Master’s Thesis

Artistic Interventions
Arts, Leadership and Self-development in Organisations

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Date: Spring 2014
Subject: Business Administration
Level: Second Level
Course code: 14VT-4FE74E
Abstract
Our society is changing, becoming a postmodern world with more attention paid to the emotional part of human beings. Organisations must develop new skills to enhance their members’ creativity and provide innovation in order to tackle new challenges. The transformation of our society provides also space for new thinking and new solutions; there is a need to be more open-minded. Organisational managers hence look into new directions to answer issues – one of them is the arts. One of arts’ manifestations in organisations is artistic interventions. Our study provides a presentation of this process, our understanding and reflection about this field and why we think it is relevant for the postmodern society in which we live. In this thesis we present our vision and theory of how a manager transforms themselves into a leader through an artistic intervention and the impact on the organisational culture that the latter produces. We highlight the importance of the intervention’s follow-up and the way in which managers/leaders can lead this process to success. Our research is based on the existing literature in different fields that we have found relevant and that has enabled us to develop our own theory on the topic, with hope that it will interest other researchers to go further. In that sense, we give directions and reflections for future research.

Keywords
art, artistic intervention, leadership, leader, organisation, self-development
Thanks
We want to thank our professor and tutor Philippe Daudi for its open-mindedness and multiple advice that have guided us throughout our work. We would also like to thank Björn Bjerke, Maxmikael Wilde Björling and Mikael Lundgren for their availability, multiple advice and their optimism for our work. We also thank Terese Nilsson for her kindness, time and energy all along the academic year.

I want to thank my parents for their support as it would not have been possible without them, my girlfriend simply for everything, my siblings for their advice and most welcomed laughs, Edouard for the good work and the fun that has gone with it, the professors and the whole teaching team at Linnaeus University, and everybody else that has played or will play a significant role in my hopefully fulfilled and happy life.

Jérôme Bout

I want to take this opportunity to thank all the people that have supported, inspired and motivated me during the last few months to put my best into this work. My parents and my brother without whom I would not have been here today, for their support from the beginning. My friends and all the discussions I have had with them that have motivated me to keep a high level of energy during the project. Our professors that provided me with new and inspiring thoughts for this thesis and probably for the rest of my life. I would like to thank also the university of Lille 1 in France that enabled me to do my exchange year here in Sweden, Kalmar and Linnaeus University that have welcomed me. Last but not least, I want to give a special thank to my thesis partner Jérôme without whom this work would not have been the same. I have learnt a lot from him during our time working together and he has grown as a friend. Overall, all the people I met in my life that have made who and where I am today.

Edouard Mortier
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1 Introduction

‘There is a good chance we have reached the 'tipping point' [...] The natural point at which we must pivot from one leadership system that may have worked well enough in one set of circumstances, to another system better suited for the times in which we live’ (Gladwell 2000 cited in Williamson 2013, p. 17). Referring to Malcolm Gladwell’s book, Williamson shares the idea ventured by many organisational and management authors that a paradigm shift is required for organisations to thrive in the twenty-first century (Adler 2006; Bennis & Nanus 2007; Pink 2009; Schiuma 2011). This call for change, corroborated by the on-going gloomy economic climate, aims at adapting organisations to this century’s business environment, ‘scattered with ambiguities, uncertainties, a high pace of change, dynamism and unpredictability’ (Schiuma 2011, p. 2). Schiuma identifies nine main global trends explaining such characteristics:

- Intensification of web dynamics; social and sustainable development of business;
- Acceleration of the pace of change; competitive anarchy; value networking; increasing growth and role of new competitive players; commoditisation of technical knowledge;
- Exponential technology evolution; and development of an experienced based economy.

(2011, p. 10)

These show the need for a postmodern paradigm in organisations. If the twentieth century was ideal to implement Frederick Winslow Taylor’s management principles of ‘control, measurement, standardisation and coordination of organisational activities’ (Schiuma 2011, p. 18) in a frantic race towards reason and rationality, recent events at the beginning of the twenty-first century have emphasised that ‘management, like a combustion engine, is a mature technology that must be reinvented for a new age’ (Hamel 2009 cited in Schiuma 2011, p. 19).

‘As we enter the 21st century, leaders recognize that we cannot create financially successful companies and an equitable, peaceful, sustainable world by simply applying yesterday’s approaches to business’ (Adler 2006, p. 493). In nowadays society the challenge is to create better things and not “only” to make things better. ‘In contrast to 20th-century business strategies, continuously improving existing products and processes is no longer good enough’ (Adler 2006, p. 490). There is a need to invent ‘newWhats’ (Hamel 2000, p. 12) and, according to Adler (2006, p. 490), creating the next big thing demands constant innovation. ‘Creativity and innovation are generally recognized as vital to commercial success in the 21st century’ (Rosa, Qualls & Fuentes 2008, p. 631). Creativity is the production of new and useful ideas; innovation is the implementation of these ideas. According to Peschl and Fundneider (2008) there are two admitted types of innovation: incremental innovation – minor changes and optimisation – and radical innovation – changes of core concepts and base principles. They add a third type: emergent innovation, whose ‘goal is to be very close to the innovation object and at—the same time—completely open to “what wants to emerge” (out of the surrounding, out of the organization, its humans and its knowledge)” (Peschl & Fundneider 2008, p. 6).

Organisations must adapt to the changes in society in order to tackle the new challenges and thus remain or become successful. Businesses need to design and create their own strategies and not only repeatedly use approaches that have worked in the past (Adler 2006). The twenty-first century’s society asks for not thinking only about rationality; Simon (1947) explains that since humans have access to limited information, time and knowledge, they go for the satisfactory solution, not the rational one; rationality is illusion. There is a need to bring new perspectives into work, to see work differently.
An illustration of this idea is that new challenges in organisations require people to use their brain in its entirety: summarily, the left hand part is rational while the right hand side features the artistic mind. ‘To drop the tools of rationality is to gain access to lightness in the form of intuitions, feelings, stories, improvisation, experience, imagination, active listening, awareness in the moment, novel words, and empathy’ (Weick 2007, p. 15).

Postmodern leaders need to understand the changes in society in order to understand the consequences for organisations. Different dimensions of leadership have emerged as being able to provide inspiration and solutions to the changes in society. One example is aesthetic leadership, ‘As it seems reasonable that all individual actions contain an aesthetic potential, there should be no question about the presence of this special form of sense-knowledge in the worlds of business and management’ (Guillet de Monthoux, Gustafsson & Sjöstrand eds. 2007, p. 6). To which they add that, ‘Aesthetic judgement suggests, for example, that managers are guided by an aesthetic point of view in their actions, such as having an appreciation for the beautiful’ (Guillet de Monthoux, Gustafsson & Sjöstrand eds. 2007, p. 34). What is understood as the idea of aesthetic leadership is to do beautiful things and do them beautifully. Innovation and creativity are here not only seen as useful to create new products but also useful in rethinking the process of how things are done – the production process. ‘In the business world, aesthetic has long been suppressed and dismissed as “irrational” and “taboo”’ (Guillet de Monthoux, Gustafsson & Sjöstrand eds. 2007, p. 6). To be successful, organisations need to act sustainably, to challenge existing models and to involve people. Aesthetic leadership is one dimension of leadership that can inspire leaders to tackle these postmodern challenges. Postmodern leaders need to base their leadership on hope, aspiration and innovation instead of wanting to use what has worked in the past and do it again. Harvard Business Professor Rob Austin understands the economy of the future as being about ‘creating value and appropriate forms’ (Adler 2006, p. 487) which means creating beautiful, new and useful things and doing so beautifully. ‘21st-century leaders also require passion and courage. Such leadership relies on three very different types of courage: the courage to see reality as it actually is, and not as others would have us see it; the courage to envision previously unimagined and unimaginable possibilities; and the courage to inspire others to bring possibility back to reality’ (Adler 2006, p. 494).

What is a leader? What defines a leader? What makes the difference between a leader and a manager? ‘The metaphor of the conductor is still popular and commonly used by managers and leaders’ (Stenström 2000 cited in Guillet de Monthoux, Gustafsson & Sjöstrand eds. 2007, p. 17). Indeed, ‘There is still something that thrills managers about this potentially chaotic crowd of people producing wonderful music that has been around for centuries and promise to be around for centuries more’ (Guillet de Monthoux, Gustafsson & Sjöstrand eds. 2007, p. 17). We see a leader as someone who is able to create understandable visions and goals for the followers and to bring involvement, emotion and embodiment to the minds of his or her followers. Leaders are able to transform their followers into non-complacent people who want to improve themselves, who understand the importance of openness, reflection, questioning themselves and who want to challenge existing thoughts. Adler (2006, p. 492) talks about an ‘economy of hearts’ where ‘every employee should feel that he or she is contributing to something that will actually make a genuine and positive difference in the lives of customers and colleagues.’ She adds that, ‘Whereas money motivates some people, meaning is what inspires most people […] Ask yourself: “Why would anyone choose to work for your organization if you didn’t pay them? Why would anyone
choose to work for you?” When she declares that ‘most artists are almost entirely motivated intrinsically’ (Adler 2006, p. 496) it is highly conceivable that researches in the field of arts can help leaders to answer motivation and involvement issues. It is the way that leaders deal with their followers that makes them leaders and not only managers. ‘The leadership challenge today is to inspire people, not simply to motivate them’ (Adler 2006, p. 496). Leadership is more an art than a science; it is about interpretation and how leaders understand the world, their vision of what is happening around, inspiring and involving people – there is no mathematic formula. Ladkin and Taylor (2010, p. 236) quote different authors such as Heifetz (1994) to give an explanation of what ‘leadership as art’ means: it is more an ‘adaptive’ leadership rather than a ‘technical’ one. Then they add with Barry and Meisiek (2010) that leadership as art ‘connotes leadership which has the purpose of taking us to places we haven't been before.’

All these elements help to understand and picture the state of our society. As a consequence, ‘World leaders increasingly turn to the arts because the old ways no longer work as they used to, and business leaders have been among the first to realize this’ (Adler 2006, p. 489). Indeed, it seems that the field of arts is able to bring a lot of reflections to leaders to handle the challenges that organisations face nowadays. ‘Art can inform leadership through helping leaders to develop and incorporate capabilities more usually associated with art or art making in their practices’ (Ladkin & Taylor 2010, p. 238). Another argument is brought by Austin and Devin (2003 cited in Bozic & Olsson 2013, p. 64) ‘since business became more dependent on knowledge to create value, and knowledge work adds value in large part because of its capacity for innovation, work became more like art.’ According to Adler (2006, p. 491) organisations have changed and become more complex, they have flatter hierarchies, are more networked with multiorganisational structures in global strategic alliances. Solutions can be found in artists’ ways of working to handle these changes. Indeed, they have developed team-based collaborative skills that can inspire current leaders, and it is interesting to understand how they work in groups to create something as the output of their work. Adler highlights the need for improvisation skills in the success of the organisation given the changing and unpredictable environment of our globalised world. It is improvisation in response to both threats and opportunities. Arts can help leaders to be aware of what is happening around them and to take the good decision at the right time; they need the ability to assess the organisation’s opportunities and threats. Adler (2006, p. 492) describes it as a ‘simultaneous listening-and-observing-while-doing’ ability.

Progress in technology and the decrease of costs for experimentation provide teams with more capacities to test ideas, to rethink if needed, in order to create a continuous improvement (Adler 2006, p. 492). It is time for ‘the cross-fertilization of the arts and leadership’ (Adler 2006, p. 487). On this point, Walt Disney was clear-sighted; as Ed Catmull (2008, p. 70) writes, ‘He believed that when continual change, or reinvention, is the norm in an organization and technology and art are together, magical things happen.’ The topic of arts in business in different aspects is also recognised by business schools. ‘Denmark opened the world's first business-school-based Center for Art and Leadership’ (Adler 2006, p. 487). Corporate recruiters in North America are more and more looking for people from top art and design schools. Well known business schools such as MIT, University of Chicago or Oxford University have arts-based courses in their curriculum (Adler 2006, p. 488).
Ladkin and Taylor (2010, p. 237) give a reflection on arts: ‘Springborg suggests that the essence of the practice of art is in how one experiences and makes sense of the world’ and add that, ‘Artists do this in an embodied way by lingering with the perceptions received through their senses, rather than collecting data and cognitively analysing it.’ Anyone able to use his or her senses to perceive the world and make sense of it is able to practice arts. Arts are for everyone; it is a question of state of mind, of provoking thoughts, of life style. Aesthetic vision is natural and common to every human being. It is the same with creativity: ‘creativity and innovation are not mysterious outcomes invoked through cabalistic practices, but are instead natural outgrowths of human nature that can be unleashed through straightforward management practices’ (Rosa, Qualls & Fuentes 2008, p. 632). Steve Jobs, in his speech at Stanford University in 2005, explains that creativity is about connecting the dots, the experiences that we have had and the reflection that we have done on it. He also talks about the importance of reflecting on our mistakes in order to improve ourselves.

Using arts in organisations to impact employees is not something unusual, there have been different forms of artistic interventions such as art collection, artist-led intervention and artistic experimentation by leaders (Barry & Meisiek 2010; Bozic & Olsson 2013). Each one has different effects and effectiveness. Some reflections have been led on the impacts of arts knowledge in organisations, ‘Given that creativity emerges from the recombination of existing knowledge, it stands to reason that a diverse base of knowledge increases the chances that creative and innovative outcomes will be attained’ (Rosa, Qualls & Fuentes 2008, p. 636). In this way, knowledge in arts and in art practices can be useful to trigger innovation and new thoughts within organisations; additionally this new knowledge is about how to create. One of the principles that bring creativity into organisations is the sharing of diverse knowledge across the team, ‘Because of how creativity arises, knowledge that resides only in the minds of a few has less opportunity to be applied towards novel recombination’ (Rosa, Qualls & Fuentes 2008, p. 636). Then, when one thinks that arts and art practices are useful knowledge, it becomes evident that the introduction of an artist and the interactions with him or her are an inspiring way to bring creative thoughts in the organisation. ‘An important factor in making knowledge explicit is conversation’ (Rosa, Qualls & Fuentes 2008, p. 636) and practice too, especially for knowledge about arts as one also learns by doing. ‘Research shows that divergent thinking can result in problem solutions that are more creative’ (Rosa, Qualls & Fuentes 2008, p. 637).

Creativity and innovation are influenced by the organisational culture (Bozic & Olsson 2013) by providing a work environment that allows failure, open-mindedness and communication. It is therefore one of the leaders’ tasks to influence the organisational culture in order to facilitate the process of creativity. What is understood by organisational culture is explained by Bozic and Olsson (2013, p. 63) as ‘ways of thinking, acting and collaborating that emerge through dynamics of interactions of organizational members who influence and co-generate culture but are at the same time influenced by it.’ The organisational culture is powerful in the way that it works as a snowball, people identify themselves to it, they will make it stronger and more people will then be influenced by it. If leaders can change the organisational culture, the effects spread across the organisation and beyond its walls. A look at the organisational culture of art or creative organisations can inspire in order to understand what it looks like.

From the call for a postmodern leadership, replacing the body as a whole – reason and emotion – in the centre of all human actions, to the acknowledgment of arts as an
enhancer of aesthetic vision able to offer new and more suitable perspectives, we aim to answer the following research question:

To what extent can managers transform themselves into leaders through artistic interventions and thus change the organisational culture?

After having presented our methodology, we will display the diagram detailing our plan. It features three interconnected and interdependent main parts that are (1) the artistic intervention process (2) the intellectual and practical input for a successful follow-up, and (3) the output of the intervention on managers/leaders, employees/followers and organisational culture – each subdivided into subsections. We will then conclude our findings and offer indications for further research.
2 Methodology

As ‘conscious researcher[s]’ (Arbnor & Bjerke 2009 cited in Reinisch & Weber 2013, p. 12) cautious of the purpose and content of our research, we have had to follow a methodological approach as a guideline throughout our work. Arbnor and Bjerke (2009) define three adoptable methodological views to create business knowledge – the analytical view, the systems view and the actors view. Although it has always been oriented towards the implication of arts through artistic interventions in the realm of business organisations, our thesis has evolved rather much since the initial idea. Therefore, following this or that methodology has been challenging. We claim that we have used the ‘Grounded Theory’ conceptualised by Glaser and Strauss (1967). This method designed for qualitative research is the object of debates as for which aforementioned views it is part of or is closer to. In this matter, the following explains our research process and how we have applied the Grounded Theory.

The Grounded Theory constitutes ‘an alternative way to the traditional, logic-deductive methods’ (Reinisch & Weber 2013, p. 14). It derives from the principles of ‘symbolic interactionism’ (Goulding 2002 cited in Reinisch & Weber 2013, p. 15) that represents both ‘a theory of human behaviour’ and ‘a possible way to conduct research concerning the way humans behave as individuals as well as within a community’ (Reinisch & Weber 2013, p. 15) in the field of sociology, but not restricted to it. Indeed, this theory has been applied in various fields, among which business and management (Legewie 1995 cited in Reinisch & Weber 2013, p. 15). With the Grounded Theory, Glaser and Strauss (1967) have hence brought ‘a way to better understand and scientifically describe social interaction’ (Reinisch & Weber 2013, p. 15) which is exactly what we also aim. The term “grounded” comes from the fact that the theory is already grounded in reality and that the analysis of data builds it up through a process called ‘induction’ (Glaser & Strauss 1967). ‘What distinguishes the grounded theory from others is that data is simultaneously collected and analysed (Reinisch & Weber 2013, p. 15). Additionally, the use of ‘memos and diagrams’ (Corbin & Strauss 2008 cited in Reinisch & Weber 2013, p. 15) is an essential aspect of this theory. Indeed, after diverse plans for our thesis that turned out to be inconclusive, the use of boxes, arrows and colours has allowed us to come up with a clear theoretical thought process that will be explained later in our theoretical framework. Corbin and Strauss (2008 cited in Reinisch & Weber 2013, p. 15) also stress the importance of ‘the continuous comparison between different sources of data and already elaborated concepts’ called ‘constant comparative analysis’ that we have continually done throughout our thesis writing process.

From our own concept of arts, quickly confirmed by our readings – particularly Reinisch and Weber’s thesis (2013) entitled with good reason ‘The Arts: An Experience’ – we have realised that arts, furthermore in the form of artistic interventions, are first and foremost about experiences; the experience of the manager(s) taking the decision to implement an artistic intervention in their organisation, the experience of the employees who perceive such a decision in different ways, the experience of each individual taking part in the artistic intervention as well as the experience of the organisation as a whole, etc. The fact that every human being has an aesthetic vision allows them to experience arts in their own way. Human experiences are shared through language rather than numbers hence they form qualitative data (Legewie 1995 cited in Reinisch & Weber 2013, p. 13). Our readings argue so too, leaving little room for quantitative data that many business stakeholders yet seek. Our will to investigate arts through artistic interventions has never been designed to find any evidence of profit making but rather to give ourselves and the reader insights on artistic
interventions’ benefits from a leadership point of view. As potential leaders, we see this thesis work as an opportunity to dig into unknown territories in order to draw further possibilities to lead authentically; any added value must be behavioural before financial – the main characteristic of artistic interventions. However, for the sake of being impartial and realistic in the current business world as we openly deal with cases in business organisations, and since ‘quantitative data can be combined with qualitative data’ (Reinisch & Weber 2013, p. 13) we have decided to stress some financial benefits at least partly induced by artistic interventions in the final part to make our work as rewarding as possible for every stakeholder.

As previously mentioned, the Grounded Theory has been the object of multiple discussions and critiques, especially from its creators themselves. Indeed, if Glaser and Strauss originally published their theory in 1967, the latter, together with Corbin (1990) ‘have focused on a rather “strict and complex process of systematic coding”’ (Goulding 1998 cited in Reinisch & Weber 2013, p. 14) whereas the former has refuted any ideas of strictness to defend the theory’s adaptability to every researcher. Points of view still differ, intensified by the release of Arbnor and Bjerke’s book (2009) introducing the three aforementioned methodological views, as for to which view the Grounded Theory can be linked to; as according to Reinisch and Weber (2013, p. 14) ‘Glaser focuses more on the explanation of the phenomenon that is being examined’, we believe that his idea’s followers would tend to see the Grounded Theory as part of the analytical view that tries to produce models in order to explain, that is “to let reality, as much as possible, speak for itself” (Bjerke n.d., p. 11). On the contrary, as they quote that Strauss ‘wants to “conceptualise beyond the immediate field of study”’ (Goulding 1998 cited in Reinisch & Weber 2013, p. 14) the Grounded Theory would then be the application of the actors view that generates interpretations in order to understand, which means that ‘the research is adding something of his or her own’ (Bjerke n.d., p. 11). Personally, we consider that we have used the Grounded Theory because we perceive our text as an action; it is made of discourses and stories about artistic interventions, as the recording of people’s experiences.

There are two complementary ways to obtain such experiences: by doing interviews and/or by using others’. Our research began with the idea of collecting primary data through interviews of people who have implemented an artistic intervention in their organisation, and then to compare them with secondary data found through our readings. As French researchers working in a Swedish environment, our focus turned towards the comparison of artistic intervention processes through managers/leaders, employees/followers and organisational culture perspectives in each country as their reality seemed to be rather opposed – far more common in Sweden. Our point of departure was the reading of PhD student Katarina Zambrell’s article (n.d.) that offers empirical data from interviews with thirty-three Swedish managers/leaders who took part in an artistic intervention. By reading her references, we noticed that data concerning artistic interventions in Sweden are abundant and that the scholars responsible for collecting, processing and rendering them are few and often the same, namely Berthoin Antal (2009, 2012, 2013, forthcoming; Berthoin Antal, Gómez de la Iglesia & Vives Almandoz 2011; Berthoin Antal & Strauß, 2013) and Eriksson (2009; Styhre & Eriksson, 2007). Both have stressed the fact that artistic interventions bring multiple qualitative but few quantitative results. One thing leading to another, the references helped us to extend our field of investigation, always for purposes of collecting workable secondary data to answer our research question. We also noted that artistic interventions in organisations, in their form used to write this thesis, are a rather
new and time-consuming phenomenon that struggles to spread and become generally accepted. It is thus hard to find cases to study and hence studied cases. Moreover when it comes to cases in France; our searches in the literature led us to find only two documented experiences – an essay by Berthoin Antal about an artists residency in a consulting firm, and the follow-up of a bank employee and contemporary artist who organises artistic projects within the bank facilities. The former was the object of a complete publication in French produced and released by the company itself, which we translated to English as accurately as possible for the purposes of this study. The latter, revealing a certain lack of interest in France, emphasises the importance of organisational culture for the whole process. Our objective to compare by collecting primary data through interviews has therefore been forsaken. However, taking into account Arbnor and Bjerke’s remark that ‘when using secondary data some considerations should be taken into account’ (2009 cited in Reinisch & Weber 2013, p. 24) we believe that our work through the use of data collected by others – secondary data – gives us satisfying grounds to answer our research question, as these authors have become regular investigators on the topic and are hence, according to us as ‘conscious researcher[s]’ (Arbnor & Bjerke 2009 cited in Reinisch & Weber 2013, p. 12) trustworthy.
3 Theoretical framework

The following part is a clarification of the different terms that we use in our research and a definition of the different concepts that helped us to understand the subject of artistic interventions and our attempt to offer cues to one willing to change oneself from manager to leader through an artistic intervention.

3.1 Artistic process in organisations: artistic interventions

Throughout our research, we consider ‘artistic interventions’ (Berthoin Antal & Strauß 2013) also called ‘artist-led interventions’ (Barry & Meisiek, 2010) as a tool to bring self-development among organisational members through an aesthetic process. What we understand as an artistic intervention is a defined moment in the life of an organisation where one or several artists bring their knowledge in arts and artistic processes to inspire people within the organisation by involving them in an artistic project. The involvement of organisational members in the project is a required condition to be considered as an artistic intervention and to develop the skills that are envisaged from the intervention. Involving people in the organisation enables the intervention to be relevant for the organisational challenges. The decision can come from a manager, an employee or a consulting company. Organisations and artists are often gathered by an intermediary organisation. Artists and their knowledge in art and art creation processes are also decisive for the outcome of the intervention. There is no typical artistic intervention as the outcome is unpredictable. We analyse artistic interventions from managers/leaders and employees/followers points of view only, given that we want to explain the role of artistic interventions in the transformation of managers into leaders. Artists and intermediary organisations perspectives are thus not relevant.

3.2 Organisation: formal/informal facets duality

The term “organisation” needs to be explained. We deal with private organisations such as businesses, public organisations such as councils and non-governmental organisation (NGO). We refer to the definition and vision of an organisation provided by Berthoin Antal and Strauß (2013, p. 13). According to them, an organisation is composed of both a formal and an informal facet that artists need to explore during an intervention. The formal part is the different ways of working that are in place in the organisation, how the organisation achieves its objectives efficiently and effectively. From the formal organisation perspective, organisational members are only people occupying a function; the relationships between them are constituted, controlled and coordinated by the hierarchical structure to achieve goals. It can be interpreted as an “official” version of the organisation, what is seen from the outside – decision-making is done through rationality, and emotions, relationships and personal lives are not taken into account. The informal organisation however is what is hidden behind the formal organisation. There is no hierarchical structure and co-workers are linked in accordance with their preferences, values and beliefs. Emotions, personal relationships and energies are emphasised to unleash people’s full potential within the organisation. Berthoin Antal and Strauß (2013, Figure 3) provide an illustration of both formal and informal parts of the organisation.
The formal side is the left-hand part of the diagram; the organisational ways of working are influenced by the organisation culture and the working climate. The right-hand part is the informal side built by the individuals and their collective ways of working in the organisation. The middle part 'structure' represents the hierarchical structure that links the individuals to the organisation through the function they occupy.

Berthoin Antal and Strauß (2013, Figure 6) go further and illustrate the impact of artistic interventions on both formal and informal facets of organisations. The following is just a summary, as the effects will be developed further on in our work.
An artistic intervention changes the formal organisation by transforming institutionalised ways of working into artful ways of working through leadership development and power of emotions. The informal organisation is transformed from collective ways of working to collaborative ways of working where people are no longer seen as functions but as human beings, and positive energy emerges in the organisation. Relationships between people within the organisation improve inside the teams and among the different departments (Berthoin Antal & Strauß 2013).

![Figure 3: Sustaining the effects of artistic interventions (Berthoin Antal & Strauß 2013, p. 39, Figure 9).](image)

Artistic interventions open 'interspaces' (Berthoin Antal & Strauß 2013, p. 32) which are social or physical spaces enabling people to express themselves and providing places for possibilities in the organisation. Co-workers engage themselves with new ways of thinking, doing and being. As a result, representations and analogies appear and enable sensemaking and mindfulness. This is when the outcome of the intervention is created and is transferred to the formal and informal organisations.

The role of leaders is thus to keep this representation of their organisation as it is when artists have left. The transformation of managers into leaders will be determined by their capacity to understand this process and to continue the development of what has been nurtured during the intervention.

3.3 Arts: sharing, transfer and expression of feelings

Our research theme is closely related to arts and artistic processes. There have been numerous definitions of arts over time, yet none of them has won unanimous support. Even the need for a definition itself has been a controversial matter.

In his essay *What is art?* originally published in 1897, Leo Tolstoy gives a reflection on what art – good art – is. We use it only to give an illustration of what art is; we do not argue that it is the best one available.

Art is a human activity consisting in this, that one man consciously, by means of certain external signs, hands on to others feelings he has lived through, and that other people are infected by these feelings and also experience them. (Tolstoy 1996, p. 51)
The essay itself is challenging and provocative, questioning the creative merits of the likes of Shakespeare and Beethoven. Tolstoy (1996) sees art as a means of communication between people, that is between the receiver and both the one producing art and the others who get the same artistic impression. Art is based on a sharing of emotions between people through their senses; the receiver can experience the emotions that drive the artist. Tolstoy (1996) calls this strength of art ‘infectiousness’, which depends on the recognition of something as art. There is art only when spectators share the same feelings that the author felt, through movements, lines, colours, sounds or forms expressed through words. It can also be the transmission of a feeling from the artist to the spectator, not only the sharing of it. Art is more than sharing feelings between people; it is a bridge across eras, cultures and lifetimes enabling people to experience ancient feelings and the possibility to transmit feelings from now. Tolstoy (1996) also highlights the importance of art in our capacity to stay civilised and human, according to him:

If people lacked this capacity to receive the thoughts conceived by the men who preceded them and to pass on to others their own thoughts, men would be like wild beasts […] And if men lacked this other capacity of being infected by art, people might be almost more savage still, and, above all, more separated from, and more hostile to, one another. (1996, p. 52)

The notion of ‘infectiousness’ is what distinguishes true art from work that is not art. Indeed, if a work does not provoke these feelings of joy and spiritual union between the receiver and the author ‘as if what it expresses were just what he [the receiver] had long been wishing to express’ (Tolstoy 1996, p. 140) then it is not a work of art. Art destroys the barriers between the artist, the receiver and all those who receive the feeling from the artist. Tolstoy (1996) argues that one of the strengths of art is its capacity to unify personalities and to not remain isolated and separated. The quality of art will be defined by the degree of ‘infectiousness’, the stronger the better. The degree of ‘infectiousness’ is influenced by the individuality and clearness with which the feeling is shared and the authenticity of the artist; how the artist themself feels. The more the feeling is individualised, the more it is meaningful and pleasurable for the receiver and the stronger is the link with this emotion. The clearest the feeling is transmitted, the best it appears to the receiver, as if they had always known and felt and have now found the right expression. The transmitted feeling’s clarity is a sign that the artist wills to transfer the emotions as he or she experienced as much as possible. The importance of the sincerity degree from the artist, when the spectator feels that the artist really embodies the feelings that he or she wants to transfer, impacts the receiver with a greater ‘infectiousness’. When the spectator feels that the artist works only for them and not also for him or herself, resistance to share arises from the receiver. Sincerity is one key to produce art and to make it contagious that comes from the artist’s inner need to express themself. The quality of an artistic work is determined by its degree in the following three conditions – individuality, clearness and sincerity. All degree combinations are possible – an artistic work can for instance carry a lack of individuality but an excess of clearness and sincerity. Thus, Tolstoy (1996) sees art as ‘a means of union among men, joining them together in the same feelings, and indispensable for the life and progress toward well-being of individuals and of humanity’ (1996, p. 43).

Some reflections offer further insight on what art is, always in a subjective way. Art is something that is done for oneself but that aims to be shared. ‘Art is not a thing – it is a way’ (Hubbard 1908 cited in Popova 2012, para. 7). We understand art as a process that enables people to express themselves, that creates space for risk-taking and to
experience new things and new connections, and where there is no rules and not limits to express oneself except the only one that one imposes to oneself. ‘Art enables us to find ourselves and lose ourselves at the same time’ (Merton 1955 cited in Popova 2012, para.9). Art is an important source of reflection for both artists and spectators. It enables different interpretations, can be provocative and help to make sense of the environment and of oneself. Art is accessible to everyone as long as one is able to transfer and feel emotions. There is always a reaction in art; whether one loves it or hates it, it takes part in becoming aware of oneself through personal questioning. ‘To labor in the arts for any reason other than love is prostitution’ (Pressfield 2003 cited in Popova 2012, para.5). Art is closely linked to emotions and feelings through embodiment of the work and intrinsic motivation. Art is something personal that one does because they want to, not because they are forced to. Art can relate to sensemaking and thus can interest leaders willing to understand and develop this skill through the lenses and help of art.

3.4 Dichotomy: manager/leader

Our study focuses on the transformation of managers into leaders. Therefore these two terms need to be clarified. Indeed, managers and leaders are two different kinds of character in an organisation. Throughout time, the understanding of what leadership is has changed; the required competences remain the same but our understanding and awareness, as well as who can exercise it, has shifted (Bennis & Nanus 2007, p. 3). Leaders and managers do not have the same organisational goals. Leaders are organisational members with their own and unique vision of the organisation, its environment, challenges, potential, etc. They have a set of responsibilities and are endowed with different aptitudes and skills compared to managers. ‘Managers are people who do things right and leaders are people who do the right thing’ (Bennis & Nanus 2007, p. 20). Leaders succeed in having a clear sense of direction and share it with the organisation to focus people’s attention towards that direction. Another element that contributes to successful leadership is trustworthiness between the leader and their followers to develop collaborative ways of working and reach common goals together. One distinction with managers is that leaders are able to shape and implement cultural changes in the organisation. They also enable people to make sense of the organisational environment and its changes (Bennis & Nanus 2007). Closely related to leaders are followers. Indeed, there is no leader without followers; followers appoint leaders as such by following their vision and empower them by transforming this vision into reality. We also use terms such as “co-workers”, “organisational members” and “employees” to refer to followers. Different theories have tried to explain why some lead and others are led, here are two contradictory examples: one theory considers leadership as a matter of birth, accepting that leaders are born and not made; another theory see the creation of leaders through events happening in their life that put them into a leadership position. Both are subjective definitions since, ‘Like love, leadership continued to be something everyone knew but nobody could define’ (Bennis & Nanus 2007, p. 5).

3.5 Organisational culture

One term that we want to define for a better understanding of our research is “organisational culture”. The cultural aspect is an important facet of organisational life. It relates to how people think, feel, assess and act, and what are the ideas, meanings and beliefs that guide them. Culture is socially shared; it is not something inside people's head. It is something happening between people in a group, through the expression of
symbols and meanings during their interactions, meetings, and also in material objects (Alvesson 2013, p. 4). Culture is both visible and invisible. Senior organisational members can be seen as managing culture by emphasising what is important or not and by shaping the understanding of the organisational world. However, leaders in organisations are able to do so even if they are not senior managers. Alvesson (2013, p. 3) builds different assumptions on cultural phenomena. Culture is embedded in history and traditions and therefore need to be interpreted. It is shared by organisational members and refers to meanings, understandings, beliefs, knowledge and other intangibles. Culture enables people within an organisation to make sense of their environment and the challenges that the organisation faces. Cultural phenomena are holistic, subjective and emotional rather than totally rational or analytical. Culture is built through learnt and shared experiences, values, understanding, and is expressed partly through informal forms. In a group, it informs people about partners’ state of mind. Summarising, we define organisational culture by quoting Frost et al.’s definition:

Talking about organizational culture seems to mean talking about the importance for people of symbolism – of rituals, myths, stories and legends – and about the interpretation of events, ideas, and experiences that are influenced and shaped by the groups within which they live. (1985 cited in Alvesson 2013, p. 4)

Organisational culture is a process that constantly evolves, shaped by its members through what they bring from outside the organisation. Organisational transformation consists in two changes, of content – what has to be changed – and of process – how to do it. Change of content comes through changes in artefacts, accepted beliefs, values and assumptions. To support it, it is possible to plan and guide the cultural change; that is the change of process (Armenakis, Brown & Mehta 2011). Top leaders are able to shape the organisational culture through their ability to go towards a direction, to change ways of doing things and to convince people to do the same. Armenakis, Brown and Mehta (2011) explain that organisational culture manifests itself at three levels in organisations: cultural artefacts (e.g. structures and processes, observable rituals), beliefs and values that develop formal organisational practices (e.g. strategies, goals) and underlying assumptions (e.g. unconscious thoughts, beliefs, expectations).

3.6 Self-development and well-being

Self-development or personal development gathers all the activities related to the enhancement of the self – self-awareness and identity, talent and skills development, human capital building. The outcome is a better quality of life, a contribution to the realisation of dreams, and well-being. This kind of training can be started by the individual themself or brought by someone to develop others. Such is the case for instance of coaches and leaders. Indeed, one part of self-development is also reached through the development of others. One example in the arts illustrates the idea of self-development, namely the sculpture “Self Made Man” by Bobbie Carlyle. The artwork represents a man carving himself out of stone, carving his human character and his future. The man is carving his legs, which we interpret as his will to break free from the stone. The man his building himself by building new skills – his legs – to eventually reach his goal, getting rid of the stone to live his life. Personal development is also the expression of one’s will to change the current situation in search of improvement.
3.7 Picturing our theory

Now that we have defined the main terms that will be used in our work, in order to have a better understanding on what we will talk about, we introduce how we understand artistic interventions and our theory about how to manage them successfully.

Figure 4 is a representation of our theory on the transformation of managers into leaders through artistic interventions and their impact on the organisational culture. The meaning of this diagram is that first managers/leaders undertake an artistic intervention. After the intervention, which lasts only for a limited time in the organisation's life, comes the follow-up that has to be well guided by the managers/leaders. They bring new knowledge into the organisation such as aesthetic leadership, sensemaking and social intelligence. If the managers/leaders manage to make the artistic intervention’s follow-up a success with the developed benefits lasting in time, different outcomes will appear. The managers transform themselves into leaders and provide followers with self-development; both of these outcomes will contribute to changes in the organisational culture.

Representing our theory through a diagram has helped us to have a clear vision of our research methodology and work process. It has also enabled us to create a plan that fits and answers our research question as much as possible. We went through several plans. First, we thought about a plan that categorises the effects of artistic interventions on each of our main points of view – leaders, followers and organisational culture. We also thought about doing a chronological plan of an artistic intervention – before, during and after. But in both cases our vision was unclear and did not provide us with a good way to answer our research question. Finally, we drew the final diagram and came up with a new plan – artistic intervention process, intellectual and practical input for a successful follow-up, and outcome of the intervention for the organisation.

What is interesting to notice is that we used an artful way of doing our reflection through “thinking by seeing” with colours, arrows and patterns. We came up with new ideas for a new plan. It helped us to make sense of our theory and will probably help you the reader to understand our theory more easily. This is the kind of work process shift that is developed through artistic interventions, yet representing only a succinct illustration of the power of artful ways of working in sensemaking. We found it meaningful and truly believe in the enormous potential of arts for organisations.
Figure 4: Theoretical diagram explaining our thought process.
4 The artistic intervention process

4.1 Artistic interventions

According to Adler (2006, p. 497) ‘we are beginning to see a confluence of the best skills of business and those of the artistic community in service of the largest aims of humanity.’ This millennium trend has started to attract the attention from researchers. To name it, they have proposed various umbrella terms. Darso (2004) has been among the firsts to tackle the topic of ‘artful learning alliances’. Barry and Meisiek (2010, p. 1506) have termed the field ‘workarts’ by reversing the term “artwork”, ‘to emphasize the work that art does at work’. They identify three distinctive workarts movements – art collection, artist-led intervention, and artistic experimentation. Schiuma (2011, p. 47) has proposed the concept of ‘Arts-based Initiatives’ (ABIs) to interpret ‘any management action using one or more art forms to enable people to undergo an aesthetic experience within an organisation.’ Going deeper, he classifies twelve formats of ABIs. Berthoin Antal (2009; 2012; Berthoin Antal, Gómez de la Iglesia & Vives Almandoz 2011; Berthoin Antal & Strauß 2013) has called this type of activities ‘artistic interventions’ and sometimes talks about ‘artistic intervention residencies’ as her contributions focus on longer processes and interactions, since this is their main purpose: artists and employees interact – a source of dissonance, alternatives and new possibilities (Berthoin Antal 2012, p. 46). To her, despite potential disturbances, ‘The word “intervention” reflects the fact that the entrance of the arts into the work setting intervenes in the organisation’s culturally engrained routines and perspectives’ (Berthoin Antal 2012, p. 45) contrary to expressions such as “placement”, too passive and static, or “collaboration”, too biased. Zambrell (n.d.) has used the same designation. In order to comply with the standardisation of terms and since our thesis deals with the origin, the implementation and the consequences of long artistic interventions in organisations, we refer to them only as “artistic interventions”.

Scholars claim that ABIs ‘are an increasing phenomenon both in Sweden and in other countries’ (Zambrell n.d., p. 3). It is from this assumption that our reflection has started. Although works dealing with this topic have increased synergistically with the development of artistic interventions, every author tends to offer further leads to investigate. Indeed, artistic interventions remain an exception. According to Tillt, it demands contacts with approximately forty managers to get one of them to sign a contract for an artistic intervention project (Zambrell n.d.) – in Sweden only, given that Tillt is the largest program in Europe with ‘more than eighty projects between 2002 and 2010’ (Berthoin Antal 2012, p. 48). Tillt is the name of the Swedish intermediary organisation operating in the West part of Sweden since 1973. They have since the early 2000s worked with artistic intervention projects (Zambrell n.d.):

TILLT (www.tillt.se), a non-profit organisation with the institutional mission of (1) creating new interfaces between arts and organizations in the public and private sector by process-oriented collaboration; (2) strengthening the competitive potential of a workplace by enhancing its creative potential and health status, and (3) improving artist employability in the labor market by discovering new ways to use their professional artistic skills, expanding artistic outlets, and spawning new work methods. (Berthoin Antal 2012, p. 48)

Tillt is the lead partner in Creative Clash, a European Cooperative Society (SCE, for Latin Societas Cooperativa Europaea) that constitutes a hub to Europe's artistic interventions in organisations, whose aim is to transform Europe with the arts. It is ‘a not-for-profit organisation whose mission is to foster and boost the role of art in society, by supporting the producers of Artistic Interventions in organisations as well as the
trainers for artists willing to contribute to Artistic Interventions’ (Creative Clash n.d., para. 6). Other core partners include c2+i, the Spanish consulting company behind Conexiones Improbables, equivalent to Tillt in Spain; and 3C4, a French arts association and intermediary. The existence of such an authoritative voice in the international stage corroborates the aforementioned scholars’ claim.

Other programs throughout Europe reviewed by Berthoin Antal (2012; Berthoin Antal, Gómez de la Iglesia & Vives Almandoz 2011) are the New Patrons, pooling an artist, citizens, and a professional curator as a cultural intermediary, responsible for ‘over two hundred and seventy five such projects [...] in France since the launch of the program’ in 1993 (Berthoin Antal 2012, p. 48); Disonancias, the main activity of Foro de Gestión Cultural, ‘a non-profit organisation that is part of a private corporate group (Grupo Xabide)’ (Berthoin Antal 2012, p. 49) whose creators later conceptualised Conexiones Improbables; Artists-in-Labs, a Zurich, Switzerland-based program organising placements for artists and designers in the realm of science, both in Switzerland and China; Interact, a publicly funded two-year experiment in England and Asian countries, which placed twenty-nine artists in sixteen host organisations for periods ranging from three to eighteen months; La Résidence d’artistes in the French consulting company Eurogroup Consulting, four artist residencies – they operated in situ – each lasting about five months. The latter was the subject of an essay by Berthoin Antal (Eurogroup Consulting 2011).

Artistic interventions remind the business world of the idea of arts and the expression and sharing of emotions that go with it, and that it does not only have to be focused on rationality and on making as much profit as possible. From one’s childhood, one is exposed to arts and its practice; personally, in secondary school in France, we had art and music courses where we experienced artwork creation and instrument playing. It already enabled us to develop our sensemaking skill by giving sense to what we were doing and putting emotion in it. We have always been surrounded by arts, whether by playing a musical instrument, by going to the cinema, to a concert or to the museum; it sometimes takes a large part of our time. So why should arts be absent from the business world and more generally from the working environment? There is a lot of skills that can be developed such as sensemaking by seeing things around through new lenses, divergent thinking, which is the ability to provide not only one but multiple answers to a question; it is different from creativity, which is the ability to come up with new and valuable ideas (TED 2010, min. 7:43). Human beings are not only constituted of a brain but experience feelings and emotions as well. Organisations and the business world are created and made of human beings, so why emotions and feelings are so much not taken into account? Emotions and feelings are what motivate people to push themselves and achieve great things; we are more interested by things that trigger our emotions. The brain itself is not enough to produce great things; as the body needs energy to work, the brain needs emotions to get motivated and to keep on going. Another question that has been raised is: where and when are people the most creative? It appears that the first answer is not “at work” but rather “in the bathroom”, “while walking or driving”, “in bed before falling asleep”, “while reading”, etc.

In our research we do not talk about artistic interventions in aesthetic organisations nor do we focus on the decision-making process of the intervention. We have decided to write only a few words about the intervention itself given that our focus is to study the intervention from a leadership point of view, which is why we have chosen to focus mainly on the follow-up.
4.2 The idea generator(s)

It is interesting to look into the case of La Résidence d’artistes as the original idea came from a consultant and not from a member of the board or the president/director. As Berthoin Antal (2012, p. 56) writes, ‘the engagement of other members of the organisation is essential.’ Regarding the CEO, he says: ‘I must admit, at the beginning I was rather sceptical. I did not understand how it would work, what it could produce. There was a big risk. It probably is this risk, this scepticism that made up my mind. Knowing from the beginning of a project what it will produce makes it lose much of its charm!’ (Eurogroup Consulting 2011, p. 4). As this CEO, despite where the initial decision to engage the organisation in an artistic intervention comes from, it is indeed necessary that the decision maker(s) give a strong support since, as Zambrell (n.d., p. 10) denotes, ‘No one, not even the manager or the artist, know how the project will develop or end, since the project “lives its own life and cannot be controlled”’. Hence managers/leaders must show a predisposition for risk taking and ‘act instinctively, more by heart than by strategic planning and long-term visions’ (Zambrell n.d., p. 9), what Schein (2006 cited in Zambrell n.d., p. 17) illustrates as an ‘artistic licence’.

To organise an artistic intervention is indeed a risky decision as it engages everybody in the organisation. It requires persistence, courage, self-confidence and extraordinary communication skills from the initiating manager/leader to spread interest and engagement. Strengths more generally associated with leadership than with traditional managing positions. For example, ‘How can you pay 70 000 dollars for hocus-pocus?’ (Zambrell n.d., p. 3) is the kind of remarks from people, especially powerful ones, when they hear about artistic interventions. As Zambrell (n.d., p. 3) states, ‘The initiating manager will often be questioned, both from employees and management colleagues.’ One example is the declaration of an employee of the Swedish paper company SCA, where Tillt was involved in an artistic intervention in 2007: ‘Honestly, I was very sceptical. I really couldn’t see the point of it’ (Tillt 2007, sec. 00:43). Likewise, the CEO of Eurogroup Consulting says: ‘At the beginning, there was apprehension. I cannot deny it. With no intention to control of course, I could not stop asking questions’ (Eurogroup Consulting 2011, p. 8). The participating managers/leaders, of all sectors, genders, ages, experiences and educations place themselves in an unpredictable approach.

Artistic interventions can be a new activity for consulting companies. They can be an alternative to other more traditional kinds of interventions. Stems the question of the managers/leaders’ motivation(s) to undertake such an intervention, whether by themselves or on the advice of a consulting company. Indeed, different aspects can motivate the implementation of an artistic intervention. On the one hand, it can be by passion for the arts or because of a great interest in working with artists and understanding how they work. On the other hand, it can also be by narcissism or urge for likability, which then questions the leadership propensity. However, our readings have not allowed us to draw any further conclusion on that matter.

4.3 The follow-up

A leadership follow-up is necessary to sustain the artistic intervention’s benefits. The intervention is by definition something temporary in the life of the organisation, an “outsider”. To avoid that the benefits got from the intervention disappear with the artist when the intervention comes to an end, managers/leaders need to pay particular attention to the “post intervention”. The outcome of an intervention cannot be predicted
but some stakeholders hope that the effects of the intervention will last in time. Indeed, Berthoin Antal and Strauß (2013, p. 35) emphasise the fact that if no attention is paid to try to sustain the effects, the positive impact of the intervention can be ephemeral and the organisation will simply return to its starting point. Then, the positive aspects developed with the artist can turn into disappointment and cynicism if organisational members do not feel that there is an effort from the managers/leaders to support the innovative spirit that has been implemented. It is a leadership responsibility to use the participants’ emotions and energy to sustain the developed collaborative spirit and artful ways of working, and to do it immediately after the intervention. The top management needs to show its desire to keep and to continue cultivating the creative and open-mindedness that the organisation got from the artist. Two kinds of follow-up are emphasised – listening to people and undertaking visible changes (Berthoin Antal & Strauß 2013, p. 36). On the one hand, managers/leaders should listen to what their employees/followers have to say and take into account their opinions, and on the other hand they should be able to make artistic ways of working learnt from the intervention a broadly accepted and typical behaviour in the organisation by supporting this kind of answer as much as possible. Visible changes can be achieved through a transformation of the leadership style that takes into account aesthetics in work – aesthetic leadership.

From what we have studied, the number of managers/leaders willing to experience an artistic intervention is very low. According to Pia Areblad (2010 cited in Zambrell n.d., p. 3) from Tilli’s observations, only one out of forty managers respond favourably to a suggestion for an artistic intervention project. We also know thanks to Berthoin Antal and Strauß (2013, p. 36) with their example of the German study led by Teichmann (2001) that only one in ten respondents reported that their managers/leaders had followed up on the artistic intervention. It seems therefore reasonable to consider that only a few artistic interventions are led in a successful way from the beginning to the end and beyond. A lot has still to be explored to develop a good method for the managers/leaders’ follow-up.

The next part of our research is an attempt to provide some ideas and theoretical inputs to lead a follow-up in a way that enables to sustain the artistic intervention's outcome. We also believe that more inputs could be added about what kind of knowledge may be brought into the organisation by managers/leaders to manage the follow-up successfully.
5 Intellectual and practical input for a successful follow-up

5.1 Aesthetic Leadership

We understand the intervention’s follow-up as the most important part. Managers/leaders have to bring knowledge into the organisation in order to enable the understanding and the development of the new ways of working that have been implemented in their organisation. The first intellectual input that we want to introduce is aesthetic leadership.

The idea behind the concept of aesthetic leadership is to do beautiful things and do them beautifully. It is not only about the final outcome but also about the process of doing it. It enables people within the organisation to be proud of what they do and provides better experiences to customers. Aesthetic leadership is a mix of arts and business competences; aesthetic leaders have to be familiar with their business organisation to act with the right vision and to identify its aesthetics. Aesthetic leaders have also to follow their feelings and to express their aesthetic vision to their followers, which is more common among artists than business people. The concept of aesthetic leadership claims that it is time for leaders to become aware of aesthetics at work and to rediscover the importance and power of the embodiment of actions.

The topic of aesthetic leadership is present in different discussions and fields, and we want to make a clear distinction about different aspects of aesthetic in organisations. First, leading an aesthetic or creative organisation such as a museum, a theatre or a group of contemporary dancers. It is about producing art experiences and well-being through experiences. This kind of organisation create experiences that address the crowd's feelings and emotions. By reading Guillet de Monthoux, Gustafsson and Sjöstrand (eds. 2007) we have noticed that there is a difference in managing this kind of organisation compared to more “traditionnal” ones and that it is at the root of the reflection on aesthetic leadership and of what can be learnt from it. We can also wonder about the relevance of an artistic intervention in an aesthetic organisation.

Second is introducing aesthetic dimension in leadership style; taking facts from artistic processes and aesthetic organisations to rethink leadership in not so creative and more traditional organisations to find and develop the organisation’s aesthetic and provide experiences to people working within.

The third and last one is about aesthetism in leading an artistic intervention. It is a main part in the intervention given that both the intervention and the artist(s) aim to transform the ways of working into aesthetic ones. Aesthetism in this situation is more about the way of doing things than about the final product itself. There is a need for managers/leaders to know their organisation, to see its aesthetic, to understand how to develop it and to let space and opportunities for organisational workers to express their aesthetic ways of working.

In our research on the process of transforming managers into leaders through successful artistic interventions from a leadership perspective, we found interesting thoughts from the topic of aesthetic leadership. ‘As it seems reasonable that all individual actions contain an aesthetic potential, there should be no question about the presence of this special form of sense-knowledge in the worlds of business and management’ (Guillet de Monthoux, Gustafsson & Sjöstrand eds. 2007, p. 6). The lenses of aesthetic leadership can be used in two different ways in our study; on the one hand, to understand why managers/leaders implement an artistic intervention in their organisation, which can be
understood as the expression of their own vision of an aesthetic way to develop different skills among the followers that are relevant for the organisation, such as creativity, problem solving, communication, etc.; on the other hand, to give a new perspective or philosophy to managers/leaders willing to make the effects of an artistic intervention last in time, as the follow-up of the intervention can be seen as the most important part of the artistic intervention process. What we call “process” is the decision of doing an artistic intervention, the implementation of it and the follow-up when the intervention is done.

The topic of aesthetics in business has interested many scholars (Barrett 2000; Gagliardi 1996; Guillet de Monthoux 1993, 1998, 2000; Lindstead & Höpfl 2000; Ramirez 1991; Strati 1996, 1999, 2000). ‘As French sociologists Luc Boltanski and Eve Chiapello point out, art and aesthetics are at the foundation of the new spirit of global capitalism’ (Guillet de Monthoux, Gustafsson & Sjöstrand eds. 2007, p. 4). The postmodern society asks for new perspectives in order to generate creativity and innovation. Aesthetic leadership aims to emphasise different aspects in organisations such as emotion, intuition, improvisation and fantasy, and do not only focus on rationality (Guillet de Monthoux, Gustafsson & Sjöstrand eds. 2007). The body is no longer seen as something that carries one’s brain and mind and that needs to be rationalised. Indeed, ‘researchers in organizational aesthetic […] rediscover and reassess the importance of the concrete embodiment of action’ (Guillet de Monthoux, Gustafsson & Sjöstrand eds. 2007, p. 253). The concept of aesthetics in work suggests that leaders have their own aesthetic vision that will influence their decisions – aesthetic judgement.

Aesthetic leadership takes ideas, reflections and thoughts from arts and artistic processes. Indeed, aesthetic leaders could be considered as artists in the way that they use their full body and feelings to take decisions. Analogies with arts can be implemented in the business and organisational world. One analogy is made with symphony orchestras. Every orchestra gives a different interpretation of a same symphony according to the aesthetic visions of people in the orchestra. Each musician alone is not enough to produce a beautiful interpretation of a composition; they should listen to each other and reply accordingly to what the other musicians are playing. When everyone in the orchestra does so, ‘a perfect understanding of the music unfolds, [and] indescribable emotions arise” (Guillet de Monthoux, Gustafsson & Sjöstrand eds. 2007, p. 22). The conductor needs to act as the eyes and ears of the orchestra in order to create this perfect understanding given that some musicians are unable to hear or see other performers. The conductor does that by controlling and contributing. The female symphony orchestra conductor Cecilia Rydinger-Alin gives details on a conductor’s job; she explains that the conductor has to listen in order to correct if something is wrong, ‘to listen to intonation and balance between the parts', to listen to what the orchestra is actually playing according to the musicians’ aesthetic visions of the piece and trust these to know when to control and when to leave it to the orchestra (Guillet de Monthoux, Gustafsson & Sjöstrand eds. 2007, p. 23). Within an orchestra, the musicians have the power, not the conductor. They can always decide not to follow the conductor’s directions and play as they wish (Guillet de Monthoux, Gustafsson & Sjöstrand eds. 2007). Thus, to keep performers involved in the orchestra and to create the good environment to generate the perfect understanding that enables beautiful music, every musician needs to feel as an important contributor to the orchestra. Simple things such as greetings, compliments and minor services can prove to be enough (Guillet de Monthoux, Gustafsson & Sjöstrand eds. 2007); overall, something that can be seen as aesthetic communication is needed, a cooperation with feelings and
emotions. What does it mean for business? The analogy between conductors and managers/leaders can be made. Managers/leaders should make sure that the understanding of a project or a task is the same in every follower’s mind and that they will work together, which means knowing what the others in the organisation do and to understand how they can contribute to the work of others in order to succeed in the project. To do so, managers/leaders should listen to people within the organisation, to control when something is wrong, to give people space and autonomy when they need it and to ensure that the work process is going well. Managers/leaders have to realise that all of their employees/followers have their own aesthetic vision of a project, to listen to what they have to say and to take into account and reflect on employees/followers' ideas. As in orchestras, managers/leaders should implement an aesthetic communication based on the recognition of everyone in the organisation as an important contributor to the outcome, involve employees/followers in work and avoid that they follow their own vision without taking into account others' and therefore jeopardise a project. One of the challenges for managers/leaders is thus to create a work environment where people feel safe and trustful towards one another to act authentically, providing space for tries and failures, avoiding ‘the systematic elimination of playfulness in the name of efficient projects and profitable institutions’ (Guillet de Monthoux, Gustafsson & Sjöstrand eds. 2007, p. 255). The relationship between leaders and followers has to be ‘a harmonious relation, a stimulating relation and especially an inspiring and creative relationship’ (Guillet de Monthoux, Gustafsson & Sjöstrand eds. 2007, p. 27).

Other analogies can be found in how people within creative industries such as the film industry work together. Caves (2000 cited in Guillet de Monthoux, Gustafsson & Sjöstrand eds. 2007, p. 51) explains the difference between 'creative' and 'humdrum' workers by the fact that creative workers give importance to artistic achievement when others are just interested in money. Descriptions of what a good producer and a good director give a good idea of how aesthetic leadership can be achieved. They are two different jobs; the producer focuses on the financial and organisational part of the movie whereas the director concentrates on the aesthetic part – the picture and the sound. Aesthetic leaders need to mix both skills, business understanding and artistic abilities. According to the descriptions of what makes a good producer and what makes a good director, the aesthetic leader can be described as ‘a cultivated, intelligent, and sensitive business person whose goal in life is to nourish good work by unobtrusively supporting the artists and craftspeople hired to produce it’ (Rabiger 1997 cited in Guillet de Monthoux, Gustafsson & Sjöstrand eds. 2007, p. 57) and ‘a curious, flexible, articulate, patient and people-loving person who can make just decisions and who respects team members and their knowledge’ (Guillet de Monthoux, Gustafsson & Sjöstrand eds. 2007, p. 56).

One point often highlighted in aesthetic leadership is the leaders’ ability to improvise, to be flexible in any situation. Leaders need balance between planning and improvisation, even when projects are well planned they must be prepared for changes and improvisation. Improvisation is ‘a process which involves an openness to emerging possibilities and an ability to act in unexpected situations’ (Guillet de Monthoux, Gustafsson & Sjöstrand eds. 2007, p. 80). It is an interaction between the followers themselves and between the leader and the followers. Improvisation aims to solve practical problems that arise during a project. How to develop improvisational skills? The analogy with jazz can be used to tackle improvisation (Barrett 2000 cited in Guillet de Monthoux, Gustafsson & Sjöstrand eds. 2007, p. 81). Jazz musicians are used to listening, imitating and getting inspiration from old masters to learn the technique and
then build new combinations of what they have learnt in different contexts; that is how improvisation is developed. One develops improvisational skills by experiencing new situations, and then has to be able to avoid routine by throwing oneself into new, unexpected and provoking situations in order to force oneself to take risks and sometimes to fail. Mistakes from these experiences have to be analysed and understood to come up with new thoughts in the future (Guillet de Monthoux, Gustafsson & Sjöstrand eds. 2007). An atmosphere of confidence, trust and gratefulness in a group is a support for improvisation; it enables people to be more open, to feel free to speak up, and it brings new thoughts and solutions. Improvisation is performed not only by the manager/leader but also by the whole team. One of the tasks of the aesthetic leader when improvisation is needed is to create an environment opened to novelty and risk, to include alternative strategies in the original project and to make everyone realising that the current plans might have to change in the future. Managers/leaders should not try to be heroic but instead to have the courage to let what happens happening and not try to control everything. Improvisation is about creating a solution to a situation where there is no established pattern and setting up the organisational environment that enables the team to perform and to implement such a solution. Improvisation comes with extraordinary events so existing rules and routines could not necessarily be applied. These situations provide opportunities to try unconventional solutions. The idea of highlighting and exaggerating the difficulty of an event as “extraordinary” may bring people closer and hence increase the collaboration in order to face the situation together. People feel proud for having been chosen to be in a team that is facing a difficult situation; they trust their skills and try to do their best, which develops a “can do” mentality (Guillet de Monthoux, Gustafsson & Sjöstrand eds. 2007, p. 159) across the team to succeed in the project.

‘The aesthetic leader must encourage business to discover its inherent aesthetics, to recognize that aesthetic is everywhere’ (Guillet de Monthoux, Gustafsson & Sjöstrand eds. 2007, p. 252). Indeed, one example in computer programming gives insight on the aesthetic point of view in this field, where logical strictness is required. Distinction is made between “beautiful” and “ugly” programs among the programmers’ community. Unfortunately, managers do not allow software programmers to create beautiful programs because it takes more time and needs to be continuously rearranged to fit customers’ needs. The aesthetic part here is not really in the final product but rather in the construction of the software. Programmers face limits to the development of aesthetic in their work; specifications are unclear, incorrect or missing, customers sometimes do not really know what they want, and the formers are not allowed to take the required time to do a beautiful job. Programmers ask for time, autonomy and well-detailed descriptions of what customers expect with fewer modifications during the process in order to create beautiful code and software. ‘It seems safe to assume that the participants do want to write elegant software but that external circumstances prevent them from doing so. […] Why would programmers want to write beautiful code? The immediate answer is: programmers do not perceive code as only a virtual machine that does things but also as their creation’ (Guillet de Monthoux, Gustafsson & Sjöstrand eds. 2007, p. 118). It seems reasonable for us to widen this statement to all kinds of jobs as people embody their work – the outcome is their creation and they want to be proud of what they do. When people embody their work, when they like what they do, it is a disappointment not to be able to do work that one can be proud of; therefore they start to lose involvement. But it is a source of motivation and involvement when the organisation enables people to do a great job by providing time, autonomy and peace. In other words, ‘the power of the desire to construct things you can be proud of’ (Guillet
‘Aesthetics, both in the more shallow sense of beauty, looks and appearance, and in the deeper sense of a perception through all senses, an embodied experience, is more important than ever. Pine and Gilmore (1999) call it the ‘experience economy’, where the creation of experiences is creating added value’ (Guillet de Monthoux, Gustafsson & Sjöstrand eds. 2007, p. 98). Another point highlighted is the creation of experiences for customers with an example focused on the aesthetics in designing rollercoasters. The goal of the entertainment industry is to create great experiences for different kinds of customer groups. Another part of aesthetic leadership is emphasised, concerning customers. It is about triggering emotions such as joy and pleasure by using a product or experiencing something new. It is about the creation of experiences for customers, something they will remember. Indeed, ‘The technology may gather a crowd, but after you've gathered that crowd, you'd better have something more for them. Something that's really going to dazzle their eyes, stimulates their minds, and if you're lucky, touch their hearts’ (Guillet de Monthoux, Gustafsson & Sjöstrand eds. 2007, p. 146). This is true not only for the entertainment industry but also for other kinds of industries such as high-tech companies producing smart phone – they do not build phones but rather experiences. Apple is an obvious example of an aesthetic organisation that offers beautifully designed, simple to use and user-friendly products. This kind of organisation involved with aesthetic issues creates ‘an experience constructed on emotional as well as technological foundations’ (Guillet de Monthoux, Gustafsson & Sjöstrand eds. 2007, p. 152). The limits to aesthetics here are technical – safety standards of amusement parks for the rollercoaster example – and economic restraints – financing of the project.

If leaders want artistic interventions to become a success, changes in the organisational culture are required if this one has not supported creative initiatives before. In organisations where there is already a tendency to support creative initiatives, principles from aesthetic leadership can give useful thoughts to reinforce it and create a more aesthetic-driven culture.

We have attempted to tackle the implementation of an organisational culture that supports aesthetic initiatives, a place where people do beautiful things and do them beautifully. Businesses have to rediscover their hidden aesthetics and stop thinking that a thriving business has no relation with arts or artistic processes and is one that has denied the aesthetic dimension of work (Guillet de Monthoux, Gustafsson & Sjöstrand eds. 2007).

5.2 Sensemaking
The second input is knowledge and sensemaking capacity for managers/leaders. What brings the intervention in term of sensemaking and what can be found in other artistic processes to change habits in organisation thanks to sensemaking capacities.

Barry and Meisiek (2010) aim to understand how what they call ‘workarts’ influence and develop the collective mindfulness of a team in organisations. The concept of mindfulness is defined as the capacity to be aware of significant details, to notice errors in the making and to act freely on what is noticed (Weick, Sutcliffe & Obstfeld cited in Barry & Meisiek 2010, p. 1505). The authors identify three different types of workarts movements – art collection, artist-led intervention and artistic experimentation. The relevant one for our research is the artist-led intervention, that we call artistic intervention. An art collection, as the name suggests, is a collection of different art
pieces such as paintings that are displayed in an organisation; there is no intervention from an artist. The artistic experimentation can be understood as the expression of the leader’s aesthetic vision; there is no artist involved in this kind of project either. Let us focus first on the artist-led intervention and its effects on collective mindfulness so we can list the interesting thoughts from the two other kinds of workarts that can be useful for the the artistic intervention’s follow-up.

If leaders want the artistic intervention to succeed in enhancing collective mindfulness, they must lead the intervention in the right direction. Indeed, one example is given in Barry and Meisiek’s article (2010) with the Product and Vision project conducted by Mari Brellochs and Henrik Schrat in 2005. The idea was to gather different artists from Europe to work around the theme of a German publisher. The final works were exhibited in an art gallery and employees from the publishing house were welcomed to experience the outcome. The result of this intervention was not satisfying for multiple reasons, namely:

The physical distance from the artists, the formal exhibition space in off-site premises, and the works’ concern with the approval of the professional arts community left organization members little space for work-related distinction making or context shifting.

The analogous artifacts were too far removed from their organizational life. (Barry & Meisiek 2010, p. 1513).

Indeed, artists involved in artistic interventions have to think locally, to help employees to develop their artistic thinking process and to create marketing-related artefacts. It is important that the artists’ work is in relation with the organisational concerns, something that make sense for people within the organisation, otherwise the intervention is likely to be useless. Two outcomes are emphasised, ‘seeing more’ – distinction making – and ‘seeing differently’ – context shifting.

First, the development of the distinction-making skill that is related to the ‘seeing more’ part of sensemaking. To do so, artists collaborate with organisational members on the work process and environment to bring new interpretative patterns that are different from the one used currently to perceive and do in the organisation. One example is given with the decade long artist-in-residence project at the Xerox Parc R&D facility (Harris 1999 cited in Barry & Meisiek 2010, p. 1514) where artists were sharing the same spaces and emerging technologies than product developers, although using it differently. The experience provided product developers with new perspectives to think differently about the way they were working. Artists’ sensemaking and understanding become a resource for the organisation that has to be used to open new ways of thinking and to help organisation members create new distinctions. Art becomes a means to perceive the unnoticed and overlooked (Barry & Meisiek 2010, p. 1514). Suggestions are made by Barry and Meisiek (2010) that employees should learn artistic sensibilities by practicing rather than only sharing space and exchanging with an artist. Employees develop their sensemaking skills by being involved in an artistic process, for instance learning how to create amateur art with the help of an artist, or challenging leaders by asking them to lead a choir.

The other part of sensemaking is also developed through artistic interventions – ‘seeing differently’. The term ‘context shifting’ is also used in Barry and Meisiek’s article (2010, p. 1507) to refer to seeing differently. Some companies change their business focus after an intervention because it has highlighted aspects that they had not thought about before. Artists enable employees to rethink their work practices through different means by creating analogies; for example employees can experience it through a play
staging organisational routines. However, the impact of this kind of approach is heightened when the employees are involved in the creation of the analogous artefacts. Dramatic media help organisational members to re-present, rethink and reformulate their routines and work processes. The intervention is often constructed first with the definition of the organisational issues, and then artists and managers/leaders work together in a particular way to tackle the problems and push the organisation towards different and more relevant solutions. The aim for artists in this process is not to produce art but to develop artistic thinking and abilities among employees, developing their sensibility and their capacity to challenge themselves. By changing the way people work in the organisation, artists and artistic processes can bring pleasure to work by making it more interactive and playful.

What are the inputs of the two other kinds of artworks that can be useful for leaders in the implementation of a successful follow-up of artistic interventions?

One attribute often given to works of art is their capacity to enable people to question long held beliefs. Art collections can therefore be seen as a means to provoke thoughts about organisational issues among employees. However, the hindsight power of this kind of workarts is limited. Indeed, art collections in organisations seem to be more about decorating than thought provoking, and thus go unnoticed. Yet, a lot of managers/leaders use art display as they are looking for resources to make people more open-minded and creative. In order to form relevant art collections, managers/leaders should collect pieces of art that are in relation with the organisation’s work process, so when the work process is changing the collection should change as well in order to express the changes in the organisation, and let people notice it. Art collections become an expression of the organisational culture and identity. Challenging art collections may result in communication among people about what they like and dislike in it, their aesthetic vision, but only for a short period of time. This kind of workarts can be used by managers/leaders to illustrate management and organisational changes through changes in the art on display. This symbolisation of a particular change gives organisation members analogical cues to understand what is happening and how to deal with this change. Art display can therefore be seen as a way to communicate from managers/leaders to employees/followers. The mindfulness obtained from art collections depends on the engagement that organisational members have in it; interactions between employees and the art on display and among employees themselves are needed. Art collections are an attempt from managers/leaders to give sense to what is happening in the environment of the organisation, but they cannot predict if every organisational member will make sense out of it as some might ignore the collection. Barry and Meisiek (2010, p. 1513) conclude from their interviews and observations that many employees quickly stop noticing the art around them and even forget about it. They also highlight that an art collection is only seen as another type of decoration if no action is taken to unleash the sensemaking power within.

The input and interesting thoughts related to our research from this part is that art collections can be used by managers/leaders after the intervention to display the outcomes of the intervention if this one produced physical objects – paintings, pictures, sculpture, etc. They can be interpreted as something accepted in the organisational culture and something that people are proud of. It is for example the case in La Résidence d’artistes where Eurogroup Consulting acquired some of the works created. Displayed in the premises, they are sources of memories and conversations, and reminiscent of experienced feelings; they lead to emotional, physical and intellectual
reactions. They also strive as a storytelling vector from employees who lived the residency to newcomers and thus perpetuate the organisational culture and identity (Eurogroup Consulting 2011, p. 17). The active changes in display of art pieces should be a way to communicate and show that initiatives are taken to keep the innovative state of mind that the intervention has triggered. An active process should be implemented to avoid that art collections get too quickly unnoticed, by adding more or changing the art on display, by engaging employees to create their own art, to express their aesthetic vision and to provide them with spaces to exhibit their work.

The third workarts in Barry and Meisiek’s article (2010) is artistic experimentation. It emphasises the question of whether they [the organisational members] could forego formal artworks and artists, and foster mindfulness through artistic experimentation in their everyday work life’ (Barry & Meisiek 2010, p. 1517). One example is given with the idea of using art-like media such as tape, paper, plastics and other materials to model organisational challenges and strategies, which provide more inventive thoughts through reflection by seeing. Which means having a physical representation of the ideas in order to help organisational members notice more about the organisation and themselves, the way they work and think. The creation of analogies from the inside by the employees themselves enables mindfulness more relevant to the needs of the organisation. Artistic thinking and artistic working processes can be learnt and nurtured through practicing within the organisational environment. Barry and Meisiek (2010, p. 1518) identify examples of managers/leaders who used artistic processes to bring changes in their organisation, such as the example of Johnny Undeli who painted the whole production factory – floors, walls and machines – in white a few months after he became the new CEO of HAP-Raufoss, an aluminium smelting company. The result was that employees focused more on order and cleanliness to avoid dirtying the factory, which enabled people to spend less time searching for tools and thus led to fewer production interruptions. It eventually helped the company to avoid bankruptcy. Workers saw their marks on the floors and machines so they got more conscious of their routines and hence started to reconsider their work process.

How can artistic experimentations be useful for our research? This kind of workarts can be understood as an expression of the managers/leaders’ aesthetic vision, but more in the process of doing what they do, as well as the expression of their will to develop new ways of working and motivate employees/followers to do the same by showing the example. Followers see therefore their leader as someone who is ready to handle changes and develop new ways of working, ready to rethink the work process. It is a tough and risky workarts in the way that there is no artist to guide it as it is led only by the managers/leaders. It can be experienced after the artistic intervention to keep artistic processes in the workplace and still see differently. Moreover, the skills developed by managers/leaders during the intervention can inspire them and be useful when it comes to start this kind of experimentation themselves.

To summarise, we understand that sensemaking ability by seeing more and seeing differently among organisational members is developed with the artistic intervention if this one is relevant for the organisational issues and involves organisational members through practicing. It will bring new interpretative patterns and make them rethink their work process. The two other kinds of workarts provide support for sensemaking by expressing change and culture in the organisation with art collections, although some doubts can be cast as for their efficiency given that on the long term they become unnoticed by employees.
that hence stop their reflections about organisational issues. Artistic experimentation provides proof to the employees that managers/leaders will to pursue the efforts of changing ways of working despite the risks. It is also an opportunity for managers/leaders and other organisational workers to express their aesthetic vision.

5.3 Social Intelligence

The third input that managers/leaders can use to manage the artistic intervention’s follow-up is social intelligence.

Zautra et al. (2012) give arguments to the idea that social intelligence can lead to improvements in creativity, problem solving and collaboration. The definition of social intelligence includes situational awareness, situational response, cognitive empathy and social skills. The authors define social intelligence by quoting Rahim (2012 cited in Zautra et al. 2012, p. 17) as ‘the ability to be aware of relevant social situation contexts; to deal with the contexts or challenges effectively; to understand others’ concerns, feelings, and emotional states; and to build and maintain positive relationships with others.’ Social intelligence seems to be influenced by genetic predisposition but can also be improved through training or education. ‘Organizations that combine social intelligence training with a culture that supports creativity and collaboration could see favorable impacts on innovation outcomes and business performance’ (Zautra et al. 2012, p. 17). This points out why the field of social intelligence is relevant for our study. Indeed, artistic interventions have an influence on the culture of organisations where they have been experimented; they transform the organisational culture into a more creative and collaborative one. Hence, if managers/leaders in these organisations develop social intelligence training in the follow-up of the intervention, the combined outcomes of these two elements will be positive for the organisation. Managers/leaders should become familiar with the different aspects of social intelligence and then transfer this knowledge to organisational members. According to Zautra et al. (2012) social intelligence is more necessary than general intelligence to succeed in a workplace that requires dealing with new and complex social situations. Moreover, this skill can be developed by anyone throughout life. The authors emphasise the importance of executive functioning as a support to the development of social intelligence. Executive functioning can be understood as a supervisory system in the brain that has the capacity to overrule automatic responses and processes (Zautra et al. 2012, p. 18). Zautra et al. (2012) refer to seven different executive functions that are: inhibitory control; working memory; cognitive flexibility; goal-directed behaviour; strategic planning; selective attention; and integration of executive functions. Table 1 gives a short definition of each of these functions and why it is important to develop them.

Table 1: Components of Executive Functioning and Their Implications for Social Intelligence (Zautra et al. 2012, p. 19, Table 1).

<table>
<thead>
<tr>
<th>Executive Function</th>
<th>Working Definition</th>
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<tr>
<td>Inhibitory Control</td>
<td>The ability to override behavioral and attentional responses. Management of emotion.</td>
</tr>
<tr>
<td>Working Memory</td>
<td>The ability to select information that can be relevant for the current task.</td>
</tr>
<tr>
<td>Cognitive</td>
<td>The ability to switch one’s behavioural response in adaptation to</td>
</tr>
<tr>
<td>Flexibility</td>
<td>the demands of situation.</td>
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<td>-----------------------------</td>
<td>---------------------------</td>
</tr>
<tr>
<td>Goal-Directed Behavior</td>
<td>Process that motivates action, including the expectation that an action will produce an outcome and the desire for the outcome to occur.</td>
</tr>
<tr>
<td>Strategic Planning</td>
<td>The ability to develop plans and strategies appropriate for coping with novel and complex environments.</td>
</tr>
<tr>
<td>Selective Attention</td>
<td>The ability to select task-relevant information and minimize distraction, irrelevant information.</td>
</tr>
<tr>
<td>Integration of Executive Functions</td>
<td>Process of enabling nerve cells to transmit information faster and allows for more complex brain processes (“myelination”).</td>
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Note: Adapted from Zautra et al. (2012).

These components reach a peak between twenty and twenty-nine years old, and start to decline around seventy years old (De Luca & Leventer 2010 cited in Zautra et al. 2012, p. 20). However, some aspects of social intelligence such as empathy, sensitivity to emotions through breadth and depth of experience continue to develop in-between. Executive functioning is developed when people pay more attention as they face challenging intellectual tasks. As the brain is considered to be a muscle, the more it is trained, the better it performs (Zautra et al. 2012, p. 21). Researchers have demonstrated that similar improvements in executive functioning are observed with people engaged in social interactions or facing intellectual interesting tasks, given that both of these abilities are engaging the prefrontal cortex. A difference in social intelligence between individuals can be noticed; a rather large part of this difference is related to skills and values that can be improved by training and through a supportive culture that enables organisational members to develop their capacities. Other elements such as personality, childhood and genetic predisposition have an impact on social intelligence. As a consequence, the manifestation of social intelligence changes from person to person and from organisation to organisation; organisational values can restrict these skills’ development (Zautra et al. 2012, p. 21).

Zautra et al. (2012, p. 22) identify five principles that organisations have to implement in order to develop social intelligence among its organisational members: humanisation, connection, cultivation, integration and mindfulness.

Humanisation is the recognition of others’ humanity. This part is often neglected in reality. Called the ‘Theory of Mind’ in cognitive science, it is the ability to see others as aware and capable human beings endowed with thoughts, feelings, hopes, dreams and anxieties. This state of mind is needed for reciprocity in relationships, to see others as real as they are and not as objects. Executive functioning and hence social intelligence are developed by interacting with others through the building of a personality model of the other person – by asking open questions on various topics. If people in the conversation are truly willing to know each other, social intelligence is improved. It is different from interacting to impress or to manipulate; in fact, executive functioning decreases as people do so.

Connection is the ability to build and maintain strong relationships with others. Personality and temperament play a role in our sociability, but it seems that a lot of people do not know how to build or maintain relationships. There is not only one place in one’s brain that controls social interactions as information go to different
localisations throughout the brain. Feelings and emotions, both positive and negative, can be shared between people with what is called empathy, ‘We literally share the experiences of others’ (Zautra et al. 2012, p. 23). Empathy can be influenced by gender and culture. By sharing feelings, people create emotional links with each other, which can be a stimulus for creative work. For example, by listening to the story of someone who experienced difficulties, the sharing of emotions through empathy will engage the listener to find solutions to help the teller. Empathy can be a powerful tool for people’s involvement in a task to help someone else or to solve a situation where pain is experienced. Researchers have studied how efficient teams energised by empathy for others’ pain are. ‘Compassion organizing’ (Zautra et al. 2012, p. 24) illustrates how people within a team are motivated by shared values and goals to work creatively and effectively together with no selfish motivations. It emphasises the power of emotions in social intelligence.

Integration considers that the definition of “self” is not possible without “others”. Executive functioning is developed during interactions with others, when people aim to understand others rather than to manipulate them to obtain what they desire. Horwitz and Buber (1988 cited in Zautra et al. 2012, p. 24) explain that there are two different types of human beings – ‘I-It’ and ‘I-Thou’. People with ‘I-It’ state of mind see others in terms of objects, whereas ‘I-Thou’ people consider other as human beings and understand their existence as shaped by the interactions with others; they tend to see themselves as individual contributing to, learning from and developing greater clarity through interactions. Zautra et al. (2012, p. 25) provide a four-stage model explaining the development of the understanding of self. It illustrates the shift from ‘I-It’ to ‘I-Thou’ state of mind.

Table 2: Four Stage Model of Adult Development of Self (Zautra et al. 2012, p. 25, Table 2).

<table>
<thead>
<tr>
<th>Stage</th>
<th>Description</th>
<th>Creative potential</th>
</tr>
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<tbody>
<tr>
<td>1: Self-Centered identity</td>
<td>Adolescent stage where others are just seen in terms of needs of the self.</td>
<td>None</td>
</tr>
<tr>
<td>2: Social Role identity</td>
<td>Taking on socially accepted roles, both at home and work.</td>
<td>Limited</td>
</tr>
<tr>
<td>3: Autonomous identity</td>
<td>The self becomes aware of their uniqueness and capacity to contribute to the world. They follow their own path: taking risk, contradicting social norms and disappointing others.</td>
<td>Expanded</td>
</tr>
<tr>
<td>4: I-Thou identity</td>
<td>Self embrace the I-Thou state of mind, becoming a relational being.</td>
<td>Unmitigated</td>
</tr>
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</table>

Note: Adapted from Zautra et al. (2012).

Mindfulness and awareness; neuroscience teaches us that our brain is constituted of mirror neurons that allow us to interact with others and to connect our brains. People create patterns of relation to others from their previous experiences and their expectations, but sometimes these patterns are wrong and result in stereotyping and attribution errors. The implication for creativity is that minds are also building patterns
in order to simplify the problem’s approach one wants to solve. Creativity requires to be aware of these patterns and to go beyond them. Neurobiology, cells’ death and neurogenesis are influenced by our social interactions. When people face loneliness or social pain, they engage themselves in affiliative behaviours as a response. The same situation is observed when confronted to a problem to solve. The brain looks for ways of adaptation to solve the problem. By following these paths and becoming alert to where the mind goes, people are able to develop new ways of thinking and directions to handle the problem (Zautra et al. 2012, p. 26).

Cultivation; ‘When two people meet, each person makes a conscious or unconscious decision of whether they want to continue the relationship’ (Zautra et al. 2012, p. 27). If a small amount of energy is put into the relation, ‘weak ties’ are built. But if people involve themselves in the relation, ‘strong ties’ are developed until fewer efforts are put into the relation. Then, ties will become weaker and could even disappear. However, there are still people who do not understand this concept and its role in the development of a relationship. Mutual outcomes such as helping one another to understand a situation or new ways to understand happen. These benefits can only be obtained by taking into account the perspectives’ difference and by listening to others without judgment, in order to understand what the other has to express. People are looking for cues to fulfill their expectations and beliefs on what is true in their relationships; for instance, if one has learnt that the social world is a dangerous place, one will keep on looking for causes to be afraid, but if one thinks that the social world is a place of development and a source of happiness, the opposite takes place. Thus it is possible to change one’s mind about relationships if one is looking for the good cues, the ones that argue that the social environment is not as bad as it seems. To change one’s mind, one has to follow a path with principles such as the desire to be more social and intelligent in one’s relationship to others, and then one’s brain will reshape the social world’s reality (Zautra et al. 2012, p. 27).

To manage the follow-up in a good way, managers/leaders can take into account and develop the five principles listed above, for themselves as well as for their followers. That will develop the executive functions that support social intelligence – inhibitory control, working memory, cognitive flexibility, goal-directed behaviour, strategic planning, selective attention and integration of executive functions. The final outcome is measured in terms of improved creativity, problem solving and collaboration, which are some of the outcomes of an artistic intervention, and therefore social intelligence will give support to sustain these effects.
6 The outcome of the intervention

6.1 Followers' self-development

Berthoin Antal and Strauß (2013) have provided a lot of information about the outcome of artistic interventions and how to enable their effect to emerge. We consider their work as relevant and full of solid data, given that it is based on 205 organisations. We consider this report as a keystone for the study of the artistic interventions’ outcome.

The issue is to present the evidences of beneficial effects from artistic interventions and then to interpret them. The evaluation of an artistic intervention’s output is no easy task for several reasons; all artistic interventions are unique because of their duration, the number of artists and organisational members they involve, and the artist(s)’ contribution. The expectations that an intervention arouses are also very diverse. Berthoin Antal and Strauß (2013, p. 8) approve that ‘it is impossible to establish clear mono-causal links between an artistic intervention and organisational outputs’ but instead, ‘They [managers] perceive the intervention having contributed to outcomes in interaction with other factors in the organization at the time.’ The authors also highlight the fact that the intervention is only an event in the lifetime of an organisation and therefore ‘the responsibility for deriving the benefits for the organization and sustaining the effects afterward lies with the managers and employees’ (Berthoin Antal & Strauß 2013, p. 9).

Berthoin Antal and Strauß (2013) have analysed the literature and research on artistic interventions in organisations throughout Europe; they have examined 268 publications stemming from the growing interest of scholars. Through all the studied outcomes in the literature, they have identified eight categories on which artistic interventions have an impact: strategic and operational impacts; organisational development; relationships; personal development; collaborative ways of working; artful ways of working; seeing more and differently; and activation. It should be noted that this list is not based on the recurrence of each categories in the literature.

We believe that these findings constitute solid arguments to convince policymakers ‘who need to decide whether and how to support this kind of activity’ (Berthoin Antal & Strauß 2013, p. 7). Some of the values-added will be introduced in the current part relating to employees/followers' self-development, while others will be presented in the next part about cultural changes.

We will go through each category and explain what they mean in a leadership context – what are the consequences of artistic interventions on the employees/followers. This part focuses on what an intervention triggers in the employees/followers’ behaviour; keeping in mind that the continuity of the effects in time comes under organisational members’ responsibility.

Relationships include both internal and external relationships. The interviewed people in the reviewed literature tend however to talk more about the effects on internal relationships – within the organisation. Through an artistic intervention, people get the opportunity to interact with persons from different parts of the organisation, and through diverse activities they discover new aspects and learn new things about their colleagues. During an intervention, people share about extraprofessional topics such as the inferred creative interpretation for example. It is an opportunity to exchange with people that one would have probably never exchanged with otherwise. Rosa, Qualls and Fuentes (2008,
p. 636) point out that ‘creativity emerges from the recombination of existing knowledge’. A better communication in the organisation helps people to expand their social network and develop or create a strong team spirit with respect and trust for others. People have a positive attitude towards their colleagues. Impacts on external relationships have also been noticed – relationships between the organisation and customers or local communities, and relationships between people within the organisation and their family and friends. The intervention brings something new to exchange about. People outside of the organisation tend to perceive it differently, which seems to be good for the reputation and the brand awareness (Eurogroup Consulting 2011).

Artistic interventions enable the discovery of self, personal growth, skills development and tools transfer to the daily work life. Berthoin Antal and Strauß (2013, p. 22) highlight the increase in self-confidence, risk-taking and the development of new skills. Indeed, participants started to make decisions, to take risks and to do new things that they would have probably never dared to do before. These new behaviours generate self-esteem and people start to speak out and dare to express themselves. With the intervention, employees/followers start to develop new skills – new ways of thinking and communicating, and artistic skills. Participants sometimes pick practices and tools that they transfer from arts to their daily work and life in general. The skills and ideas exchanged between colleagues during the intervention are also an emphasised positive output.

What are the output of interventions in terms of communication and collaborative ways of working? There is a ‘qualitative shift from simply collective ways of working to collaborative ways of working in organizations’ (Berthoin Antal & Strauß 2013, p. 23) which results in better ways of working and improved communication; people take the time to interact with each other. It enhances the work experience quality. People start to have conversations about subjects that they did not perceive as accessible before and hence would not have started to talk about without the intervention. Organisational members are aware of non-verbal communication, as the authors highlight that ‘the project helped heighten peoples’ awareness of the importance of feedback. It certainly opened up the debate about effective team working or the “team culture”’ (Berthoin Antal & Strauß 2013, p. 24).

The last part of the effects on followers is related to positive experience, stimulation, emotions and energy. People who experienced an intervention refer to their work atmosphere as positive, stimulating and energising. They have also felt and expressed emotions that are unusual in a workplace. Most of the time, artists succeed in involving people in the project even though at the beginning they may have been sceptical. Organisational members’ scepticism comes from the fear of failure when asked to do unusual things. For example, an employee in Eurogroup Consulting declares: ‘In France, there is no room for failure. (Eurogroup Consulting 2011, p. 13). However, at the end of an intervention, almost all the participants report that it had been a positive experience despite the times of irritation, frustration and difficulties. ‘Artistic interventions are aesthetic experiences that engage people’s emotions’ (Berthoin Antal & Strauß 2013, p. 31). New ways of working from artists inspire organisational members to stop their routine and to try new approaches to work. Arts in work stimulate reflection on both positive and negative feelings and emotions rather than concealing them. They bring a better understanding and help to take corrective decisions that improve the situation. Artists help employees/followers to discover and to develop their
'gut-feeling' that is useful in situations of uncertainty and ambiguity. The word “energy” is often used to illustrate the experience and the interactions with artists (Berthoin Antal & Strauß 2013, p. 31).

6.2 Changes in the organisational culture
The following points deal with the values-added to the organisational culture and their resulting changes.

Berthoin Antal and Strauß (2013, p. 16) point out effects such as increased turnover, improvement in productivity, greater speed, better services, decreases of stress level and of absenteeism. These effects are in most cases the result of a combination of factors. An intervention does not directly bring all these benefits but rather affects teams in a way that enables them to achieve a better work through clearer and unambiguous communication. However, these effects do not seem to be the ones that people who experienced an artistic intervention want to emphasise the most. They are more interested in talking about the personal effects and inner changes.

The input of an artistic intervention on the organisational culture can be divided into two parts; on the one hand, ‘Artistic intervention can be part of a process to address the values and norms in an organization, to develop leadership, and to improve the work climate’ (Berthoin Antal & Strauß 2013, p. 20) – Artistic interventions as a tool; on the other hand, ‘The organizational culture, leadership style and climate can help or hinder the capacity of the organization and its members to benefit from the experience with the artistic intervention’ (Berthoin Antal & Strauß 2013, p. 20). The benefits will not be the same depending on the organisation’s open-mindedness; the outcome of the intervention depends on the organisational culture.

One observed outcome is that the artistic intervention provides a redefinition of the organisational culture with collectively agreed rules. Berthoin Antal and Strauß (2013, p. 20) points out however that the dominant culture in the organisation can block the positive impacts. If people within the organisation do not see the management’s willingness to go through real changes although it has undertaken an artistic intervention, they remain sceptical and do not appear to change their behaviour. The individual has to see a visible inspiration for change in the organisation from both managers/leaders and colleagues in order to motivate themselves to change as well. This is a leadership issue that has to be well managed in order to give sense to the followers about the artistic intervention’s propensity to trigger changes in the organisation.

Artistic interventions provide opportunities for leadership development. Indeed, some studied workshops aimed at ‘conceptualizing leadership challenges in new ways’ (Katz-Buonincontro 2008 cited in Berthoin Antal & Strauß 2013, p. 21) and at emphasising emotional awareness, tolerance of ambiguity, learning from mistakes, and risk-taking. The intervention can provide space and time to enable participants to practice leadership differently and to understand processes such as group dynamics for instance. The intervention impacts the workplace atmosphere as well, which becomes more welcoming and exciting.

Artistic interventions and employees’ involvement in artistic projects offer a possibility to tackle temporarily daily routines and familiar ways of working and thinking. Therefore, people can develop new abilities that can be relevant for innovation and performance such as dealing with the unexpected through improvisational skills,
openness to new and wilder stories, examples and opportunities, learning to say “yes” to different ideas, adoption of artistic formats to see challenges through different perspectives. ‘Artful ways of working help participants become open to new perspectives and practices, even though they might be contradictory to their usual ways of seeing and doing things’ (Berthoin Antal & Strauß 2013, p. 25). Interventions provide time and space to try and experience new things as well as failures. People get familiar with artistic formats and often find application in their daily work. Artistic interventions bring people out of their comfort zone and enable them to challenge themselves. Arts use mental resistance in order to provoke thoughts and to become aware of oneself.

People in organisations that have experienced an artistic intervention get results in terms of reflection, wider perspectives and awareness of present conditions. Indeed, interventions have an impact on the sense that people make of things. They change the way that they see or think about things. This brings people to rethink their environment and what is happening around them, and also to become aware of things they did not notice before. The artist question routines, the work purpose and the organisational culture, and this at a high level. Some participants in artistic interventions talk about ‘“wake-up call”, “positive shock”, “catalyst” and “stimulus”’ (Teichmann 2001 cited in Berthoin Antal & Strauß 2013, p. 27). People within the organisation start to talk about the meaning of work through meaningful reflection. They start to make sense of their work and this has an impact on work involvement, as ‘participants find that an artistic intervention enables them to become aware that there is more to see than they initially thought, and that it is worth looking at people and situations from different perspectives’ (Berthoin Antal & Strauß 2013, p. 28). People find new ways to be and to do, which are useful for problem solving. Artistic interventions enable them to see problem from different perspectives and to be more aware of the organisational environment and challenges.

Berthoin Antal and Strauß (2013, p. 32) highlight also what enables these positive effects to emerge in organisations. Indeed, the organisation needs to create ‘spaces of possibility’ where participants will be able to experience new ways of seeing, thinking and doing, which will be an added-value for their personality. Artistic interventions enable people within the organisation to open these spaces. These spaces are not necessarily physical spaces, but when it is the case a transformation of some part of the physical organisation can be achieved, such as the creation of a special room with a special design. They are also social spaces where people can share and express themselves, try out different things and feel safe to do so. The authors call these spaces ‘interspaces’ (Berthoin Antal & Strauß 2013, p. 32). Emotion, energy and stimulation released during the artistic intervention are at the basis of the creation of these 'interspaces'. People who experience these 'interspaces' declare that they feel more alive than with the “classic” behavioural ways in the organisation. Workplaces do not have to be only places where people go to earn a living but can also become places to enrich people’s life by working. It is thus important to implement an organisational culture that allows this kind of space for new experiences, transforming the work environment into a place where people can grow as a person with self-awareness and self-confidence, aspiring to undertake activities that they would have not thought about before. This is possible through the inspiration obtained from artists in their different way to work.

6.3 Economic benefits in terms of quantitative measurement
Our research is based on our belief that measuring quantitatively the effects of artistic
interventions is not relevant since changes are hardly quantifiable, owing to their personal hence almost invisible characteristic. According to Berthoin Antal (2012, p. 60) ‘Primarily quantitative evaluation instruments […] leave out most of the value generated that cannot be expressed in quantitative terms.’ This can be explained on the one hand by the aforementioned qualitative dimension of the results and on the other hand by the apparent novelty and certain scarcity of cases that can be studied and that are actually the object of researches, leaving few opportunities to develop reliable instruments. For that matter, Zambrell (n.d.) stresses that the managers and incidentally the companies that she studied in Sweden rarely assess the effects of their artistic investment as they are aware that tangible results are limited. The initiating employee at the French company Eurogroup Consulting argues the same, despite incessant requests on the measurement of the return on investment and the achievement of objectives, he says: ‘We never tried to quantify the impact of the residencies as they were taking place.’ The CEO adds: ‘The advantage of starting without objective is that one reaches them all!’ The former concludes by emphasising the fact that there is simply no transferable recipe, every artistic intervention differs depending on the company’s peculiarities (Eurogroup Consulting 2011, p. 6).

Yet, Berthoin Antal (2012, p. 58) notes that under the influence of funding bodies and policy makers, ‘There is growing pressure on these programs [the artistic interventions] to provide evidence that they are having positive effects, particularly for the organizations’ as ‘the intrinsic value of these processes is not yet commonly recognized and generally accepted’ (Berthoin Antal, Gómez de la Iglesia & Vives Almandoz 2011, p. 143). An argument confirmed by the regular questions about the consequences in terms of image, renown and impact on employees’ motivation that journalists, managers, researchers, students and others ask Eurogroup Consulting. As the business world barely starts to incorporate postmodern metaphorical and emotional values into longstanding modern variables of rationality and measurement, it is reasonable that the various stakeholders seek hard evidence of impact – which research struggles to provide them (Berthoin Antal 2012).

It is in this context that it appears interesting to look into existing quantitative data that, although limited, shed some light on the possible countable benefits of artistic interventions and could convince more deeply reticent decision makers. The surveyed impacts come from a follow-up study carried out by Swedish researchers Michael Eriksson and Alexander Styhrre from the Institute of Management Innovation and Technology (IMIT) in Gothenburg together with the Stockholm School of Economics, at the request of Tilt for projects undertaken between 2005 and 2008. Eriksson (2009), by extrapolating changes of sick leaves in units involved in Tilt sister project Genklang Vara, could compare between those units and nineteen workplaces within the Vara Municipality that performed an artistic intervention with Tilt, as all use a common account system. The results show a greater decrease in short term sick leaves in organisations during their artistic intervention. Tilt CEO Pia Areblad (2010) referring to the same study, talks about resulting savings between 30,000 and 130,000 EUR according to the size of organisations. Eriksson (2009) yet notes that the observed results did not perpetuate after the completion of the artistic intervention, also that it is hard to draw any solid conclusions and that sick leaves come under various factors. Regarding company image, as it seems to be a great concern for stakeholders, Areblad (2010, p. 60) writes that Tilt gives media coverage to every artistic intervention, whose exposure amounts to between 30,000 and 60,000 EUR. Numbers that the media value estimations published in Eriksson’s study (2009, p. 22) tend to confirm.
Overall, the few works that have attempted to assess an artistic intervention’s economic benefits offer some promising numbers, which combined with intrinsic added values could answer such questions as ‘How can you pay 70 000 dollars for hocus-pocus?’ (Zambrell n.d., p. 3) favourably. Yet, despite our plea for the essential emotional trait of artistic interventions that enthusiastic leaders share, we agree with Berthoin Antal (2012) that it is necessary to develop meaningful instruments and indicators in order to meet everyone’s expectations.

6.4 Some scepticism

Despite all the aforementioned resulting values-added, there is some scepticism at different levels about artistic interventions and their outcome. First, from the initiative taker point of view, one can have doubts about the outcome of the intervention even if one believes in it. One can have the vision of what it could engender but since it is impossible to know in advance how the intervention will go, the reality can be completely different. It is also possible to express doubts about the initiative taker’s motivations as we have already mentioned. From the employees/followers’ point of view, although they can see the intervention as a fun way to work and a good time to spend together, they can be sceptical about the outcome in terms of skill development and communication improvement. Especially if they see top managers in the organisation showing scepticism too. Stakeholders, particularly if they hold shares in the business’ capital, can have doubts about the intervention as it is something rather new, barely documented and unusual. As there is money involved they can appear hesitant to start such a journey, given that there are no really efficient instruments that have been developed to evaluate the outcome in quantitative terms. Scholars have also cast doubts about artistic interventions. They have emphasised the fact that an artistic intervention is a journey in which the organisation knows where it starts but not where it will finish, as people are more used to plannification, visibility and understandable goals.

From our own point of view as researchers, we agree that managing a successful artistic intervention has to do with managing a good follow-up. We think that an aesthetic leadership is needed even though we recognise that it is rather difficult to come up with new ideas and artful ways of working in daily life. We also agree with the scepticism that can result from reflecting about the outcome. In that sense, we would be interested to see if this kind of development can be done through another kind of process that is not necessarily artistic.
7 Conclusion

The study of our research question, *To what extent can managers transform themselves into leaders through artistic interventions and thus change the organisational culture?* and our willingness to understand the process of artistic interventions and the opportunities for managers to transform themselves into leaders has brought us some findings.

Artistic interventions remain a marginal tool in the organisational world. Few studies have been led. This kind of process needs to involve all organisational members to produce benefits on self-development and positive changes in the organisational culture. Our research emphasises the importance of the intervention’s follow-up as the main issue that managers/leaders have to tackle. Indeed, we assume that the transformation of managers into leaders is done through the development of a successful intervention’s follow-up. All along our research, we have mentioned managers and leaders as one given the fact that we cannot define exactly at what moment the transformation happens if there is any, and we only give our assumption. The transformation of managers into leaders would be done through the former’s ability to bring into the organisation new inputs to sustain the intervention’s benefits. We have highlighted perspectives from aesthetic leadership, sensemaking and social intelligence to help managers/leaders develop what has been learnt during the artistic intervention, but we think that more perspectives should be studied in future studies. The main outcome of the intervention for organisational members is their self-development as they develop skills such as a greater ability to understand their surrounding environment. The other outcome relating to the organisational culture is the new ways of working; the transformation into artful, collaborative and more human ways of working and the reconsideration of workers’ emotions.

Our findings can be discussed as they raise questions that it would be useful to study in the future in order to have a better understanding of the subject of artistic interventions. First, in our research we have barely talked about failed artistic interventions. It would be interesting to take a look into these failures in order to understand what went wrong and see what are the links between failure and follow-up, and what was the motivation of initiative takers.

Second, comparing artistic interventions in the different European countries to see in which ones are undertaken the most artistic interventions, in which country they seem to be more broadly accepted, as well as if it is a matter of aesthetics and of the influence of organisational culture.

Third, reflecting about artistic interventions promotion at different levels – international, European, national, etc.; how does it work? how to advertise artistic interventions?

Four, defining instruments to evaluate quantitative outcomes and argue for financing issues.

Five, one question that can be also interesting to study is the investigation of the implementation of artistic interventions according to the size of organisations. What kind of organisation is the most suitable for this kind of intervention? Is it relevant in any kind of industry? More broadly, we can wonder which way to use arts is the most efficient in organisations.

Six, further studies could be led about developing more inputs for the follow-up by drawing inspiration from aesthetic organisations such as theater, museum or contemporary dancers for example. The follow-up itself can be subject to study given that there is barely anything in the literature about it.
Finally, the last research subject that we want to raise is about finding evidences on the transformational process of managers into leaders in order to understand at what moment of an artistic intervention the transformation happens – through the decision making, during the intervention, or after with the follow-up as we have suggested. It can be also argued whether or not there is an actual transformation.

What else can be seen through the lenses of artistic interventions, what new glance do they provide? The following is our speculative part, ‘what if?’. What if we had used artistic interventions in the past? What if we use them more in the future?

What if one implements an artistic intervention in the medical field, especially in the research and development part? What would be the impact in terms of sensemaking, noticing different things, seeing new connections between elements when one works on the development of a treatment?

What if we used artistic interventions only to break the ice between people and develop a good work environment in order to avoid depression or worst. Or simply by doing artistic experimentation, for example when someone new arrives in the organisation, they paint their own self-representation, just as we did at the beginning of this Master’s programme. Only to make people happy and make the work environment enjoyable, given that we spend a lot of our time in it.

What if one undertakes an artistic intervention at school. We believe that another field where artistic interventions can have a huge impact is education. Why do students have no more courses about arts and music after secondary school? – from our own experience in the French educational system. It could be interesting to introduce mandatory courses about art practices. Doing so in high-school and university to enable students to develop there aesthetic vision by practicing music, painting, theater, etc. Courses in which the participation should be mandatory but where no grade would be given; they would only be spaces for discovery and personal development. Although organisations need creative people, our society does not teach, develop or push students and children in school to be creative and to develop their aesthetic skills. If one is not in an art school, it is only possible by doing it during one’s free time. Education systems are more based on rationality – one answer to one question, right or wrong, no failure. The paradox is that education is rational while businesses need creativity; here is the gap between supply and demand. Schools and universities should rather be a place open to tries and failures in order to develop students’ creative skills. Only few “intelligent” feedbacks are provided to understand mistakes and learn lessons. It is what we experienced during our school years in France. What can artistic interventions bring to schools? We wonder if artistic interventions would become irrelevant if schools would implement them to produce and develop creative minds and not only brains full of painfully learnt and often irrelevant knowledge. We wonder if it would not be more efficient to implement artistic interventions in schools rather than in organisations; it would probably result in less scepticism. Furthermore, the potential to learn and develop new things is higher for youngsters in schools rather than for adults in the work environment. If schools would produce creative minds and organisation would keep on developing them, artistic interventions would probably become deservedly useless.
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