show some tolerance for uncertainty and deviance.

Understanding the need for change and embracing the unknown, organisations have started bringing external sources of disruption within their premises to foster inner creativity,

improve their tolerance for uncertainty and generate innovative and useful ideas. Under this perspective, artists represent an extremely valuable source of 'positive disruption' and artist-in-residence an opportunity to cross-fertilise the field of art with other non-artist settings to shift the paradigm of knowledge creation. Because of its potential to temporarily short-circuit their work environments, the *art thinking* – namely, the process of not going from point A to point B, but of *inventing* a completely new point B (Whitaker, 2016) – becomes a strategy to face precariousness and related risks and leaps.

Among other valuable skills owned by artists the ability to innovate is a necessity: to create your own works, shape your own practice, and also, in a way, define your own personality and approach to reality.

This intellectual and creative 'free agency' is key to the artists' ability to contribute to *possibility* (Whitehead, 2018) – the idea is to integrate, or *embed*, the arts in a strategic and multivalent transformation process that can develop new models of working that go beyond old procedures. In the eyes of corporates, artist-in-residence projects acquire a strategic layer around combining the artist's creativity with the company's goals. As technology entrepreneur and start-up investor Tristan Pollock (2016) said, 'art has always been an important part of innovation. It actually helps Nobel Prize winners (and everyone else) be better at science. And when you combine entrepreneurs and artists you get some fantastic results.'

The reasons behind this growing interest of organisations in engaging in close relations with the arts are to trace not only in organisational theories but also in the discourses around the aesthetic experience and knowledge creation within social arrangements. In acting as a conduit, the artist can make unexpected possibilities emerge. This is not merely a move to 'aestheticise' (i.e., to make it more pleasant) the ordinary, but rather an empathetic gesture driven by the capacity to see from an unfamiliar perspective without necessarily having knowledge of what the other sees or feels.

In his seminal work *The Politics of Aesthetics* (2004), French philosopher Jacques Ranciére argues firstly that aesthetics can be considered as 'the system of a priori forms determining what presents itself to sense experience' (p. 13); secondly that artistic practices are '"ways of doing and making" that intervene in the general distribution of ways of doing and making as well as in the relationships they maintain to modes of being and forms of visibility' (p. 13); and then he positions the aesthetic experience as a 'redistribution of the sensible' (p. 43), by which he means the mechanism of apportionment of primary sensorial materials from which knowledge is produced - such as spaces and times, subjects and objects, common and singular.

Likewise, as part of the aestheticist turn that characterises his last writings, Michel Foucault (1976, 1984) positions the aesthetic experience within a discursive context, arguing aesthetics is an embodied practice (Ratiu, 2021) that unfolds the means by which the subject can transcend the conditions not only of their own possibility, but also the possibility for knowledge (Lithgow & Wall, 2017). In reconciling possibility with its exceptions, aesthetics is a form of an ontological self-formation, in the way that it fosters new and creative modes of being and living, in relation with oneself and the present (Ratiu, 2021). Foucault argues further that ways of knowing are sensible to particular social arrangements and relations of power, as 'men [human beings] are at once elements and agents of a single process' (Foucault, 1984, p. 35) that is relational. Aesthetics can lead to the construction of a variegated context of dialogues, bestriding the fluid boundary of what is a legitimate form of discursive utterance in a specific time and place, and it plays a key role in shaping what is knowable.

Both Ranciére and Foucault's conceptualisation of aesthetics (produced through artistic practices) provides a good theoretical framework within which embedded artist-in-residence finds its rationale. Through a new architecture of the sensible, where artists act as

embodiment of aesthetic practices, embedded residencies bring different and often conflicting distributions of sensibility together. They have the potential to actively disturb 'clear-cut rules of representative logic' (Rancière, 2004, p. 15) assumed to be legitimate and accepted, thus increasing the epistemic friction and creating possibilities for unparalleled ways of knowing (Lithgow & Wall, 2017). This happens in the dailiness of situated and contextualised social processes, something that in Michel de Certeau's words can be expressed as a countless series of exchanges between 'sectors of knowledge' (de Certeau, 1984).

As seen so far, knowledge creation is conventionally considered the product of logic and reason backed by empirical evidence, but it is also shaped by aesthetic conditions that fall outside of rational empirical boundaries towards what is defined as the territory of mindfulness experiences. Unsurprisingly, in the last decade scholars (e.g., Berthoin Antal, Debucquet & Frémeaux, 2018) have started analysing artist-in-residence in relation to intrinsic motivation and work meaningfulness within organisational settings, under the wider framework of organisational creativity.

Meaningful work can be understood as a fundamental human need, which all people require in order to satisfy their inescapable interests in freedom, autonomy, and dignity (Yeoman, 2014). It is generally conceived as an outcome of alignment between an individual's aspirations and their perceived realisation. In other words, a match between the features valued at work and the features present at the workplace (Pratt & Ashforth, 2003).
Innovative managers adopting new, non-instrumental ways of managing people and work have been paying more attention to the arts in the past decade. Scholars have theorised that the interaction with arts can favour the social dimension of human relations at work and the symbolic dimension of personal development, self-realisation and self-expression (Berthoin Antal, Debucquet & Frémeaux, 2018), which are often called intrinsic as opposed to the extrinsic or materialist work orientations (Maslow, 1964).

Against the backdrop of today's ever-changing and unpredictable nature of work, fostering meaningful work is crucial for both employers and organisations, and the artist's intuitive, creative, very often symbolic mindset can inspire the feeling of liberation that characterises accomplished work mindfulness and support the creative process in the first place (Goncalo, Vincent & Krause, 2015). In other words, deep involvement, curiosity, and a personal sense of positive challenge can drive motivation and consequently foster creativity. Giving meaning to work in the midst of uncertain and transitional experiences is a deep source of intrinsic motivation (Chalofsky & Krishna, 2009; Michaelson, 2005), and the development of intrinsic motivation increases the probability the individual will re-engage in a specific project or work to solve a problem and continue the search for a creative solution.

At this point, it is appropriate to introduce one last useful concept that might help the full comprehension of artist-in-residence within the framework of organisational creativity: play as a form of organisational behaviour (Mainemelis & Ronson, 2006). Play and embedded artist-in-residence share some common features, as both have the potential to increase an individual's engagement in organisational tasks by facilitating the cognitive and the intrinsic motivational dimensions of the creative process, but also offering a form of diversion and freedom that influence creativity in a more peripheral and indirect way. Amabile (1996, 2016) noted that a higher level of freedom – retraceable both in play and the arts – motivates people to think divergently by combining ideas in new ways that might not immediately turn into new products and solutions but represent a fundamental step in the creative process that leads to innovation.

Within the structured spaces of an organisation, an embedded residency is conceived as an act of play in a way that is distinct from the ordinary, being at a threshold between what we normally perceive as a requirement of behavioural consistency in the workplace (i.e., following the same routines, carrying on the same tasks in the same way) and spaces for possibilities (i.e., the unexpected, the unplanned, the unpredicted). By legitimately freeing

people from the requirement of behavioural consistency, the daily encounter with the embedded artist can increase combinatorial flexibility, that is "the novel recombination of the existing elements in one's behavioural repertoire" (Mainemelis & Ronson, 2006, p. 84). The intentional departing from conventional norms to the unexpected and unplanned can be defined further through the now-familiar concepts of creative deviance (Mainemelis, 2010; Acharya & Taylor, 2012) and positive disruption. Creativity is, at its core, a type of positive deviant behaviour crucial for innovation to happen (Applebaum, Iaconi & Matousek, 2007). By offering interspaces for experimentations, the embedded residency becomes a "creative catalyst', a favourable setting for employees to experience possibilities (Berthoin Antal, Debucquet & Frémeaux, 2018) beyond canonical tasks and everyday routines, that can be recombined into the organisational context sparking a strategic and multivalent transformation process that will help an organisation thriving in the contemporary uncertain business scenario.

Conclusion

In this paper, we have introduced the concept of embedded artist-in-residence and gave a definition of it as an 'assemblage' of productive relations between different disciplines that encourage the recombination of knowledge and leads to generally open-ended outcomes – drawing upon Deleuze and Guattari's assemblage theory (1987).

We have then drawn a distinction between embedded artist-in-residence within non-artistic organisations and other forms of art residency, taking embeddedness as a foreground theoretical framework to understand the specifics of embedded residencies. We have addressed the epistemological objects of knowledge creation and knowledge transferability in the embedded model, defining it as a social process that is negotiated, highly relational and, importantly, contextualised in time and space.

In the last section, we have discussed embedded artist-in-residence as an extremely valuable source of 'positive disruption' for organisations that want to increase their creativity, improve their tolerance for uncertainty and generate innovation that will help them thrive. Drawing upon Ranciére and Foucault's conceptualisations of aesthetic experience, we have argued embedded residencies have the potential to temporarily short-circuit the organisation, increasing the epistemic friction and creating new possibilities for knowledge creation. Finally, through the analysis of the concepts of meaningful work, intrinsic motivation, and play in relation to organisational creativity, we have argued embedded artist-in-residence might serve as agents of (creative) disruption offering the ideal setting for positive deviance to happen through the creation of temporary interspaces for friction and experimentation.

The aim of this paper was to outline the potential impact artists can have as creative catalysts and positive disruptors, working embedded in non-artistic organisations. We argued embedded artist-in-residence, as a liminality context (Turner, 1982, 1987), can temporarily suspend conventions and rules, opening up ambiguity and exploration of alternative behaviours. The between-and-betwixt position of the embedded artist as both an insider and outsider sets them apart from everyday life.

The interaction between artists, with their 'free agency', and the surrounding organisational environment, with its rules and structures, creates tensions that we called "creative frictions'. These frictions incorporate what Deleuze and Guattari (1987) called "lines of flight', meaning the unpredicted; an elusive changing moment made possible through the actualisation of connections, the escape from the status quo that leads us to innovate, where a threshold between two paradigms is crossed.

Embeddedness is a key concept to understand how these frictions happen band develop through connections and daily negotiations. It is worth noting here that the organic diffusion of the term 'embeddedness' in the last decades, and its rising popularity in distinct and

disparate fields, has led scholars to criticise the concept's theoretical vagueness (e.g., Portes & Sensenbrenner, 1993; Lithgow & Wall, 2017; Harima et al., 2020). Despite its foundation in the theory (e.g., Polanyi 1944; Granovetter 1985), embeddedness still demands conceptual clarity that can help overcome the uncertainty of its outcomes.
Notwithstanding the criticism and acknowledging that more research is needed, this study proved that embeddedness represents a key concept and a suitable theoretical umbrella to understand the interdisciplinary, multifaceted organism that are artist-in-residence projects and their embedding in business organisations.

The impact embedded artists can have on creativity and innovation for organisations has been suggested in the literature but has not yet received enough systematic research attention. We believe further studies are necessary for the continued and completed development of this collaborative framework. This interdisciplinary research has an important contribution to make, not just for the education of future managers and innovative business owners, but also for the professional practice of art. These projects are asking their audience to reconsider the notion that artistic practice is an inherently individualistic enterprise, to comprehend the crucial role artists can play nowadays not only in cultural and social but also in economic and organisational contexts.

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