Artistic Intervention Residencies And Their Intermediaries: A Comparative Analysis

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Abstract

Managers in a growing number of organizations are moving beyond arm's length relationships with the arts and seeking ways of engaging in mutual learning with artists over the course of months or even years. This article describes and compares seven artistic intervention residency programs in five European countries, showing commonalities and differences in their structures, objectives, funding arrangements and implementation processes, and illustrating diverse ways of documenting the "values-added" from such interventions. It breaks new ground by analyzing the manifold functions that intermediaries fulfil to bridge across the cultural divide that separates the world of the arts and the world of organizations.

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Interactions between the world of the arts and other worlds, especially business, are diversifying and multiplying, but surprisingly little is known about what is happening and what can be learned from the experiences. Traditionally they have been arm's length relationships, taking the form of philanthropy and corporate social responsibility. Over the past few decades more instrumental relationships have emerged in the form of sponsoring and corporate identity activities, in which companies seek to enhance their own image by associating themselves visibly with the arts. Since the late 1990s managers in the private and public sector have discovered the potential of bringing in people, products or practices from the world of the arts to stimulate learning and change in the organization. Each of these kinds of relationships can take different forms, and sometimes one kind sows the seeds for another (e.g., arms-length philanthropic relationships may be the first step towards a closer interaction). As a result, there seems to be a trend whereby "more and more frequently, organizations are offering new and unexpected approaches to solving old problems by connecting artistic skills and processes to workplace issues" (Bartelme 2005:8). This contribution focuses on long-term learning-oriented interactions between artists and organizations outside the art world, drawing on a range of examples in Europe to illustrate how they work. It highlights similarities and differences in the objectives of the various stakeholders involved, and in managing the practical modalities of implementing such relationships. In doing so, it analyzes the multiple roles played by intermediaries who bridge between the world of the arts and the world of organizations.

The first section of this paper provides a rapid overview of the growing diversity of kinds of learning relationships between the arts and organizations, followed by a brief description of research method and the sample used to explore a selection of long term models. The third section offers thumbnail sketches of the seven cases. In the following analysis sections I compare the (a) structures (b) funding, (c) objectives, then I examine (d) implementation processes, highlighting the multiple roles the intermediaries play in those processes. Given the growing interest in evaluating the effects of artistic interventions, a section is dedicated to comparing how the challenge of documenting "values-added" is being addressed in the cases, including examples from sample projects in the different countries. A discussion of the intangibles that underpin artistic interventions in organizations closes the analysis. The concluding sections examine who can learn what from the comparison of these diverse models and the implications for developing and studying this field of moving targets.

Growing diversity of artistic interventions in organizations

The growth of learning-oriented relationships between arts and organizations has started to attract attention from researchers, who have undertaken various mapping exercises to represent the diversity of types of activities (for overviews see for example Barry & Meisiek 2010, Biehl-Missal 2011, Darsø 2004, Berthoin Antal 2009, Schiuma 2011, Schnugg 2010). They have proposed various umbrella terms, such as "workarts" (Barry & Meisiek 2010), "arts-based initiatives" (Schiuma 2009), "arts-based learning programs" (Boyle & Ottensmeyer 2005), "artful learning alliances" (Darsø 2004), "arts-based interventions" (Biehl-Missal 2011) or "artistic interventions" (Berthoin Antal 2009). The word "intervention" reflects the fact that the entrance of the arts into the work setting intervenes in the organisation's culturally engrained routines and perspectives.[2] The new kinds of relationships are entered into in order to make a

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[2] The term "intervention" disturbs some people, leading to interesting and sometimes heated conversations. Some people associate intervention specifically with military activities, I do not. Some stakeholders prefer the term "placement" as a neutral word, but it is too passive and static for me. Others prefer "collaboration" because of its positive connotation, but I want to leave the question open as to whether or not the interaction

difference in organizations. To different degrees the engagement in such interventions may also advance the artistic interests of the artist.

Most artistic interventions in organizations are short. For hours or days employees at various levels of organisations learn from artists or with art-based methods in projects or modules that are embedded in corporate training or organisational change programs. Such programs are organised internally, usually by the human resource department and often with external consultants. Some business schools have also started introducing arts-based learning in executive education to develop various competences and expand the mindsets of current and future managers (e.g., Adler 2006; Anderson, Reckhenrich & Kupp 2011; Buswick, Creamer & Pinard 2004; Taylor & Ladkin 2009).

This contribution turns the spotlight to longer artistic interventions, whereby artists enter organizations over a period of several months or even years with a mutual learning orientation. They are sometimes referred to as "residencies" or "placements", but I suggest using the term "artistic intervention residencies" to distinguish them from traditional artist-in-residence programs dedicated entirely to the creation of art. Although some of these new kinds of residencies also involve creating art in context the emphasis is on the process and the interaction with employees at work. There are a few forerunners to artistic intervention residencies, such as the Artist Placement Group that the artists Barbara Steveni and John Latham initiated in the late 1960s in the UK (Ferro-Thomsen 2005, Steveni 2001), and the Xerox PARC Artist-in-Residence project, which started in 1993 in the USA (Harris 1999).

The point of departure for artistic intervention residencies is that there are cultural differences separating the arts from other worlds, particularly the world of business and organizations, and that cross-cultural interactions can stimulate mutual learning (Strauß 2009). When artists enter organizations with their "foreign" cultural norms, practices and codes, they are expected to disturb the "local" cultural codes and practices while they try to discover how to engage with their new setting. The interactions should generate dissonance (Stark 2009), offer alternatives, and spark off new possibilities for exploration from which members of both cultures can learn.

For organizational scholars, artistic intervention residencies offer a platform for discovering the different ways in which procedures and structures can be organized to enable mutual learning across the cultural "divide" (Barry & Meisiek 2004:5). Although the phenomenon is growing, very little is known about the variety of artistic intervention residencies that exist in Europe today. There are a few studies of individual programs (e.g., Berthoin Antal, 2011a, Carlson 2007 & n.d., Scott 2006, 2010, Styhre & Eriksson 2007), but the potential for learning by expanding the data base and comparing across cases has not yet been tapped. There are very practical organizational questions to answer: How does an artist find an organisation to work in and with? How does an organisation find the right artist for its needs? What does a fair contract look like? What happens when there is a misunderstanding or conflict in the process?

These questions also point to the need to study the actors who bridge between the worlds, to whom very little attention has been paid in research so far: intermediaries who understand the values, codes and practices of both worlds and are equipped to find and bring together artists and people from organizations. Their significance has been noted by such observers as Lois Bartelme (2005), but their multiple roles have not yet been studied systematically throughout the process of artistic intervention residencies. This contribution seeks to fill the large gaps in knowledge and understanding of the field by describing and comparing different programs and their intermediaries in five European countries.

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is experienced positively by the participants. Furthermore, living in continental Europe, I cannot quite rid myself of the negative association of collaboration with occupying forces in wartime.

Methods and data base

This contribution draws on research I have been conducting with a variety of data collection methods on seven artistic intervention residency programs in Europe (Berthoin Antal 2009, 2011a, 2011b, and forthcoming).[3] Over the course of three years I have had the pleasure and the privilege of interviewing many stakeholders in these programs (managers, employees, artists, and intermediaries), participating in their meetings and events, as well as visiting their workplaces. The data collection included individual as well as group interviews. In most cases they were semi-structured; in one case a series of unstructured interviews were conducted over two and a half years. The interviews were captured in extensive handwritten notes, then immediately comprehensively transcribed. For five of the cases the intermediaries completed written questionnaires about their activities. In one case I developed an internet-based questionnaire for all the employees to complement and check interview data. I have also studied documents and websites about these programs. My learning has been further stimulated by discussing observations and ideas with fellow academics at workshops and conferences (e.g., Academy of Management and EGOS).

The sample of programs under study is intentionally quite diverse, in order to offer insights into multiple approaches while also permitting the identification of common features (see Table 1). Two are in France, two in Spain, one in each Sweden, Switzerland and the UK. One program has a track record dating back to the 1990s, another was created in 2010 based on experience in a different organisation, while the remainder have between two and nine years of experience. The sample contains six programs that place artists with different host organisations and one program that took place within a single company. In four of the programs the creation of art is part of the intention of the residency, while in the three others the artists may draw inspiration for art they create outside the engagement with the organisation. A few of the intermediaries organize other kinds of artistic interventions in organizations beyond the artistic intervention residency.

	Countries of operation	Number of years in operation	Single or multiple host/client organizations	Creation of art by artist in the artistic intervention residency	Intermediary organizes other artistic interventions in organizations
Case 1	France (model expanding to other countries)	Since 1993	Multiple	Included in objective	No other artistic interventions but other kinds of art activity
Case 2	Sweden (expanding to other Nordic countries and Baltic states)	Since 2002	Multiple	Not included	Yes
Case 3	Spain/Basque country and extended to Catalonia	Since 2005	Multiple	Not included	No

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[3] Research access to cases 1-6 was enabled through my participation in European projects supported by the Educational, Audiovisual and Executive Agency of the European Commission. Research access for Case 7 was granted by the company.

Case 4	Spain/Basque country	Since 2010	Multiple	Not included	Yes
Case 5	Switzerland and extended to China	Since 2003	Multiple	Included	No
Case 6	Primarily UK, but also projects in India, Thailand	2005-2007	Multiple	Included	No other artistic interventions but other art activities
Case 7	France	2008-2010	Single	Included	Flanking activities for the residency

Table 1: Overview of sample

Thumbnail sketches of the programs and intermediaries

Case 1: New Patrons program

The oldest case in the sample is the New Patrons program (www.newpatrons.eu), which was established in 1993 by the Fondation de France to stimulate citizens to commission contemporary art to meet social interests. The program is based on the collaboration between three kinds of actors: the artist, the citizen(s) who choose to be New Patrons of a work of art, and the cultural intermediary ("*médiateurs*" in French) appointed by the Fondation de France. Mari Linmann at the arts association 3CA (www.3-ca.org) is a professional curator and one of the eight intermediaries who manages the process on a regional basis in France. She is responsible for projects in Paris/Île de France, and has worked with New Patrons in diverse organisational contexts, such as hospitals and grass-roots neighborhood associations. The "public art" and "public need" background of the New Patrons program distinguishes it from the other programs described here. Over two hundred and seventy five such projects have been realized in France since the launch of the program. The model is attracting international attention and has already expanded to several other European countries.

Case 2: Airis

Airis[4] is the largest program in the sample, encompassing more than eighty projects between 2002 and 2010 in all kinds of public and private sector organisations at a regional level in Sweden and recently also in other Scandinavian countries. It brings artists into organisations to help employees address issues there. Over the course of ten months, the artist works on a part time basis with a group of employees to develop an action plan and implement their ideas. The Airis program is one of the methods used to introduce culture and the arts into working environments that has been developed by the intermediary TILLT (www.tillt.se), a non-profit organisation with the institutional mission of (1) creating new interfaces between arts and organizations in the public and private sector by process-oriented collaboration; (2) strengthening the competitive potential of a workplace by enhancing its creative potential and health status, and (3) improving artist employability in the labor market by discovering new ways to use their professional artistic skills, expanding artistic outlets, and spawning new work methods. The Airis program is better documented than most others in this sample because from the outset the director of TILLT recognized the importance of having researchers accompany the program. The participating organisations found this additional learning mechanism attractive (see Styhre & Eriksson 2008). The program has also attracted media

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[4] The name Airis originated from "Artists-in-Residence" but TILLT decided to drop this wording because it discovered that the concept of artist-in-residence confused people in host organisations, leading them to expect the creation of art to be the primary purpose of the project.

attention, generating audio-visual documentation as well (see for example www.tillt.se/aktuellt/tillt/slut-pa-skitsnacket-pa-toapappersfabriken/).

Case 3: Disonancias

Another program that brings artists to address a need in organisations is Disonancias (www.Disonancias.com), which was launched in Spain's Basque Country in 2005 and extended to Catalonia in 2008-2009. The focus of Disonancias is somewhat different from that of TILLT's Airis program because it is more on innovation than organisational development. Most Disonancias projects focus on developing new products or services, new processes or new organisational models, which may then involve changing corporate culture. The program is based on the idea that artists are by definition researchers and can use their artistic methods and skills to contribute to and propose new and different paths of innovation, introducing detours and discords in the normal processes of thought and action, contributing creativity and work methodologies and serving as a catalyst for the members of a team. Disonancias is the main activity of Foro de Gestión Cultural, a non-profit organisation that is part of a private corporate group (Grupo Xabide) operating in the cultural management arena at a national level. The program is documented in several annual reports (www.disonancias.com/en/articulo/252-documentaries-and-catalogues/).

Case 4: Conexiones improbables

Conexiones improbables (Improbable Connections, www.conexionesimprobables.com) is the youngest program in the sample. It is included because it shows how the experiences of one intermediary organisation can nourish a new one: it was created in 2010 by the people who conceptualized and managed Disonancias. Conexiones improbables defines itself as a community of collaborative and co-creative research initiatives aimed at innovation and social responsibility. It differs from Disonancias because it brings not only artists, but also other kinds of "improbable" thinkers (e.g., scientists, philosophers) into organisations in diverse sectors for collaborations lasting between 8 and 10 months. Its range of activities is broader than Disonancias, because, like TILLT, Conexiones improbables also develops short artistic interventions aimed especially at small and medium-sized enterprises and social organisations. In 2011 it launched 9 long-term projects and 10 short-term projects. This intermediary operates under the umbrella of a consulting company called c2+i (culture, communication + innovation).

Case 5: Artists-in-Labs

Whereas the programs described so far are open to all kinds of private and public organisations, one in the sample focuses specifically on the learning between the world of the arts and the world of science. Artists-in-Labs (AIL, www.artistsinlabs.ch) organises placements for artists and designers in biology, physics and computer science laboratories. The program's aims are (1) to give artists the experience of immersion inside the culture of scientific research in order to inspire their content and develop their interpretations, (2) to help scientists gain some insight into the world of contemporary art, aesthetic development and communication channels for the general public, and (3) to encourage further collaboration between both parties. The program is organised by the Institute of Arts, Media and Design of the University of the Arts of Zurich. This intermediary has organised four or five placements in Switzerland each year since 2006, and the program has recently expanded to two labs in China. The learning process in AIL has benefitted significantly from the program's position in a university institute, resulting in two books so far, in addition to catalogues for exhibits (see Scott 2006 and 2010).

Case 6: Interact

The sample also includes a program that was designed as an experiment for a limited time: Interact, Artist in Industry (www.interact.mmu.ac.uk). It placed artist(s) in research and industry contexts to inspire challenging and innovative work. During Interact's two-year life span, twenty-nine artists were placed in sixteen host organizations mainly in England but also abroad (India, Thailand) for periods ranging from 3 months to 18 months. The program was launched in 2005 by a national development agency for the arts, the Arts Council England. The Council's role was to support and fund the whole process, conduct research on it and disseminate results. Project managers (usually from arts-based institutions) were appointed for each placement to perform the role of intermediaries. This is quite different from the approach taken by TILLT and Disonancias, which combine these different responsibilities within their organizations. The funding for Interact ended in 2008 in the context of changes at the Arts Council England. It is included here because it offers lessons for other settings and organizations, some of which were documented in reports commissioned by the Arts Council (Carlson 2007 and n.d.). Furthermore, it demonstrates the vulnerability of programs and institutions in this innovative field.

Case 7: Eurogroup Consulting résidence d'artistes

The final example in the sample is the artist in residence program of a company in France, Eurogroup Consulting. Over the course of two and a half years (January 2008-July 2010) the company hosted artists in four residencies, each lasting about five months. The idea was to create opportunities for interactions between the artists and the employees from which the artists would find material for their work and the employees might learn to see their work and the world around them in fresh ways. Each of the artists worked in the company essentially every day during their residency, engaging with the setting and the employees and creating art under their gaze. At the end of each residency the new pieces were exhibited and documented in a catalogue. The intermediary functions were fulfilled very differently in this case than in the other programs in the sample. Instead of having an external intermediary organisation, a tandem constellation was created. A consultant in the company, who had initiated the idea, chose an art critic to work on the residency program with him, thereby establishing a bridge with one member standing in the world of the arts and one in the world of the organization. The program is documented (in French) on the website (http://www.eurogroup.fr/-La-Residence-d-artistes-), from which catalogues for each residency and the press reviews can be accessed, as well as the final report about the experience from the perspective of management, the artists, a researcher, and the art critic.

Comparative analysis of cases

The programs have arisen independently of one another in different cultural, socioeconomic and political contexts. They are managed and supported by different kinds of organisations. In this section I first compare the structures and funding, then draw out the similarities and differences between the objectives and activities involved in each program.

Comparing structures

The sample of seven programs and their respective intermediaries illustrates that artistic intervention residencies can be organized in many different ways. There are several kinds of non-profits: a private company[5], a unit in a private company, or an association;

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[5] The concept of non-profit company is surprising in many countries, but it is a legal entity in Sweden.

and there are public-sector organizations, which can also take different forms, such as university institutes or arts councils (see Table 2). The intermediaries vary significantly in size, from the small units of AIL and the tandem constellation for the Eurogroup Consulting program to the superstructures behind Interact and 3CA.

Type of organization	Program and intermediary
Non-profit: a) Company	a) TILLT, in Skadebanan Västra Götaland organizes Airis
b) Non-profit unit of a private (consulting) company	b) Foro de Gestión Cultural in Grupo Xabide organizes Disonancias
c) Association	c) 3CA under the umbrella association Contexts serves as intermediary for the New Patrons Program in l'isle de France
Public sector: a) University-based unit	a) The Institute of Cultural Studies, University of the Arts, Zurich runs Artists-in-Labs
b) National development agency	b) The Arts Council England organised Interact with the help of different intermediaries for each project
Program in a private company	c2+I runs Conexiones improbables
Tandem between art world and company	A manager in Eurogroup Consulting worked with an art critic on the Résidence d'artistes program

Table 2: Different organisational forms

Comparing funding

Almost all the programs combine multiple sources of funding for their activities (see Table 3 for some examples). They obtain grants and subsidies from national, regional, local, and increasingly from European bodies, as well as from foundations. Most of the grants and subsidies come from culture-related budgets, except for Disonancias and Conexiones improbables, which use mainly innovation funds. Only the Eurogroup Consulting program did not rely on any external funding.

An additional, and growing, source of funding is the participation fee that organisations pay to the intermediary in most programs. The level of the participation fees varies considerably, and there seems to be a trend towards expecting the organisations to cover not only the direct costs of the artist but also part of the costs of the intermediaries work to generate and accompany the projects. Interact, and AIL do not charge organisations a fee — in fact AIL is unique in that it pays the host organisations (CHF 14,000) for teaching the artists at least four hours a week for nine months. Interact allocated £10.000 to each placement, with additional funds available for advertising, recruitment, project management, mentoring and documentation.

Some programs have funding cycles in which multiple projects run in parallel (TILLT, Disonancias, Conexiones improbables) whereas others require searching for funding for each individual project (3CA/New Patrons). Few programs can count on stable funding solutions: TILLT and the New Patrons have partial stable funding relationships. The most vulnerable programs appear to be those that are entirely publicly funded (e.g., Interact by the Arts Council England) and those that are part of a private company that does not subsidise them (e.g., Disonancias in Grupo Xabide). The Eurogroup Consulting residency program also required extensive preparation to secure the funding. The internal project manager developed a formal proposal and obtained top management approval for the budget to cover four residencies. This program could have been vulnerable to budgetary cuts during its life-span, because it depended only on one source. Despite the economic crisis, however, the company maintained its commitment to conducting four residencies;

it stretched out the budget over a somewhat longer time span (from the original two years to two and a half years).

National authorities	Swiss Ministry for Innovation and Technology Swiss Federal Office of Culture Swedish National Council for Cultural Affairs
Regional and local authorities	Regional Development Committee Västra Götaland Cultural Affairs Committee of Västra Götaland Employment and Youth Department of the Bilbao City Council Conseil Régional Ile de France
Foundations	Pro Helvetia Fondation de France
Industry-based organisations	SPRI (Sociedad para la reconversión industrial)
European Union	DG Education and Culture, DG Regional Policy – Interreg Iva, Interreg IV B, European Social Fund
Fees to participating organisations	€43,000 (Airis in TILLT in 2011, up from €30,000 in 2009); €32,000 for companies, €12,000 for other organizations (Conexiones improbables in 2011, up from €12,000 in 2010). The companies were encouraged to apply for a reimbursement of €20,000 from an innovation grant of the Basque government. (In future the fee for companies will be €32,000 and for other organisations €20,000, whereby part of the fee may be applied for from the Basque government.)

Table 3: Examples of sources of external funding

Comparing objectives

A closer look at the strategic objectives of the programs reveals both similarities and differences. Essentially, they share five objectives to a greater or lesser degree, namely innovation (e.g., generating ideas for products and services), organisational change, responding to social interests, advancing artists' careers/ working conditions, and creation/art work. Each program emphasizes one or two of these objectives more than the others, suggesting that different combinations of interests are possible (see Table 4). Although all the intermediaries profess to be interested in advancing the artists' objectives, those that pursue this objective most actively are Interact, AIL, New Patrons, and Eurogroup Consulting. For example, the intermediaries organize exhibits for the artists and produce catalogues for their work. The most explicit commitment to meeting organisational objectives are in the Disonancias, Conexiones Improbables and Airis programs, whereby the former emphasise organisational interests in innovation and the latter in organisational change. Eurogroup Consulting had quite open, undefined organisational objectives for its program. The New Patrons program emphasizes both social interests and the artist's creation in almost equal measure.

Objectives / Programs	Innovation	Org. change	Societal interests	Creation/art work	Advancing artists' interests
New Patrons	+	+	+++	+++	++
Airis	++	+++	++	+	+
Disonancias	+++	++	++	+	+
Conexiones improbables	+++	++	++	+	+

Artists-in-Labs	++	+	+	+++	+++
Interact	++	+	+	+++	+++
Eurogroup Consulting résidence d'artiste	+	+	+	+++	++

+++ = priority objectives, ++ important objectives, + desirable subsidiary objectives
Table 4 Priorities among multiple program objectives

While the objectives are weighted differently in the programs, there are two common underlying assumptions: (a) many kinds of "added values" can be generated through the interaction between the worlds, but (b) such outcomes would not arise spontaneously. Intermediaries are needed to fulfil the multiple bridging activities to enable mutual learning between the world of the arts and the world of organisations.

Comparing processes: multiple roles of intermediaries

A common feature across the programs is that they involve numerous tasks and processes to bridge between the two worlds. Intermediaries have emerged as a new kind of actor in the landscape to fulfil the often complex and time-consuming functions of bridging between the world of organizations and the world of the arts. In most of the cases studied here the intermediaries are a separate entity, positioned between the two worlds, and they believe that this organisational status is essential. However, in one case there was a conscious choice not to draw on the services of such an external organisation. A different constellation was created to bring the two cultural perspectives to bear on the planning and implementation of the program, which I call an "intermediary tandem" (Berthoin Antal 2011a).

The intermediary roles found in the programs under study include:

- seeking out artists and organisations, matching them and making contractual arrangements
- helping specify the focus of the project,
- assisting in finding funding,
- providing a framework to structure the process,
- addressing conflicts that may emerge,
- communicating with authorities and the media locally and beyond,
- monitoring progress,
- evaluating results and
- stimulating cross-fertilization between projects.

In some cases, the intermediary's work does not end when a project is finished: it guides the parties to take advantage of opportunities generated during the project, such as continuing the bilateral relationship and implementing the results of the project.

Comparing the processes in the different cases, certain especially important functions for the optimum development of the projects stand out within the supporting work behind the process. The form in which the different intermediary organisations manage these functions in their programs varies, depending on the mix of objectives, and also the variation in the approach to scheduling the programs or projects. Some programs have a clear time frame (e.g., TILLT's Airis program lasts 10 months, AIL placements last 9 months, Disonancias and Conexiones improbables collaborations run between 6 and 9 months; the Eurogroup Consulting résidence d'artiste program was planned to run for two years with each residency lasting about 5 months). During the two-year lifespan of Interact, its projects had very different time frames (varying between 3 and 18 months). New Patrons projects are not scheduled, they emerge in response to a desire or need.

The experience of 3CA shows that the New Patrons process usually takes about 2 years, but can sometimes be longer, due to the complexity of getting decisions made by multiple actors and often requiring approvals from public authorities. In some programs there is a two-part process: for example the New Patrons program has a first period to develop the project idea, and a second contract for its realization.

The particularly sensitive issues to which the intermediaries have found different solutions are:

Matching the artist with the organisation

This is possibly the most important factor influencing the quality of the results and level of general satisfaction of the parties at the end of the process. The intermediaries in the cases studied here seek to bring objectivity, a wide variety of viewpoints, experience and great knowledge of the two worlds. All the intermediaries build networks of artists they can call on and propose for a specific project where they sense the match will be right. For some programs (e.g., Disonancias, Conexiones improbables) the intermediaries publish an open call for artists and form juries for the selection process. In other programs (e.g., TILLT) knowledge of local context, cultural affinity or previous experience in similar environments are essential. Typically, programs with a focus on innovation, societal interests and art work tend to open their search internationally, while projects entailing organisational change processes tend to require local artists with knowledge of the culture and the language.

Making contractual arrangements

The intermediaries have developed different solutions for contractual arrangements with the artists (see Table 5). The preferred solution appears to be an honorarium or stipend, rather than a salary, and in some cases the honorarium is negotiated, in others a flat rate is defined each year. In almost all programs the host organisations offer all their facilities and access to all equipment to the artist (this is not always relevant for New Patrons projects). They also sometimes fund other artist-related needs, such as trips, events, and materials. The contract can be a three-way contract between the artist, the intermediary, and the host organisation, or several two-way contracts are signed between the parties. When the project is about the creation of art or new knowledge (e.g., Disonancias, Conexiones improbables, AIL, 3CA/New Patrons), the contract includes arrangements about the rights to the prototypes, the artwork or to benefits that might accrue from the innovation. In some cases (e.g., 3CA/New Patrons), such issues may be part of the negotiation on the honorarium level. For example, in one case the contract stipulated that the intermediary would produce three smaller versions of the sculpture the artist made for the New Patrons, and the artist could sell them on the art market, thereby reducing the artist's fee to a level the New Patron could finance.

Fee	
a) Negotiable honorarium	a) New Patrons: average of €5,000 for the study and between €8,000 and €25,000 for the realization of the project Disonancias: (2009) between €10,000 and €12,000 including travel and accommodation but excluding VAT Conexiones improbables: between €12,000 and €13,000 including travel and accommodation but excluding VAT
b) Flat rate honorarium/stipend	b) TILLT: approximately €11,300 for 20% of the artist's time for 10 months
c) Fixed honorarium plus arrangements for artworks	c1) AIL: CHF 2,500 per month (of which 8% is deducted for social security). Up to CHF 1,000 for transport costs and max. CHF 2,000 for materials. c2) Eurogroup Consulting: the company paid the artists €10,000 for their residency period of 5-6 months; covered up to €7000 for the costs for producing the artwork; and it budgeted up to €8000 to purchase pieces (at the market price). It produced a catalogue and hosted an exhibit at the end of each residency.
Salary	Airis artists originally received a salary-based remuneration of ca. €900 per month (including taxes and social benefits) for 20% of the artist's time. The total cost to TILLT was ca. €9,000 for 10 months for each artist. TILLT later changed to an honorarium (see above).
Contract form a) 3-way contract (artist, intermediary, organisation) b) Separate contracts (Artist/intermediary and intermediary/organization) c) Employment/non-employment contract	a) 3CA/New Patrons, AIL b) TILLT, Disonancias, Conexiones improbables c1) Disonancias and Conexiones improbables sign "non-employment" contracts with the artists c2) AIL offers the artists employment benefits at the University of the Arts of Zürich (ZHdK), which allows them to use equipment for free and to profit from discounts like students or employees of ZHdK, and they are automatically insured in case of accident at work and outside work.

Table 5: Arrangements with the artists

Anchoring the project in the organisation

This is an essential mutual process of preparation and adjustment mentioned in all the cases, although with differing levels of intensity or development. As TILLT explicitly points out, anchoring must start early in the lifetime of a project and it requires attention

throughout. The process differs somewhat between programs in which the artist is selected on the basis of his or her proposal in response to an organisation's pre-defined objective (e.g., Disonancias, Conexiones improbables, New Patrons) and those in which the artist develops ideas after getting to know the context. In Airis the first task of the artist is to work with an internal group to formulate an action plan. The Eurogroup résidence d'artiste program permits a comparison within a single setting: it included one artist who had a project idea before starting the residency, and the other three developed their ideas after interacting with the employees and the work context. The artist who arrived with an idea went straight to work on it, which was not generally well received in the organisation. The intermediary tandem learned it needed to invest a lot of effort in communicating the sense of this residency, and the artist also created more opportunities for conversations after the first six weeks than at the outset.[6]

In both types of cases, however, the initial period entails listening to each other to come to a shared understanding and agreement about the way forward. In almost all the cases where the artist arrived with a proposal, the ideas changed under the influence of the interaction with the context. It is helpful to consider the anchoring and development process from the perspectives of each of the key stakeholders.

(a) The organisation: The initial decision to engage the organisation in an artistic intervention residency usually comes from top management, often introduced by a member of the board in a large organisation or the president/director in a smaller one. It is at this level that the preliminary definition of the objective is formulated. However, all the cases show that the engagement of other members of the organisation is essential.[7] In some cases (e.g., TILLT, where the purpose is organisational change, but also where the shared ownership is important, such as New Patrons/3CA) a project team is formed to work with the artist, often drawing on ideas from other employees in the process. In other cases (e.g., Disonancias, AIL) individuals are assigned to work with the artist. In the Eurogroup Consulting case, where there was no defined organisational objective, the employees' engagement with the artists was entirely voluntary.

(b) The artist: Most artists report having to deal with a certain amount of scepticism at the outset of an artistic intervention project in an organisation. Employees do not know what to expect and they often have misgivings stemming from stereotypes they have about artists (see also Barry & Meisiek 2004). An additional hurdle that sometimes stands between the artist and employees stems from problematic experiences with other top management initiatives. The artists need to find ways of dealing with these concerns while they are also directing their energy to understanding the foreign culture that the organisation represents. As a respondent in the Interact program pointed out, for the artist "the most difficult phase in a placement is the first one; when there is a need for orientation, to learn the rules, where the boundaries are and how the institution works. This process of discovery is all the more important so that artists can then start learning the 'geography of what is possible' for their project" (Carlson n.d.: 7).

(c) The intermediary: The intermediaries work with the artists and the members of the organisation to maximize the anchoring. They dedicate time and effort to ensuring that top managers engage visibly and that employees are identified and develop a shared understanding of the project with the artist. Some intermediaries (TILLT, Disonancias, Conexiones improbables) provide the artists with a few days of specific training to help them understand the new interaction context.

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[6] The situation was aggravated because this artist's project required work at night, so he was less visible than the other artists who worked during normal office hours.
[7] This observation corresponds to findings in other studies of innovation processes in organisations: such projects need one or more "sponsors" high up in the organisation to provide legitimacy and support and "champions" at other levels of the organisation to actually make things happen (Berthoin Antal 1992).

Monitoring

The monitoring process and function covers the design and installation of mechanisms that allow the intermediary to have an early warning system in place to detect the need to address problems in the process. They advise the parties involved or redirect the small crises that may arise within these interactions. Depending on the program, these mechanisms may include periodic meetings, monitoring sessions, follow-up on formal documents (work plan), as well as keeping open channels of informal communication.

Platform for sharing experience

Most of the intermediaries have detected the need for the participants to feel part of something that has a larger scope, and therefore they build a platform for sharing experience. The decision to take part in a program of this kind is a risky one that in many cases requires a great deal of courage, on behalf of both the managers in the organisation and the artists, because the value of these processes is not yet commonly recognized. Under these circumstances, and faced with the usual (and at times desirable) difficulties of the process, the participants may at times have a certain sensation of isolation in terms of their peers and colleagues, which can undermine their commitment and interest in the project within a process of long duration.

All the intermediaries participate in or initiate and nurture networks of artists and people in organisations who are going through or have gone through the same kinds of experiences and with whom they can share impressions, problems, doubts, hopes and fears. Such networking platforms, developed through seminars, conferences and other types of similar events and tools, not only offer a sense of belonging, but also an opportunity to widen circles of relationships and achieve multiple effects for the project (for example, other artists providing ideas about the project, companies that are developing complementary projects).

Communication about projects and dissemination of learning

All the intermediaries stress the need for actively communicating about the project, both internally and externally. Not surprisingly, internal communication about the process throughout the life-span of the projects and results along the way is especially necessary in projects entailing organisational innovation and change. This is all the more true when the project is undertaken within a particular group or unit in the organisation, in order to enhance the chances of extending the impact to other parts of the organisation. Electronic or low-tech bulletin boards and suggestion boxes, as well as Intranet platforms and internal email lists that the employees and artists can use to communicate about activities in the organization are encouraged or created by the intermediaries.

For various reasons, external communication is equally if not more important than internal communication. External feedback and validation is helpful particularly when the objective of the artistic intervention residency involves other stakeholders, such as clients in innovation-related projects (e.g., some Disonancias, Conexiones improbables) or members of the community (e.g., some New Patrons/3CA projects). Furthermore, in light of the lack of knowledge about artistic interventions and their potential for organisations, the intermediaries need effective external communication in order to generate new projects and funding for future work. The audiences for external communication vary somewhat, but overall the intermediaries seek to disseminate knowledge into multiple communities: artistic, industrial, scientific, policymaking and the general public. To this end, they use websites designed as resource spaces, open-participation events, conferences and seminars, publications, and exhibitions.

External communication is also important for the artists in projects with an artistic product. Making the art work created during artistic intervention residencies visible to

the art world in exhibits and catalogues, as organized and financed in the AIL and Eurogroup Consulting programs, for example, gives artists the opportunity to gain recognition among the stakeholders who matter for their development.

Documenting "values-added"

Although even the business media are explicitly recognizing that "business has much to learn from the arts" (*Economist* 2011), there is growing pressure on these programs to provide evidence that they are having positive effects, particularly for the organizations, and sometimes also for society and for the artists themselves. Some, but not all, the sample cases have more or less formal evaluation procedures in place.

- TILLT brought in external researchers from the very outset of the program. Michael Erikson and Alexander Styhre studied the effects of Airis projects in the first years (Styhre & Eriksson 2007) and TILLT has been seeking to build relationships with other researchers as well.
- Disonancias conducts their own evaluation and it once also benefited from the insights of a doctoral student who studied some of the projects (Rodriguez 2008).
- The intermediary responsible for Conexiones improbables had learned from the experience with Disonancias that such accompanying research is useful. There is no funding available for the work at this point in the life of the program, but they have asked an international researcher interested in the phenomenon to collect data on the added values that stakeholders identify during and after their participation in the program.
- The Arts Council England commissioned an anthropologist, Samuelle Carlson, to evaluate the Interact experimental program, generating two valuable reports from which other organisations can learn (Carlson 2007 and n.d.). Her work emphasizes the need for evaluation research that shifts the attention away from the products to the process, i.e., from summative to formative evaluation in order to understand and learn from the engagement between the world of the arts and the world of organisations (Carlson 2007: 8; also Berthoin Antal 2009).
- The AIL program does not have an explicit evaluation for external stakeholders but has benefited from being embedded in an academic setting in which reflection and writing is expected (and funded). Jill Scott, one of the two co-directors of the program at the Institute for Cultural Studies in the Arts, has edited two books with contributions about the process and its outcomes (Scott 2006, 2010).
- Eurogroup Consulting did not set up a formal evaluation procedure, but did welcome research to accompany the process as a stimulus for reflection (Berthoin Antal 2011a).
- Evaluation has not yet been an issue for the New Patrons program, possibly because the connection to the Fondation de France assures its legitimacy, and because the art world has its own ways of evaluating the quality of the resulting art work. However, the Fondation de France is beginning to address this issue and some public authorities are starting to ask New Patrons intermediaries how they evaluate their work.

Examples of "values added" by artistic intervention residencies

The range of organisational benefits can be illustrated (Table 6), but not yet "measured" in terms that the various stakeholders find useful and appropriate (for discussions of issues in evaluating artistic interventions in organisations see Berthoin Antal 2009, Carlson 2007, Schiuma 2011).

Adding new sources of creativity—brought in by artists and developed among the employees through the artists' methodologies	Disonancias: Lanik + Recetas Urbanas; Mondragón Faculty of Engineering + Platoniq Interact: Vicki Bennett, + BBC Creative Archive Licence Group; Hazel Grain+ HP labs AIL: Pablo Ventura Artificial Intelligence Laboratory of the University of Zürich New Patrons/3CA : Yona Friedman + Musée des Graffiti
Putting in place new methodologies that can be followed after the project	Airis: Teknothern AS + Maria Mebius Schröder; Strategic Region Management, West Götaland + Christine Falkenland
Finding new concepts and values linked to the organisation's products or services that could lead to developing new products and services	Disonancias: Seguros Lagun Aro + Josep Maria Martín; Lanik + Recetas Urbanas Interact: Hazel Grain + HP Labs
Discovering new competences of the employees or surfacing of dormant competences	Airis: Paroc + Victoria Brattström AIL: Pablo Ventura + Artificial Intelligence Laboratory of the University of Zürich
Fostering empowerment of people within the organisation or community	Disonancias: Lantegi Batuak + Amaste Airis: Paroc + Victoria Brattström New Patrons/3CA: Yona Friedman + Musée des Graffiti
Experimenting with organisational models, ways to interact, communicate and work together within the organisation or community	In all Airis projects and most Disonancias projects New Patrons/3CA: Yona Friedman + Musée des Graffiti
Enhancing working climate and health	Airis: Paroc + Victoria Brattström; Astra Zeneca R&D + Anna Persson + Maria Mebius Schröder New Patrons/3CA: Melik Ohanian + Hôpital Saint-Antoine Eurogroup consulting résidence d'artiste
Stimulating reflection about own work and its relations to others	Airis: Paroc + Victoria Brattström; Astra Zeneca R&D + Anna Persson + Maria Mebius Schröder Eurogroup Consulting résidence d'artiste
Enhancing network relationships	Disonancias: Mondragón Faculty of Engineering + Platoniq
Clarifying corporate culture and values	Airis: Astra Zeneca R&D + Anna Persson Eurogroup Consulting résidence d'artiste
Enhancing visibility of the organisation	In all cases
Enhancing communication and public awareness	In all AIL projects Disonancias: Lantegi Batuak + Amaste New Patrons/3CA : John M. Armleder + Association "Souvenir de la charcuterie française" and St. Eustache Church
Piloting collaborative experience that can be applied with stakeholders (e.g., clients, suppliers) and with other artists	In all cases

Table 6 Illustration of values added by sample projects[8]

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[8] For descriptions of the projects listed here, see Berthoin Antal 2011b, chapters 3-8.

The need to document the results of artistic interventions in organisations arises particularly when external institutions want evidence on which to base decisions. For example, local authorities or European agencies that provide funding for regional development, innovation, or cultural activities, ask for evidence, as do multipliers like employers' associations that are considering recommending that their members undertake an artistic intervention residency like Airis. As the communications officer of Disonancias pointed out, for decision makers without personal experience of artistic interventions, "numbers sing." Most of the intermediaries are seeking ways of making the value the projects can generate visible and understandable to potential future clients/hosts.

Interact's report states that "because of their interdisciplinary nature, these collaborations offer a challenge to evaluation. This is not only because participants value different outcomes depending on their roles but also because they endow multiple/shifting roles along the placements" (Carlson n.d. pp. 8-9). The challenge is a common factor in other kinds of innovative projects, as an expert remarked when assessing a related program of collaborations between the arts and sciences:

> The first questions are about whether these collaborations are productive. But that is a complex question in itself, depending on where one sees value. As the scheme really is working with emergent technologies and new artistic ideas in new combinations, then it is a likely consequence that there is no ready-made context available in which to understand the outputs. They do not have a simple utility. In itself, the scheme is responsible for defining and opening up future areas of potential value. (Leach 2006:447)

Primarily quantitative evaluation instruments, such as the ones used for Airis, leave out most of the value generated that cannot be expressed in quantitative terms, a situation that the participating managers, employees and artists (and the researchers involved) find unsatisfying. Purely qualitative research, as conducted by AIL, does not respond easily to the demands of external stakeholders who seek hard evidence of impacts. Interact produced a reflective report addressing the problems. Disonancias so far produced partial reports, using different qualitative and quantitative instruments. Conexiones improbables is still working on its evaluation method. Clearly, there is a need for more work on developing research instruments and indicators that all the stakeholders find useful.

The experience of TILLT, Disonancias and Conexiones improbables shows that a productive approach to the process is a mix of internal evaluation conducted by the intermediary itself and the host organisation, and external evaluation conducted by a partner in the research world. Such a combination brings different perspectives to bear on the experience, permits developments to be observed over time, and provides research results that can be used to improve the next project or project generation.

Intangibles underpinning artistic interventions in organizations

The discussion so far has focused on the many visible activities entailed in initiating and realizing the programs under study and the multiple roles that intermediaries play throughout the process. However, possibly the most important functions that the intermediaries fulfil are intangible: they help build trust between the artists and the members of the host organizations, while maintaining the boundaries between them. By their very presence intermediaries serve as a bridge between the two worlds, making the space for the partners to be true to the cultural values and identities rooted in their respective worlds (Berthoin Antal 2011a, 2011b). The intermediaries stand between and understand both worlds, and can therefore serve as interpreters for the participants in a project, so that differences and dissonances between the cultural codes can be resources, not barriers. Learning from each other comes from tapping into the

differences between the ways of seeing and doing things that characterize the world of the arts and the world of organisations, rather than avoiding the cultural clash or trying to become "the other".

Trust does not come automatically between worlds. Bringing artists into the world of organisations to work with employees is an intercultural venture that means joint work for people who in other circumstances would be considered incompatible, with their differing philosophies, intentions and interests. As noted in Interact's report: "Apprehension can emerge from not knowing for which expertise and skills people were brought in or what their expectations are" (Carlson 2007:8). There is also the technical/legal side of trust to attend to: confidentiality issues or the potential exploitation of results that some organisations can have are resolved with contracts. Intermediaries need to address both types of trust issues so that potential conflicts can be managed in a productive manner.

Working across cultures entails communicating with different codes. Arantxa Mendiharat from Conexiones improbables explains that "maintaining difference is important, but so is a common language, which we help the participants develop together" (personal communication). Interact's report also addresses the matter of different cultural codes: "Issues of language concern not only the jargon that people speak but also the modes of communication they use. This is how Vicki Bennett got disconcerted by her first weeks at the BBC, expecting a strongly visual culture whilst she found an organisation mainly working on and through text" (Carlson n.d.:6). Similar issues surfaced in other programs, particularly (but not only) when international collaborations are involved (e.g., AIL in China and some Disonancias projects). The experience of the programs in this study suggests that building confidence and a shared language, which are partly interrelated – are important processes to which the intermediary must attend. The intermediary must play the initial role of "translator" by being in contact with the different actors and understanding both worlds. It also functions as a "guarantor", because its reputation, resources and, on occasions, legal cover are at stake.

One of the tasks that intermediaries need to be able to fulfil may at first glance appear contradictory to their purpose: they have to be able to advise against an artistic intervention if they sense that it is unlikely to be fruitful for employees, the artist, or the society around it. Experienced intermediaries sense when a good match between the interests and values of an organisation and those of an artist can be developed. They frequently have to help potential hosts to formulate the need appropriately, but sometimes they must have the courage to refuse a request. This skill may become more important as the market develops and more organisations want to join a trend, without really having the will to engage and learn in an open relationship with the artist.

Conclusions

So, who can learn what from the comparison of these seven kinds of programs? Possibly the most striking range of diversity found in this study is in the characteristics of the participating artists and organisations. Even the relatively small sample described and analysed reveals that there is no "typical" artist, nor "typical" host organisation nor even a "typical" intermediary. Nevertheless, a few features and competences emerge as potentially significant for characterizing each of the three kinds of stakeholders.

Features and competences of artists

Clearly, today's artist is not the bohemian from the mythical literature — nor is the artist usually male. Many artists today, as those participating in these programs, have diverse technical training and experience and many are women. Contrary to the stereotypes of the past, they are not loners — many work in teams and/or stable organisations. They have a clear working system and are able to explore new fields of expression – which

often intersect with and are linked to the scientific, technological or social – new materials, new ways of acting and new relational dynamics, new scenarios of action, new communication channels and new languages, as Ricardo Antón, who participated in Disonancias 07-08, observes.

In all the programs described here, the intermediaries emphasize the importance of working with artists whose primary sphere of activity is the art world (see also Darsø 2004). They stress that the credibility and the freshness of the artist depend on this. At the same time, the intermediaries emphasize that not every artist is suited to working on projects in and with organisations outside the art world, hence identifying the qualities and motivations for intervening in and working with organisations is essential.

All kinds of artists can find such projects attractive for a variety of reasons. Some of them want to create in a new setting with new materials; some seek the opportunity to influence a context and help people develop themselves — a process from which they may also derive inspiration for the art they create back in their own world. The financial benefits are a factor, too — artistic interventions in organisations are a new market. The defining factor is not the art form, but rather the interest and working style of the artist. The intermediaries stress that not every artist is suited to working on projects in and with organisations outside the art world, so the selection and matching process is important. Interdisciplinarity is a shared feature in the background of many of the artists, frequently combining a formal education and trajectory in the arts with other experiences relating to the worlds of business, academia or science, or to specific social causes. These diverse profiles provide the artists with multifaceted identities that can be valuable resources when they come to engage with non-artistic contexts.

Besides bringing technical competence to the project, the experiences show that in most cases it is important that the artists show a real interest in open collaboration and teamwork, be able to listen and observe when necessary, communicate well, be adaptable (i.e., not adhere rigidly to strict ideas about what they want to achieve, leaving room for unexpected parameters). The capacity for informal leadership and a certain charisma are also valuable characteristics for the artist to have because they help members of the organisation deal with their anxiety and uncertainty in an unaccustomed situation. In all projects the artists' ability to maintain their criteria and critical spirit during extended periods of time, while still remaining open to engaging with employees who have different ways of seeing and doing things has been cited as essential.

Characteristics of host/client organisations

The cases show that a wide variety of organisations in all the sectors are already participating in these types of programs. Neither the nature of the organisations (public or private) nor the specific industry to which they belong seem a priori to be factors that increase or lessen suitability to be able to benefit from the internal processes generated from having an artist in the heart of the organisation.

However, according to the intermediaries interviewed in this study, experience suggests that size is a factor to take into account. It is more difficult for an artist to have an impact in a larger organisation than a smaller one. The bigger the organisation and the broader the desired scope of the interaction with the artist (number of people involved), the more intense the supporting processes have to be in order to ensure that the artist is suitably integrated in processes, that the different organisational levels know about, assume and become involved in the project and the results flow throughout the organisation.

The descriptions of the projects reveal that in some organisations the management found it more difficult than in others to feel comfortable initially with the uncertainty surrounding the idea of launching an artistic intervention over several months. The

organisational culture makes a difference: organisations that have already internalised a culture of interdisciplinary collaboration or have a history of a relationship with the arts tend to find it easier to benefit from a learning process with an artist. The willingness of the key decisionmaker(s) to enter into the unknown territory, as well as the perceived level of urgency to try a new approach in order to achieve breakthroughs that traditional approaches have not led to, also appear to be propitious factors for an organisation to embark on one of these programs.

Characteristics and competences of intermediaries

In order to be effective bridge-builders, intermediaries need to be knowledgeable and credible in both the art world and the world of organisations. They need to understand and respect the values, codes, and practices of both kinds of partner in an artistic intervention residency. The presence of the intermediary between the two partners helps preserve the integrity of the boundaries of their respective cultural domains and identities, from which they can then interact. The intermediary tandem constellation found in the Eurogroup Consulting case, with an internal manager and an external art critic, is the clearest model, echoing on a small scale the solution used in the Xerox PARC Artist in Residence Program. There a dual committee structure was created: an Internal Advisory Panel comprised of representatives from the organisation, and an External Advisory Panel composed of members of the art world (Harris 1999).

In addition to building a strong track record with their projects, intermediaries can achieve their credibility in different organisational ways. For example, some of the intermediaries have a mixed team of people from the world of the arts and the world of organisations (as do TILLT, Disonancias and Conexiones improbables), and others have the backing of a larger, well-established and that is respected in at least one of their stakeholder communities (such as Skådebanan for TILLT, the University of the Arts of Zürich for AIL, and the Fondation de France for 3CA). Given the fact that the intermediaries often have to generate the funding for the projects, having experience in fundraising and being well networked into public and private funding bodies is crucial.

Implications for the field: Developing and studying moving targets

The comparative analysis of artistic intervention residency programs in Europe shows that there are numerous models to learn from, rather than one best way to imitate. The field is open for experimentation and for research because it is characterized by flux from at least three sources.

(1) New intermediary organisations are emerging (e.g., Conexiones improbables in Spain), while others are discontinued (e.g., Interact in the UK).
(2) Although the intermediaries each have a general framework, they do not want to pin down a recipe for the artists who enter into the world of organisations to follow, nor do they see their own practices and procedures as fixed. They undertake evaluations (formal and informal, internal and external) to review and improve their methods, and, as in the case of Artists-in-Labs in Switzerland, sometimes even take a break for a while to reflect on their development before planning the next phase of activity.
(3) There is a growth in interest and demand for information from various quarters: policymakers in Brussels and at the national and local levels want to know under which conditions such interventions could help address needs in society and the economy; decision makers in organisations are hearing about the possibility from their networks and seeking help in figuring out whether to try one; artists, too, are discovering the idea and exploring whether it is a fruitful option for their work.

In light of these changes, there is a clear need for a more comprehensive mapping of the

intermediary organisations and their approaches — not only to extend the documentation started here but also to contribute to an understanding of the factors that affect the life-cycle of the programs and the intermediaries in this sector. It is likely that the struggle for funding, particularly in these times of tight budgets in all sectors, has contributed to the early demise of some promising programs and the disappearance of intermediary organisations. A review of the various models for funding the programs and intermediary organisations in this area would help specify the kinds of arrangements that are more favourable in the medium and long term, and it might also point to funding opportunities that some organisations have not yet discovered.

Future research should also include cases in which no intermediary appears to be involved. Such studies may reveal additional intermediary constellations beyond the intermediary tandem found in this study or the dual committee structure used in the Xerox PARC Artist in Residence program. Examining cases without intermediaries to see how functions are fulfilled and whether stakeholders are more (or less) satisfied with the process and outcomes would help to document or refute claims about their essential role in the process of bridging between the worlds.

The most complex and urgent research task is to develop a mix of instruments for evaluating the "values-added" that artistic interventions in organisations can generate both during projects and in a sustainable manner afterwards. In other words, both formative and summative evaluation methods are needed. The research must also be designed to allow the discovery of problematic effects — a statement that should be obvious but the currently available publications are dominated by success stories.

In this work, it is crucial to take the interests and perspectives of all the stakeholders into consideration: the employees, the management, the artists, and the societies in which they are embedded. Such research will only be possible, however, if there are cases to study, which means that each of these actors must be willing to step into the unknown. Mutual learning between artists and employees in organisations entails their willingness and ability to move out of their comfort zones (Eriksson 2009). Seeking out and engaging with different ways of seeing and doing things require more openness and closeness than the relationship arrangements that traditional philanthropy or modern sponsoring imply. As the architect Frank Gehry so aptly said when explaining the relevance of design thinking for management, "If I knew how a project was going to turn out, I wouldn't do it" (Boland & Collopy, 2004:9). An artistic intervention whose exact process and outcome were to be known from the outset would hardly be worth engaging in. Herein lies a crucial tension in the field, because artists thrive on the openness of the project, managers seeking new solutions understand the need for it, but funding bodies and policy makers increasingly demand clear deliverables against which to measure the impact of their investment. Might researchers find ways to generate sufficiently rich insights into the processes and outcomes of artistic interventions to satisfy the needs of policy makers and protect the requisite openness to not knowing what will happen when the worlds meet?

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