



Tuija Oksanen

# Business as usual or something else: Arts-based and creative approaches in organizational environments

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## Abstract

Author(s): Tuija Oksanen  
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The purpose of this master's thesis is to examine how arts-based and creative approaches can be utilized in organizational environments and what kind of value arts-based and creative approaches can produce for organizations and employees. This master's thesis is also aiming to find out what kind of boundary conditions exist for service production of arts-based and creative interventions in a business environment. The research questions are: What kind of value can arts-based and creative approaches produce for organizations and employees, and what kind of boundary conditions constrain such services in business environments? Based on the results of this master's thesis, a model will be created for service providers to produce ethically, professionally, and financially viable arts-based and creative services to organizations.

The data was created via a combination of literature review and expert interview. The literature review was built under themes what has been written about arts-based interventions in organizations, what it is all about, why those are implemented in organizations, how arts-based approaches should be planned and what kind of different stakeholders there are and what kind of requirements there are for them. The purpose of the literature review was to gather understanding of the recommendations and experiences about the use of arts-based activities in organizations. The search for the material for the literature review was initiated using the advanced search of Metropolia's MetCat Finna database. The interview was conducted using semi-structured in-depth approach and analyzed using thematizing.

The findings show that using arts in organizational environments can make it possible to see more and see differently and reach new ways of doing things by for example renewing ways of thinking of e.g. organizations' processes, values, identity, image, brand and culture and to develop new skills, competences and behaviors. However, the effect of the arts is situational and person-specific, and a dose of courage and open-mindedness is needed to use them. According to the possible service providers interviewed, in a commercial operating environment the most important boundary conditions are finding the right sales arguments, measuring the results in figures that are interesting to customer organizations and financial profitability of the actions. Based on the findings, it can be concluded that finding a suitable operating model depends on the circumstances in which the services are implemented, what the services are intended to achieve, how this is defined, and how success is measured.

Keywords: Arts-based activities, creative approaches, organization development, organization environment

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## 1 Introduction

In the start of my studies in the CRASH (Creativity and Arts in Social and Health Fields) master's program, I struggled to situate myself in the field. I am a registered nurse from my basic education, working in working life development services and practicing also visual arts, but those areas were not in connection in any way. The reason why I wanted to study in this program, was that I had background on both sides – arts and health care – and I wanted to find a way to find the connection between them.

I was trying to figure out which direction I should go to be able to connect those seemingly separate areas of my life, until I understood that I do not have to go anywhere, because I am there already, at the very core of the phenomenon. Through my own practice of art and art studies it has become clear to me that arts may have a strong impact on individual's life in many fields. Creative activity is a basic need for me, and I think it should be seen as an essential part of any living organism's wellbeing. I have personally experienced how creative activity can broaden perspectives and help to see new opportunities and find new solutions to problems at hand – intentionally or not. Practicing art has helped me to better understand many phenomena that are difficult to describe in words.

In and through arts-based and other creative approaches, can provenly be provided with a wide variety of health and wellbeing benefits (WHO, 2019), but also contribute to the challenges of communities and organizations (see Berthoin Antal et al., 2016, Darsø 2004, Heinsius and Lehtikoinen (ed.) 2013, Schiuma, 2011). The business world in the 21st century is dynamic, unpredictable and full of ambiguities and uncertainties in its rapid pace of change. To succeed, organizations should be increasingly energetic and emotional, where employees feel engaged, in control, and experience happiness and prosperity. Organizations are also expected to create intangible value. Products and services must give people emotional experiences. (Schiuma, 2011, p. 2.)

In response to the double demand for both the development of new sources of innovation and the creation of humanly meaningful jobs, more and more private and public sector organizations have involved artists to implement arts-based interventions, where people, practices or products from the world of arts come to the organizations (see for example Berthoin Antal et al., 2016, Barry and Meisiek, 2010.) Arts-based approaches give employees the chance to discover fresh perspectives and experiment with alternative ways of thinking, acting, and engaging in the workplace. Arts-based approaches aim, for example, to develop creativity, leadership and communication, stimulate the development of new products and services, and reflect on the relationship with the environment or one's own skills. (Berthoin Antal et al., 2016.)

The purpose of this master's thesis is to examine how arts-based and creative approaches can be utilized in organizational environments and what kind of value arts-based and creative approaches can produce for organizations and employees. This master's thesis is also aiming to find out what kind of boundary conditions exist for service production of arts-based and creative interventions in a business environment. In Chapter 2 the implementation of the research is presented, including the research task and question, methodological starting point, processes of data collection and analysis and considerations on research ethics. Chapter 3 is a literature review about what has been written about arts-based interventions in organizations, what it is all about, why those are implemented in organizations, how arts-based approaches should be planned and what kind of different stakeholders there are and what kind of requirements there are for them. Chapter 4 presents the findings based on the data analysis. In the final chapter, conclusions are drawn based on the findings and future development areas for research and practice and being discussed.

## **2 Implementation of the research**

In this chapter is presented the research task and questions, methodological starting points, data collection and analysis and research ethics.

### **2.1 Research task and questions**

The purpose of the master's thesis is to examine how arts-based and creative approaches can be utilized in organizational environments. The research questions are: What kind of value can arts-based and creative approaches produce for organizations and employees, and what kind of boundary conditions constrain such services in business environments? The questions are approached from the perspectives of the different stakeholders involved in implementing arts-based and creative interventions in organizations. The aim is to find out what kinds of requirements and conditions the provision of the service has for service providers including artists/facilitators and intermediary persons, organizations and participants.

Based on the findings of this master's thesis, a model for service providers will be created. The model considers all components in the production of ethically, professionally and economically feasible arts-based and creative services for organizations.

### **2.2 Methodological starting points**

This master's thesis is combining elements from both empirical and theoretical research. It is leaning on constructivist paradigm. It is conducted qualitatively, by combining the findings derived from literature review and qualitative semi-structured interviews. Qualitative research is used to study people's subjective experiences. It proceeds inductively and aims to produce rich, descriptive data. (Leavy, 2017, p. 129.) The research questions were approached qualitatively by conducting a literature review on arts-based and creative approaches in organizations and creating the data by semi-structured in-depth interview with a

service provider organization. Based on this combination is possible to create a model for service providers to approach the customers and conduct high quality arts-based activities. The idea for the implementation of this thesis stemmed from the need to gather profound information about implementation of arts-based and creative activities in organizations. I had conducted such services in the organization which offers digital organization and personnel analysis and coaching services for their customer organizations, but recognized a need to get better understanding about using them in different purposes and the service provider organization was interested in offering the services but wanted to know better about the possibilities of them and how to describe them to the possible customer organizations.

### 2.3 Data collection and analysis

The aim of the literature review is to find out what different possibilities and models exist for service production and what has been learned from them from the perspective of service production (Grant and Booth, p. 97, 2009). The purpose of the interviews is to find out how the possible commercial service providers see the possibilities of utilizing arts-based and creative interventions in organizations at the moment (Gubrium et al., 2012, p. 14). The literature review was built under three bigger themes. What arts-based activities in organizations are, why they are used and how it happens, to answer for the need to gather a profound understanding of the recommendations and experiences of the use of arts-based activities in organizations from theory to practical advices. After I had selected the essential corner stone publications (Grant and Booth, p. 97, 2009.) I started to build the structure, adding then material from other sources to the core structure.

The search for the material for the literature review was initiated using the advanced search of Metropolia's MetCat Finna database. The search terms used were employee, work community, workplace, art, arts-based, creative, method in both Finnish and English, based on the PEO framework (Population, Exposure, Outcome). The search results yielded 6,187 publications available only online

and a total of 7,343 publications. The average relevance based on the title was 6/100. The material was screened for peer-reviewed publications that best matched the topic of the literature review in terms of content. Based on the sources found, the authors who were cited most often and who had the most experience related to the topic of the literature review were searched. The search was then enriched with searching for the best fitting literature by these authors. The quality of the material was also assessed by the reliability of the publisher. (Grant and Booth, p. 97, 2009.)

In the data creation was used semi-structured in-depth interviews, because I was part of the work community on which the interviews were conducted to, and previously been responsible of implementing the arts-based/creative activities in the organizations, which the interviews were about. According to Gubrium et al., (2012, p. 14), The in-depth interview resembles a dialogue between equals, rather than a structured session of asking and answering questions, the interviewer being the research tool, instead of a “robotlike data collector”. By in-depth interview is seeked deep depth and understanding, trying to achieve the same level of understanding and knowledge as the interviewees (Gubrium et al., 2012, p. 14). The interview was organized as an on-line meeting conducted by Zoom. The participants were suggested a two-hour time slot two weeks prior to the planned time. They were sent an email with a research information sheet and consent form. Subjects were encouraged to contact the researcher directly if they had any questions about the interview or the thesis.

In the start of the interview, the purpose of the interview was explained again and the structure and plan for the interview presented. The interviewees were offered additional information based on a literature review on the implementation of art-based methods in organizations as a basis for discussion. The information was presented as a Power Point presentation, and it was divided into three themes. The participants were informed that the intention was to keep the discussion as informal as possible around what kind of opportunities they see in the matter and what kind of challenges and questions arise. The interviewees were asked after every presentation what thoughts they have about using arts-based methods and

what opportunities or challenges they see for using arts-based methods in organizations? They were advised that they could also comment during the presentation, if they wished to do so. The conversations and presentation were held in Finnish, but the presentation slides were written in English.

The themes for the interview were:

Theme 1. What is meant by arts-based and creative methods and how do they work?

- What are arts-based and creative interventions in organizations?
- Example formats of using ABI's in organizational environments
- Intervention, project or program?
- Bridging the internal and external reality with arts
- Framework of the four main working mechanisms

Theme 2. Why are arts-based methods used in organizations? What benefits can be achieved with them and how can they be evaluated?

- Why are arts needed in organizations?
- Recommendations from the Committee for the future
- How can using arts in organizations help employees?
- Knoware Tree – organizational knowledge assets
- Evaluating the effects of arts-based initiatives in organizations – numbers or not?
- Two suggestions for assessing the value of artistic interventions

Theme 3. What considerations must be taken into account when using art-based methods, considering all parties involved, i.e. how does it happen?

- What providing arts-based initiatives to customers require from the different stakeholders?
  - The producing process may include for example
  - What is required from the artist?
  - What characterizes the customer organizations and participants?
- What to consider in the planning?

The interview lasted 2 hours and 20 minutes altogether. The audio file was transcribed to 45 pages of text with font type Aptos, size 12.

The data was prioritized after the initial immersion. The data was coded under nine headlines which emerged from the data in the initial immersion. After coding the findings were rearranged under three themes, which were

- Theme 1. Customer understanding and “service promise”
- Theme 2. Practice and theory
- Theme 3. Economic perspectives

The interviewees are called Interviewee 1 and Interviewee 2, according to the order they started talking on the recording. Both interviewees were working in their organization in a high, decision-making position. When asked what the company does, according to Interviewee 2 the company analyzes the personnel and operating culture and management and, in the future, also the safety culture of client companies and partners' client companies. The data is collected via a web application, analyzed and reported to customer organizations. Based on the results coaching services are also offered.

Theme 1, Customer understanding and “service promise”, formed from 53 quotations under four subcategories. What are arts-based methods? How can they be discussed with clients? The impact of the project's purpose on implementation. What is required of an artist? Theme 2, Practice and theory, included 44 quotations in which the interviewees are pondering, can practice and theory meet and is the presented material relevant to them at all. Theme 3, Economic perspectives, formed from 58 quotations under three subcategories, financial profitability of operations, the impact of market conditions on organizations' purchasing decisions and showing impact in numbers. “Financial profitability of operations” and “the impact of market conditions on organizations' purchasing decisions” were formed only based on Interviewee 2's quotations,

while the “showing impact in numbers” is based mostly on the comments by Interviewee 1, though both interviewees had strong opinions on the matter.

The interview data was analyzed via the thematizing method. First the transcribed data was immersed with reviewing it thoroughly by simultaneously listening the audio recording and following and correcting the transcription. During the immersion was made notes of the ideas and thoughts that raised from the content. After the initial immersion, the data was prioritized into nine preliminary categories. Because of the content of the data and the questions addressed to the interviewees, values coding was selected as the coding method. Values coding is applied in situations involving conflicts, struggles, and power issues. (Leavy, 2017 p.151).

## 2.4 Research ethics

This master’s thesis was conducted according to the ethical research principles of the Finnish National Board on Research Integrity TENK (2019, 2023). The participants in the interview were given the opportunity to familiarize themselves with the information and consent forms (see Appendix 1 and 2) two weeks prior to the interviews and encouraged to contact the researcher, in case they had anything to ask about the interview or the study. They were informed about why this master’s thesis was about to be conducted, and why they would be suitable to be asked to participate in this research. They were informed that participation would be totally voluntary, it would not cost anything and there would not be any separate compensation for participation, but participation in the study may potentially be useful in developing the services of the organization being studied. The interviewees worked in the same work community as the interviewer, in a higher position than her.

In the information sheet there was also included a privacy statement, where were described how their personal data is processed in the study. Personal data was processed in accordance with the current data protection legislation (EU General Data Protection Regulation, 679/2016, and current national legislation). In this

study, the controller of personal data is the researcher. A controller refers to an entity that alone or together with others determines the purposes and means of the processing of personal data. The following personal data was collected from the respondent in the study: name, email address, employer organization, and matters related to the respondent's job description in the organization.

The interview was recorded, so audio and video images were also collected from the respondent. The participants were not obligated to provide personal data based on a contract or statutory duty, and participation was completely voluntary. The participants were informed that the research interview would be conducted via Zoom and recorded on the researcher's personal external hard drive. The raw data would be destroyed after the interview is transcribed and pseudonymized. The transcribed data would be destroyed after the thesis was published. The participants were also informed about their rights as being registered. They were informed that the information collected from them and the research data would be treated confidentially in accordance with the requirements of the legislation. Individual research participants would be given an identification code, and their information would be stored encoded in the research data. The data would be analyzed encoded, but due to the small size of the data, possible direct quotes and descriptions related to the work role, it is possible that someone may be able to identify the person interviewed. The interview data will be destroyed by deleting it from the storage facilities after the end of the study.

### **3 Literature review**

This literature review in this chapter presents what has been written about arts-based interventions in organizations. It concentrates on why those are implemented in organizations and how it should be planned. In this chapter it is also presented what kind of different stakeholders there are and what kind of requirements there are for them.

### 3.1 Arts-based approaches in organizations

Bringing together the arts and business world which historically thinking are considered to represent very different values and purposes, may seem far-fetched at first glance. However, understanding the world of arts and the world of organizations as different cultures, and not as opposites, enables learning from each other while preserving one's own identity. In the literature the first examples of art entering the business world are from the early 21<sup>st</sup> century in the form of art collections. Some art collections purchased by organizations have had besides decorative or investment purposes also managerial purposes. The purpose has been for example encouraging employees for unusual ideas and projects by provocative pieces of art. Later, in the early 1970s there has also been the first artist's residency activities in the premises of non-arts-based organizations. However, with rapidly growing pace the arts have entered the organizations since the late 1990s. (Berthoin Antal et al., 2016.)

Professor Giovanni Schiuma states in his handbook *The Value of Arts for Business* (2011), that organizations are in the new situation of trying to answer into demand of creating customer satisfaction by offering more and more intangible value by allowing the customers to have emotionally fulfilling experiences. On another note, organizations are expected to answer to the need for employees to feel engaged and happy. According to Schiuma (2011, p. 2.), with arts can be answered with the needs of organizational development issues and handling of the emotive and energetic characteristics of organizations. The capability to establish and maintain technical efficiency is not enough to make organizations thrive. In the increasingly complex and turbulent business world, it is required to acknowledge the human nature of organizations. In the postmodern management must be recognized that people are central in organizational value creation. Using arts-based initiatives in organizations is grounded on the conception, that "*organizations are made of people and work for people*", as Schiuma (2011, p. 64) states. According to Committee for the Future of the Parliament of Finland (2011), creativity is needed in all workplaces and in all organizations, in the new economy. Barriers to creativity must be removed and

people must be given the opportunity to develop their work tasks and working conditions. The top-down control and culture of caution of the industrial society are a major obstacle to the renewal of working life and the emergence of innovations. Future leaders understand the importance of cultural factors for the success of an organization. The core of leadership will be the appreciation of employees and their empowerment to use their own competence and creativity. The Committee for the Future proposes that in leadership training cultural competence will be strengthened and future leaders will be trained in a people-centered leadership style. This applies to management training in both business management and public administration. (Hautamäki and Oksanen, 2011, p. 7.)

According to Schiuma and Carlucci (2016, pp. 61–62), the arts play an important role in organizations by supporting the development of their human side. They help shape emotional and experiential processes, influencing how stakeholders perceive and interact with the organization. When used intentionally, arts-based methods can contribute to organizational development and enhance performance. The arts are a powerful tool to experience and express human feelings. In organizational environments, artistic interventions (Berthoin Antal et al., 2016), Workarts (Barry and Meisiek, 2010) or Arts-based Initiatives (later ABIs) (Schiuma, 2011), depending on the definition, are a rooftop term for bringing artistic products or processes to organizations for different kind of developmental purposes. Using arts in organizations can enhance organization's competitiveness and innovation capability by contributing to renewing routines, processes, values, identity, image, brand and culture and stimulating new ways of thinking and challenging established mind-sets, and developing new skills, competences and behaviors (Schiuma and Carlucci, 2016, p. 60). With arts can also be affected positively to for example people's social bonding and group identity (WHO, p. 9, 2019). Schiuma (2011, p. 51) suggests a few formats of using ABIs in organizational environments. According to Schiuma (2011) it is possible to use many kinds of different forms of art inside these formats or concentrate on some one specific art form. Also, the chosen venue for implementing the ABIs can vary and influence on the format. According the Schiuma's (2011, p. 51) proposal, the formats of using ABI's in organizational environments could be for example:

- **Training**
  - Courses and workshops
  - Experimental learning for professional or personal development purposes
- **Coaching**
  - Supporting mentoring in coaching projects or programs
- **Residency activity**
  - For organization's needs tailored artist's residency in the premises of the organization
  - Aiming to create effective interaction between art and business
- **Team building**
  - Growing the sense of trust in the team
- **Creative investigation**
  - Investigating business issues using arts-based research methods
- **Event**
  - Holding different kinds of events using ABIs, like meetings, conferences, openings, celebrations, award ceremonies, hospitality, private performances, festivals, product launches, brand promotion, art exhibitions and installations in the premises of the organization
- **Art collection**
  - Purchasing an art collection or establishing museum or permanent exhibition center
- **Sponsorship**
  - Donation to arts organizations
  - Underwriting art performances, exhibitions and installations
- **Arts and architecture**
  - Improving the quality of urban or rural areas by combining arts and architecture
- **Art and design**
  - Organizations interior design
  - Design of organization's products
- **Corporate social responsibility**
  - Using ABI's to forge relationships with society or local community
- **Embedding the arts into organizational life**
  - Covering all possible arts management uses of ABI's not included in the previous categories.
  - The purpose is to shape, implement and communicate the dimensions and functions of the organization.

According to Schiuma (2011, p. 54) the art forms of arts-based initiatives can be categorized based on whether they are **artistic products** or **artistic process**. Artistic products (works of arts) can be divided into artistic artefacts and artworks from the artworld from which the artistic artefacts can be further divided into aesthetic artefacts and organization artworks. Artistic process (artistry activity) in turn can be divided into artful creation and understanding. The outcome of using any of the above mentioned “building blocks” is aiming to manage aesthetic experiences and properties. Schiuma and Carlucci (2016, p. 60) draw together based on previous findings in literature that using arts in organizations can support employees in discovering fresh perspectives and adopting new approaches to their work. Using arts in organizations can affect for example in renewing ways of thinking of e.g. organizations’ processes, values, identity, image, brand and culture and develop new skills, competences and behaviors. Barry and Meisiek (2010) recognize three different ways of implementing workarts: art collections, artist-led intervention, and artistic experimentation. In each of these, they identify factors that challenge conventional ways of seeing and make it possible to see more and see differently.

### 3.2 Implementing arts-based approaches

Schiuma (2011) is dividing arts-based initiatives into three categories based on the length, depth and purpose of the performed maneuver. The lightest version is an **ABI intervention**, which is characterized by the shortest timeframe of a few hours to three days. These short interventions are focused on specific issues and might be implemented as training courses or workshops utilizing different arts-based or creative methods. The aim of these interventions is usually skill or attitude developing, team building or other learning purposes. Short interventions can also be used for supporting brainstorming or different kinds of events for employees or customers. (Schiuma, 2011, p. 48.)

An initiative, which spreads over a significantly longer period and has also a wider focus on the goals achieved can be called a project. An **ABI project** is usually one to six months long and consists of several coordinated interventions. With arts-based projects can be pursued people and/or organizational development

with a wider scope than short interventions. Art-based projects can be implemented, for example, as long-term, modular courses of coaching and mentoring between the artists and representatives of the organization. The projects can also be arts-based action studies, which are used to acquire information about certain themes or emerging trends. An arts-based project can also be implemented as an artist's residency at the organization's premises. (Schiuma, 2011, p. 49.)

The most comprehensive form of ABIs in organizations are **Arts-based programs**. Arts-based programs consist of several ABI projects and contain many business objectives which are included in the strategy of the company. With arts-based programs can be responded to multiple business issues and aim to significant impact on organization's value creation. Schiuma highlights that with smaller interventions can be temporarily affected into the targeted issues but with more comprehensive projects and programs can be created significantly more value. (Schiuma, 2011, pp. 49–50.)

When introducing art-based methods in organizations, it is necessary to clearly understand what issue they want to influence. Schiuma (2011, p. 65, Figure 1) visualizes and conceptualizes the choice of methods in relation to the goal in the way shown in Figure 1 below. If the purpose of ABI is to support people's development, methods should be used where people directly participate in the creation of aesthetic experiences. When the goal is to develop the organization's infrastructure, ABIs are used to add aesthetic features to the organization's tangible and intangible assets, which awaken and catalyze aesthetic experiences, influencing people. When the goal is both, the methods draw from both sources.

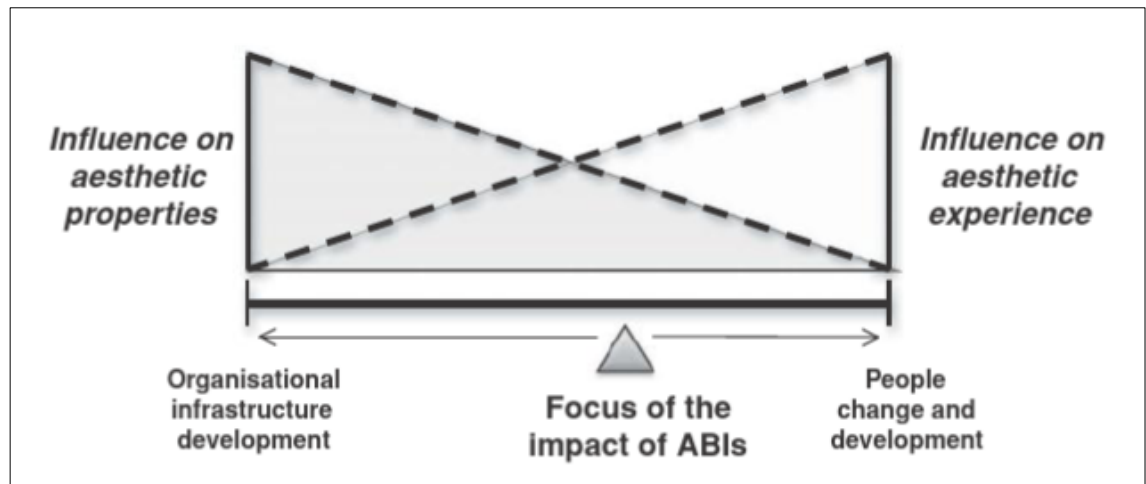


Figure 1. A conceptual representation of the organizational aesthetic dimensions affected by ABIs (Schiuma, 2011, Figure 2.2, p. 65).

### 3.2.1 Keys of implementing a successful arts-based project

Schiuma (2011, pp. 242–248) presents some fundamental principles for management to succeed in implementing arts-based initiatives:

- Top management's support for using ABIs is crucial. Without it, ABI's may be useful, but not have much strategic significance.
- Clear goals.
- The stakeholders of implementing the ABIs, need to have the necessary expertise for all purposes of the project.
- A confidential relationship between the client organization and the artists. Due to artistic processes' lack of standards and procedures, is very important that organization and businesspeople trust the arts and the artists.

- Engaging the employees. Sometimes people can be uninterested or even hostile towards arts-based activities because of different individual and organizational reasons.
  - The participation must be voluntary.
  - Participants must be properly informed about what is going to happen, why, and what kind of possible benefits and challenges there might occur on both organizational and individual level. Information flow must be kept up to date during the whole process.
- Creating a safe experience. People can hesitate to get involved in activities in which they have limited skills. It's also important to consider in planning of the initiatives, that arts can have a powerful impact on people's inner life.

According to Schiuma (2011), common pitfalls stem from a lack of understanding of the ABI's intended use and organizational context. Additionally, a poorly designed implementation process and lack of thorough evaluation and impact analysis lead to a failed outcome. People's willingness to participate in arts-based activities is highly dependent on their previous experiences of the arts. People are more willing to participate in the arts-based initiatives, if they already are familiar with arts. When they have positive experiences and potentially benefit from participating in such initiatives, they will be able to gain more use from participating in them. Therefore, it's important for the organization to consider this when introducing the idea. Planning of the implementation must be conducted in a way that keeps the threshold low for participation to those who haven't got much experience in such activity or arts in general in previous life (Schiuma 2011, pp. 76–77).

In the following I will describe the recommendations for arts in business by Darsø (2004, pp. 166–172).

1. Be clear about the purpose and the objectives.

Darsø warns about possible unethical use of arts in organizations telling an example of a company which ordered an arts-based event in between of large terminations of employment relationships which led the employees feeling betrayed. Arts-based activity has sometimes been used as a camouflage unethically, giving organizations the possibility to tell that they have done something humanly meaningful, while simultaneously performing opposite actions. Berthoin Antal et. al., (2018, p. 383) also warn organizations about using artistic interventions as instruments of camouflaging existing problems in the organizations and suggest future studies on the misuse of artistic interventions.

## 2. Consider short term or long term

The purpose of the intervention defines the needed length. For very specifically targeted purposes short term interventions work well, but when the targeted aim is requiring a change process, like culture development, problem solving, important conversations, leadership development and creativity and innovation processes should indeed consider long term intervention. Darsø (2004) also points out that the more ambiguous an intervention becomes, the more uncontrollable the outcome. The purpose is definable, but the outcome is not. The resources of the organization and the management's support and ability to trust the process are also a question to be asked at this point.

## 3. Consider the timing in relation to the organization

According to Darsø (2004), considering starting of a long-term intervention in organization is best to situate in the period of time when the organization is in somewhat stable state. Involving long-term arts interventions in the time of difficult change processes can make the processes even harder.

## 4. Select excellent artists

Selecting a skilled artist is an important factor of succession according to Darsø (2004). Excellency in artistic skills creates respect helping to come across barriers the businesspeople may have against arts. The artist also needs to have

skills in communication and facilitation. A good option is also a joint project with an artist and a consultant. It's beneficial to think in advance what kind of barriers do you think that the participants might have and how to tackle them.

#### 5. Ponder different possibilities of the collaboration between the artist and the client organization

There are many different types for artistic work in organizations. Artists can be either more like outsiders in the company or more involved in daily life like in artist-in-residence type of project. The benefit of being inside the company is getting familiar with the organization and be able to understand their "language". The flip side is that the artist might become part of the culture and lose their benefits of the observative position (Darsø, 2004). Darsø (2004) suggests also to think about different types of sponsorships, collaborations and exhibitions as an option.

#### 6. Prepare well by asking relevant questions

Darsø (2004) suggest some questions to be asked in the planning of arts-based interventions. Why do you want to implement artistic intervention in the organization? What do you want to achieve and what are your hopes? Could there be any other way to achieve what you want to and what would be the difference? What kind of consequences might there be? How are you going to communicate about it? What is there that could go wrong?

#### 7. Start small

Darsø (2004) reminds that even if the organization is willing to start a long journey to transform into culture of artful organization, it's useful to start with small testing steps before starting a massive program.

### 3.3 Working mechanisms of arts-based initiatives

Schiama (2011) presents a framework of the four main working mechanisms of ABIs. In the framework (Figure 2) the role of the participation is divided into Hands-on and hands-off activity and the contents of the ABIs into artistic products and artistic processes. Hands-on is an approach where the participants are physically engaged in the creation of an artistic product or in the construction of an artistic process. In the hands-off approach the participants are not physically engaged in the making process but more like the audience. In that case people still feel engaged and the learning happens more like learning by observing, than learning by doing. Both approaches activate experiential learning mechanisms. (Schiama 2011, pp. 67–68.)

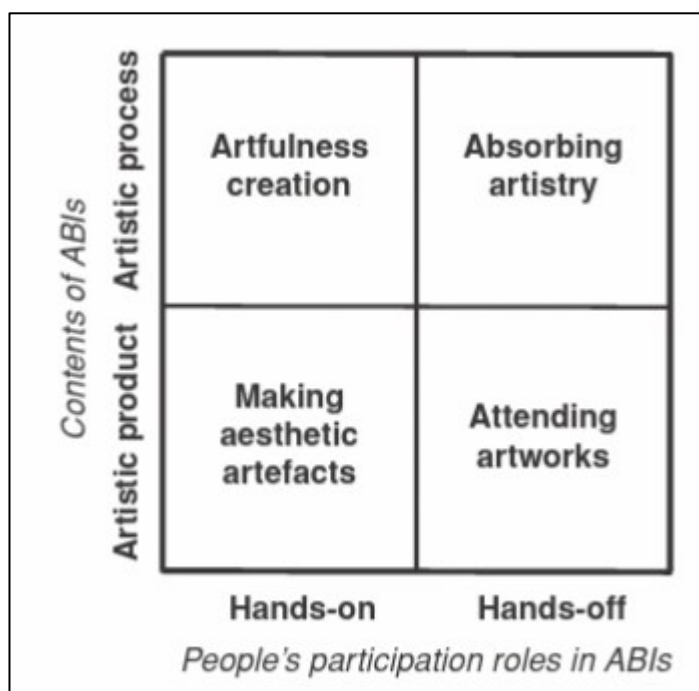


Figure 2. The working mechanisms of ABIs (Schiama, 2011, figure 2.3, p. 69).

Schiama (2011) summarizes the operating mechanics of art-based processes, By conducting an arts-based experiential process, it is possible to connect internal and external reality. However, there is a difference in the mechanism in it between the artistic product and the artistic process. The artistic process is about **creating a connection between internal and external reality**, while the

artistic product is the **projection of internal reality** so that it becomes part of external reality. People constantly shape their external reality through their actions. In what way, it depends on the person's internal reality, which is constantly influenced by their experiences of the world. By creating a bridge between internal and external reality with arts-based methods, it is possible to convey messages, ideas, emotions, and to awaken and support learning and reflection that shape ways of thinking, causing people to re-evaluate their own attitudes and behavior. (Schiuma, 2011, pp. 68–69.)

What characterizes these four working mechanisms? In the “**making aesthetic artefacts**” the point is in the making process. It is a hands-on-type project which aims to benefit from the process. The form of art can be either tangible or intangible, such as art installation, painting, sculpting or making masks or any kind of performing art like drama or music. The purpose of the project defines what kind of questions the participants are supposed to answer by using the chosen form of art. (Schiuma, 2011, p. 70.) The participants can be asked to represent, for example, “their leadership or management style, or the organizational culture, values or atmosphere”, Schiuma (2011, p. 70) point out as an example. The inner view of the participants can be made visible so that it comes as a part of external reality and can be “shared, discussed and reflected upon” (Schiuma, 2011, p. 70).

**Attending artworks** is at its simplest experiencing a form of art, such as art exhibition, music concert or performance. Organizations can decorate the working places by placing works of art in their premises or bring artists there. In all these cases people are involved in the process “hands-off”, meaning, participating like as an audience. Artwork can help us recall our own personal experiences and create a better understanding of ourselves. In this way, a connection can be created between people's inner reality and artwork, which can evoke emotions and generate personal energy. (Schiuma, 2011, p. 71.) Berthoin Antal and Nussbaum (2018) analyzed the survey data which considered the employees experiences of 22 organizations which had either permanent or temporary art exhibitions in the premises of the organizations. According to their

analysis, having artworks at the workplace can affect on the conventional ways of perceiving and using the space. Being surrounded by artworks can trigger questions and conversations and affect relationships with colleagues enrichingly and stimulate sensemaking processes. It also helps to see everyday life and customer relations in a more comprehensive way (Berthoin Antal and Nussbaum, 2018).

The concept of “**artfulness creation**”, as Schiuma (2011) describes, involves active participation in the art-making process, where individuals engage fully with their emotions, attention, and appreciation. This engagement can help people perceive work differently, connecting them to their feelings and making the process more fulfilling. Art-based interventions (ABIs), such as those inspired by artfulness creation, aim to help people understand the dynamics of artistic processes, which may lead to deeper engagement at work and emotional fulfillment. (Schiuma, 2011, pp. 71–72.) Companies traditionally emphasize technical efficiency, where standardized procedures are prioritized to reduce ambiguity and ensure consistent output. However, in today’s dynamic business environment, engaging employees emotionally is increasingly important for both productivity and creativity. The essence of artfulness creation is to show individuals how to reconnect with their emotions and the inner satisfaction of their work, as opposed to executing tasks mechanically. When people engage emotionally with their work, they can experience a sense of flow and fulfillment. This emotional engagement at work can be transformative, helping individuals move from a detached, rational approach to one that integrates both thought and feeling. ABIs that incorporate rehearsal, such as theatre-based initiatives, provide opportunities for employees to immerse themselves in the creative process. Through acting, employees explore emotions such as identity, passion, and conflict, which enriches both their personal and professional lives. Rehearsal processes also offer opportunities for feedback and learning through trial-and-error, which is often missing in traditional business environments. This experiential learning encourages reflection, experimentation, and growth. (Schiuma 2011, pp. 72–74.)

**Absorbing artistry** means that people observe the process of making art without actively participating in it themselves. In this process, artistic understanding is at the center. People look at the artistic process from the outside and try to understand its key features. The difference between artfulness creation and absorbing artistry is that in artfulness creation, people are actively involved in the process and experience it firsthand. They interact with art and feel it as part of themselves. Unlike in artfulness creation, in absorbing artistry, people are detached from the process and focus more on observing and understanding it. In absorbing artistry, people look at artistic activities from the outside and try to understand their flow and structure. This can mean, for example, examining and structuring the different stages, materials, and processes of art. In business environments artistic process can be used as an example or model to understand how certain processes work, so that they can be applied to business processes. In this way, the artistic process can be "learned" and utilized in business development. (Schiuma 2011, p. 75.)

The wellbeing and health benefits of arts-based activities have been recognized widely (WHO 2019) and over 600 mechanisms behind these impacts have been found. The so-called active ingredients, the components that initiates the mechanisms of action that generates the outcomes were mapped in the INgredients iN ArTs in hEalth (INNATE) Framework. In the study was recognized that instead of simple cause and effect relationship, the results arise in a complex engagement and meaning-making situation. In the study, 139 active ingredients of arts in health activities were identified that can trigger mechanisms that affect health and wellbeing. The ingredients were divided into three thematic categories: project, people, and contexts as presented in Table 1 below. (Warran et al., 2022.)

| <b>Categories of active ingredients in the 'project' category.</b>                   |  |
|--|--|
| <b>Attributes</b>  | <i>Qualities and characteristics of the activity</i>   |
| <b>Format</b>  | <i>Relating to the arrangement, style and type of activity</i>   |
| <b>Dose</b>  | <i>The amount of activity(ies) received by participants</i>  |
| <b>Design</b>  | <i>Relating to a structural plan for the activity which may or may not be adaptable</i>  |
| <b>Artistic content</b>  | <i>Relating to the artistic dimensions of the activity</i>   |
| <b>Activity resources</b>  | <i>Physical, conceptual or informational materials used/ employed in the delivery of the activity</i>  |
| <b>Integrated activities</b>   | <b>Activities that are integrated within the arts/cultural activity(ies)</b>   |
| <b>Engagement</b>  | <b>Stimuli prompting active involvement in the activity</b>  |
| <b>Sensory stimuli</b>   | <i>Objects, actions, materials or experiences that activate the senses as part of the activity</i>   |
| <b>Cognitive and/or creative stimuli</b>   | <i>Objects, actions, materials or experiences that activate cognitive processes as part of the activity</i>  |
| <b>Physical motions and actions</b>  | <i>Physical, bodily motions or actions employed as part of the activity</i>  |
| <b>Categories and subcategories of active ingredients in the 'people' category.</b>  |  |
| <b>Social composition</b>  | <i>Relating to how people interact through engagement with the activity and who is involved in this interacting</i>  |
| <b>Social diversity</b>  | <i>The people involved in the activity</i>   |
| <b>Participant experience</b>  |  |
| <b>Integrated social exchanges</b>   | <i>Social exchanges (face to face or digital) between participants that are part of or integrated into the activity</i>  |
| <b>Informal social exchanges</b>   | <i>Social exchanges (face to face or digital) between participants that are not planned as part of the activity</i>  |
| <b>Activity facilitation</b>   | <i>Relating to the people who lead or guide the outward facing aspects of the activity (i.e. not the administrative aspects but the activity facilitation)</i> |
| <b>Type</b>  | <i>Relating to the kind of leadership employed to deliver the activity</i>   |
| <b>Facilitator experience</b>  | <i>Approaches and/or experiences that a facilitator may bring to an activity</i>   |
| <b>Practice and style</b>  | <i>The manner in which the activity is delivered</i>   |
| <b>Additional people</b>   | <i>Staff or other people that support or co-lead the activity</i>  |
| <b>Categories and subcategories of active ingredients in the 'contexts' category</b> |  |
| <b>Setting</b>   | <i>The aggregate of place(s), things, surroundings and feelings that make up the situation of the activity</i>   |
| <b>Environment</b>   | <i>The circumstances, objects, and conditions which make up the surroundings of the activity</i>   |
| <b>Atmosphere</b>  | <i>The character, feeling, or mood of a place or situation where the activity takes place</i>  |
| <b>Project set-up</b>  | <i>The structure, processes and/or systems which surround the outward facing delivery of the activity</i>  |
| <b>Economic resources</b>  | <i>Relating to economic resources connected to the activity and its delivery</i>   |
| <b>Management</b>  | <i>Relating to the person, people, group(s) or company(ies) in charge of organising the activity</i>   |
| <b>Pathway</b>   | <i>Relating to the participant(s') route into or out of the activity</i>   |
| <b>Recruitment</b>   | <i>How participants find out about or are enrolled into the activity</i>   |
| <b>Signposting and referral</b>  | <i>Signposting to services, resources, support, or advice beyond the activity itself</i>   |

Table 1. The categories of the active ingredients. (Warran et al. 2022, Table 2–4, pp. 9–12.)

### 3.4 Knoware Tree – knowledge-based view of organizational resources

Schiama (2011) presents a "Knoware Tree" model for classifying and understanding an organization's knowledge resources, which is based on a knowledge-based view of organizational resources. According to this model (figure 3 below), all organizational resources, whether tangible or intangible, can be viewed as knowledge assets, since everything an organization uses or produces is the result of some kind of application or encoding of knowledge. Schiama (2011) uses the concept of "knoware", which refers to the fact that every part of an organization, whether physical or abstract, can be pieces of knowledge or manifestations of knowledge that arise as a result of the cognitive activities of individuals or groups. According to Schiama, these four categories help organizations classify and understand their knowledge assets. He also suggests that arts-based interventions can serve as a tool for developing and supporting these knowledge assets, especially in supporting human learning and organizational knowledge management. (Schiama, 2011.)

As shown in Figure 3, the Knoware Tree can be used to distinguish the different knowledge resources of organizations that can be developed using arts-based approaches. The Knoware Tree provides a conceptual basis for understanding the impact of ABIs on parts of the organization. In the Knoware Tree model, an organization's knowledge assets are divided into two main categories: stakeholder knoware and structural knoware. Stakeholder knoware relates to the organization's stakeholders, such as its people and networks, while structural knoware refers to the organization's infrastructure, such as its structures and resources. These two main categories are further refined with four subcategories: brainware (human capital), netware (social and stakeholder capital), hardware (tangible resources), and software (intangible resources). Brainware refers to the cognitive and emotional capabilities of the organization's people, such as innovation and character traits, teamwork skills, and learning capabilities. Netware describes the organization's internal and external networks and their impact on the organization's operations. This dimension also addresses the

quality of relationships and the dynamics of interaction. Hardware covers the organization's tangible assets, such as equipment, technologies, and physical spaces that support knowledge management processes. Software refers to intangible resources such as practices, processes, culture and other strategic factors of an organization. (Schiuma, 2011, pp. 173–177.)

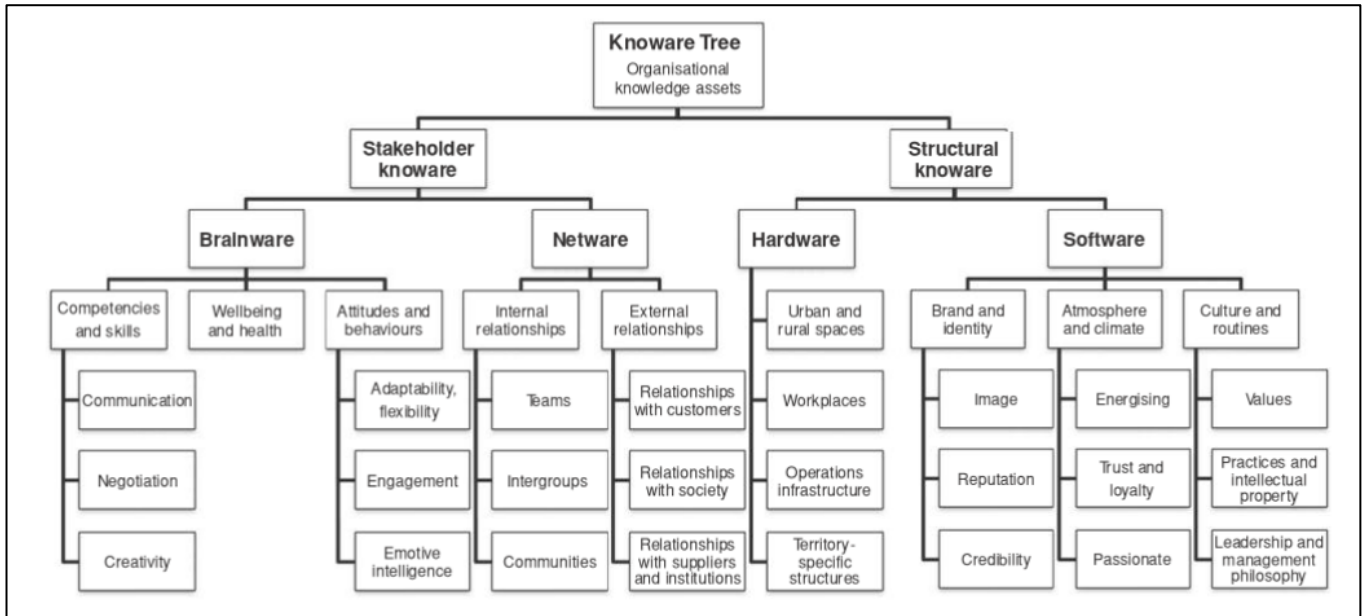


Figure 3. The hierarchy of the knowledge dimensions of the Knoware Tree (Schiuma, 2011, figure 4.2, p. 178).

According to Schiuma, these four categories help organizations classify and understand their knowledge assets. He further suggests that ABIs can serve as a tool for developing and supporting these knowledge assets, especially in supporting human learning and organizational knowledge management. In this case, art can act as a "catalyst" that promotes the development of organizational knowledge processes and enriches them with emotional knowledge. (Schiuma, 2011, p. 177.)

### 3.5 Evaluating the effects of arts-based initiatives in organizations

When talking about evaluating the value created by arts-based initiatives in organizations, the uncertainty of evaluating the effects in terms of money, is emphasized (Berthoin Antal and Strauß, 2016; Darsø, 2016; Schiuma and Carlucci, 2016). According to Berthoin Antal (2011), evidence—especially in terms of business figures—is required particularly in the funding considerations, and most intermediary organizations are facing the issue and had difficulties in the process. Lotte Darsø has acted as a pioneer in the experiments of using arts-based methods in organizations at the turn of the 21st century, when the combination of art and business was in an upswing with enormous popularity and enthusiasm. Darsø reflects unadorned how everything seemed like a possible and endless upswing until the economic downturn of 2008 put everything into hold (Darsø 2016, pp. 18–34). According to Darsø (2016), during the economic downturn, everything that did not directly affect the bottom line was cut and investment in innovation and the development of managers was put on hold, including the use of arts-based methods. Darsø (2016) states, that, although there is a lot of evidence that artistic methods can influence the company's bottom line, no guarantees can be given. However, after the beginning of the millennium and the subsequent downturn, a lot of new research has been done in the field, and forms for evaluating the benefits have also been developed. Darsø (2016) also questions, whether the companies had recognized the true value of the joint of arts and business at all in the end. She suggests that instead of looking only direct effect on the bottom line, should companies pay attention to the growing evidence of employees needing other than numbers to stay motivated such as “inspiration, social relationships, and a greater purpose” (Darsø, 2016, pp. 20–22).

Berthoin Antal and Strauß (2016 pp. 37–59) are also warning the reader for not disappointing of not finding traditional business measures from their analysis, but a summary of documented impacts. Instead of interpreting it as a lack of maturity in research or investments not paying off, the authors point out that the commonly known business indicators are not able to show that kind of value that the

interactions with arts can add in society. According to the authors' the hunt for evidence is confusing honest research and attempts to understand what has happened with what kind of results. Although research has evolved a lot since those days, the pressure for showing evidence has not disappeared. Berthoin Antal and Strauß recommend that the policy makers and decision-makers should not restrict themselves in the quantitative indicators but learn to use qualitative and process-oriented research findings that reflect indirect effects and contextual factors which better describes the outcomes of artistic interventions. Berthoin Antal and Strauß's (2016) meta-analysis of empirically based evaluations of artistic interventions added with the experiences of their recent field work shows, that the outcomes of arts-based interventions in organizations are mainly showing in the personal and inter-personal levels and the amount of the effects showing in the organizational level depends highly on the leaderships supporting the learning which has been generated in interspaces during the interventions. The authors are calling the moment of implementation of the artistic interventions, as an **interspace**, where the norms and rules of the organization are expanded from the usual, giving room for participants to experience more ways of seeing and doing things (Berthoin Antal and Strauß, 2016).

According to Berthoin Antal and Strauß's (2016) meta-analysis, most of the values-added have been shown in personal levels, but in recent years prior to their research, there has also been growth from personal development to enhancing interpersonal relationships and collaborative ways of working. The meta-analysis showed some changes in organizational level mostly in mind-sets and routines but did not show any in organizational structures. However, the values added, and the evaluation process should be generated together with the members of the organization by starting of recognizing from the evidence participants expressed for what kind of value there can be grown. (Berthoin Antal and Strauß, 2016.) Berthoin Antal and Strauß (2016) suggests that on top of the interspace, where the findings are created, is needed a **post-experience reflective-action space**, where the findings are thoroughly reflected together with the participants and managers and taken into action.

## In the post-experience space should happen

(a) sharing the insights, feelings and skills developed during an artistic intervention, (b) taking the time to apply what has been learned to everyday organizational practices, and (c) taking forward ideas co-developed with the artist (Berthoin Antal and Strauß, 2016, p. 54).

Schiuma and Carlucci (2016, p. 62) also describe the challenges, that they are illustrated by the fact that art experiences seek to respond to diverse needs that are subjective, original, context-specific and time-bound. Furthermore, their impact on individual and organizational changes are in principle intangible, difficult to observe and difficult to quantify, especially financially. Schiuma and Carlucci (2016) state that establishing clear frameworks to guide the evaluation of the added value of ABIs in organizations remains a significant challenge in research. However, they suggest the Arts Value Map (Figure 4), as a tool for examining and evaluating the effects of ABIs on organizational processes and business outcomes. (Schiuma and Carlucci, 2016, p. 61.)

Schiuma and Carlucci (2016, p. 63) highlight two suitable approaches to assessment, but for good reason they recommend the second. The mainstream approach to measuring corporate performance is an index or indicator-based measurement approach, where indicators, metrics and algorithms provide mainly quantitative information. The second approach aims to describe cognitive models and present a hypothesis as the basis for assessment. It allows to explore and understand the characteristics and relationships of the variables being assessed. Schiuma and Carlucci (2016, p. 63) recommend the latter approach because it allows us to demonstrate the mechanisms of value creation. To evaluate the impact of using arts in organizations, Schiuma and Carlucci (2016, p. 65) suggest employing causal maps, as they effectively illustrate the interconnections between the various variables involved in the phenomenon being studied. The Arts Value Map (see Figure 4) Demonstrates how implementing ABIs influences to the organization's knowledge-based, competence-based, and process-based dimensions and enhance overall business performance. The Arts Value Map helps practitioners see how art projects can be connected to business goals. It

helps to understand why art is worth connecting to strategy and how art can be used to achieve desired business results. The Art Value Map can be read from top to down or bottom-up. In a top-down approach, first is clarified the organization's value proposition and business goals. This is followed by planning how art projects can help achieve these goals. The Art Value Map can help the design of creative processes, ensuring that art influences the organization's knowledge capital and develops the organization's capabilities that help achieve business goals and support the organization's strategy. In a bottom-up approach, the map can be used as an evaluation tool. In this case, it helps to check what ABIs have produced in the development of knowledge capital and how this development has helped achieve business goals. (Schiuma and Carlucci, 2016, p. 66.)

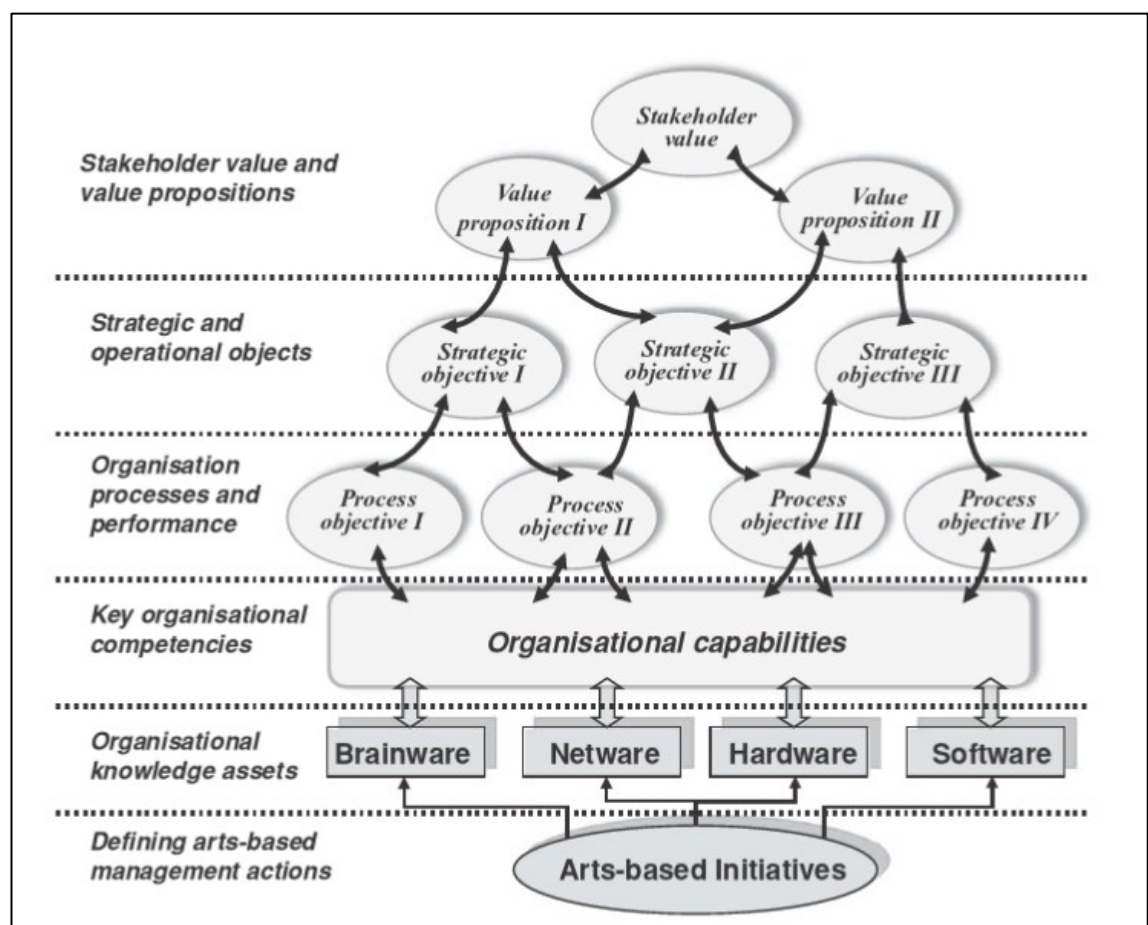


Figure 4. Template for the definition of the Arts Value Map. (Schiuma, 2011, figure 4.7, p. 204).

Berthoin Antal, Debucquetb and Frémeaux (2018) analyzed open questions sent to the employees of customer organizations of a Spanish intermediary organization Conexiones Improbables about their experiences. Conexiones Improbables offers 6–9 months, and 2–4 months lasting arts-based interventions. 67 employees of 33 small and medium-sized organizations responded to the surveys. The purpose of the interventions were to generate ideas for new products and services, to discover new approaches for engaging with the organization's environment and to reimagine its structural model. Berthoin Antal et al., (2018), explore experiences through the lens of meaningful work, aiming for a theoretically grounded framework for evaluating the value created by artistic interventions, and the advancement of theoretical perspectives on what constitutes meaningful work. The analysis of participant responses revealed support across all overarching dimensions associated with non-instrumental views of meaningful work—namely, personal growth, connection with others and contributing to their well-being, and positive impact on society. Artistic interventions were associated with meaningful work even if it was not the target of the interventions. (Berthoin Antal et. al., 2018, pp. 379–382.) Based on the outcome, Berthoin Antal et. al., (2018) suggests determining the success of artistic interventions to be one that:

Enables individuals to express and develop themselves in ways they consider meaningful; Contributes to enriching relationships at work and service to others, and Expands the organization's potential for contributing usefully to society (Antal et al, 2018, p. 383).

They also suggest these definitions be used by practitioners to “guide and assess their work” (Antal et al, 2018, p. 383).

Barry and Meisiek (2018) followed 19 companies that explored with artists how art and business can combine to create value and employees work more innovatively. They found that successful cases created a “sweet spot” between art and business. In the sweet spot the participants both engaged with the art media without losing connection with the organizational goals. As a result of the study, they ended up suggesting that instead of looking for narrow set of

outcomes, would be better to look for patterns that either support or hinder the formulation of the “sweet spot”. (Barry and Meisiek, 2018, p. 482.)

### 3.6 The different stakeholders of providing arts-based activities to organizations

Bringing together arts and business often requires a bridging element that understands both worlds and can find and bring together artists and people from organizations. Ulla Johansson Sköldberg and Jill Woodilla are summing up in their article that in literature, these “bridgers” have been called in many names, like consultancies, matchmakers, catalysts, producers, intermediary organizations, intermediaries, mediators, process supporters, creative brokers or agents, (Johansson Sköldberg and Woodilla, 2016, pp. 204–205.) Though there are trainings for producing/facilitating/intermediating, as this CRASH Metropolia UAS master’s program for example (Metropolia UAS, 2025), situation has not been the same for long. Grzelek (2013, p. 98) describes producing of artistic interventions being a craft and a complex combination of knowledge and skills that gradually develop through experience. The producing process may include for example: recruiting the organization, finding a suitable artist, creating a safe environment for social interaction during the project, acting as an intermediary between the worlds of the artist and the participants taking care of the needs of all stakeholders, get the artist to fit into the organization, make a contract and launch the project within the organization in agreement between all stakeholders and to create a platform for communication, sharing experiences and documenting the potential added value for the company. One very important task is to foster trust between the artists and the organization's members. (Johansson Sköldberg and Woodilla, 2016, pp. 205–206.)

Johansson Sköldberg and Woodilla (2016) compared three intermediary organizations in Sweden to find out how the outcome of the intervention is affected by the different processes. They were interested in the question of how people acting in intermediary roles describe their process for bringing artists and customer organizations closer together. They conducted in-depth interviews in

the intermediary organizations TILLT, SVID and SKISS, with the process or project manager and one artist. (Johansson Sköldberg and Woodilla, 2016, p. 206.)

The overall processes of the intermediary organizations were similar, but the individual approaches varied. The organizations also differed in their purposes and structures and financial models. In TILLT's case, which was a cultural, partly commercial project, the company paid an artist's fee and partly covered the administrative expenses. SVID was a research project and funded by research funding and the company covered half of the costs for designer. SKISS's purpose was to fulfil art promotional mission of 'Art for all' and provide opportunities for artists and the projects were funded by Swedish governmental and European fundings, the companies didn't pay anything. All three intermediary organizations shared a common understanding of that an artistic intervention takes time and is not straight forward, but misunderstandings and confusions are likely to occur. The amount and role of the agent/responsible producer also varied. TILLT was using considerable administrative resources in contrast to SKISS projects where the artists became their own intermediaries by forming peer support groups. The study showed that there are many possible ways and structures that are possible. All of them had their own pros and cons. (Johansson Sköldberg and Woodilla, 2016, pp. 217–220.)

As a result of the research, Johansson Sköldberg and Woodilla (2016, pp. 222–223) present their proposal to those implementing artistic interventions in organizations. The researchers recommend considering the desired outcome in advance when planning the facilitation method. It is possible to achieve results either by allowing for a broader artistic perspective, as in the SKISS case, or by striving towards a more specific goal set by the organization, as in the TILLT processes. In projects with a broad artistic perspective, the results may be less clear and integrating them into the organization's processes can take time but ultimately be extremely beneficial. TILLT first names a process leader who starts with the organization's goals and engages an artist who spends time researching the organization. The artist then works with a group of employees from different

parts of the organization to clarify the project's goal and their interest in it. The goal may change, but it still focuses on the needs of the organization. In the SKISS case, artistic values come first, and in the SVID example, it was a university research project in which a framework research question determined the value of the outcome. The purpose of the project and the funding model therefore play a significant role in how the project is produced. In the TILLT case, the producer played a major role, and on the flip side, the costs also rose high, and it was difficult to find interested buyers. The researchers raised an issue that when the target organization acts as the main funder, the work is done on the payer's terms, leaving no room for artistic questioning. However, TILLT strives to always start from a clean slate. (Johansson Sköldberg and Woodilla, 2016, pp. 221–222.) However, it is difficult to get organizations to invest large sums in a project whose starting point is so open. According to director of TILLT, Pia Areblad, to get a contract for one artistic intervention project, it takes about 40 managers to meet (Zambrell, 2016, p. 185).

In addition to these models, the researchers propose a fourth possibility, the so-called curatorial role. In this model, the intermediary curator would give the artist the freedom to realize the vision, and the curator would take care of the underlying circumstances and protect the artist from institutional decisions/issues. The artist creates the soul of the idea, and the curator ensures that the idea hangs on as long as it is needed. Bringing the curatorial role into the process would be like the SKISS case and allow them to focus on the artistic process of intervention. The curator should also have a wide corporate network to have credibility among the decision-makers of the organization, which is an important part in establishing a transparent process to manage the intervention. If both decision-makers and employees see the artwork as creating social space, they share responsibility for communication. In this case, artistic development would be as important as the development of the organization. In this case, the artist would have a strong position, and choices would be made using different criteria and processes than currently is made. (Johansson Sköldberg and Woodilla, 2016, pp. 222–223.)

Meisiek and Barry (2016) are giving an alternative suggestion for organizing an arts-based inquiry in the organizational environments. Organizations could set up on their own a studio-like space to investigate and innovate different problems and ideas inside the organization. They describe in their study a case of a Danish government organization with about 7,000 employees, which went through a pilot program in 2009 to find solutions to the problem of the lack of collaboration and knowledge sharing. The problem occurred between law making and citizen services departments and was recognized as a barrier to a more productive and cost-efficient organization. The organization formed a team consisting of two project managers from the legal and service departments, two junior team members, and two internal consultants. The team spent a year developing the idea and conducted a pilot with employees from the legal and service departments. The pilot project was a success but did not have continuation due to organizational changes. According to Meisiek and Barry (2016), the case left an interest and need for future as a research topic.

### 3.6.1 Managers

Katarina Zambrell (2016) interviewed in 33 Swedish managers which were customers of TILLT- Swedish intermediary organization, which provides with arts-based programs to enterprises. The programs were implemented between 2006 to 2011 and consisted of the AIRIS program, on which the artists were employed part time in the customer organization, where they worked with the employees and the manager in charge, planning and implementing selected activities. The participants in the Zambrell's study represented approximately 75% of the participants in that program between 2006 and 2011. Zambrell (2016) opens their experiences and their defining characteristics and approach to leadership. (Zambrell, 2016 pp. 185–186.)

The leaders who participated in the study were united by their open-mindedness, courage, and general interest in the arts. In addition, they all had several years of leadership experience. The study identified five areas of focus that Zambrell (2016, p. 191) calls “an aesthetic-inspired leadership approach”. The focus areas

are “creating context, establishing a creative climate, strengthening relations, liking employees and initiating triggering activities” (Zambrell 2016, p. 191).

Zambrell (2016, p. 192) considers it a special finding that liking employees emerged in the study because it rarely appears in management literature. This type of leadership is characterized by personal interest of the leaders in empowering and caring for employees, and their willingness to enhance growth and development among employees. As an example Zambrell quotes a statement from an CEO of an industrial company:

Hopefully they have a good life elsewhere, but it is not so damned funny to work in a factory for 30 years. Then [as a manager] one always can try to develop the business. To make people daring and wanting to act and thinking work is fun. I am driven very much by the idea of people working, not for the company, but for, and together with, other humans. When you find your work fun it is because you have nice colleagues and maybe a manager who cares about you (Zambrell, 2016, p.187).

In most cases, the reasons for participating in the program were to develop creativity in the organization, enhance cooperation and trust between employees, organize joint activities with colleagues for fun and joy, and initiate discussions about company values and culture. Sometimes the organizations aimed to individual development or solving problems or making readjustments. (Zambrell, 2016, p. 189). Bringing art into an organization can be seen as an aesthetically inspired approach for managers to create context in the organization, show interest in relationships and genuine liking for employees, and appreciate the atmosphere of creative ways (Zambrell, 2016, p. 200).

### 3.6.2 The artists

Kai Lehtikainen (2013) presents a qualification framework for artists in artistic interventions (see Figure 5). The framework has been developed as a result of research which was conducted in an EU-funded project. In the project were involved organizations from five different countries. The project sought to involve artists, organizations, companies, universities, and cities with experience in

artistic interventions. The framework's purpose is to serve as a source for planning the training of artists for artistic interventions and it can also be used for the evaluation and development of the quality of artistic intervention processes. The framework mentions four areas of competence – cognitive, functional, personal and ethical. These four areas of competence are linked to seven core competence areas: contextual, pedagogical, artistic/creative, research, social, project management and marketing. The framework contains a detailed and comprehensive description of the knowledge, skills and personal qualities that artists should have in this role. (Lehikoinen, 2013, pp. 50–51.)

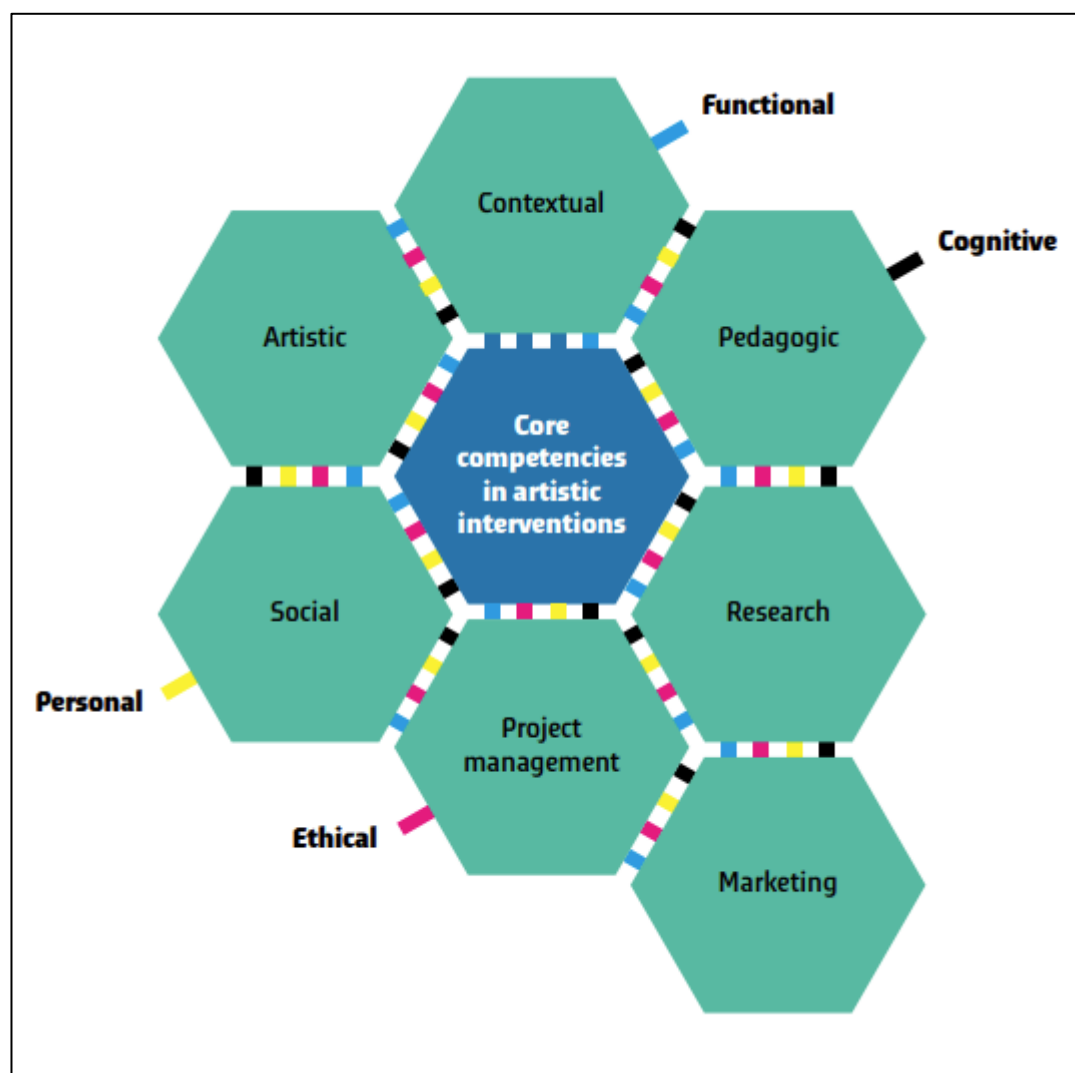


Figure 5. Strands of Competency and Core Competence Areas in Artistic Interventions (Lehikoinen, 2013, illustration 1, p. 51).

Here are presented some main points of the requirements in the framework. Contextual area of competence covers the competencies of the arts and artistic interventions like artists' practical and theoretical understanding of their own art form and the contexts of the arts in society. They must also have a good understanding of a wide range of artistic practices, for example applied theatre, community dance and empowering photography, that extend beyond traditional art settings. Artists must have knowledge and understanding of organizations and work, organizational culture, innovation processes and well-being at work. Artistic competencies include practical knowledge of the arts, artistic and creative processes and arts-based activity methods and ability to select an appropriate artistic approach or a methodology for the situation. They need to have an artistic perception and reflective way of thinking. Artists also must place confidence in the inquiry-driven approach and the openness of the process and be able to challenge existing unquestioned issues. (Lehikoinen, 2013, pp. 52–55.)

Social competencies include knowledge on group dynamics, people skills, social interaction and communication, like the ability to instigate discussion and to listen to different stakeholders. Social competencies include also emotive competency and cultural competency, which means ability to understand and fit in in different cultural surroundings. Artistic interventions are closely connected to experiential learning, thus the artists should also have pedagogic competencies, like understanding of learning organizations, pedagogic concepts and adult learning, ability to design pedagogic situations and facilitate pedagogic processes. They must also be able to handle the evaluation and feedback processes. It is important that the artist knows how to create a safe environment where failures and mistakes are regarded as opportunities to learn. (Lehikoinen, 2013, pp. 55–57.)

As most of the artistic interventions are using artistic inquiries and reflection, the artists should have research competencies, like information search and critical review, knowledge on research approaches, ability to design research questions and to stimulate critical inquiry. Documentation skills are also needed for effectively recording observations and documenting of the intervention process.

Research ethics skills are also needed when considering sensitive topics. Project management competencies are also important to be able to design, lead, evaluate and report the interventions. As the artistic interventions are projects, they require a goal-oriented approach and time management skills from the artist. (Lehikoinen, 2013, pp. 58–60.)

Artists must have also competencies in marketing. Even if the artist is working with a producer, they most likely have to think about things like the sales potential of the idea, target group and how does the concept differ from the other consultant services. Artists may have to be able to build a model of the planned intervention for testing purposes to ponder its suitability to customer's purposes. Artists may also have to be able to evaluate the outcomes and their value to the customer organization to be able to set the price. The potential customer profiles must also be determined and find marketing channels to reach them. To make the service concept sellable, it may need to develop a brand identity. The artist or producer must find out what are the customer's needs to be able to give a sales pitch about how to meet (sometimes very tailored way) their needs with the arts-based intervention concept. (Lehikoinen, 2013, pp. 60–61.)

### 3.6 Summary of the findings based on the literature review

Arts-based approaches can be used in organizational environments for a variety of development purposes and in multiple ways. The literature shows that it is possible to evaluate impacts using traditional business figures. However, several sources recommend qualitative approaches to impact assessment to make the cause-and-effect relationship visible. Taking results from the individual level to the organizational level requires the company's management to commit to systematic action. Although arts-based approaches can be implemented in an organizational or artist-driven manner, some kind of intermediary is most often needed. The intermediary acquires clients and acts as a bridge between the organization and the artist. A business model with many actors can, however, pose challenges from the perspective of financial profitability. Operating models, the roles of actors, and the financing model that enables the operation set crucial

constraints when planning the arts-based activities in organizational environments.

## **4 Linking literature review findings with interview data**

This chapter presents the findings based on the analysis of interview data. The findings are presented under three categories: Customer understanding and “service promise”, Practice and theory and Economic perspectives. These categories are discussed in relation to the findings of the literature review.

### **4.1 Customer understanding and “service promise”**

In this category, the most important findings were sales and communication challenges. Communicating methods to customers in an understandable and attractive way was seen as challenging, as were cultural barriers to building credibility. The interviewees did not feel that the theoretical models in the literature review provided support for planning a sales pitch. There was also raised question of what kind of expertise an artist should have.

Talking to clients about arts-based and creative activity methods (how to describe them, and what they are ultimately about) emerged as an important topic based on the data analysis. The findings show that the term “arts-based methods” was found challenging and interviewees pointed out that “creative methods” would seem like a better wording. Interviewees justify this by saying that creative methods seem to be a broader term than arts-based methods. Creative methods give the impression that the person themselves are more strongly involved, while arts-based methods seem to refer more to experiencing, which interviewees do not see as a credible method. Creative methods sound more active as a term and from a commercialization and sales perspective, it sounds better. Art sounds like a more trivial and narrower term to interviewees.

The interviewees find arts-based/creative activities challenging to communicate to clients. Interviewee 1 considers how the methods differ from other offerings,

such as interaction coaches, and where creative methods are particularly strong, even better than others. Previously, the means of marketing and differentiation have mainly been novelty value and the opportunity to try something new. “That sales pitch, that’s what I miss.” “...you can’t sell it like it does everything. Nobody buys it.” Interviewee 2 makes an observation from Schiuma’s (2011) proposal of the formats of using ABI’s in organizational environments that arts-based/creative methods can be used to different degrees for different purposes, and not all methods are suitable for all organizations. Interviewees wonder whether arts-based or creative activities are a credible way to promote operating models. Interviewee 1: “We have a culture where exercise solves all problems, art is at the other end.” and “We have a culture where we are not used to seeing this as a relevant and reasonable solution.”

Interviewee 1 calls for the importance of creating a culture of credibility. “(it would be) really important to have publicity, media, where it would increasingly be seen that artistic means and creative methods are an excellent way”. Interviewees expressed dissatisfaction with the content of the literature review in several places in that it did not provide direct tips for a sales pitch. “...there must somewhere be and somewhere you could find something like, hey, like this.” “...maybe it’s not terribly relevant in the sense that if you can’t sell them, you never have to think about those process descriptions.” “...what was there now doesn’t solve the problem of sales and its implementation, how does the company implement this”. Interviewee 2 summarizes the challenges of communication, “we also try to word things in an unnecessarily complicated way, that the beauty of communication is that it is short and concise.” The purpose of the interview was to create a broader understanding and discussion of the context through a presentation prepared on the basis of a literature review, so that the wide range of possible uses and methods would open up and help to create a deeper understanding of what the use of arts-based and creative activities can be all about, and thereby help to realize what would be the most natural way for the interviewees’ organization to articulate the use and possibilities of the methods. The problems of sales and the need for ready-made sales arguments were emphasized so much that they seemed to sweep under the possibilities to create

understanding about the whole, which could have helped in finding the correct wording.

The roles of service production arise discussion with the interviewees. Issues arising from the literature review arouse criticism, appearing to interviewees as irrelevant and inappropriate to their own situation or too broad and detailed. Interviewee 1 comments on the criteria set for artists' competence, seeing them as a challenge to putting things into practice: "...the bar has been set so high that no one dares to do anything anymore, or at least starts to move with difficulty". On the other hand, the question of how much knowledge an artist should have about the challenges of client organizations to carry out the coaching credibly and effectively, or is it necessary to have it at all, also raises discussion. If you are not an expert in the subject area, how do you get involved in that operating environment? Interviewee 2 considers that the artist should understand the measurement criteria and how one can influence them. One should also understand the subject area to be able to define the right type of exercises as coaching content. The interviewer suggests the Arts Value Map (Schiuma 2011) presented in the literature review to approach goal setting. Interviewee 1 does not believe that the model works in practice. "When you make such models and process diagrams, they don't necessarily last life." Interviewee 1 describes the requirements for coaches as follows:

The most important thing, in these cases too, is that first of all, they are a good person. And then that they have the right kind of approach and philosophy, and then if they have experience, then many things are as they should be and they listen, so many things are right, regardless of how, how the coaching is done.

Interviewee 2 adds that "then there must also be an understanding of what the operating models are that will lead to those solutions." The interviewees also consider issues related to finding a suitable artist. There is no time to look for a suitable artist, or the network should already exist. Interviewee 2: "The fact is that we wouldn't have done that coaching based on creative activities if you (the interviewer) hadn't been there... And we wouldn't have had any chance to go and

find a coach who was competent in that.” Interviewee 1 further states that “We would never have even thought about that, because it was the interviewer’s idea.”

## 4.2 Practice and theory

In this category, the most important findings were criticism of theoretical models and definitions. Models, such as the description of the operating mechanism of the artistic process, were seen as difficult and distant, and the suitability of the models for client work was questioned. In addition, the operating instructions were seen as restrictive and bureaucratic. The interviewees called for a more direct, practical and solution-oriented way of speaking. Criticism was also given that the presentations had not been adapted to the interviewees' own organization or reality.

The findings show that the different definitions presented in the introduction to the literature review aroused many thoughts among the interviewees. Theoretical models and definitions were generally seen as unnecessary and difficult to understand. The interviewees did not see a connection between theory and practice when it comes to their role in the processes related to providing the service. The definitions were felt to belong only to the academic world and the research world and to writing a thesis, but not to practice, “this is like a theoretical background that does not belong to that practice”. Criticism of different theories and definitions was expressed at least 38 times during the interview. On the other hand, the interviewees also criticized some definitions on the basis that they saw them as incorrect. The term “intervention” was felt to be too narrow and not in line with the general definition of the concept. Instead of a theory-based approach, the interviewees recommend a different approach: “If we start from the same solution-oriented approach again. So, first there must be a problem and then we just do something that we believe will help solve the problem... so that we can then think about whether it is an intervention project or a program. But that, I wouldn't start from that definition. The practical instructions presented in the literature review were also not supported by the interviewees, appearing to them to be somehow limiting in their actions: “Somehow I got the impression that you

should check and wonder about things a lot before you start taking action, and that's a bit like the wrong way and makes it too difficult."

For example, the modeling of the mechanism of action of artistic processes was difficult to understand. "It's great that someone has tried to define things, but how, how meaningful is this then?" Interviewee 2 states that "I haven't felt it necessary to think about what an artistic process or product is or what the relationship between inner and outer reality is." However, as the discussion progressed, the meaning of the model became clearer: "now that you said that, that this is how this method works. Maybe that's how it is, but I just haven't thought about it (making the inner world visible)." On one hand, there has been a need to explain the operating mechanisms to customers, but on the other hand, at least the description according to the presentation is not seen as useful: "This just doesn't belong there (sales discussions)". "Yes, they are a bit academic", "if the definition were shown to that customer organization, my first thought would be, why on earth?". According to interviewee 1, the matter should be approached more directly, with a more sales-oriented approach, and one should talk in other ways that are closer to what the customer is interested in. In addition to the definitions, interviewee 2 criticized the content presented to interviewees for support to the discussion as inappropriate for real life, or at least for their organization: "Did you spar with yourself at all about how it fits into our organization? Did you validate this with our real life?"

#### 4.3 Economic perspectives

In this category, the most important findings were the financial profitability of providing services and the impact of the challenging economic market environment on the demand for art-based activities in organizations. The results particularly highlighted issues related to value choices and the factors determining them, especially when it comes to sales arguments and organizations' purchasing decisions. Methods for demonstrating effectiveness also emerged as a major theme. Both interviewees emphasize that the effectiveness of arts-based methods must be demonstrated in numbers.

Interviewee 2 points out that when starting from business premises—so that it is usually worth doing the whole thing—it must have sufficient margin. The value should be high enough for the client organization to buy it regardless of whether they receive (financial) support for it. The interview does not provide any specific justification for why the interviewee believes this. An operating model in which the service provider organization hires a freelance artist separately could potentially be too expensive. Interviewee 2 states that “If you think about the artist in question, then it should be a fact that they do not charge too much.” The interviewee justifies their view with experience from other coachings. The clients are not willing to pay the amounts for coaching that the most expensive coaches charge, and then there would not be margin left for the service provider from the implementation. An operating model in which the artist is, for example, a monthly-paid employee of the company, leaves the service provider with a better sales margin, because salary costs are not included in the sales margin.

Interviewee 2 sees the general economic situation and market situation (in the year 2025) as challenging for using arts-based methods in organizational environments. “I don’t see it (the current economic situation) as an obstacle, but it can be a kind of slowdown at least.” According to Interviewee 2, the economic situation and the labor market situation have led to companies not having to care about employees as much as before. “Even though it is said that employees are the most important resource, there are constantly examples here where they act differently or don’t have to care.” According to Interviewee 2, for one reason or another, people do not act in the way one might think is sensible, but fierce competition for jobs and rising unemployment are contributing to the issue. According to the interviewee, the economic situation also leads to people being committed for the wrong reasons. Interviewee 2 sees that this is not the time for soft values, but that benefits or added value must be able to be justified to customers in terms of money. “Whether it is a question of world politics or business, building castles in the clouds has been left aside and people say that money is what matters.” The interviewee experience has shown that it is no longer easy to sell just well-being, and that is why wording has shifted to using harder arguments, such as productivity and risks. “That can partly be an

indication of what types of things are important.” Interviewee 2 points out that when marketing or selling arts-based activities, something other than “making employees happier or more committed” should be used as a spearhead.

Using arts-based initiatives in organizations is grounded on the conception, that “organizations are made of people and work for people” (Schiuma 2011, p. 64). According to Schiuma and Carlucci (2016, p. 61-62) the arts play an important role in organizations in their “humanization”, by supporting the development of their human side. They help shape emotional and experiential processes, influencing how stakeholders perceive and interact with the organization. That way, when used intentionally, arts-based methods can contribute to organizational development and enhance performance. It feels therefore paradoxical to offer arts-based activities to clients whose views stem from fundamentally very different perspectives. For example, if a client organization is not interested in whether there is a high turnover of personnel, it doesn’t seem reasonable to offer them services that can influence personnel commitment. Interviewee 2 sees that this is not the time for soft values, but that benefits or added value must be able to be justified to customers in terms of money. If the client organization would see engaging the employees financially beneficial for them, enhancing the personnel commitment could be justifiable for them in terms of money. However, the situation raises the question of whether it has a broader meaning in what terms the use of the methods is justified? By narrowing the presentation of the benefit to money alone, it does not exclude other benefits experienced by users of creative and arts-based activities, but it is worth being careful not to promise something that cannot be fully guaranteed if that is the only thing on which the use of the them is based. Ultimately, the responsibility for the words used by the seller in each context is based on their personal values and the values of the organization they represent.

According to Interviewee 2, the time is also such that companies are not interested in new experiments other than the use of artificial intelligence to bring about changes or productivity leaps, and this may also cause challenges. “All other experiments come a long way back”. Interviewee 2 also considers what the

relationship of arts-based methods to artificial intelligence is, or whether such a thing exists. Interviewee 2 also takes a stand on the use of the arts in social contexts, commenting that it is possible for a marginal group. According to Interviewee 2, only companies with a strong history and considerable wealth think about whether the company's operations have a positive impact on society. "For 95% of entrepreneurs and companies, the primary task for them is to see if this is a profitable activity and how we will finance this in the future and then society will only come a long way back."

Both interviewee 1 and interviewee 2 consider it very important that impact is shown in numbers. According to interviewee 1, it is a huge problem if impact cannot be shown with numbers that are important to the client company. Interviewee 1 states that "qualitative methods for showing impact sound like an explanation" and suspects that not enough research has been done on the matter. "If this is the reality of the research evidence at the moment (qualitative measurement methods are recommended), then I say that it is a problem." Interviewee 1 says that he is also confused by this information, because the organization has implemented arts-based wellbeing coaching, the results of which have been able to be presented with figures for productivity that are interesting to the company. Interviewee 2 suspects that he does not believe that the corporate client would value it if they were told that the results should be measured in a different way. Interviewee 1 states that he does not mean that results always need to be shown in euros, but they must be able to be shown in numbers. "It doesn't have to be a business figure or productivity. It could just be that, hey, we've seen that, for example, our work culture or our interaction has improved so much in numbers and then it can be refined with a coalition." According to interviewee 1, without quantitative information, qualitative information is not concrete enough. "If it's just qualitative information, then it's just floating in the air." For interviewee 2, it's essential that "the results should be visible in the financial statements in one way or another." Both interviewees agree that when a coaching or other development project is implemented for a customer organization, the results must be measurable using the same mechanisms

regardless of the methods used to implement the project. “Otherwise, you won’t be able to sell.”

The findings based on the analysis of the interview data show that it is very important that impact is shown in numbers. Their statements align with Berthoin Antall (2011), who describes that most intermediary organizations are facing the issue and have difficulties in the process. The communications officer of Spanish intermediary organization Disonancias, which she interviewed in her study pointed out, that for decision makers without personal experience of artistic interventions, numbers are the thing that matters. According to Schiuma and Carlucci (2016, p. 63) approaching the measuring corporate performance with an index or indicator-based way of measurement, where indicators, metrics and algorithms provide mainly quantitative information is possible, but they have ended up in recommending other kind of approach which aims to describe cognitive models and present a hypothesis as the basis for assessment. The reason for their recommendation is that it allows to explore and understand the characteristics and relationships of the variables being assessed and demonstrate the mechanisms of value creation. However, the matter of selecting the way of measuring or whether choosing not to measure at all, but collecting and describing the results in qualitative way, is a matter of choosing what is the information that is needed in each user case. In the case of interviewees’ organization, their operating model is based on the web based tool, which allows to gather widely information of customer’s organization and personnels’ wellbeing and organization, and based on it provide accurate information in the form of “figures that interest the customers”, it is natural to choose the developing targets based on these results and monitor the impact by repeating the questions from which the results were derived. However, as it is known that art experiences seek to respond to diverse needs that are subjective, original, context-specific and time-bound (Schiuma and Carlucci, 2016), it could be beneficial to gather experience and evaluate the success of the analysis by time. Also gathering qualitative information simultaneously would possibly help to evaluate the accuracy of the results shown and possibly also shed light on the other possible benefits, if ones are open to receiving such information. From the perspective of

financial profitability, the interview concluded that hiring an external actor for the artist's role is more financially unprofitable than a model where the artist is a for example monthly salaried employee of the organization. However, if the artist were hired from outside, they should not charge too much, and a network of potential persons should exist for this purpose. Finding a balance between costs and customers willing to pay is not easy, especially, the wider the outcome is in the start (Johansson Sköldbberg and Woodilla, 2016, pp. 221–222).

## **5 Conclusions and discussion**

The purpose of this master's thesis was to examine how arts-based and creative approaches can be utilized in organizational environments. The research questions were: What kind of value can arts-based and creative approaches produce for organizations and employees, and what kind of boundary conditions constrain such services in business environments? Based on the findings, the aim was to create a model for service providers to produce ethically, professionally and financially viable arts-based and creative services for organizations.

### **5.1 Operating model**

Using arts in organizations can enhance organization's competitiveness and innovation capability by contributing to renewing routines, processes, values, identity, image, brand and culture and stimulating new ways of thinking and challenging established mind-sets, and developing new skills, competences and behaviors (Schiuma and Carlucci, 2016, p. 60). With arts can also be affected positively to for example people's social bonding and group identity (WHO, p. 9, 2019). When considering what kind of model, a company like the interviewees' organization could use in utilizing arts-based and creative methods to solve the problems of their client organizations, the findings from the interview brings up some boundary conditions that the interviewees consider most important.

#### **1. Finding sales arguments**

2. Measuring the results in figures that are interesting to customer organizations

3. Financial profitability

Considering the interviewees' organizational wishes, expectations and operating models, as well as the difficult-to-predict nature of the outcomes of arts-based and creative methods (Darsø, 2004, Schiuma and Carlucci, 2016), it would be advisable to clearly delimit certain usage scenarios, starting with one or two very limited uses, excluding as many variables as possible. Select a topic that can be clearly demonstrated through personnel and organizational analysis and that can be influenced by creative methods. Schiuma's (2011) Knoware Tree model can be used to help select the topic, and the specific areas of expertise of the available resources should be considered. The benefit or advantage in relation to other possible methods can be expressed, for example, in the sense that creative/arts-based activity methods make it possible to realize and understand things in depth, because creative activity generates insights from a person's own inner world (Barry and Meisiek, 2010, Schiuma, 2011). However, since the use of creative methods is presumably new to client organizations, and as methods are otherwise little known, it would be worth using the novelty value as a sales argument in the future, as it has been used in the past. Even if the model were designed in such a way that various variables were excluded as much as possible, the special feature of creative methods remains that the effect is situational and person-specific (Schiuma and Carlucci, 2016, Warran et al., 2022). In popular terms, the use of arts-based activity methods is not a pill that, once swallowed, affects every person in the same way and reproducibly, causing exactly the same consequences. Therefore, methods cannot be "sold like soap", but the suitability of the methods for the client will probably have to be felt out as other processes progress with the client. The client will probably have to be, as Zambrell (2016) describes, open-minded, have courage, and would help if they had general interest in the arts. The starting point in the operating model is therefore to create, for example, two ready-made usage scenarios. A short, low-threshold model for situations that do not necessarily require a long change process, and a longer project-based model for a more challenging need that

requires a change process (Darsø, 2004). The shorter model can be an event lasting, for example, a few hours or a few meetings.

Example: A half-day event with the purpose of team building. The event focuses on improving interaction.

Sales argument: In creative methods, all participants are on the same page, equal in terms of something new and unpredictable, but still positive, which allows them to examine things without the limitations of the usual norms of the work community. This makes it possible to find new solutions and see things in a new way. (Berthoin Antal and Strauß, 2016, Barry and Meisiek, (2010) For example, hierarchies in the work community can be lowered simply by participating in the experience.

The service can be productized by defining solid, yet adjustable frames according to the purpose and scope of the event, which are easy to visualize and present to the customer. Also, the further the model is taken in simplifying, the easier it is to implement without needing to have so much special knowledge on arts or different creative methods. The frames can include the main features of the program, e.g. phased according to Huhtinen-Hildén and Isola's (2018) model of creative group activity (attunement, distancing/working, wording, sharing, feedback and approval). Taking it a step further, the project could also be made experiential and described as, for example, a mobile laboratory or studio, where participants are for example researchers and build the event around a theme and in this way, using creativity, create acceptance and understanding through imagery for the mechanisms of art that are difficult to verbalize. By experimentalizing the happening, it might be easier for the participants also to throw themselves in to something that differs from the usual work environment (see Barry and Meisiek, 2015).

## 5.2 Research reliability

The content of the literature review was largely based on handbook-style publications, which meant that the information was summary-like in nature. The

result could have been enriched with information produced by individual studies, but due to the nature of the research questions, the information was sufficiently relevant for this master's thesis (Grant and Booth, 2009). The purpose of the interview was to find out the perceptions of a potential service provider about using arts-based and creative methods and thereby form an operating model for service providers to use. During the interview, the interviewees' critical attitude towards the information presented, especially towards the various definitions and models, was a surprise. The interviewees' dissatisfaction with the information presented was conveyed throughout the interview, as it did not contain ready-made answers to sales challenges. Also, selection of the presented material was criticized, as the interviewees felt it wasn't tailored to their business purposes only. The purpose of the literature review was to find out what different possibilities and models exist for service production and what has been learned from them from the perspective of service production. The main findings of it were presented to interviewees as a basis of the discussion to produce comprehensive understanding of the possibilities of using arts-based approaches in general. Tailoring the results could have affected for example to the reliability of the results (Grant and Booth, p. 97, 2009).

At times, there was even a sense of some degree of conflict in the interview situation. The situation left me pondering and raised questions about what might have caused it. Had I failed in writing the information sheet if the expectations for the interview did not match the implementation? However, at the beginning of the interview, the purpose of the interview, as explained in the information sheet, was reiterated: the purpose of the interview is to analyze how potential service providers see the opportunities to utilize artistic and creative methods in organizations at the moment, and based on the results of the study, it is possible to create a model for service providers that takes into account all the elements in the production of ethically, professionally and economically viable arts-based and creative services for the organization.

I also wondered whether the difficulty in seeing the connection between different models and definitions, and real life is because arts-based activity methods and

the working mechanisms of arts-based activities themselves are difficult to understand without personal experience with them. For myself, for example, the models presented in the presentation feel very practical, but my contact with the whole subject, i.e. the starting point for how I ended up studying the field, stems from personal experience of the developmental impact of art on my own well-being and understanding, whereby the models and terminology mainly produce a positive sense of insight – that is exactly how it goes! Therefore, it would be good for people who are involved in the sales and marketing of services produced using arts-based methods to gain an understanding of the matter by trying it out for themselves. From a sales perspective, it could also be an effective way to find the best arguments by testing the prototype of planned operating models for themselves. Despite the fact that the presentation created on the basis of the literature review presumably did not meet the expectations of the interviewees and the interview situation was characterized by a critical atmosphere, I feel that the essential issues and views for creating the operating model were well clarified and the end result is a good starting point for further development of the services, if the service providers still see it as possible. Offering arts-based activities to customers as one option among others, more commonly used options, could positively differentiate the organization from competitors.

As an interesting research topic in the future remains how much expertise an artist or creative activity facilitator should have in the area being developed using arts-based or creative methods? Is good expertise in the methods and a lighter understanding of the subject being developed sufficient, or vice versa, deep expertise in the development subject and a lighter understanding of creative methods? In addition, an interesting further research topic could be whether it is possible to understand arts-based activity methods without personal experience? The subject could be approached for example from a phenomenological point of view, focusing on how people experience and understand arts-based methods, by interviewing both people using arts-based methods either as a practitioner or participant and also people who have not touched these subjects. Other option could be to use Arts-Based Research (ABR) as a mode of inquiry to reflect on understanding.

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## Appendices

### Appendix 1. Information sheet

#### TIEDOTE TUTKIMUKSESTA

#### Arts-based and creative approaches in organizational environments

##### Pyyntö osallistua tutkimukseen

Teitä pyydetään mukaan tutkimukseen, jossa tutkitaan taidelähtöisillä ja luovilla menetelmillä toteutettujen interventioiden toteuttamista organisaatioympäristöissä. Tutkimuksessa tarkastellaan esimerkiksi sitä, minkälaista arvoa taidelähtöisillä ja luovilla menetelmillä voidaan tuottaa asiakasorganisaatioille sekä työntekijöille ja minkälaisia reunaehtoja palvelun tuottamisella on liiketoimintaympäristössä. Sovellutte tutkimukseen, koska olette liiketoiminnasta vastaavassa asemassa organisaatiossa, joka on tarjonnut tutkimuksen tarkoituksessa kuvattuja palveluita sekä osoittanut kiinnostusta toiminnan kehittämiseen. Tämä tiedote kuvaa tutkimusta ja teidän osuuttanne siinä. Perehdyttyänne tähän tiedotteeseen teille järjestetään mahdollisuus esittää kysymyksiä tutkimuksesta, jonka jälkeen teiltä pyydetään suostumus tutkimukseen osallistumisesta.

##### Vapaaehtoisuus

Tutkimukseen osallistuminen on täysin vapaaehtoista. Voitte myös keskeyttää tutkimuksen koska tahansa syytä ilmoittamatta. Mikäli keskeytätte tutkimuksen tai peruutatte suostumuksen, suostumuksen peruuttamiseen mennessä kerättyä aineistoa voidaan käyttää osana tutkimusta.

##### Tutkimuksen tarkoitus

Tämän tutkimuksen tarkoituksena on analysoida, millaisia mahdollisuuksia ja malleja taidelähtöisillä ja luovilla menetelmillä toteutettujen aktiviteettien ja interventioiden toteuttamiselle organisaatioympäristöissä on olemassa ja mitä niistä on opittu palvelutuotannon näkökulmasta. Haastattelujen tarkoituksena on selvittää, miten mahdolliset kaupalliset palveluntarjoajat näkevät mahdollisuudet hyödyntää taiteellisia ja luovia interventioita organisaatioissa tällä hetkellä. Tutkimuksen tulosten perusteella on mahdollista luoda palveluntarjoajille malli tai viitekehys, joka huomioi kaikki osatekijät eettisesti, ammattimaisesti ja taloudellisesti kannattavien taidepohjaisten ja luovien palvelujen tuottamisessa organisaatioille.

##### Tutkimuksen toteuttajat

Tutkimus toteutetaan Metropolia Ammattikorkeakoulun YAMK-tutkinnon osana Creativity and Arts in Social and Health Fields -tutkinto-ohjelmassa. Tutkimus on osa tutkinto-opiskelijajoukkoa Tuija Oksasen opinnäytetyötä. Opinnäytetyön ohjaajana toimii Metropolia Ammattikorkeakoulun vanhempi lehtori, MuT Sanna Kivijärvi.

##### Tutkimusmenetelmät ja toimenpiteet

Osallistujalta vaaditaan osallistuminen korkeintaan kaksi tuntia kestävään etäyhteydellä toteutettavaan haastatteluun, joka tallennetaan vastausten analyysiä varten. Haastateltava pseudonymisoidaan tulosten raportoinnissa ja suoria lainauksia vastauksista saatetaan käyttää opinnäytetyössä.

**Tutkimuksen mahdolliset hyödyt**

Tutkimukseen osallistumisesta voi mahdollisesti olla hyötyä tutkittavan organisaation palvelujen kehittämisessä.

**Kustannukset ja niiden korvaaminen**

Tutkimukseen osallistuminen ei maksa teille mitään. Osallistumisesta ei myöskään makseta erillistä korvausta.

**Tutkimustuloksista tiedottaminen**

Opinnäytetyö julkaistaan avoimesti Theseus-tietokannassa.

**Tutkimuksen päätyminen**

Myös tutkimuksen suorittaja voi keskeyttää tutkimuksen, mikäli opintojen suorittamiselle loppuun ilmenee ylitsepääsemätön este.

**Lisätiedot**

Pyydämme teitä tarvittaessa esittämään tutkimukseen liittyviä kysymyksiä tutkijalle/tutkimuksesta vastaavalle henkilölle.

**Tutkijoiden yhteystiedot**

Opinnäytetyön tekijä

Nimi: Tuija Oksanen

Sähköposti:

Opinnäytetyön ohjaaja

Titteli: MuT, vanhempi lehtori

Metropolia Ammattikorkeakoulu

Nimi: Sanna Kivijärvi

## Tutkimuksen tietosuojaseloste: Henkilötietojen käsittely tutkimuksessa

Tässä tutkimuksessa käsitellään teitä koskevia henkilötietoja voimassa olevan tietosuojalainsäädännön (EU:n yleinen tietosuoja-asetus, 679/2016, ja voimassa oleva kansallinen lainsäädäntö) mukaisesti. Seuraavassa kuvataan henkilötietojen käsittelyyn liittyvät asiat.

### Tutkimuksen rekisterinpitäjä

Rekisterinpitäjällä tarkoitetaan tahoja, joka yksin tai yhdessä toisten kanssa määrittelee henkilötietojen käsittelyn tarkoitukset ja keinot. Rekisterinpitäjä voi olla korkeakoulu, toimeksiantaja, muu yhteistyötaho, opinnäytetyöntekijä tai jotkut edellä mainituista yhdessä (esim. korkeakoulu ja opinnäytetyöntekijä yhdessä).

Tässä tutkimuksessa henkilötietojen rekisterinpitäjä on:

- |                      |                                     |                       |
|----------------------|-------------------------------------|-----------------------|
| Korkeakoulu          | <input type="checkbox"/>            |                       |
| Toimeksiantaja       | <input type="checkbox"/>            | Toimeksiantajan nimi: |
| Muu yhteistyötaho    | <input type="checkbox"/>            | Yhteistyötahon nimi:  |
| Opinnäytetyön tekijä | <input checked="" type="checkbox"/> |                       |

### Voitte kysyä lisätietoja henkilötietojenne käsittelystä rekisterinpitäjältä

Nimi: Tuija Oksanen

Sähköposti:

### Tutkimuksessa teistä kerätään seuraavia henkilötietoja

Tutkimuksessa kerätään tutkittavalta seuraavia henkilötietoja: nimi, sähköpostiosoite, työnantajaorganisaatio ja tutkittavan toimenkuvaan liittyviä asioita organisaatiossa. Haastattelu tallennetaan, joten tutkittavalta kerätään myös ääntä ja videokuvaa.

Teillä ei ole sopimukseen tai lakisääteiseen tehtävään perustuvaa velvollisuutta toimittaa henkilötietojanne vaan osallistuminen on täysin vapaaehtoista.

Tutkimuksessa ei kerätä henkilötietojanne muista lähteistä.

### Henkilötietojenne suojausperiaatteet

Tutkimushaastattelu suoritetaan Zoom-yhteydellä ja tallennetaan tutkijan henkilökohtaiselle ulkoiselle kovalevyllä. Raaka-aineisto tuhoetaan haastattelun litteroinnin ja pseudonymisoinnin jälkeen. Litteroitu aineisto tuhoetaan opinnäytetyön julkaisemisen jälkeen.

#### **Henkilötietojenne käsittelyn tarkoitus**

Henkilötietojenne käsittelyn tarkoitus on opinnäytetyönä suoritettava tutkimus.

#### **Henkilötietojenne käsittelyperuste**

Henkilötietojenne käsittelyperusteena on suostumuksenne.

#### **Tutkimuksen kesto aika (henkilötietojenne käsittelyaika)**

Tutkimuksen kesto aika on korkeintaan 31.12.2025 saakka.

#### **Mitä henkilötiedoillenne tapahtuu tutkimuksen päätyttyä?**

Henkilötietonne tuhoetaan tutkimuksen päätyttyä.

#### **Tietojen luovuttaminen tutkimusrekisteristä**

Henkilötietoja ei luovuteta ulkopuolisille.

#### **Henkilötietojenne mahdollinen siirto EU:n tai ETA-alueen ulkopuolelle**

Tietojanne ei siirretä EU:n tai ETA-alueen ulkopuolelle.

#### **Rekisteröitynä teillä on oikeus**

Koska henkilötietojanne käsitellään tässä tutkimuksessa, niin olette rekisteröity tutkimuksen aikana muodostuvassa henkilörekisterissä. Rekisteröitynä teillä on oikeus:

- saada informaatiota henkilötietojen käsittelystä
- tarkastaa itseänne koskevat tiedot
- oikaista tietojanne
- poistaa tietonne (esim. jos peruutatte antamanne suostumuksen)
- peruuttaa antamanne henkilötietojen käsittelyä koskeva suostumus
- rajoittaa tietojenne käsittelyä
- rekisterinpitäjän ilmoitusvelvollisuus henkilötietojen oikaisusta, poistosta tai käsittelyn rajoittamisesta
- siirtää tietonne järjestelmästä toiseen
- sallia automaattinen päätöksenteko nimenomaisella suostumuksellanne
- tehdä valitus tietosuojavaltuutetun toimistoon, jos katsotte, että henkilötietojanne on käsitelty tietosuojalainsäädännön vastaisesti

Voitte käyttää oikeuksianne ottamalla yhteyttä rekisterinpitäjään.

#### **Tutkimuksessa kerättyjä henkilötietoja ei käytetä profilointiin tai automaattiseen päätöksentekoon**

#### **Henkilötietojen käsittely aineistoa analysoitaessa ja tutkimuksen tuloksia raportoitaessa**

Teistä kerättyä tietoa ja tutkimusaineistoa käsitellään luottamuksellisesti lainsäädännön edellyttämällä tavalla. Yksittäisille tutkittavalle annetaan tunnusnumero ja häntä koskevat tiedot säilytetään koodattuina tutkimusaineistossa. Aineisto analysoidaan koodattuna, mutta aineiston pienen koon, mahdollisten suorien lainausten ja työrooliin liittyvien kuvausten vuoksi on mahdollista, että joku voi tunnistaa haastatellun henkilön.

Tutkimusaineisto hävitetään poistamalla se tallennustiloista tutkimuksen päättymisen jälkeen.

## Appendix 2. The consent form

Tutkimuksen nimi: Arts-based and creative approaches in organizational environments

Opinnäytetyön toteuttaja:

Tuija Oksanen

Ohjaaja: Sanna Kivijärvi

Minua, \_\_\_\_\_, on pyydetty osallistumaan yllä mainittuun tutkimukseen, jonka tarkoituksena on

analysoida, mitä erilaisia mahdollisuuksia ja malleja taidelähtöisillä ja luovilla menetelmillä toteutettujen aktiviteettien ja interventioiden toteuttamiselle organisaatioympäristöissä on olemassa ja mitä niistä on opittu palvelutuotannon näkökulmasta. Haastattelujen tarkoituksena on selvittää, miten mahdolliset kaupalliset palveluntarjoajat näkevät mahdollisuudet hyödyntää taiteellisia ja luovia interventioita organisaatioissa tällä hetkellä. Tutkimuksen tulosten perusteella on mahdollista luoda palveluntarjoajille malli tai viitekehys, joka huomioi kaikki osatekijät eettisesti, ammattimaisesti ja taloudellisesti kannattavien taidepohjaisten ja luovien palvelujen tuottamisessa organisaatioille.

Olen saanut tiedotteen tutkimuksesta ja ymmärtänyt sen. Tiedotteesta olen saanut riittävän selvityksen tutkimuksesta, sen tarkoituksesta ja toteutuksesta, oikeuksistani sekä tutkimuksen mahdollisesti liittyvistä hyödyistä ja riskeistä. Minulla on ollut mahdollisuus esittää kysymyksiä ja olen saanut riittävän vastauksen kaikkiin tutkimusta koskeviin kysymyksiini.

Olen saanut tiedot tutkimukseen mahdollisesti liittyvästä henkilötietojen keräämisestä, käsittelystä ja luovuttamisesta ja minun on ollut mahdollista tutustua tutkimuksen tietosuojaselosteeseen.

**Osallistun tutkimukseen vapaaehtoisesti. Minua ei ole painostettu eikä houkuteltu osallistumaan tutkimukseen.**

**Minulla on ollut riittävästi aikaa harkita osallistumistani tutkimukseen.**

**Ymmärrän, että osallistumiseni on vapaaehtoista ja että voin peruuttaa tämän suostumukseni koska tahansa syytä ilmoittamatta. Olen tietoinen siitä, että mikäli keskeytän tutkimuksen tai peruutan suostumuksen, minusta keskeyttämiseen ja suostumuksen peruuttamiseen mennessä kerättyjä tietoja voidaan käyttää osana tutkimusaineistoa.**

**Allekirjoituksellani vahvistan osallistumiseni tähän tutkimukseen.**

**Jos tutkimukseen liittyvien henkilötietojen käsittelyperusteena on suostumus, vahvistan allekirjoituksellani suostumukseni myös henkilötietojeni käsittelyyn. Minulla on oikeus peruuttaa suostumukseni tietosuojaselosteessa kuvatulla tavalla.**

\_\_\_\_\_ / \_\_\_\_ . \_\_\_\_ . \_\_\_\_\_

**Allekirjoitus:**

\_\_\_\_\_

**Nimenselvennys:**

\_\_\_\_\_

**Alkuperäinen allekirjoitettu tutkittavan suostumus sekä kopio tutkimustiedotteesta liitteineen jäävät tutkijan arkistoon. Tutkimustiedote liitteineen ja kopio allekirjoitetusta suostumuksesta annetaan tutkittavalle.**