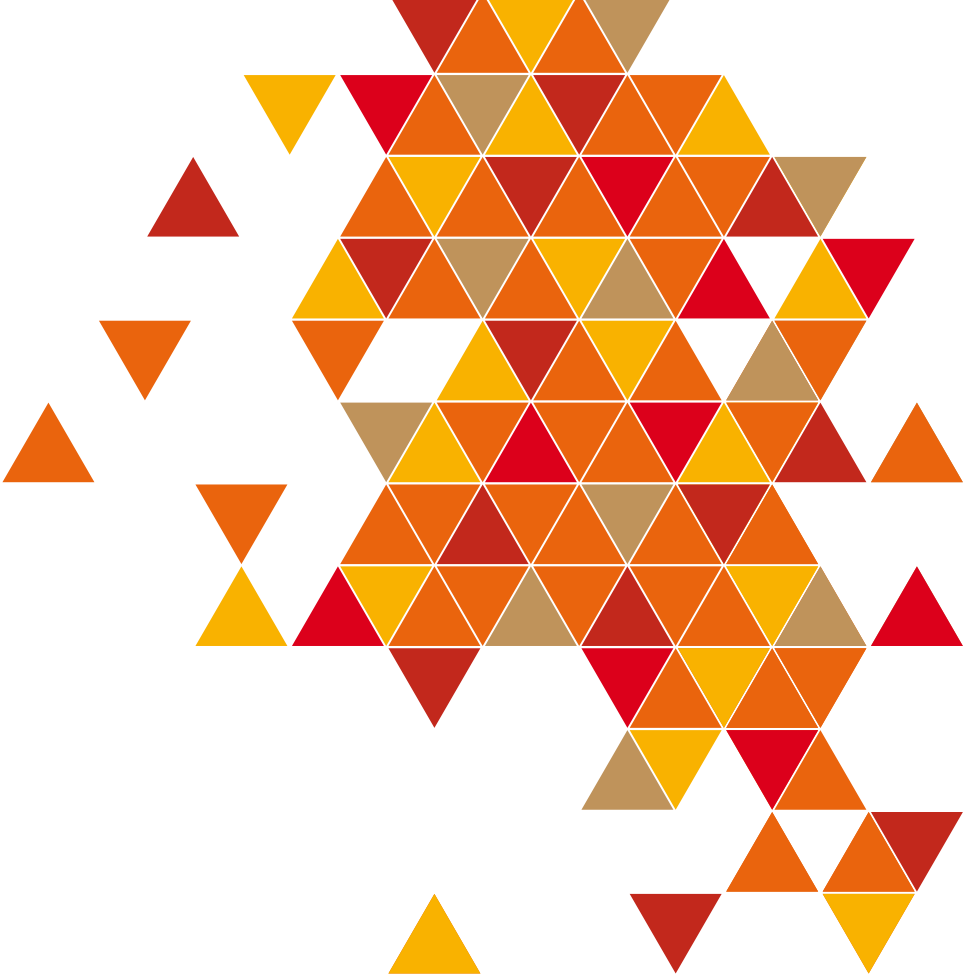


Managing Art Projects with Societal Impact

Study Book for Students, Stakeholders and Researchers

Riikka Anttonen,Victoria Ateca-Amestoy, Kaisa Holopainen
Tanja Johansson, Annukka Jyrämä, Anne Karkkunen,
Kaari-Kiitsak Prikk, Kristina Kuznetsova-Bogdanovitš
Mervi Luonila, Juko-Mart Kõlar, Beatriz Plaza, Kätlin Pulk
Tiina Pusa, Anna Ranczakowska-Ljutjuk, Marge Sassi
Ira Stiller, Anne Äyväri

Lifelong Learning Programme

MAPSI
Managing
Art Projects with
Societal Impact

Managing Art Projects with Societal Impact

Study Book for Students, Stakeholders and Researchers

© Authors

Project Title: Managing Art Projects with Societal Impact (MAPSI)

Project Number: 540176-LLP-1-2013-1-EE -ERASMUS-EQR

Grant Agreement: 2013-3384/001-001

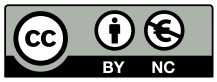
Disclaimer: This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

Sibelius Academy Research Report Publications 17

ISBN 978-952-329-027-3
ISSN 1798-5455

Layout: Hanna Sario

Unigrafia Oy
Helsinki 2016



Preface and Acknowledgements

This publication is an outcome of a joint co-writing effort created together with several researchers: **Riikka Anttonen,Victoria Ateca-Amestoy, Kaisa Holopainen, Tanja Johansson, Annukka Jyrämä, Anne Karkkunen, Kaari-Kiitsak Prikk, Kristina Kuznetsova-Bogdanovitš, Mervi Luonila, Juko-Mart Kõlar, Beatriz Plaza, Kätlin Pulk, Tiina Pusa, Anna Ranczakowska-Ljutjuk, Marge Sassi, Ira Stiller** and **Anne Äyväri**. We have each contributed to the building and commenting on the chapters, not only within our fields of expertise but conjointly and collectively throughout the Study Book. The book is based on our joint activities within Managing Art Projects with Societal Impact (MAPSI) – project in EU Erasmus+ Lifelong learning –programme (201-32016). MAPSI joins five organizations that each bring into the project their special expertise; Estonian Academy of Theatre and Music, Estonian Business School, Laurea University of Applied Sciences, Sibelius Academy of the University of the Arts Helsinki and Universidad del País Vasco / Euskal Herriko Unibertsitatea UPV/EHU (for more information about the project please see http://www.mapsi.eu/). During the project we have learnt to question each other, reflect together, and jointly create new knowledge across the different fields of experiences. The Study Book highlights this process way of working.

The aims of MAPSI project were:

- To create a specialization module in master programs in management of artistic projects with societal impact
- To create an international network focusing on educating cultural managers and facilitators to manage and mediate artistic and cultural projects with societal impact.
- Create an innovative field of specialization in the context of art/cultural management master's programmes that train the future managers and mediators for artistic projects with societal impact
- Develop new teaching materials and content of high quality that contribute to the European arts/cultural management education
- Build up a conception of new integrated models for interactive study and internships

This Study Book is one way to respond to these aims. The book is particularly called a 'study book', aiming not to give direct answers, but to open avenues for students and practitioners to reflect and learn to create their own way of managing art project with societal impact. The book provides analysis of the current practices, skills and the competences need for successful interaction between art and society. It contains multiple cases and examples as well as theoretical perspectives and tools for managers to build up their knowledge, competences and skills to manage art projects with societal impact. Yet, as we firmly believe that there is never only one right way to do

this, we do not provide only one way or a model to apply, but various perspectives to create one's own model or models that could work in some specific contexts and circumstances.

The key target group of the Study Book is students in arts management, social studies, arts, or economics interested in the field where art is used for societal engagement. We also believe that it contributes to the people already working or aiming to work in art projects or organizations with societal impact.

We hope that our readers will not only acquire answers but also new questions; new knowledge and new perspectives building further the content of the book.

Table of contents

Defining Key Concepts 9

Outline of the Book 15

PART I Perspectives on Art and Societal Impact 17

1 Dimensions of the Societal Impact of Art 19

2 Different Impacts of Art 22

2.1 Societal Impact 22

2.1.1 Impact of Art on Communities 22

2.1.2 Impact of Art on Individuals 25

2.1.3 Impact of Art on Values 27

2.2 Economic Impact 27

2.3 Relationship between Impact and Value 31

2.4 Summary 33

3 Policy, Art and Societal Impact 34

3.1 Policies Connected to Art and Societal Impact 36

3.1.1 Cultural Policy 36

3.1.2 Social Policy 39

3.1.3 Education Policy 40

3.1.4 Environment Policy 41

3.1.5 Economic Policy 42

3.2 Political Contexts and Politicians 44

3.3 Instruments for Policy Makers 46

3.3.1 Cultural Diplomacy 46

3.4 Summary 47

4 Ethics and Responsibilities of Cultural Managers 49

4.1 Ethics, Art and Human Beings 49

4.2 Being an Ethical Manager – Professional Ethics of Cultural Managers 55

4.3 Dialogical Approach – Putting Ethics into Practice 58

4.4 Summary 61

5 Closing part I 62

5.1 Chapter Case I 62

5.2 Chapter Case II 63

5.3 Additional Reading 63

5.4 References 63

PART II Managing Societally Influential Art Projects 69

6 Understanding Project Management in the Arts 71
6.1 Definition of Project Management 71
6.2 Determinants of Effective Project Management 72
6.3 The Role of Project Managers in the Arts 74
6.4 Summary 77

7 Phases of Managing Art Projects 78
7.1 Initiating Art Projects 78
7.2 Planning Art Projects 79
7.2.1 Financial Planning of Art Projects 80
7.2.2 Time Planning in Art Projects 82
7.2.3 Planning of Project Evaluation 82
7.3 Implementing Art Projects 85
7.4 Controlling Art Projects 86
7.5 Finalising Art Projects 87
7.6 Summary 87

8 Leadership in Art Projects 89
8.1 The Roles and Skills of Project Leaders 89
8.2 Leading Creativity in Art Projects 91
8.3 Diversity and Leadership in Art Projects 97
8.4 Ethics in Leadership 99
8.5 Summary 100

9 Evaluating the Societal Impact of Art Projects 102
9.1. Defining Key Terminology 102
9.2 What to Evaluate – From Inputs to Impacts 103
9.3 Reasons to Evaluate the Impact of Art Projects 108
9.4 How to Evaluate the Impact of Art Projects 109
9.4.1 Selecting Tools to Evaluate Art Projects 113
9.5 Summary 119

10 Closing Part II 121
10.1 Chapter Case I 121
10.2 Chapter case II 123
10.3 Additional Reading 126
10.4 References 127

PART III Cases 133

Case 1:
Russian Theatre in Estonia – Through Stormy Seas 134

Case 2:
Cultural Programmes with Social and Innovative Impact
— The Museum of Plaster Casts in Bilbao 153

Case 3:
The Foundation of Virumaa Museums 171

Case 4:
A Carpet of Stories: Fictitious Drama and True Stories
Intertwined in a Residential Home 185

Case 5:
A Restructuring Scandal in the Estonian Cultural Weekly Newspaper:
Case SIRP 211

Case 6:
Well-being at Work through Arts and Culture 228

Case 7:
Engaging Babies — Helsinki Philharmonic Orchestra and
the Godchildren Project 240

Case 8:
Smart Textiles – From Idea to Production 252

Case 9:
The Blue Kites of Melilla — A Case of a Community Art Project 274

Authors and author info 284

Acknowledgements 291

Introduction

This book – *Managing Art Projects with Societal Impact* – has been created to increase the level of knowledge and competence of cultural managers who engage in managing and mediating art projects with societal impact. In contemporary economies, it is necessary to pay attention to the interrelationships of different areas such as the arts, societal issues and project management skills while managing art projects. In addition, the arts and art projects are increasingly required to demonstrate their influence and impact on society, not only within the arts and among their actively participating members but within communities and society at large. Hence, cultural and social managers are expected to have skills in managing art projects that aim for broader societal impacts. This study book meets the demand for developing specific management skills by discussing the intersections of art, society and impacts and their relation to different policies, as well as identifying the central managerial aspects that are relevant to increasing the societal influence of arts. In this book, several tools and models are presented with illustrative cases and examples, which seek to reflect diverse readers' experience and learning.

This study book elaborates on key concepts such as art, management, project work and societal impact, focusing, in particular, on the specific contexts in which these aspects interact. The content is not merely about art or societal issues per se but about managing projects and activities in which different aspects intersect. The role of management and managers is seen not only as enabling interaction between different people and organisations but also as creating supportive structures and frameworks for artistic processes. Cultural managers are responsible for the interactions that occur between different parties and, later on, to reaffirm their commitment to joint activities to achieve set goals. The processes of project management and the special challenges found within the context of art and societal issues are dealt with in detail and given the necessary emphasise. In this study book, the impact of art projects and activities are reflected upon from several perspectives, including social, artistic and economic aspects.

Art plays an important role in society in many ways. Throughout history, art has been used by people in power to maintain and strengthen their positions. For example, castles, statues and public buildings manifest power through their architectural features. In a similar manner, religions have used art to convey their stories and messages. By extending through generations, art can serve as a repository of human history. For example, prehistoric people's drawings tell stories from the past that can still be viewed today. Art has also been used as a tool in health care and therapeutics for centuries. For example, music has been used in healing by shamans to console clients in mourning. However, the intentional use of art to help overcome various societal issues has increased, and new ways of integrating art, society and overall well-being have emerged during recent years. The arts' impacts are highly topical, discussed by both practitioners and researchers.

Given this considerable increase in art projects that seek to engage in societal activities, these ventures are often managed by artists and/or social workers who usually have little prior management knowledge or education. This book seeks to provide ways to raise the level of skills and competences in the field of cultural management, to ensure broader societal impacts. Experts have acknowledged that, particularly within the arts and related creative domains, an understanding of management and its contexts is vital (e.g. Jyrämä & Äyväri 2007).

A growing body of research on the effects of art on societal issues has developed following the increase in these practices (Belfiore & Bennett 2008; Liikanen 2003). For example, art has been discussed in connection to children, minorities and the elderly and disabled (e.g., Bardy & Känkänen 2013). The role of art in health care has also received considerable interest, for instance, the established practices of art therapy involving the mentally ill (e.g., Akesson et al. 2014). The role of art in healing processes and increasing well-being also has recently attracted interest. Moreover, including art in urban development and, for example, in the regeneration of city centres has been practiced by city developers internationally.

Defining Key Concepts

This section takes a closer look at this study book's key concepts. First, the terms '**social**' and '**societal**' are examined, as they are sometimes used as synonyms. 'Societal' is seen here as a more encompassing concept than 'social', although some examples in the literature might use 'social' with the meaning 'societal'. In these cases, we have stayed true to the original texts' usage.

In the absence of agreement about its meaning, the term 'social' is used in many different senses and, therefore, regarded as a fuzzy concept. In the *Oxford Dictionary*, this word has, for example, seven specific meanings. However, in this book, 'social' is referred to as relating to aspects within human interactions, with a focus on its common usage as referring to activities in the context of various minorities, such as the elderly, different genders and cultural groups, and in well-being practices that relate, for example, to health.

'Societal' is also a multifaceted concept, and it is used in this book to refer to various human activities in communities. 'Societal' has a broader perspective than 'social', encompassing, for instance, the forenamed social activities (e.g. urban development). In the EU's Horizon 2020 programme,[1] support for societal challenges includes the following areas, among others:

1 See http://ec.europa.eu/programmes/horizon2020/en/h2020-section/societal-challenges.

- Health, well-being and demographic change
- Food security; sustainable agriculture and forestry; marine, maritime and inland water research and bioeconomy
- Clean, secure and efficient energy
- Smart, green and integrated transport
- Climate action, environments, raw materials and resource efficiency
- Europe in a changing world – inclusive, reflective and innovative societies
- Secure societies – protection of Europe and its citizens' freedom and security

The question 'what is **art**?' has been a subject for a long and never-ending debate. In general, art is perceived as aspiring towards beauty or aesthetic value. Art is innovative by nature, and it offers value through aesthetic experiences. The qualities of art – beauty, innovativeness and aesthetic experience – are all subjectively experienced elements, and, thus, an objective definition of art is infeasible.

According to institutional aesthetic theories, art needs to be accepted by the art world to be valued as art. For example, a blue tie by Picasso in a museum is broadly considered an art piece, but a similar blue tie painted by a child is not. (see e.g. Dickie 1988 and Sheppard 1987) This definition put emphasis on different institutions in the arts field and thus differs drastically from the duschampian view of art in which 'art is what the artist says it is' (Davies 1991). From this view a blue tie painted by an unknown amateur artist is also art although its artistic and monetary value might differ from Picasso's work. This more democratic view of art is aligned with the underlining values of societally influential art and art making. With this we mean that everybody in the society can be involved in making art and it can also be considers as art even if the art piece may not end up in a museum or a theatre stage. However, within the scope of this Study Book our intension is not to be engaged into the debate of the quality of art but focus on the effects of art.

Art can also be studied as part of **culture**, which is itself an ambiguous concept. Culture, seen as an institution in a larger context, contains all forms of contemporary civilisation, such as art, science, theology and philosophy. Culture also is seen as the collective production of cultural symbols in which meanings are attached to cultural products. In this book, art is seen as a part of culture, which provides a larger framework, and art as a specific mode of culture is focused on in the discussion.

While managing art projects with societal **impact**, the key idea is to aim for social, economic, cultural or other kinds of impacts on people and society. Art can be used as a tool to influence people's thoughts, opinions and worldviews. One may make art with people and engage people in art making processes in many contexts: in professional art, in private companies, among public welfare work and with the third sector through voluntary projects. The creation of art may take place, for example, in crisis, preventative, educational or rehabilitative work, all of which may have greater influence when connected to artistic practices.

When planning a new **project**, it is good to reflect on which type of argumentation is valid in which context. One central phenomenon is the goal of increasing welfare in society, which is universally seen as the ethically correct thing to pursue. Welfare is

understood in different ways, depending on specific times and cultures, but reflecting on responsibility is beneficial on three different levels:

1. Issues around **individual rights and welfare** – individuals' right to make their own decisions and choices
2. Issues around **public welfare** – the rights and interests of parties other than individuals, employees' responsibility to their employer and society and the promotion of social and community good
3. Issues around **inequality and structural oppression** – employees' responsibility to challenge oppression and work for change in their employers' policies and in society

The general objective of societally influential art projects is to do good: to reduce poverty and suffering, bring change and development to society and help people and society locally or on a wider level. However, art projects' outcomes are often unpredictable, and art does not lead automatically to good results. Expressive art can be seen as a kind of nest building, a process of taking over a space as an individual or a community. It is a seductive process, and it contains opportunities for both good and evil, as do all essential activities. Therefore, those planning art projects must consider and agree on an **ethical code of conduct** for how to produce art and on its possible wider dissemination (Känkänen & Bardy 2013). When the arts meet societal aspects, many new questions appear. Aaltio (2013) provides five argumentation frames for the goals of public sector services: charity, societal peace, a moral philosophy, consensus among social classes and the promotion of economic growth.

Often artistic traditions are based on individual artists' ideas and their mastery of artwork. Regarding the intersections of art, its impact on society through, for example, applied arts or arts-based working methods, and the roles of artists and their audiences add further intersections. Spectators may become emancipated and take a more active role not only in the artistic process but also in ways this influences their own life, because art can open new angles and paths of reflection. How art affects people depends on the sensitivity and poietic materiality of the artwork. (Atkinson 2014; Davies 1991; Rancière 2009)

Many debates have developed around the different **values** of art. Art has been said to have three value dimensions: intrinsic, instrumental, and institutional (Holden 2006). **Intrinsic value** is seen as 'art for art's sake'. This perspective sees art as valuable because of its aesthetic, symbolic and spiritual essence. Art is perceived subjectively and is considered to be based on a personal understanding of spiritual, intellectual and emotional experiences. If art is seen as a tool to achieve other goals than the artwork itself, it is considered to have **instrumental value**. Art for social, regional, economic, political and environmental purposes reflects an instrumental approach. Holden (2006) argues that instrumental value on its own does not completely account for cultural value, but public policies and politicians often tend to prioritise this aspect. The **institutional value** of art relates to techniques, structures and processes that the arts, art projects and organisations create to build up shared values. Institutional

value may refer, for instance, to the development of visual art movement based on a certain technique, or to the development of the structures of dance education. Holden argues that all three types of values are inevitably attributed to art and culture, and prioritising one value over another does not make other aspects of value cease to exist. We agree that art may simultaneously include all three types of value, but, in this book, we focus mainly on art and its instrumental value.

Some have argued that art – when seen as the core of creative industries – relies on an instrumental approach (Belfiore 2004). From this perspective, art can be seen as input and an accelerator for other areas of life. The **cultural industry** is made up of **core creative fields** with their artistic activities, such as concerts, performances and exhibitions. The cultural industry is the input for the **creative industry**, which forms new products and services based on core artistic sources and creativity. Creative content is considered a way to initiate economic growth and innovation, for example, in the production of new technologies to perform electronic music. In this way, art projects can been seen as the core of growth and development throughout the economy.

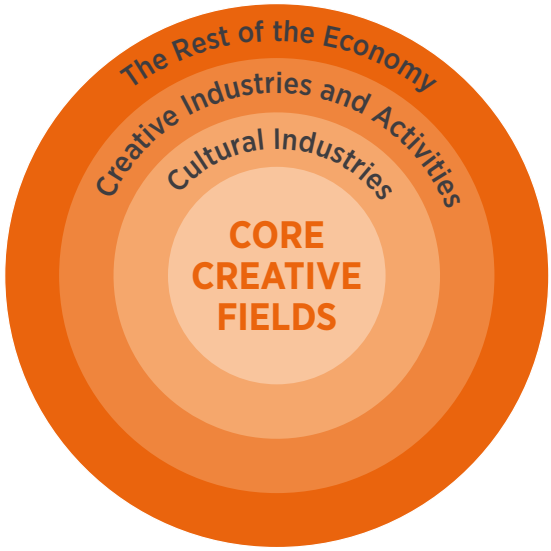


Figure 1 The typology of creative industries
Source: Throsby (2007)

This study book, however, does not look at all creative industries and their economic impact as a whole but, instead, focuses on art as a means to tackling societal challenges. We assume that art and particular societal activities can be considered distinct **communities of practice** (Lave & Wenger 1991) in which communities' participants share similar norms, values and practices. This book concentrates on the intersections of these differing communities, at the point where art and societal communities of

practice join in activities. From a managerial point of view, managers must overcome barriers created by participants' different norms and values. (see e.g. Wenger 1998)

Moreover, societal challenges are about changes in environments or in people's behaviour. Often the desired changes are quite demanding, such as stopping unhealthy behaviour, avoiding marginalisation of youth or taking care of ecological environments. Often, challenges are about reaching not only those whose behaviour one wishes to influence but also entire families and their social context. This is the case, for example, when artistic methods are used to stop disadvantaged youth from turning to drugs or terrorism as a solution to their problems. Moreover, one needs to be conscious of politics: who decides what is the desired behaviour.

Below, a few examples from real life cases are highlighted in terms of 'mini cases'. This type of short illustrative cases are presented throughout the Study Book to link the theories with real life examples of art projects aiming for societal impact. The mini cases presented in the Study Book have been selected and written by the authors. The selection process of the illustrative cases has been a collective effort in which the authors representing different countries have used their expert knowledge to map out a wide selection of relevant cases that will show what it might mean to manage art projects with societal impact. The minicases are aimed to trigger thinking and reflection, not as model examples. The full cases of Part III are likewise created for educational purposes, to enhance students' learning through tackling the challenges and issues within the cases, not to show solutions.

MINI CASE 1: Making people visible through painted portraits

This case examines the independent mediator organisations grouped under the Fondation de France's New Patrons in Art programme, in which anyone, whether a person or an organisation, can become a 'commanditaire' and commission artwork to be created by a world-class artist – to solve problems of any kind. The potential patrons' interviews of artists are conducted with highly experienced mediators. Xavier Douroux is the head of a contemporary art centre in Dijon, the Consortium, and he has acted as a mediator in several New Patrons in Arts commissions. One example is the portraits at Maret University, in which artist Yan Pei Ming gives the people working in the cafeteria 'faces' by painting large portraits of them. He created a dialogue between the fields of contemporary art and local workers. This example shows how people engaged in everyone's everyday life often are not noticed but can be 'introduced' by art – and given an identity. This artistic mediator has built a bridge between everyday life and art.

MINI CASE 2: Facilitating dialogue between hospital employees and the surrounding community

Catia Riccaboni, who works as the coordinator for the programme in question, was a mediator in Hopital Raymond Poincaree de Garches's morgue, where artist Ettore Spalletti renovated the entire department. The project started a dialogue between the contemporary arts and hospital workers. The mediators faced quite a challenge to create understanding on both sides of these differing ways of operating. For example, the workers did not understand why the artist did not want to see the space before starting to work on it. Nonetheless, the artist understood the need to respond in a positive way when, during his work, people brought flowers to the morgue. He addressed the issue further by adding vases to his work. The mediators' role of enabling this dialogue was vital. Moreover, the artwork itself now creates a dialogue within the hospital and also with art experts visiting the work. It has brought a public hospital space into the city's creative arena.

MINI CASE 3: Cultural manager working as a mediator between a city, artists, citizens and businesses

This Aviapolis mini case illustrates how a cultural manager can act as a mediator between many different actors in the society. The cultural manager Mari Peltomäki found a small company called Art Palace, which specialises in marketing skills in the area of artistic talents, including doing the promotional work for a chamber orchestra and running projects involving cities, businesses and artists. Mrs Palomäki had previously worked as a cultural manager in various companies. She was involved in the Helsinki Culture City 2000 events through another production company, and she has since created her own small firm. She works as a marketing consultant for artists, art organisations and cities. Her experience from the Helsinki cultural capital year has given her a large network and good understanding of how to work with city officials. Currently, she is involved as a project manager with a large city development – Aviapolis. Aviapolis is a new business area near the Helsinki-Vantaa airport that has been heavily developed. Among others, Mari Peltomäki has brought the environmental artist, Juhani Rajala, to improve the area's visual image of being 'just fields' – by using artwork. Mari Peltomäki, hence, has created a dialogue within the Aviapolis area that includes artists, businesses and city residents.

Outline of the Book

This study book is structured into three main parts. The first section discusses the issues of art, society and impact on a more general level in order to understand the relevant concepts, phenomena and their interactions in more depth. Part I presents different dimensions of the impact of art and distinguishes between different impacts, such as social, cultural and economic effects. This part also considers the ways these impacts are integrated into different policies, for instance, in social, cultural and educational strategies. Finally, the ethics and responsibilities of cultural managers in leading art projects with societal impact are discussed, and a dialogical approach is presented as a valuable approach to enhancing interaction between the arts, society and art projects' impacts.

Part II discusses more practical aspects of managing art projects with societal impact. First, an understanding of art project management is developed, and these projects' different phases are described. Second, this part considers leadership in art projects. The sections describe what the role and skills of project leaders are, what leading creative people means and how to integrate ethics into leadership. The final sections focus on evaluating art projects' impact and answering the questions of what, why and how to evaluate impacts.

Part III presents case studies that illustrate different practices in managing art projects with societal impact. Altogether, ten cases represent different art forms, national contexts and types of art projects in terms of size, length and number of participants. The cases provide insightful learning material that illuminates, in particular, how the different aspects presented in Parts I and II intersect and what kind of managerial aspects are included in art projects that seek to have a societal impact.

PART I

Perspectives on Art and Societal Impact

I Perspectives on Art and Societal Impact

Learning objectives of Part I

- Define key terms such as societal impacts, values, policy instruments, ethics and responsibilities
- Distinguish between different dimensions of the impacts of art
- Understand the relationship between impacts and values
- Appreciate different ways of assessing societal impact

This first part creates an understanding of the context in which the management practices of socially influential art projects take place. The context referred to here includes various social, cultural, economic and political environments, which set the background for art management. Art projects can have various impacts, both intended and unintended, and how they are perceived usually varies depending on the context.

Values and valuation are closely related to the perceptions of impacts. Values can be seen as the inherent tenets people hold that define who they are, what they believe in and what is significant for them. In the following chapters, values are discussed in relation to different impacts of art, including how to create links between them and how to assess values in the arts and society.

As defined earlier, societal challenges are often about changes in people's behaviour. At the same time, however, political contexts define what types of changes are valued in specific political environments. Naturally, this also affects the allocation of public resources. Thus, political contexts and an ability to analyse them is important for managers of art projects with societal aims.

Whenever people's behaviour and attitudes are tackled in art projects, one needs to consider the ethical issues and responsibilities of arts and cultural managers. What is good for one person might harm another. Part I's final section focuses on ethical issues and proposes a dialogical approach to better integrate different aspects in order to increase the societal impact of art projects.

1 Dimensions of the Societal Impact of Art

To manage art projects with societal impact, the meaning of 'impact' must be defined, as well as the different dimensions related to this concept. After reading this section, you will understand:

- How to define the concept of impact
- At what level impacts can occur
- What are the various types of impacts
- How are impacts and values related to each other and how can values be assessed

The societal impact of art projects can be defined in terms of change, that is, the impact of artistic activities is any positive change in the society involved that has been created by purposeful activity for certain goals (Aps 2012). This interpretation stresses a consciousness of the targeted change in the society and focuses on the impact that can be achieved only by having pre-set purposes and fixed measurable transformations of rules, values, attitudes, activities and so on. According to Aps (2012), an impact is not everyday activities connected to, or opinions and judgments about, an art project, and it is not the project's output. Hence, these are not included in different theoretical approaches to art projects' impacts, which can be put into practice according to the vision, objectives and planned impacts of the projects in all the phases of project management.

Artistic and creative practices are some of the most social, dynamic and participative human activities. They have the capacity to trigger reflection, generate empathy, create dialogue and foster new ideas. Creative undertakings develop new relationships and offer a powerful way of sharing, shaping and expressing values. In this book, we adopt the view that all humans have the capacity for creativity, yet, sometimes, one needs specialised skills, talents, and artistic activities to bring this forth. Seeing that creativity and artistic activity are closely linked – yet not the same – is one of this study book's cornerstones.

As society in general is not consistent but, instead, continuously evolving, the relationship between art and society needs to be considered dynamic and reciprocal. Therefore, whenever the issue of the impact of art is addressed, the interdependence of both the arts and society needs to be emphasised.

This chapter focuses on three approaches towards the relationship between art and society: 1) art for art's sake, 2) art for the economy's sake and 3) art for society's sake. These perspectives are a reminder of the different values of art, including **intrinsic** (i.e. 'art for art's sake') and **instrumental** values and art for economic and societal goals, in which the instrumental aims differ. From the viewpoint of intersecting

fields, 'art for art's sake' is mainly assumed to fall within the arts themselves. Art for societal and economic purposes connotes an intersection of differing fields. However, importantly, 'art for art's sake' does not mean that it does not have an impact on society or economic values but, instead, that these art projects do not have the latter impacts as stated objectives when created and produced. McCarthy et al. (2004) talk about public spillover component of intrinsic effects of art while the arts enriches individual lives and cultivates the kinds of citizens desired in a pluralistic society.

A number of dimensions of the impact of art can be identified, thus the scope of impacts needs to be clarified. These dimensions include whether the impact is on individuals, institutions/organisations, communities or the economy and whether the impact is direct or indirect (e.g. does it indirectly affect communities by affecting individuals). Another dimension is whether the impact is short- or long-term, whether impacts are greater for some groups and individuals than for others and whether the impact is social, cultural, economic, or psychological. These dimensions are often under-specified, and, as a result, findings can be easily inflated.

The societal impact of art projects can be seen as two-fold:

1. Impact of participation in art projects (e.g. social, cultural, aesthetic and economic)
2. Impact on passive surroundings of arts and cultural projects

From the first perspective, those involved can detect, aim for, manage and assess the impact on audiences who are active participants in art projects. In addition, one can consider the impact on the relevant artists and managers and their economic welfare. From the second point of view, it is important to recognise, plan, evaluate, measure and manage the impact on random people, non-attenders, the general environment and communities in the regions where projects take place.

Table 1: Mechanisms of arts impact
Source: Adapted from McCarthy (2002)

	Individual			Community		
	Material/ health	**Cognitive/ Psych**	**Interpersonal**	**Economic**	**Cultural**	**Social**
Direct involvement	Builds interpersonal ties and promotes engagement, which improves health Increases opportunities for self-expression and enjoyment	Increases sense of individual efficacy and self-esteem Improves individual' sense of belonging or identification with community Improves human capital (skills and creative abilities)	Builds individual social networks Enhances ability to work with tohers and communicative ideas	Wages to paid employees	Increases sense of collective identity and efficacy	Builds social capital by getting people involved by connecting organizations to each other and by giving participants experience in organizing and working with local government and nonprofits
Audience Participation	Increases opportunities for enjoyment Relieves stress	Increases cultural capital Enhances visuo-spatial reasoning Improves school/ academic performance	Increases tolerance of others	People spend money on attending the arts and local businesses. This has also multiplier effects	Builds community identity and pride Leads to positive communit norms such as diversity, tolerance and free expression	People come together who might not otherwise come into contact with each other
Prensence of Artists	Increases individual opportunity and propensity to be involved in the arts		Increases tolerance of others	Increases propensity of community members to participate in the arts Increases attractiveness of area Fosters a creative milieu	Improves community image and status	Promotes neighborhood cultural diversity
Presence of Arts Organizations and Institutions	Increases individual opportunity and propensity to be involved in the arts		Increases individual opportunity to be involved with the other citizens	Increases propensity of community members to participate in the arts Creates greater likelyhood of revitalization	Improves community image and status	Promotes neighborhood cultural diversity Reduces neighborhood crime

2 Different Impacts of Art

2.1 Societal Impact

Societal impact has been defined in various ways, and, sometimes, social impact is used as a synonym. This subsection first discusses societal impact with reference to specifically social effects. Then, various further aspects are included, such as social groups, communities and cities as geographical areas; communities distinguished by groups of peoples and individuals with social or other needs (e.g. medical).

Matarasso (1999) argues that the greatest social impact of participation in the arts – and the effect that other programmes cannot achieve – arises from the arts' ability to help people question and think critically about their and others experiences. This does not happen in discussion groups but with all the danger, magic, colours, feelings, excitement, metaphors, symbolism and creativity that the arts can offer. Empowerment lies within the act of creativity, and, through sharing creativity, understanding and social inclusiveness are promoted.

Social impact is about understanding the results of a policy or activity for a wide range of stakeholders. Even though developing an understanding of the concepts of costs and quality are needed, still, the social impact of any policy or activity can be much broader – covering also the results for different counterparts in art projects.

We agree with a definition of social impacts that includes all social and cultural consequences to human populations of any public or private actions that cover all the ways in which people live, work, play, relate to one another, organise to meet their needs and generally cope as members of society. Specifically cultural impacts involve changes to individuals' norms, values and beliefs that guide and rationalise their cognition of themselves and their society (Burdge & Vanclay 1996).

2.1.1 Impact of Art on Communities

Community can be defined in variety of ways. In general, researchers use two criteria when defining a community: proximity and group membership. Another common way of defining a community is a legally distinct area, such as a city or state. As an alternative, a community can be defined based on group membership, categorising people by their race, gender, religion, ethnicity, occupation, national origin and sexual orientation.

At least two different methods are used to classify people into communities: based on criteria imposed by researchers or the self-identification of individuals. Art may have an impact on all community aspects, from geographical area to groups of people.

Cities and regions, as well as villages or town districts, have used art at least for identification, thereby building visibility and regenerating districts. For example, in

many US cities, city centres were slowly becoming slummified in the late 1960s, which caused cities to bring art to their centres, creating a more prosperous atmosphere and resulting in the regeneration of these in terms of jobs, offices and residences. Similar examples are abundant among former industrial districts around Europe.

Another dimension of art projects' impact is related to image building, which contributes to communities both inside and outside. This also is related to the branding of cities, which seeks to communicate social, political and economic values with the 'glow' of cultural value associated to cultural infrastructures. Contemporary cities compete globally to attract visitors in the so-called 'eventful' economy, in which the Olympic Games, Football World Cups, European Capital of Culture celebrations or blockbuster art exhibitions compete to attract global flows of visitors. Cities work to get these cultural values embedded in the products of tradable manufacturers that participate in the city branding process.

MINI CASE 4: Art café facilitating dialogue between the arts and local citizen

The district around Rue Montorgueil in Paris was seen as rather poor and less attractive. The Association de la Rue Montorgueil in Paris created an art café, Café de Reflect, with artist Jean Luc Villmouth. The project created a dialogue between the artist and local inhabitants. The artists Villmouth involved photographed views from their windows and then brought local people's lives into the café by putting up mirrors and these photographs on the walls. The project created identity for the district and local people. It not only facilitated dialogue between local people and the contemporary arts but also created interest from outside the district. Even some state visits were organised to see the lively new café. This contributed to a positive cycle by creating an even better image of the district for both residents and visitors. To read more about the café, please go to http://www.nouveauxcommanditaires.eu/fr/25/210/café-reflets.

Every art project has an impact – on its audience, stakeholders, project team members, community around it and so forth. The bigger the project in relation to the size of the community, the more substantial the impact can be. For example, a big international festival organised repeatedly year after year can have a remarkable impact on a small town. In addition to economic impacts, the lifestyle and atmosphere can be affected, including the services available, living conditions, sense of rootedness or even residents' identity. Hence, festivals have a variety of impacts, not only on festival visitors but also on local businesses and residents.

To local businesses, festivals create a better image, new partnerships, greater visibility and better economic results. Entrepreneurs feel that festivals increase their competitiveness and enhance their city's image and prominence, which increases these cities' attractiveness (Luonila & Johansson 2015). On the other hand, businesses may have to make unnecessary investments that bring extra costs. In addition, the

price level of goods may rise due improved demand, which has an impact on local residents as well.

Local residents may attend festivals as customers and paid or voluntary workers, but, even if they do not attend or participate, festivals have impacts on them. Studies have found that festivals can bring new services, support a creative and innovative atmosphere and improve the overall quality of life. Festivals may also increase residents' sense of belonging and pride about their hometown, as well as a love for, and commitment to, their region. Festivals also contribute to the identity to regions' residents. Negative impacts on locals are, for example, disturbance, littering, traffic jams, noise pollution and lack of parking places. In addition, the use of public funding to support festivals is sometimes questioned.

The term 'community' refers usually to communities of people and groups that share values, professions or characteristics, but it can also refer to community of minorities. The art projects of the latter might seek to increase visibility for, and understanding of, a particular community, which further aims to improve the living conditions of minorities or engage them more deeply in other communities.

MINI CASE 5: Creating a dialogue between the arts, immigrants and communities

In Marseilles, authorities felt a need to make various nationalities' cultures more visible in this extremely multicultural city. Officials believed that, by making this characteristic more prominent through valuing the city's multicultural nature of the city, this perceived default could be turned into a benefit. The project of showing Marseille's cultural diversity took the form of a book collecting the recipes of local women from different cultural backgrounds. In the project, people were given the means to show their special background and cultural heritage. This project was a success, and it highlighted the city's special characteristics as a multicultural city with many immigrants. The project gave the city a more positive image after the art project managers created a dialogue between the arts, immigrants and communities.

A community can also be a community of professionals, so, below, two examples of such cases are presented. The first one is about hospital employees who work in palliative care, and the second is about employees in a university lunchroom. Both employee groups felt unappreciated as lower class workers and thus invisible in their respective organisations.

MINI CASE 6: Creating visibility for unnoticed hospital staff through art

At Maret University, visual artist Yan Pei Ming gave the cafeteria employees 'faces' by painting large portraits of all of them. The artist stimulated a dialogue between the contemporary arts and local workers, gaining more visibility and appreciation for their important work. The example shows how one can be engaged with people in daily life who does not actually get noticed or remembered to show the appreciation they deserve. This art project in the university café made these people visible through visual art when they were 'introduced' to others as portraits on the walls. The visual artist as a mediator built a bridge between our everyday life and art. To learn more about this case, please visit http://www.nouveauxcommanditaires.eu/fr/25/136/portraits.

Read more on community level impacts:

- Sociocultural impacts of events
  http://works.bepress.com/cgi/viewcontent.cgi?article=1037&context=philip_stone
- Art and positive change in communities
  http://www.creativecity.ca/database/files/library/arts_positive_change(1).pdf
  www.kwmc.org.uk/impact
- Impact of art on Canadian life
  http://canadacouncil.ca/council/resources/arts-promotion/arts-promo-kit/

These examples show also how art can have an impact on group or individual identities. In community art, the key is to participate so, in community art projects, the audience is no longer an observer but, instead, becomes an active co-creator. This is part of the broader audience development trend in the arts towards participation and community building through art. Usually, the co-creation of art moves along two levels, the community and individuals. Therefore, we next focus on the impact of art on an individual level.

2.1.2 Impact of Art on Individuals

Questions about the arts' impact on individuals can take many forms. Generally, art has a plausible influence on health improvement, mental well-being, cognitive functioning, creative ability, professional performance and aesthetic development. These aspects are discussed in more detail below.

1 The arts improve individual health.

According to Angus (2002), either engaging in creative activity or simply attending artistic events seems to improve physical health. Presumably, this could be due to art's ability to relieve stress. In addition, engagement in the arts widens and strengthens social bonds, which also have a positive influence on health (Ball & Keating 2002). On a purely physiological level, as Bygren et al. (1996) explain, the organism responds with changes in the humoral nervous system. For example, verbal expressions of traumatic experiences through writing or talking improves physical health and enhances immune functions, as well as being associated with fewer medical visits. Examples have been found of art's impact in preventive and medical care, from both consuming and actively creating art.

2 The arts improve psychological well-being.

Here we have to distinguish between passive and active participation. Attending arts events may be stimulating, in addition to relieving stress, hence leading to improved happiness and higher life satisfaction. Active participation in the arts also leads to improved self-esteem and a sense of control over one's life. There are different reasons why this might be so. Most of the anecdotal evidence comes from community arts programmes, some of which are geared towards poor, marginal or 'at-risk' populations (Weitz 1996). To a certain extent, the creation and completion of art projects provides opportunities for participants to succeed and gain positive public recognition. This will then increase their self-esteem and improve their sense of control over their lives (Fiske 1999).

3 The arts improve skills, cultural capital and creativity.

The distinction between passive and active participation is also important on this level. Audience members can gain some new knowledge and add to their cultural capital by attending arts events. According to Fiske (1999), individuals who are directly involved in creating or organising artistic activities may learn skills that they did not previously have and, thus, may demonstrate greater creativity. For example, researchers have studied the so-called 'Mozart effect', showing that children who listen to Mozart – and other similar stimuli – show improved performance on visuospatial reasoning tests, although the effect may not last forever (Chabris et al. 1999). Overall, education studies show that children engaged in arts classes will do better in other subjects and that an arts-integrated curriculum improves school performance (Fiske 1999; Weitz 1996). One reason for this could be as simple as enabling the learning process through artistic activity, which can become much more enjoyable for children.

Visiting artistic events may expose students to a diversity of ideas that challenge them with different perspectives on the human condition. This indicates that enhancing access to art, whether through programmes in schools or visits to museums and galleries, should be a central part of any school's curriculum.

2.1.3 Impact of Art on Values

Creative endeavours can help individuals to build new capabilities and understand how to imagine and rehearse different ways of being, behaving and relating. Values represent people's guiding principles and broadest motivations, influencing their attitudes and behaviour. Values shape the way individuals look at and understand the world and the mental structures that order people's ideas. Values are the framework on which people construct the stories that they tell themselves and others about what is important (Shwartz 2006).

Tim Kasser, professor of psychology and co-author of *Common Cause: The Case for Working with Our Cultural Values* (2009), sets out the evidence for how values are shaped and explores the potential of engagement with art to affect our self-acceptance, affiliation and community feeling. Engagement with art also affects values that are known to influence higher levels of personal, social and ecological well-being, including freedom, self-respect, equality, creativity and unity with nature.

The impacts of large-scale artistic events, such as the European Capital of Culture, have become a key issue for many countries and researchers (see, for example, the review by Langen and Garcia 2009). On the other hand, how an individual citizen experiences art and how he or she is involved in producing art in his or her community is also of interest. Managing, measuring, producing and studying art projects on both a macro and micro scale require a different focuses and methods. In this study book, small and large-scale art projects are considered by providing cases from a large variety of art projects seeking to have societal impacts.

2.2 Economic Impact

In this subsection, we elaborate on the economic impact of art, in particular, in the context of museums. Museums are cultural institutions that appeared in Europe in the Age of Enlightenment, many times promoted by the nobility or based on royal collections. The opening to society of these formerly private goods was intended to contribute to public instruction. Many aspects of museums have evolved, producing dramatic changes in recent decades because of social and technological factors. People enjoy more leisure time, get more education, and travel long distance because transportation has become cheaper and more common. Last but not least, digitalisation has open enormous opportunities for communication, preservation of collections and enrichment of museum visitors' experiences.

To explain the economic impact of art, museums as cultural heritage and representative of arts organisations are used as examples in the following discussion. Museums are here seen as key organisations maintaining cultural heritage. As museums are related to society's tangible or intangible heritage, we need to start by discussing how to assess the value of the cultural assets preserved and communicated by each institution. The economic value of cultural heritage can be defined as the extent

to which that heritage generates benefits for society and individuals. In that sense, this heritage is instrumental, including both market non-market benefits. One must also recognise that cultural heritage possesses intrinsic value, in that it has meaning and importance in a cultural, historical and emotional sense (Snowball 2008). When considering art's economic value, one needs mostly to consider its instrumental value. Therefore, in order to determine the economic value of cultural heritage, one must find out in what ways it generates benefits. Thus, the economic value, which is not synonymous with financial or commercial value, comprises whatever non-market values it may give rise to – plus the financial or commercial value (Ateca-Amestoy 2013; Snowball 2008; Throsby 2013).

The International Council of Museums defines museums as non-profit, permanent institutions in the service of society and its development, which are open to the public and which acquire, conserve, research, exhibit and communicate the tangible and intangible heritage of humanity and its environment, for the purposes of study, enjoyment and education. Collections can also be digital and 'virtual museums', which challenge the traditional view of museums as physical institutions.

This welfare value may be a use or non-use value. **Use value** derives from the use of goods. Typically, only visitors to museums derive use value, as they have enjoyed a pleasant experience. A **non-use value** may be an **option value**, which is the value for individuals who have not visited heritage sites but who wish to have the opportunity to do so in the future. An **existence value** is another non-use value attributed to goods by those peoples who have neither visited sites nor plan to do so but who view the existence of sites in a positive light. Non-use value can also be a **bequest value**, which is the value of the knowledge that cultural heritage has created for the use and benefit of future generations.

The Network of European Museum Organisations has defined four main dimensions of museums' value:

1. Educational
2. Collection-related
3. Social
4. Economic

Museums are institutions open to all society, not just to local people, so museums are intended to attract cultural tourists to the city or region in which they are located. They further contribute to the creation of positive values to be communicated through local products and services. In the same way, one can detect these various dimensions of value in all art projects.

Museums and art events and projects contribute to the local economy, for example, through job creation, innovation and community cohesiveness. This operates at least in two dimensions: the first refers to the community's shared values and the second to the community's image, which can be communicated. Access and participation in the arts facilitate the creation of individuals' sense of identity and belonging to the

region – promoting social inclusion processes, supporting multi-level development (i.e. individual and collective) and lifelong learning. Development is not restricted to economic development in terms of the creation of new jobs and fiscal revenue to improve local finances. Development is mostly related to the capacity building of people who participate in artistic activities. Museums help enhance skills, in both formal and informal education. The organisation AQUEDUCT (2011) documents how cultural heritage can be used to acquire formal primary education skills, such as critical thinking, creativity and intercultural dialogue, by using discovery and reflective learning processes. Cultural heritage can further contribute to the acquisition of lifelong learning of key competences, namely learning to learn, social and civic competences, initiative and entrepreneurship, cultural awareness and expression, mathematical and digital competences and communication in a mother tongue and foreign languages.

A recent report by The Learning Museum prepared by a working group of the Network of European Museum Organisations presents the contribution of museums to the capacity building of young people in many areas. Notably, this includes the integration into society of those teenagers and young adults who are unemployed and not getting more education and the enhancement of community awareness and civic participation of young people with disabilities.

Economic impact studies seek to estimate the market value of a cultural asset through the size of the spending flows that arise from that cultural asset, as well as by measuring its overall impact. In general, three different types of measurable impacts have been detected: 1) the **direct spending** of the cultural asset (e.g., buying a concert ticket), 2) the **indirect impacts**, which are changes in inter-industry purchases as they respond to the new demands of the cultural assets directly affected (e.g., increase in album sales) and 3) the **induced impacts**, which typically reflect changes in household spending as income increases due to additional cultural assets. Thousands of impact studies have been completed worldwide by either consultants or academics, and the following table presents a collection of those done in Spain.

Table 2 Applications of economic impact to different cultural goods and institutions in Spain

Authors	Study's empirical context
Capaul (1988)	Film Festival of San Sebastián
Herrero et al. (2002)	Salamanca 2002 European Capital of Culture
Devesa (2005)	Film Festival of Valladolid
Murillo et al. (2008)	Alhambra World Heritage Site in Granada
Plaza et al. (2011)	Guggenheim Museum Bilbao

Humans live in the land of scarcity. Every day, they have a 24-hour limited stock of time at their disposal, they have a limited amount of money to satisfy their needs and governments have limited budgets to be allocated to social and cultural policies. If an agent decides to commit one of those scarce resources to one particular use

(e.g. time to go to the cinema, money to buy groceries or money to construct a new building for a public library), he or she necessarily discards all competing uses (e.g. time to prepare for final exams, money to go to the cinema or money to buy medical equipment for a public hospital). Even if some resources can be considered 'free' (i.e. not having a market price – a concept discussed later in this book), at least one serious and implicit cost is incurred: opportunity cost.

Although psychologists and behavioural scientists have plentiful evidence that individuals procrastinate (i.e. leave for tomorrow what they would rather do right now), choose badly in many contexts (e.g. start smoking) and engage in other non-optimal decisions, a consensus exists that people can be 'predictably irrational'. Individuals and organisations have to be smart when making their choices. As resources are limited, their investment in projects has to be such that the decision passes a cost-benefit examination. Estimating costs is not as difficult as estimating benefits for cultural and artistic objects, services and infrastructures. However, assessing and quantifying benefits is not a question of hiring cultural experts and asking them to estimate a number to be used in the cost-benefit test.

One challenge in any study of impacts is how to determine the temporal framework in which one expects to find benefits associated with the art project. Apparently, concentrating only on contemporary effects is not the best approach, as one would neglect the perspective that often the most important effects of an art project are not its outcomes, but instead long-run impacts. Cultural destinations, for instance, need time to raise awareness of their existence and attractiveness. Attitudes in local communities may also need more than a calendar year to change. To overcome this issue, for instance, the discounted cash-flow method (DCF) adds a long-term perspective to impact studies and a cash-flow approach. DCF calculates whether the initial and ongoing investments and expenditures (i.e. cash outflows) during an art project's lifetime are recovered by the end of the project (i.e. the so called cash inflows). Traditional impact studies are static – a cut in time – whereas the DCF method calculates the recovery of investment along the cultural asset's lifespan. Although this method allows more dynamic value calculations, its application to art projects can be challenging. Consider, for example, the Sagrada Familia in Barcelona, Spain. As a Gaudi masterpiece, it is an important tourist attraction. Its construction started at 1882 and is slated to be completed by 2026. The challenge is how to evaluate the economic value of that kind of project in 1882 or 2015.

To determine cultural heritage's economic value, one must not only find out in what ways that particular cultural heritage generates welfare but also establish a ranking system of priorities for which that cultural asset was set up and then, select the right valuation method according to the cultural heritage's principal mission and vision. In other words, the order of valuation methods used to measure the cultural asset's value depends on the order given to that cultural asset's mission and priorities.

2.3 Relationship between Impact and Value

All efforts and enterprises seeking to enhance the impact of the arts involve foundations that guide how one values different impacts. For instance, when one approaches the art's impact in the context of 'arts for art's sake', arts for economic reasons or arts for societal purposes, one can distinguish a different value basis for these three approaches. In the case of 'arts for art's sake', one is dealing with the arts' more intrinsic values, while arts for economic and societal reasons are based more on instrumental value.

Hence, a key aspect to consider in determining the relationship between impact and value is the alignment of value bases and the impact of an art project's goals. For instance, if the project is based on intrinsic value and the project's purpose is to create an exceptional piece of art and to contribute to the professional arts, the project's targeted impact cannot be formulated as instrumental, as it is trying to achieve broader societal impacts. This is what is meant by the alignment of values and art projects' impact. One needs to be aware of value bases in such a way that art projects do not try to create impacts that are in conflict with the projects' values.

In addition, art projects involve a range of different participants who may possess different value bases. From the management point of view, this is a challenge that needs to be tackled at projects' beginning. If, for instance, the project leader and the artistic leader (e.g. director, conductor, curator or choreographer) have quite different value bases and, thus, different views on the impacts the art project should aim for, creating coherent goals for the project, in general, and impacts, in particular, becomes difficult. This might affect the formulation of not only objectives but also impact indicators and the measurement system. Measuring a project's impact is a difficult task because of the complexity of factors that may affect the achieved impact, and, if the values and intended impacts are somehow in conflict, interpretations of the art project's impact are imbalanced already from the beginning.

Managing art projects with societal impact as experiences entails visioning, strategic thinking and distributing roles as important, integral parts of every project. When talking about art projects with societal impact, naturally, possible impacts the project ought to have need to be taken into account and analysed in advance. Even though certain impacts might be unexpected, being aware of the potential for these is important.

The project team's vision decides which impacts are targeted. Art projects can have particular impacts on phenomena not strictly related to the projects, and sometimes, the link between art projects and their impacts is not easy to trace, in some cases even impossible regardless of the good intensions and set goals. Art also has been used, for example, for political propaganda and gaining ideological support. This sometimes happens even without or against the project team's wishes, since projects can have impacts on different people and phenomena, which is oftentimes hard to predict. Nevertheless, the way art projects are designed and produced influences how the audience perceive the projects and what the potential impact will be, among other aspects.

The arts are experiencing a growing discussion about art as holistic experience. This is a pragmatic approach to the impact of art projects through the **arts as experience** perspective (e.g. Caru & Cova 2007; Dewey 1938). The approach is increasingly relevant in the context of creative industries and an experience economy, changes in audience behaviour and continuous restructuring and redistribution of arts funding in Europe.

For Dewey (1938), the product of art is the connecting link between artists and audiences. Art projects cannot exist in an artistic vacuum and still have an impact on people and societies. If art – as a product or project – is a connection, then the design of this aspect is crucial for success. This is an important skill of arts and cultural managers. If art projects fail to find a connection to any audience, its intended impact on society is endangered (Dewey 1934).

Practically speaking, audiences' experiences can be designed, to a certain extent. The figure below illustrates the mapping of audience experience, which distinguishes the general and particular aspects related to an experience.

General factors influencing audience experience	
Subjectivity	
Specific in time and context	
Interaction	
Multiple communication channels	
Spread over period of time	
Dynamism	
Holisms	
Particular factors influencing audience experience	
Focus on **goals** to design for experiences	Focus on **means** to design for experiences
Memorability	Utilitarian aspects
Engagement of customers	Hedonic aspects
Immersion	Value
Involvement of customers	Emotion
	Senses
	Consistency
	Experience realms
	Theme

Figure 2 The Experience map: Focus on different aspects relating to experience
Source: Adopted from Petermans et al. (2013)

The Experience mapping can be used in art projects, for example, to map out the various factors that may affect audiences' experiences. These factors can further inform the development of impact indicators related to engagement, immersion, involvement and memorability.

2.4 Summary

An art project's societal impact can be understood as a change in individuals and/or groups' thinking or actions due to engagement or participation in the project. However, this impact can only be observed in the long run, which means that the link between the project and its perceived impact might also have been affected by other factors in individuals' lives or in the community.

Different forms of impact can be identified, such as societal and economic impacts. Societal impacts include any action's social and cultural consequences to people, which cover all the ways in which people live, work, play, relate to one another, organise to meet their needs and, in general, cope as members of society. Cultural impacts involve changes to individuals' norms, values and beliefs that guide and rationalise their view of themselves and society. Economic impacts include the benefits art projects generate for society and individuals. However, economic impacts are not merely concerned with financial or commercial influences but also cover different non-use and option values to people.

This section described the relationship between value and impact by stating that the two need to be well aligned in order to set reachable and measurable goals for art projects. The value of art if also seen differently from different policy point of views, which set a frame for intended outcomes and impacts of art projects as well. In the next section, the different policies that may have an effect on art projects are described and discussed in more detail.

3 Policy, Art and Societal Impact

Understanding art projects' context, including political environments, political agendas and influences on and from politics, is a prerequisite to managing projects and their impact. After reading this chapter, you will understand:

- How art projects and cultural organisations are related to different policies
- Why policies and political environments are relevant to managing art projects
- How different policies need to be understood in connection with art projects and their societal impact
- How politicians influence and support cultural organisations and art projects

Art projects do not operate in a vacuum. Even if the project team supports anarchist philosophy and resists all rules, regulations and authorities, the project's legal and institutional setting affects the team's operations. Contextual environments, which consist of written and silent rules, values and beliefs in society and institutional structures, surround any artistic initiative. The institutional setting of any art project and cultural organisation consists of norms, values, practices, processes and activities. All of these are affected by historical, organisational and external influences.

Policies play an important role in all of these components. Different government policies set the rules of the game for any art project regardless of the degree of formal and artistic independence. Political settings create a framework for rules and relationships between different members of society. All engaged actors related to art projects (i.e. artists, managers, audiences, funders and other stakeholders) are subject to policies and political influences. Technology, education, community development, economic stratification and race and international relations – these are all connected to policies and often the central agenda of arts as well (Atlas 2001). Policy and politics are not synonyms, and, therefore, they are explained separately in more detail below. However, we acknowledge that the relation between policy and politics vary from country to country, in some countries the difference being almost non-existing and in some others very clear and distinctive.

Policy comprises all possible laws, acts, regulations, taxation and son on, on international, national and local levels. Policy has its goals (i.e. strategies and coalition agreements), outputs (i.e. legal acts) and outcomes (i.e. results, such as improved conditions in one area of life).

Politics, or policymaking, refers to the legitimacy of – and procedures that create – norms, rules and relationships in society. The term politics applies also to supranational, national and local levels. **Politicians,** or policy makers, are people involved in policy making and influencing political decision-making.

Different public policies are influenced by social, cultural, economic and administrative contexts, at both the global and national levels. The economy influences

political decisions concerning labour market situations, state budgets' incomings, emigration and immigration issues and so on. Social contexts affect political decisions due to population growth and aging, household size and traditions, the civil society's strength and community activities. Cultural contexts influence political decisions by determining what is valued and considered ethical in society, what is considered modern or traditional and how language and history are perceived in society. Hence, notably, policy is not something made 'out there', but, instead, political decisions are rooted inside societal contexts: policy is determined by its time and surroundings. Any art project can be considered a representative of a context by policies, which is the reason why artists and managers need to stress this. On some occasions, pointing out the contextual issues that influence policies through artwork could be extremely valuable and make society and politicians realise what are the actual reasons for, and influences on, different political decisions.

Art projects are reflections and representations of societal contexts. In this way, these projects act as input for different policies.

Art can be an agent of social or political change. The arts can be used as a political instrument and as a tool for social engineering. Arts and cultural managers can then act as mediators between artists, politicians and implementers of policies. Policy is the framework that defines what is accepted, who has the right to decide and what kind of relationships and institutions people have. Different policies use a range of instruments to guide developments in different areas of life. Large-scale policies employ regulatory and economic instruments, such as legislation – including employment regulations – and govern institutional settings, including dividing power and responsibilities between central and local governments. Economic instruments can be subsidies, taxation or tax incentives and specific programmes (e.g. funding). Usually, economic instruments influence most organisations in a corresponding sector and have a daily impact on project level activities. (Belfiore & Bennett 2010)

Artists or managers can find ways to interact with politicians or initiators of grassroots partnerships with politicians. In this way, all the people related to art projects can design and affect policies.

At the same time, policy is the result of different processes and compromises between various representatives of groups and interests in society. Policy discussions can be initiated from the grassroots level. Thus, policy occurs both bottom up and top down. A case in point is Helsinki's graffiti scene. Graffiti was once seen as an illegal activity, and graffiti artists were seen as violating the law. However, as graffiti art gained acceptance within the art world, the city's point of view changed. Nowadays, graffiti artists are given specific spaces on which to work. On the other hand, as graffiti was regarded as an 'outlaw' activity by many artists, this question whether legalised graffiti is still true graffiti.

3.1 Policies Connected to Art and Societal Impact

No art project is cut off from its socio-political context, especially when an art project or organisation receives public support and funding. Public subsidies for the arts represent the state's expectations of gaining some results other rather than artwork in the professional sense. Most support for the arts falls into the cultural policy sphere. Most politicians are interested in the social consequences of various policy actions or developments.

While managing art projects with societal impact the key issue is to detect the position of a certain project in the context of various national and international policies. Formulating relevant arguments and presenting convincing evidence on the arts impacts from the policy perspective requires understanding the local political scene and agenda of various policies. However, there are no ready-made formulas how to do that; instead the "toolbox" of cultural managers depends on the aims of the art project, on the context of local, national and international environment as well as on the scope and scale of the project. In order to successfully acquire public funding, achieve involvement in larger politically supported programmes, to get access to public spaces or to gain wider public support, the cultural managers' awareness of potential interactions with various policies is the first step to take.

3.1.1 Cultural Policy

Relationships between governments and art organisations and projects are often regulated by **cultural policies**. In the European context the nation states, public authorities – in most cases, the parliament and ministries – have to plan and decide on methods to protect and develop national art and culture. Given Europe's growing immigration and internationalisation, different and more cohesive approaches to cultural policy have appeared. The arts, which are perceived in the cultural policy framework and official settings as fine arts and art institutions and their activities, have sparked debates ranging from public funding to citizenship. Cultural policy needs to balance policy tools, principles and strategies to balance the tripartite coalition of civil **society-market-state**. This is a framework for making rules and decisions, which are based on social values and relationships (Atlas 2001).

Tools used to execute cultural policies are legislation, tax and pricing policies and institutional structures, which finance and express priorities. Art as a resource and a matter of public interest are the two sides of one whole. This requires cultural policies to balance between public and private interests. In most countries, official policies consider art the key issue of democratic strategies, so it should be publicly supported, while the most liberal approach treats art as another business without state involvement. Cultural policy's main instruments facilitate the arts through legislation, licensing, distribution of budget resources and **arms' length bodies** (i.e. free and

independent parties that execute policies, such as the Cultural Endowment in Estonia or Arts Council in the UK). Governments may deal with the art sector by improving the market's functioning, by avoiding any intervention and leaving the market free and by supporting and providing cultural services as merit good (Giardina & Rizzo 1997). However, avoiding any intervention leads to the loss of power and unwanted situations, so governments are not interested in losing power over cultural institutions. Baumol (1985) points out the reason: private enterprises produce only the quantity of a service whose benefits elicit payments by recipients. In this case, the market will provide fewer external benefits than it should in the public's interest.

Usually cultural policy is not a central or important issue in urgent political debates. At the same time, the impact of cultural policies extends to other areas of life. Cultural policy can be regarded as a form of social policy and as a part of economic policy, but, primarily, cultural policies need to be considered as strategies to develop excellent art. The contributions of various aspects of cultural policy to other policies – and vice versa – are clear, although the line between cultural policy and other policies that approach cultural matters might sometimes be blurred. Nevertheless, in most European countries cultural policy is considered as separate field of public policy, which is governed by a specific governmental unit such as Ministry of Culture.

Cultural policies establish the framework for artists to create good quality aesthetic expressions, although the concepts of excellence and 'elite' art have been discussed from different perspectives (see discussions in a British context, for example, O'Brian 2014). Cultural policies clarify the principles of supporting talent, good quality and versatility in the arts. Therefore, solutions for decision-making and evaluation are delegated to experts, politicians and arms' length bodies, depending on the state's politics. In regards to managing art projects, the arts' intrinsic value as core creative activities must be kept in mind. Those involved have to realise that the art projects' value sometimes relies purely on 'art for art's sake'.

Cultural policy as a form of social policy refers to recognition of the transformative effect of arts in people's lives. This approach links to the idea of art as a 'way of life' (Williams & Blackburn 1989), which refers to the uses of art in terms of access and participation aspects, rather than excellence (O'Brian 2014). Cultural policies can – and in many cases do – pay attention to facilitating art as an enabler of individuals' involvement and regenerator of communities. Many policies pay attention to programmes and methods to avoid and diminish social exclusion, prioritising access to the arts for all groups in society. Therefore, when managing any art project and paying attention to its societal impact, the inclusion and access of audiences from all social group need to be the project team's key concerns. For example, the Museum of Contemporary Art, in Kiasma, Finland, wished to reach audiences outside the capital city and developed the project of touring contemporary art schools, through which contemporary art events and artwork were brought to different locations around Finland on an 'art school bus'.

The key approaches in this area are cultural democracy and democratisation of culture. These are two complementary perspectives in governments' focuses and objectives concerning intervention in the art sector. The concept of cultural democracy

promotes the participation of all people in arts and in decision-making within cultural areas. From this perspective, the government's role is to foster the engagement of diverse cultures in public cultural policy debates. The democratisation of culture stresses the general public and masses' access to the 'high arts' (Matarasso & Landry 1999), and the government's role is to extend access to art works to those people who would not normally have easy access to art because of their income, education or other reasons (Gattimger & Whitehorse 2011). To balance these two approaches can be a challenging goal for governments, but, at all events, it affects opportunities for, and restrictions on, every artist and art project.

MINI CASE 7: Guggenheim Helsinki and cultural democracy/democratisation of culture

The case of Guggenheim Helsinki illustrates the two approaches of cultural democracy and democratisation of culture. The city of Helsinki saw that by bringing a Guggenheim museum to Helsinki would provide access to international art collections and exhibitions to people living in Helsinki and, at the same time, add value and attractiveness to this city for outsiders as well. However, the project faced strong grassroots activity in favour of artistic activities already existing in Helsinki. Those people against Guggenheim Helsinki emphasised the importance of bottom-up artistic activities, such as city district festivals and restaurant days. Hence, the top-down approach – cultural democracy – did not gain broad support in the arts, but the counter-movement based on a bottom-up approach – democratisation of culture – was seen as the way to develop local artistic activities.

Cultural policy can also be considered as form of economic policy, especially from the creative industry's perspective. Keane (2013: 1) has characterised the creative economy as a mysterious animal since:

> *It is found in many land habitats around the world; it mostly frequents cities, often searching out cultural quarters and clusters; moreover, it seems to have many heads and appendages, and, depending on where one is located, it has many tongues. Policymakers talk it up; academics are inclined to talk it down, while artists and creative practitioners are ambivalent: if it helps their work to get noticed they're happy to 'talk the talk'.*

In short, cultural and/or creative policies focus on a coherent sector, and, therefore, different approaches and angles are needed to analyse the arts from different perspectives.

3.1.2 Social Policy

Social policy is defined through policies addressing issues related to people's welfare and quality of life. Social policy plays an important role in art projects and for the artists related to these. Retirement acts, system of pension, social guarantees and employment regulations are the object of social policies. Culture can be considered an integrated part of social policy. The most common argument for public support of culture is that cultural activities enrich society (Radbourne 2002) and provide better quality of life. The links between art and social policies are numerous, as highlighted in this book's introduction.

Another aspect of growing importance in social policy is social cohesion. The Organisation for Economic Cooperation and Development defines social cohesion as follows: a cohesive society promotes trust, works towards the well-being of all its members, fights exclusion and marginalisation, creates a sense of belonging and offers its members the opportunity of upward mobility. Social cohesion, or the lack of it, appears as an issue especially in the context of increasing multiculturalism. Art projects have been used to diminish difficulties, for instance, those caused by social exclusion, and to offer the best possible conditions for supporting peaceful co-existence – and, ideally, cooperation – of all groups in a given society. An art project may seek to tackle one or more of these issues by employing marginalised societal groups, raising awareness of different languages or cultural identities or simply raising critical questions. This can enhance the possibility of cooperation in support programmes and measures (e.g. funding schemes), artist mobility (e.g. immigrant artists) and infrastructure (e.g. hubs for marginalised artists).

Art projects may take place in the context of preventative or rehabilitative social work. For example, in Marseilles, potentially alienated immigrant youth were engaged in artistic activities to increase their integration into society. An art centre with various activities was created in poor neighbourhoods, and art forms close to the target groups were offered, such as rap music and graffiti painting. Sometimes, art can also create discussions and make societal inequality or problems visible – or even detect future problems.

The following mini cases highlight examples in which art was engaged to tackle specific social policy issues, such as employment, equality or 'bad' neighbourhoods.

MINI CASE 8: Environmental art engaging community participants

The EU's URBAN II programme funded a community art project in eastern Helsinki in Finland. Residents and artists together created art that features their community. Together with residents and representatives of different organisations, two artists living in the area organised and set up projects in environmental art and art classes, according to residents' wishes. The community art encouraged people to participate in developing their environment's quality and local information society. Artist Martti Kukkonen gave, for example, art courses in glass painting in a large local housing complex, with several inhabitants. Mr Kukkonen had already worked with the local people for several years, most recently in the connection with the EU's Urban II project. He has brought art into local people's lives through various art courses and artwork into local public spaces, creating a dialogue between city officials, local residents and contemporary artists. He also has responded to ongoing events. For example, when a local forested area was cut down despite the opposition of local people, he organised an art event around the trees and used the cut wood for artistic work done with the protesters, developing a dialogue between these nature lovers and the contemporary arts. These projects directly dealt with improving a less prosperous part of town and building a more attractive identity and image for the area. The structure of the EU's Urban II gives a context and funding without any forced structure or mode of operation for programmes. Rather, different actors decide themselves how to work and adapt their projects' goals.

MINI CASE 9: Art mediating a positive atmosphere in difficult times

In 2005, Rakvere Theatre in Estonia performed a successful play based on Wendy Holden's bestseller **The Full Mounty** for the one-hundredth time. The play is about five unemployed men from a small town who decided to do a strip-dance show. The comedy's positive attitude was considered an effective tool in the context of rising unemployment rates in Estonia at the time. The theatre made a plea to local companies to buy tickets for unemployed people for the play's one-hundredth performance. The outcome was that the play – titled **Täismäng** in Estonian – has been considered one of the most successful pieces of the theatre: it had 68,900 visitors, and it was performed 181 times.

3.1.3 Education Policy

Education policy refers to principles and governmental policy-making in the sphere of education, as well as the laws and rules that govern education systems' operations. Education occurs in many forms for many purposes through many institutions, such as kindergartens, schools and universities. Education policy can directly affect the education people engage in at all ages. Educational policy defines the goals, content

and methods guiding educational institutions' activities. For example, art may be included as a subject in school curricula – as in Finland, where subjects such as music, crafts and visual arts are mandatory in basic education – whereas, in many countries, these are left for children to do outside school activities, as hobbies.

Social and education policies are related. If a government follows a social policy that does not enlarge social distances, it will make an effort in its education system to support equality. Education policies also generate rules and regulations, define who is considered a professional artist and establish norms for what is considered accepted career pathway for artists. In addition, education policy sets the context for audiences, by affecting the audience's background and the artistic education artists can assume audiences will have.

MINI CASE 10: Engaging children in classical music

A good example of art organisation collaborating with schools is the Estonian Classical Radio's special project, 'Classical Radio Comes to Visit'. The project's purpose was to bring young musicians closer to other young people. In addition, new media and special youthful designs were used to engage younger audiences. The idea was to have concerts that were easy to listen to and free for schools. Children could learn how to behave in a classical concert and get an opportunity to listen to classical music. After the first tours, the number of Classical Radio's listeners rose among young people.

3.1.4 Environment Policy

The environment – physical ecosystems – is the subject of environmental policy. The main issues the environmental policy addresses are natural resources, protection of nature and species and human impacts on the environment. On a large scale, environmental policies regulate waste, air, water and nature, including the protection, management and development of these.

An important part of environmental policy is concerned with urban planning. The arts have been one of the most powerful tools in urban regeneration. In addition, artist communities in specific urban regions have a powerful influence on real estate development in the region and neighbourhoods' reputations. Different political programmes, on both the national and international level, support the development of attractive and environmentally sustainable cities. These objectives can go hand in hand with artistic enrichment in cities and social security in all areas. From another perspective, agricultural policy and rural development indirectly affect artists and art projects in rural areas. If agriculture is politically supported, rural areas flourish, artists in these areas have satisfying socioeconomic environments and project managers can do their work in a well-balanced environment of cooperation with agricultural companies, to promote general economic welfare.

In addition, art projects are engaged in promoting ecological values and goals. The following two examples show different ways art can interact with environmental policies. The first aims to motivate reduced energy consumption through visualisations of actual energy consumption. The other example is blurring the boundaries of art, nature and the environment: a project in which the artwork itself is an intersection of art and the natural environment.

MINI CASE 11: Reducing energy consumption through art

The company Helsinki Energy ordered artwork that could motivate its users to use sustainable energy. Two artists, Helen Evans and Heiko Hansen, created artwork that sought to make visible citizens' actual energy consumption. The artists made a laser light installation in the energy plant, lighting up the smoke coming out from the chimneys. The smoke changed colours based on the city's usage of energy. A more recent art project of Helsinki Energy was set up to give an opportunity for community college students to paint electronic switchboards around the city. Originally, the switchboards were grey, but, through the project, these dull and ugly boxes got more interesting and also visible due to the students' pictures and drawings.

MINI CASE 12: Creative environmental awareness through art

The Melliferropolis project is an ongoing activity engaged to create awareness of the importance of bees and to support them in urban environments. Part of the activity took the form of a camp on a small island near Helsinki, where artists and audiences jointly learnt about bees and their care. The artwork included setting up design beehives around the Helsinki area. If you want to learn more and follow the project, please visit http://melliferopolis.net/.

3.1.5 Economic Policy

Economic policy refers to government actions in the field of economic. This covers government budgets and systems for governing taxation, as well as the labour market, national ownership and many other areas of government intervention into the economy. Most aspects of economic policy can be divided into fiscal policy, which deals with government actions regarding taxation and spending, and monetary policy, which deals with central banking actions regarding the money supply and interest rates. Economic policy is deeply influenced by international bodies such as the EU, World Bank or International Monetary Fund, in addition to political beliefs and the consequent policies of different national parties.

Almost every aspect of state governments has an important economic component. A few examples of economic policies include:

- Macroeconomic stabilisation policies, which seek to smooth out business cycles and keep the money supply growing at a rate that does not result in excessive inflation
- Trade policies, which refer to tariffs, trade agreements and international institutions that govern them
- Policies designed to create economic growth
- Policies related to development economics
- Policies dealing with the redistribution of wealth, income and/or property
- Other policies such as anti-trust, regulative, industrial and technology-based economic development policies

Defining economic policy affects the cultural field though different measures, programmes and priorities. If economic policy's goal is to raise living standards and employability, art projects can support the achievement of these aims. Different levels exist among project styles and interventions.

The legislative environment of economic policies also includes topics such as how easy or difficult establishing a company is or declaring a non-profit union to be bankrupt. This affects how hard art managers have to work to initiate projects or escape from responsibilities. The following figure summarises key factors related to different policies that affect art projects and art and cultural managers' work.

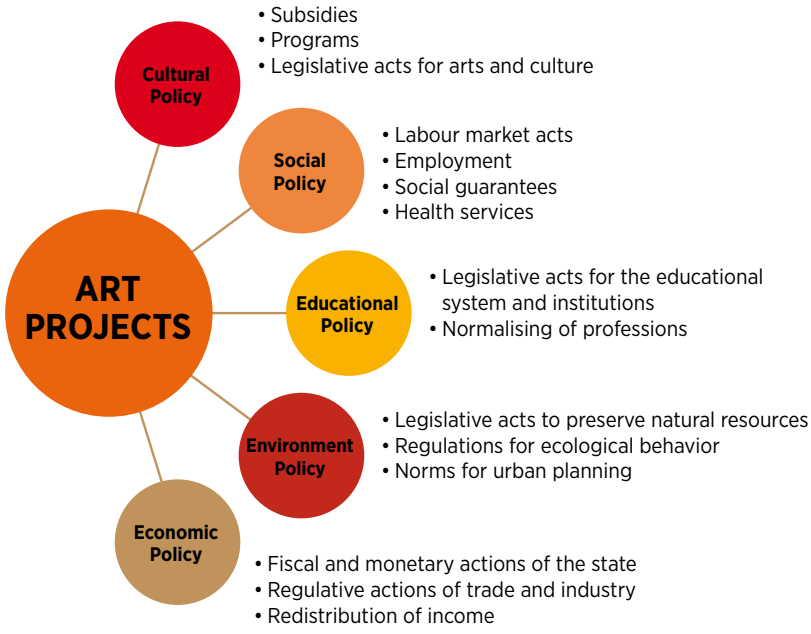


Figure 3 Policies affecting art projects and management of them.
Source: Authors.

3.2 Political Contexts and Politicians

In this subsection, we consider questions such as how political contexts affect artists and how artists and art projects influence policy-making or politicians. Policies and art projects have a mutual impact on each other, no matter if this is recognised or not. Both local level politics and international political relations between countries need to be taken into account when planning art projects. Even more importantly, the programming, financing, marketing and designing of public relations of artistic initiatives can be designed purposefully to establish coherence with approved policies and politicians in power – or the reverse: designed to be controversial or to conflict with politics and politicians. From artists and managers' point of view, to be wise, they need to be aware of these mutual effects, manage them and use their links with political environments to the best advantage. A strategic approach to politics and politicians as 'stakeholders' is a key task when managing arts project with societal impact.

Despite criticism of the traditional political spectrum, political contexts are still referred to as 'left' or 'right' wing policy. Sometimes, one can benefit from understanding how the project team and artists' worldview and principles relate to right- or left-wing parties. For example, the matter of decentralisation, which is a result of left- or right-wing cultural policies, might determine the funding decisions for specific art projects. Whether and how artistic decisions (e.g. budgets) are determined on the local or central governmental level has roots in the governing party and its political 'wing'. Understanding this makes managing any art project easier, and this could help to answer artists and project teams' many 'why' questions while facing obstacles in their way.

The matter needs to be explored further, but, as a place to start, we propose an extremely simplified scheme to understand European political spectrums and their relationships to culture. Be aware that many ongoing debates have risen over how to determine a spectrum and what falls in which categories – and this also varies with each country.

Artists related to disfavoured policies or disgraced countries can face rejection when these artists seek to act in certain places, facilities or countries. Political persecution may happen due to critical expressions or pointing expressively to society's weaknesses. From politicians' point of view, this kind of artistic expression can weaken the power and position of politicians in charge. Artists, without question, must consider if and how much they should self-censor their artistic expressions. If they decide not to censor their work, then they have to be prepared for negative reactions. In these cases, professional and diplomatic managers have the responsibility of mediating between artists, the public and politicians.

On the other hand, artists and art projects can be seen as in partnership with policymakers and co-creators of political contexts. In the EU, the political context strongly favours engagements with civil society and partnerships with different groups in society. Artists and managers form unions and associations, develop their accountability and have strong legitimacy in their community, so they can become

strong, cooperative partners in political contexts. The representatives of artists and managers can promote favourable policies by actively contributing to public discussions, submitting proposals to draft bills and reacting in public to political acts related to creative activities. This, naturally, requires full consciousness and responsibility, as participation in policymaking requires the capacity to face consequences and generate changes in society.

MINI CASE 13: Political actions of artists also influencing art projects

The Toronto Symphony Orchestra cancelled a concert with a pianist because of her Facebook entries about the Ukraine-Russian conflict. The orchestra decided to cancel this performance by a Ukrainian-born pianist over what it called her 'deeply offensive language'. In her Facebook posts, this pianist expressed support for East Ukrainian separatists. The president of the Ukrainian Canadian Congress claimed that the real reason the performance was cancelled was the pianist's comments in which she compared the legal Ukrainian government with Nazis. Canadians include 1.25 million people originating from Ukraine, and their representative unions have loudly expressed their support for the Ukrainian government. In addition, the Canadian government officially supports Ukraine. On the other hand, the pianist claimed that she had been 'accused of "inciting hatred" on Twitter because of her comments on the conflict in Ukraine' (CBC.ca 2015).

Another way to influence policy is to become involved in politics. People from different fields and backgrounds can engage in political activities, including artists, managers and social workers. To act as politician and implement policies on the local or national governance level, politicians have to gain legitimate mandates, and they are expected to act as representative of the interests of particular groups in society. Therefore, in art management, both policy and politics are a concern.

EU policies, especially programmes financed by the Structural Funds, have linked public cultural guidelines more closely to urban and regional development and social cohesion policies. Given that the EU has goals and strategies, cultural projects' impacts can benefit or oppose these priorities, objectives and policies.

3.3 Instruments for Policy Makers

In this subsection, we discuss, among others, the following questions:

- What tools are used in policies to engage the arts in political agendas?
- How can policies affect the arts?
- What does cultural diplomacy and propaganda have to do with managing art projects with societal impact?

All the policies described here have specific ranges of tools and options that affect the arts and help artists engage with policies. The means or instruments used to implement specific policies can be surprisingly different depending on the country, policy area and historic traditions. Different tools, methods and instruments are applied in every phase of policymaking. On a large scale, legal, economic and communication instruments are used to form and implement policies. Thus, the tools for policy implementation consist of taxes, subsidies, regulations and (voluntary) agreements (Jordan & Turnpenny. 2015). Policy instruments are the set of techniques that government authorities can use to exercise their power to effect or prevent social change (Bemelmans-Videc et al. 2011). These instruments are usually chosen based on their cost effectiveness within state interventions' general approach.

Usually, national governments set their priorities and strategic aims, which then are implemented through laws, regulations and programmes that either directly or indirectly determine institutional settings (i.e. the so-called rules of the game) for the arts and related projects.

3.3.1 Cultural Diplomacy

Diplomacy based on culture and art can be considered a powerful communication tool between politicians of different countries. Culture and international relations have had a strong connection throughout history as different nations manifested their strength and uniqueness, as well as expressing their support and generosity though culture. As various art forms can break language barriers and speak on universally understandable and significant topics, art has the power to generate mutual understanding between different nations and politicians from different countries. International relations strategists of governments often consciously use art and art projects to improve their countries' reputation and generate sympathy for their political goals.

Art can act on behalf of a country. In particular, art projects are able to transmit a favourable image of the countries they represent. From this perspective, the institutional settings for art projects promoted abroad are rooted in government policy.

The arts and culture can be considered an important part of exports. Cultural exports may include the dissemination of cultural goods or products, as well as intangible culture. Cultural exportation is part of both cultural diplomacy and national

economies. These exports and related support measures in smaller European countries have become particularly relevant with the rise of creative industries, opening up more possibilities for mobility in Europe and beyond in an Internet era. The market is now open to smaller culture players. When talking about cultural exports, income is crucial, although to be able to make money on exported goods, various preparatory activities and even investments might be necessary (e.g. meetings, conferences, showcases and promotional activities).

Successful export activities require good supportive structures (e.g. embassies, cultural attachés and cultural centres) and legislative frameworks (e.g. taxation), as well as artists' willingness to share and promote their art abroad, investing time into the process of internationalisation. Notably, not all art projects and activities have the potential – or even need to – be exported, due to the projects' themes, contexts, time limits or other constraints.

Internationalisation is, on the one hand, the result, and, on the other, the process of cultural exportation. Normally, different export measures are used in European countries that support internationalisation, and these measures can be applied by art project managers.

Works of art or projects (e.g. exhibitions and photographs) on their own rarely alter policies or policy makers, but the organisation or publication of the artwork or projects can have an effect. These quite often controversial aspects can change people's minds, affect some government's course or transform policies. For example, images from Abu Ghraib, as well as from Guantanamo, had a profound impact. The publication of those photographs, as opposed to the images themselves, caused the US government to change its policies. Some would argue that these photos eventually did more to fuel the insurgency in Iraq than any other single act. Furthermore, those images forever removed the supposedly moral high ground of the occupying forces.

3.4 Summary

This section described the mutual impacts between art projects and different policies. To manage an art project with societal impact, managers benefit from understanding the larger political environment of their projects. Social, cultural, educational, environmental and economic policies each have their goals, tools and measures that, either directly or indirectly, affect art projects. Through norms, taxes, subsidies regulations, legislative acts and institutional arrangements, art projects and their impacts can be easily facilitated or counteracted. Likewise, art projects can interfere, directly or indirectly, in politics by reflecting, contesting or participating in political agendas.

By recognising and understanding current politics on the local and international level, managers of art projects may find the answers to many questions. By understanding prevailing trends in policies and politicians' viewpoints, the management of societal impact can be improved.

This section elaborated only a limited selection of all the possible mutual impacts and influences between the arts, politics and cultural diplomacy and propaganda. The examples and mini cases helped show that, with strategic management tools, the clear planning and positioning of different policies and art projects can benefit, even if accidental and unconscious influences do conflict with political goals and affect artistic purposes in negative ways.

MINI CASE 14: Politics or just art?

Estonia's Theatre NO99 performed the magnificent project **NO75 Unified Estonia**, directed by Semper and Ojasoo in the spring of 2010. This was a fictitious political movement that many people in Estonia treated as a real political force. Over 44 days, the project team introduced various political technology-based measures – from videos that revealed political mechanisms to an extensive media campaign for the 'new party'. The project ended with the **Unified Estonia Assembly**, the largest theatre event in contemporary Europe with over 7,500 attendees. The project was considered Theatre NO99's most intriguing production. It started with an invitation to a press conference announcing the creation of a new political party. The party had slogans, an anthem and a visual identity. The actors looked and talked like politicians. Many interviews, press releases, poster campaigns and even scandals were produced, and the 'party' was constantly front-page news. Unified Estonia was predicted to get 20% of the votes in the next elections, and the real, competing parties were put under stress because of this. The six-week work of art, which took place roughly a year before the real elections, was an interesting example of political theatre and a reinvention of theatre performances' role in daily politics. The media manipulation and theatralisation of society raised the question of whether this was art or politics. If you want to learn more about this case, please visit http://www.no99.ee/productions/no75-unified-estonia-assembly and http://www.eestieest.ee/eesti-eest.

4 Ethics and Responsibilities of Cultural Managers

This chapter seeks to discuss the role of ethics and ethical professional skills and knowledge when managing art projects with societal impact. Whenever one influences people, ethical considerations become vital. In art projects aiming to impact society, this is clearly the case. Thus, one needs to reflect on ethics in this context. We focus on encountering individuals and communities in social contexts while maintaining ethical perspectives, so our framework is a humanistic understanding of ethics. However, similarly to the previous discussion of policies, several perspectives play a role so that, for example, environmental ethics can be at some art projects' core. Hence, we encourage artists and managers to look at ethics in a holistic way, relating this to the specific context of art projects. Sustainable art does not harm either people or environments.

Ethics appears as agreements, permissions and various practical aspects, such as age limits. These considerations are usually governed by shared laws and regulations, and ethics needs to be acknowledged and followed by managers. In this section, we seek to reflect and discuss ethical questions that contribute to understanding and individuals' thinking within the arts. We need to emphasise that ethical questions relate not just to project managers and artists but also to all stakeholders in art projects. Ethical questions are encountered whenever people are encountered, as each person is a unique individual. After reading this section, you will be able to understand:

- How the understanding of human worth and human rights is reflected in the work of cultural managers and artists
- How values shape the grounds for decision-making and guide actions in art projects with societal impact
- Why and how democratic dialogue as an approach ensures putting ethics into practice

4.1 Ethics, Art and Human Beings

Ethics, or moral philosophy, is defined as systematising, defending and recommending concepts of morally right and wrong behaviour. Ethics is usually divided into three subject areas: metaethics, normative ethics and applied ethics. Metaethics investigates where our ethical principles come from and what they mean. Normative ethics has a more practical approach. It studies moral standards that regulate right and wrong. Applied ethics involves examining specific controversial issues, such as abortion,

animal rights, capital punishment or environmental concerns (Internet Encyclopaedia of Philosophy 2015). Here, we focus mostly on a practical, normative approach, with connections made to applied ethics.

According to the Kantian moral principle, all human beings are treated as ends in themselves, that is, as having intrinsic value, and not as a means to the ends of others or as having instrumental value only (Kant 1986). We return to this principle in more detail when we discuss, for example, the role of participants as subjects rather than objects. This principle also guides us when we look at art. Those artistic endeavours that exploit, oppress and abuse human beings and that treat human beings as means rather than as ends violate the moral right of individuals to be treated with respect. Such endeavours thus are immoral. As social responsibility requires that people act morally, it necessarily entails avoiding at least some types of artistic projects.

When working and making art with human beings, core ethical principles can be described as different rights: self-determination, participation, holistic treatment, privacy and development of professional skills and personal well-being (Talentia 2007).

The right to self-determination means that one respects and promotes people's right to make their own choices and decisions, irrespective of their values and life choices – provided this does not threaten the rights and legitimate interests of others. A legally competent person is responsible for his or her choices and their consequences. When a person is not legally competent, his or her right to self-determination becomes less clear. One needs to ask who the person is who decides or determines an individual's right to make decisions, for example, to take part in art projects. This is an especially important question when acting with people who have special needs or who are unable to defend or speak for themselves (e.g. children, the elderly, the mentally ill and people with disabilities).

The right to participation means that project workers should promote the full involvement and participation of people using their services, in ways that enable them to feel empowered in all aspects of the actions and decisions affecting their lives. Project workers need to focus on finding and reinforcing the strengths of the people with whom they are working and of the communities that surround them. The goal is to promote the attenders' empowerment as full members of society. The right to participate as a value can be understood in such a way that the artistic process is able to involve all human dimensions: mental, social and physical. This means that professional artists are aware of the possibilities and limitations that the people attending have when joining artistic projects.

The right to participate should also mean the right to take part in actions. This means that participators are never only objects or the material of artistic ambitions. Instead, every individual who attends an artistic project with societal impact also needs to be positioned as a subject and to have the opportunity to influence the entire process from planning to closing. As a promoter, one may reflect what is the difference between doing something *for* someone or doing something *with* somebody. Even if the project plan is ready, one can give the opportunity to every attendant to influence the process. This is especially important when participants cannot make their own choice

to attend or not. Moreover, the right to participate ideally should not discriminate based on such aspects as abilities or economic situations.

The right to holistic treatment means that project managers and professionals need to take into account all aspects of art project participants' lives and encounter them not only as individuals but also as members of their family, community and society. The people with whom one works always bring with them the entire history of their life, including skills, experiences, relationships and so on. Hence, one must not only reflect on individuals but also on individuals in group and social contexts. Group dynamics are constantly modified when members' changing life premises, occurrences and situations affect each other. Any group is a continuously changing dynamic whole.

Five environmental systems with which individuals or groups interact have been identified (see, for example, ecological systems theory and developments in human ecology theory) in order to study the relationships in individuals' contexts within communities and wider society (e.g. Bronfenbenner 1979; Levin 1940). When managing art projects, these indirect or direct ecological systems are ways to consider ethical principles and projects impacts (McCarthy 2007; Talentia 2007).

The figure 4 illustrates the impacts on, and interactions between, individuals, groups and communities that are considered in ethical thinking and behaviour. How the individual and community levels constantly interact and how they affect each other must be fully understood.

The figure 4 shows four levels: microsystem, mesosystem, exosystem and macrosystem. Microsystem refers to the groups and institutions that most immediately and directly affect people's lives and development, including, among others, peers, families, schools, working places, religious institutions and neighbourhoods. Mesosystem refers to the interconnections between microsystems and interactions and relationships between individuals, groups and communities.

Exosystem involves links between social settings in which the individual does not have an active role and his or her immediate context. For example, a parent or child's experience at home may be influenced by a working parent's experiences on the job. One parent might receive a promotion that requires more travel, which might increase conflict with the other parent and change patterns of interactions with the child.

Macrosystem describes the culture in which individuals live. Cultural contexts include poverty, ethnicity, socioeconomic status and developing and industrialised countries. A child and his or her parents, school and parents' workplace are all part of a larger cultural context. Members of any cultural group share common values, heritage and identity. Macrosystems evolve over time because each successive generation changes these systems, causing them to develop into unique macrosystems (Bronfenbenner 1979).

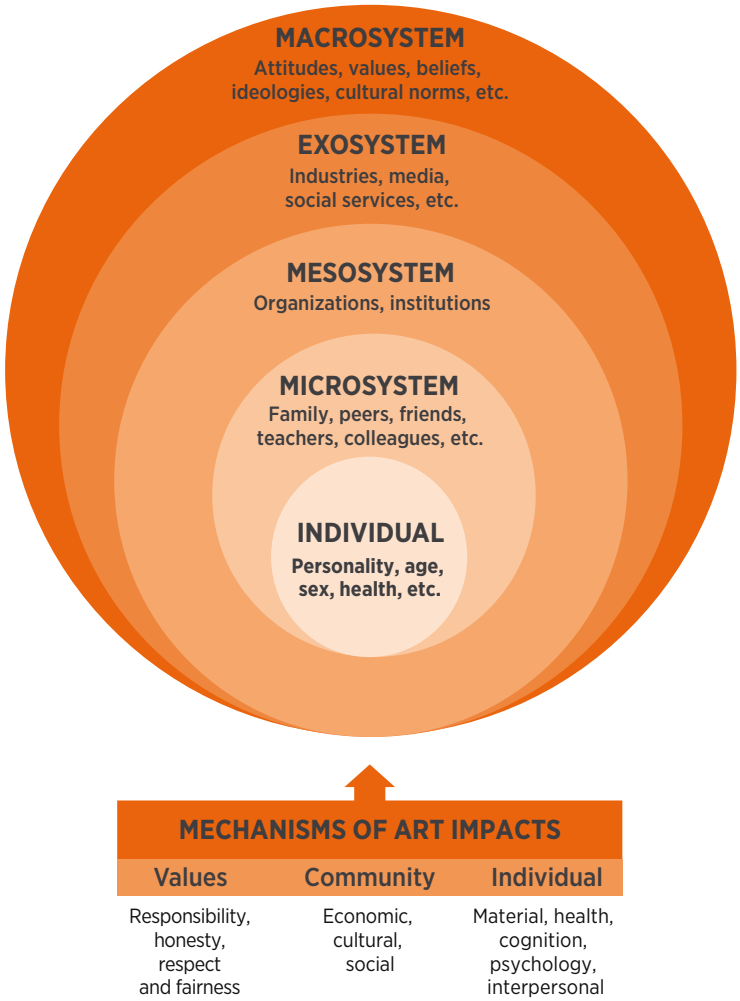


Figure 4 Individuals' interactions with wider systems
Source: Adapted from Bronfenbenner (1979) and Talentia (2007)

The right to privacy is important when working with people, requiring one to conform to privacy laws where necessary or appropriate. Some authorities (e.g. social workers and related officials) are required by law to protect clients' anonymity. The right to privacy includes also confidentiality. The confidentiality of a relationship is determined by how attitudes towards the individuals involved are expressed through words and actions. Assessing how one communicates and how others perceive one's communication is difficult because guidelines cannot cover all aspects of interactions. The key is to develop sensitivity and situational awareness. On the other hand, it is possible to lay down certain rules and recognise limits that cannot be crossed (Talentia 2007).

The right and responsibility to develop professional skills and individual well-being involve ways to reflect on ethics that assist in making decisions with wisdom, especially when facing difficult situations in which one's rights or integrity as a professional could be challenged and in which one may be asked to make compromises. Those working with people must recognise their personal and professional limits. Working with people in socially difficult situations can be emotionally or physically difficult for project managers and artists. Thus, taking care of oneself is part of being professional. Professionals have the right to privacy and a private life outside of work, as well as the right not to be involved in work-related matters in their free time. This needs to be kept in mind particularly in small local projects and communities. In addition, managers and other actors have the right and responsibility to develop their self-knowledge (Lindqvist 2004; Onnismaa 2010; Sava 2004). Self-knowledge appears, for example, as awareness of limits and the ability to reflect on one's feelings and actions. Otherwise, these attitudes might disturb relationships one is trying to establish during art processes.

Socially challenging situations can generate a high level of compassion fatigue (Nissinen 2007; Rotchild 2006). Leading and managing projects also is challenging work: planning, implementing and evaluating on time and under financial pressure. If a project's theme is also burdened emotionally, such as an exhibition or performance about poverty, violence, cruelty and a search for asylum, the project team is immersed in challenging material and situations, which, in turn, can arouse and cause sometimes unbearable emotions, thoughts and somatic symptoms. Managing and working in projects with challenging themes can be examined as a parallel phenomenon when working in a helping role, revealing that emotional burdens are present.

One useful strategy is identification. This means that, if the project manager or artist is going through a similar phase in life as the participant, one must not 'contaminate' the listening process by assuming that one knows what the participant's experience is like. Interpersonal issues, such as strong feelings or emotions including fear and extreme attraction or revulsion, must be acknowledged and voiced, and support must be received to deal with them. Awareness of one's feelings, prejudices, situations and areas one needs to develop must be developed. This is not only about attitudes or the desire to help. It entails acknowledging the importance of recognising one's personal and professional limits and the ability to differentiate between others' feelings and one's own emotions. In particular, art projects with a strong social emphasis must take into consideration that peoples who are attracted to caregiving usually have the ability to put themselves in the other person's place, in other words, the ability to empathise. In a good way, they can feel joy and strong compassion in their work. However, a risk is also involved. If a manager or artist playing a helping role vicariously experiences the effects of a client's trauma to the extent that it feels as if it happened to them, this might lead to compassion fatigue instead of joy and compassion (Rotchild 2006).

Effecting positive change in society – a mission so vital to those passionate about caring for others – is generally perceived as elusive, if not impossible. This painful reality, coupled with first-hand knowledge of society's flagrant disregard for the safety and well-being of the frail and feeble, takes its toll on everyone. Eventually, negative

attitudes might prevail. Making decisions is not just a cognitive exercise but also involves feelings and emotions. Sometimes, if a project manager or an artist interacts often and over a long period with traumatised people, make one's experiences visible can help, for instance, by writing in order to see situations more clearly, including where these may have affected one's life and attitudes. Being familiar with one's past can maintain clear thinking and enable one to distinguish one's feelings from participants' emotions. This is similar to having a hidden observer or dual awareness, which facilitates clear thinking as well.

As mentioned earlier, ethics is not only an issue dealt with by managers but also all actors in art projects with societal aims. Artists, as socially responsible members of human communities, have a moral duty to respect others' rights and to avoid those artistic endeavours that exploit, oppress and abuse human beings. However, what the relevant human rights are and whose rights to look at is not always self-evident. For example, the right to express oneself and the right to be respected might be in conflict. Rights, therefore, are not absolute. Nonetheless, humans share the above-mentioned agreements that guide actions. To be socially responsible, artists, practitioners and project managers – as do all other community members – must strive to fulfil their civic duty to respect the civil right of people to be treated with respect. If a particular artistic endeavour violates a person's rights, the artist is ethically bound to avoid this project. These ethical boundaries are not always easy to define.

Thus, art is not automatically good and ethical. Sometimes, ethics and aesthetics may have opposite goals. In some circumstances, for instance, when creating socially engaged art, professional artists need to preserve their vision to guarantee good aesthetic value. For example, in the case presented previously on the Hospital Raymond Poincaré de Garches's Salle de Depart by the artist Ettore Spalletti, who was later visiting the site when he noticed that people had left flowers for their departed. He was responsive to people's needs, adding vases for flowers to his design for the Salle de Departs. In another case, Christian Boltanski made a work of art for a small town for the route from the ramparts to the chapel, as commissioned by the townspeople. At first they were uncomfortable with the artwork's skeletons and images of death, but, after further discussion with the artist, they realised these symbols' connection to the physical site and, in the end, they were happy with the art. However, this is not always the case. Art project managers often need to engage in discussions when artistic visions do not match people's ideas. Managers tackle many questions. Which opinion or vision is more valuable? Is deep engagement and each participant's opportunity to make choices more valuable than high quality aesthetics? Are these really in opposition to each other? Are people more empowered if professional artists help participants make good quality art, or should ethically aware artists or other workers give participants more space for their own expressions in projects? No easy answers are available, which is why each process needs to be ethical in all phases: planning, acting, reflecting and reporting.

Overall, managers need to be willing to listen carefully to what others want and what they consider to be good for themselves. Artists or project managers should not make decisions on their own about what is best for project participants or target groups. The

crucial questions are whose interests and needs are priority when creating a project and how the needs are mapped out. Project leaders must not make decisions based on assumptions and their own prejudices, thereby excluding people from activities, for example, due to their disabilities. However, considering participants' needs is not always straightforward. Sometimes, participants might not be able to state their needs due to disabilities, or the needs stated can conflict with the project's goals. More reflection and discussions usually are needed to reach a common understanding of the project's aims and desired outcomes.

MINI CASE 15: Finland's representatives in Eurovision Song Contest 2015

The Finnish people voted for their representative to be a punk band Pertti Kurikan Nimipäivät. The band consists of four intellectually disabled grownup men. In this example, many different points of view need to be considered on an ethical level. How could managers ensure that the band would had possibility to take advantage of their success? On the other hand, what should the limits of publicity and of their self-determination be? In this case, the basic work was done in the Resonaari Music School, which is set up for intellectually disabled students. The band has its own manager and supervisors who take care of their mental, physical and other needs and who have done an excellent job of making the band visible and popular. The crucial impact of the band has been that it has affected attitudes towards the intellectually disabled throughout Finland and now even in Europe.

4.2 Being an Ethical Manager – Professional Ethics of Cultural Managers

When talking about professional work, one must first determine what this term means in the context of managing art projects with societal impact. In this context, three fields of professional expertise are at play, each of which demands special skill: artistic work, managing projects and promoting social welfare and other societal impacts.

A good way for managers to think through ethical questions in art processes is to reflect on four basic values: responsibility, honesty, respect and fairness. Values intertwine with human rights when working and making artwork with human beings (see Lindqvist 1990, 1992 and Talentia 2007). These values form the basis of making decisions and guiding actions. Each value can be scrutinised using two standards: aspirational and mandatory. Aspirational standards describe the behaviour that professionals seek to uphold. Mandatory standards establish firm requirements: they can limit or prohibit workers' behaviour. When practitioners do not conduct

themselves in accordance with standards, these professionals will be usually be subject to disciplinary procedures (Project Management Institute [PMI] 2015).

Responsibility means managers have a duty to take ownership for the decisions they make or fail to make and the consequences that result. Some key regulations state what this responsibility means for, for instance, managers in social contexts. These regulations point out that decisions and actions are based on the best interests of society, public safety and the environment. In addition, Finland's Occupational Safety and Health Act (2002) states:

> *It is crucial to accept only assignments that are consistent with professionals' experience, background and skills and to fulfil those tasks that are undertaken. In cases of errors and omissions, the worker has to take ownership and make corrections straightaway. Proprietary and confidential information is protected. The policies, rules, regulations and laws that govern practitioners' work and professional and volunteer activities are read and upheld. Practitioners must report unethical or illegal conduct to the appropriate management. Ethics complaints and violations are brought to the attention of the appropriate body for resolution. It is necessary that ethics complaints be substantiated by facts. It is not easy to report illegal behaviour because this may have consequences. Organisations have adopted policies to protect employees who reveal the circumstances and the truth about illegal and unethical activities*

In addition to these guidelines, one needs to reflect on all actors to understand managers' responsibilities. If a participant is unable to express his or her own will or take responsibility for his or her actions, professional project managers need to ensure – in cooperation with the person's legal representative, a family member or another relevant person – that he or she is treated with dignity and that his or her case is dealt with justly. This also applies to participants who are minors. In accordance with the UN Convention on the Rights of the Child, a child has the right to both protection and participation. In matters concerning children, the child has to be given information appropriate for his or her age and maturity, and the child's views must be sought and given due consideration. No age limit has been laid down in conventions or legislation, nor can an age limit be set in professional practice. Normally, participation cannot be waived on the grounds of protection (Talentia 2007). The relationship between the principles of control and protection is problematic in many projects, for example, in child welfare situations. In some cases, these principles limit a child's opportunities to take responsibility, to expand his or her capacity and competences or even to express him- or herself freely (Känkänen & Sava 2013).

One way to respect the right of all individuals to make their own decisions and to be responsible for these is to discuss with participants of the advantages, disadvantages and consequences of various options. Making enlightened decisions when presented with choices and opportunities to participate is possible only if the people involved

are given correct and sufficient information about their rights, statutory benefits and other relevant matters.

Honesty is to understand the truth and act in truthful ways. This means, for example, to have the courage to give bad news, even when it is poorly received. When results in a project are negative, professionals avoid blaming others and burying information so that others also feel safe to tell the truth and express themselves freely. The mandatory standards in honesty require that practitioners do not state half-truths, provide information out of context, condone or engage in behaviour designed to deceive others or withhold back information that, if known, could render other statements as misleading or incomplete. In addition, professionals do not engage in dishonest behaviour with the intention of personal gain at the expense of others (Lindqvist 1992).

Respect is described as 'a duty to show high regard for ourselves, others and the resources entrusted to us (as practitioners)'. Resources can include people, money, reputation, other participants' safety and natural or environmental resources. An environment of respect creates an atmosphere of trust, confidence and performance excellence through mutual cooperation – an environment in which diverse views and perspectives can be expressed and they are encouraged and valued (see also Lindqvist 1990). This is the basis for democratic dialogues, as elaborated later in the next subsection.

In the context of art projects with societal impact, respect means also respect for all actors involved, including informing oneself on the norms and customs of others and avoiding engaging in behaviour they could consider disrespectful. In mandatory standards, respect is described as follows:

> *Practitioners negotiate in good faith, they do not act in an abusive manner towards others and they respect the property rights of others. Practitioners do not use their power/position as experts to influence the decisions or actions of others in order to benefit personally at their expense. (PMI 2015; Lindqvist 1990: 201)*

Fairness means to make decisions and act objectively and impartially. This conduct is free from competing self-interest, prejudice and favouritism. Fairness can be demonstrated in transparent decision-making processes and constant re-examinations of one's impartiality and objectivity (Lindqvist 1992). More specifically, fairness in conflict of interest situations happens, 'when we are in a position to influence decisions or other outcomes on behalf of one party when such decisions or outcomes could affect one or more other parties with which practitioners (we) have competing loyalties'. The regulations (PMI 2015) point out:

> *As an employee, we have a duty of loyalty to our employer. If a practitioner is a volunteer, it is important to know to whom he/she has a duty of loyalty. These divergent interests are important to recognise and refrain from, to avoid influencing decisions when the practitioner*

> *has a conflict of interest. The main points in this kind of situation are proactivity and fully disclosure of any real or potential conflicts of interest to the appropriate stakeholders. When the practitioner realises that there is a real or potential conflict of interest, it is crucial to 'refrain from engaging in the decision-making process or otherwise attempting to influence outcomes, unless or until the practitioner has made a full disclosure to the affected stakeholders; the practitioner has an approved mitigation plan and she/he has obtained the consent of the stakeholders to proceed'.*
>
> *Discrimination and favouritism: a professional does not hire, fire, reward, punish, award or deny contracts based on personal considerations (bribery, nepotism). A professional does not discriminate against others based on gender, race, age, religion, disability, nationality, sexual orientation, and the rules of the organisation are applied without favouritism and prejudice. (Lindqvist 1992)*

Values guide project managers and artists' decision-making during projects' entire life span and they affect all kind of decisions, including both fundamental questions related to projects' goals and extremely practical issues focusing, for example, on permission to take photos.

4.3 Dialogical Approach – Putting Ethics into Practice

Next, we look at democratic dialogue (Gustavsen & Kaipio 1999), as an example of participatory drama's work principles. These are methods used in art projects with societal impact as frameworks for discussions and the creation of shared vision, including what to pursue in projects and art-based working processes.

Dialogue is a word that most people recognise. The term stems from the Greek *dialogos* or conversation. Its root words are *dia* or through and *logos* or reason. The first author known to use the term was Plato, in whose works it is closely associated with the art of dialectic (Wikipedia 19.10.2015). Dialogue is understood as an active process that includes speaking, listening and thinking together – a way to meet other people and experience situations. In dialogical communication, the objective is to build a new joint understanding. Language constructs this between those who talk and those who listen. Listeners become active agents (Bakhtin 1986). Problems are described using language and disappear as we change our understanding.

Dialogue is both communication and a relationship with others and with many realities. The precondition for dialogue is trust so that people are able to disagree without feeling threatened. When communicating and acting with others it is important

to listen to what people really say, not making interpretations of what they mean based on beliefs or assumptions. People interpret things and situations through their own history and experiences, so professionals definitely must be self-aware about their past and they have to have the ability to reflect on their prejudices. This makes interacting with others much easier if one admits that complete mutual understanding is probably impossible to achieve, but it is enough to achieve satisfactory levels of understanding. Conversations in which participants seek to gain complete mutual understanding might suffocate necessary conflicts and different ways of thinking, and, thus, creativity also is needed in art projects.

Art can make things 'upside down', creating new angles from which to look. Art can also challenge, take viewers to inconvenient areas and arouse disgust or fear. Sometimes, no one knows what is happening, and, suddenly, the situation can tune in to many unsafe experiences.

In a true dialogic process, participants must give up the need to be right. The best moments may be the ones when nobody actually knows the answer. During art projects, several surprises and moments of uncertainty and surprises usually happen, so one needs to tolerate insecurity. In a dialogical working approach, new spaces can open between people through which they can gain a third point of view or way to act. If the clients, attendees and other participants feel that they are participating as subjects and not as the objects of artists or project managers' ambitions, joint understanding and experiences may be gained. Instead of thinking about 'us and them', the best results and commitments are achieved with a sociocultural approach in which everyone in the project is equally involved (e.g. Bakhtin 1986; Arnkil & Seikkula 2009).

Dialogue is a sharing process: ideas and their justifications move between participators. Honesty, as discussed earlier, is a principle in dialogue: managers, practitioners and facilitators openly express their concerns, values, worries and issues that they think are important, and the same is expected from all stakeholders. Honesty towards self and others is valuable. Facilitators and managers are honest about things that they can and cannot do. They are aware of their competences. Conflicts and discrepancies in working processes are noticed and confessed openly: these are not 'side tracks', and they are most fruitful handled well from the beginning.

All the people whose issues are dealt with and included must have the chance to participate. Everyone has the right to participate in the groups to which they belong: actions are supposed to be open to everyone. Groups and communities are orientated mostly outward, which means, concretely, that new participants are welcome. Planning programmes or projects is open and transparent, so the content and actions are based on participants' needs, if they are meant to be like that. In participative working processes, hopefully, most participants set their own goals when making artwork. For example, making participatory drama is a shared process, and this process can be the central focus and goal.

In democratic dialogue, every person in a group, community or project team should have given the possibility to be active: he or she has a responsibility to express his or her point of view and to help others to express their points of view. This means

that every person has a right – and responsibility – to make decisions in his or her life, so everyone is responsible for his or her life, experiences and behaviour. 'If you don't change your life, nobody else will do it for you' (Boal 1993). In addition, as project facilitators, managers are responsible for processes and their well-being. At the same time, these facilitators are sensitive to how much participators can take on responsibility.

The basis of participatory art in groups or projects is participators' equality. Dialogical ideology means that every person has something to give to others and has an equal opportunity to participate. However, since dominancy in groups and teams is a typical human phenomenon, people who easily stay out of discussions must be taken care of and encouraged to contribute. The crucial idea is that every person is both a learner and a teacher. Making one's own choices is supported by seeking the answer to the question of in what ways one can participate. One can aspire to create potentially safe and free space to allow choices. Democracy, cooperation, multisensory channels and dialogical ideology are helpful if they are recognised and actually used. If a person is not able to express his or her points of view and needs assistance, this need can be met through auxiliary and alternative communication methods.

Experience forms the basis for participation. Every participator's experience needs to be seen or heard to create a common vision and approach. Typically, participators are tempted to listen to only a few people, who may be already capable of expressing themselves (i.e. dominancy). However, in participatory processes, which in art projects can be at least present in project teams, everyone works together, such as when plays and scripts are created in cooperation.

One perspective is that every person has at least the chance to understand the issues considered and discussed. All arguments offered that concern these issues are considered legitimate. This may be a sticking point in democratic dialogue: since probably time and financial pressures are already stressful, the requirement of the dialogic sharing process of enough time to understand the issues is problematic. However, as a starting point, for instance, in either performative or participatory projects, this process is a great team resource to discuss all ideas about projects. Practitioners thus encounter the likelihood that someone else's claims, opinions and arguments can be more competent than theirs. Practitioners and participators have to learn to accept this, and, possibly, they become increasingly tolerant of difference of opinions.

The more time spent in dialogues at projects' beginning – discussing participators, practitioners, managers and stakeholders' expectations, needs, goals, thoughts, fears and beliefs – the more this prevents conflicts and discrepancies in the future. In addition, the roles of practitioners and participators can be defined in discussions. The baseline for adequate working processes is settled and discussed together. This dialogue will create mutual understanding, which in turn can create the basis for practices and experiences. A basic resource in democracy is an ability to unite diversity and pluralism to encourage effective and outstanding decision-making. Artists, group leaders, managers and facilitators have the possibility and responsibility to diminish

inequality and injustice in society. In this sense, managers' and facilitators' work can be useful from communities' points of view.

Democratic community work must respect pluralism, to avoid isolation, to orientate outside relations, to share experiences and to cross social borders and fences. For example, exhibitions, community art or art-based work is responsible for the people who are perform in such projects as plays, dramas and exhibitions. Sexism, racism and political stereotypes based on biases have to be eliminated. All the roles, figures and situations need to be presented as human and multidimensional, despite the exaggeration through generalisation that is characteristic and sometimes demanded in artwork.

One could say that art, in part, tends to create encounters and communication in society, rather than to generalise social contradictions, which leads to the question of how to deal with differing perspectives in propaganda versus participatory projects. Exaggeration by generalising is usually only an interphase that develops before a consensus is reached through the audience's participation. Human roles, behaviour and social institutions come into existence because of social actions, which is why they also can be changed through dialogue within art.

4.4 Summary

Ethics addresses the question of morally right or wrong behaviour. When artists and cultural managers work with participants in art projects, every actor has equal rights to self-determination, to participation, to holistic treatment and to privacy, as well as to the right and responsibility to develop professional skills and their own well-being. Thus, the critical issue is to respect these rights from the beginning of projects by carefully listening to every actor's needs and priorities.

Values intertwine with human rights when working and making artwork with human beings. Artists or project managers seeking to follow ethical codes of conduct in art projects with societal impact consider how their projects' planning, implementation and evaluation reflect important basic values: democracy, responsibility, cooperation, honesty, equality, social responsibility, respect and fairness.

Ethical codes of conducts and questions related to human rights and values concern all actors in art projects. A dialogical approach in planning and implementing these projects ensures that space and time are dedicated to discussing the rights and values of every actor and to building a new joint understanding of the projects' goals, actions and impacts.

5 Closing part I

5.1 Chapter Case I

A workshop for unemployed, marginalised young people was developed for 17 to 25-year-old men and women. The workshop's objective is to provide these young people with a safe and accessible place to practice everyday life skills such as waking up in the morning, cooking, building social relationships and following rules in the workplace. The main aim is to rehabilitate them to become active citizens in society and to find work/study positions after the workshop ends. These unemployed young people have an obligation to attend the workshop daily. Otherwise, they will lose their unemployment support. Participants have several kinds of social, mental, learning, drug and other problems and difficulties that prevent them from living a normal life, including studying or finding a job. The workshop employees are professionals from multiple backgrounds, such as the arts, pedagogy and youth and social work. A local music group applied for and got money from a cultural foundation for doing an art project with young people at risk. They offered to cooperate with the youth workshop. The employers in the workshop are thrilled to provide such an excellent opportunity for these young people to enjoy and make music because these professionals believe in art-based rehabilitation and art doing good to participants. The workshop organisation has entered into a cooperation agreement for the entire year with the music group. They have agreed that, every week, everybody attends the music activities. They have informed the group about the new activity.

The first session, some of the young people are happy to join, some are a bit suspicious and part of the group does not want to attend at all. When the art project begins, most of the youths attend the activities, but some refuse to take part and, in many ways, express their unwillingness and resistance through their body language – refusing to say or do anything and disturbing others who want to participate.

1. Imagine that you are a workshop worker or a band member. What would you do in this situation (taking into consideration the points that have been discussed above about self-determination and participation)?
2. Next, imagine that you are one of the youths who do not want to attend, and then, reverse roles to someone who enjoys the music activity. What would you wish to happen? What should professionals in the workshop and music group do in this situation?
3. Finally, take a view of the city's cultural manager and think how this type of workshops could be integrated into the cultural activities of the city?

5.2 Chapter Case II

You are an art project manager who is cooperating with a local school. The project participants are teenagers who live at home with their parents and go to upper elementary school. You have been working with these youngsters for a while, so you know them and have a good relationship with most of the teenagers. One girl stays after an activity session when the others go home. She says that she wants to discuss with you privately. You have noticed before that not everything is okay.

She begins to cry and tells you that you are the only one she can trust and speak with and that she wants to tell you about her difficult situation. Her friend, who is also in your project group, is also involved in the same situation, but she does not know about this. Before she tells you anything she makes you promise that you cannot tell anybody else what she says about her and her friend's situation. They have become involved in a gang that sells drugs and cannot find any way out of this as they are afraid of the gang members. At the same time, she says that, if her parents learn about this she will be physically punished and kicked out of her home. She is afraid, and she begins to shake.

What would you do in this situation?

5.3 Additional Reading

Arts Council England. 2014. The Value of Ars and Culture to People and Society: An Evidence View. Arts Council England.

Seikkula; J & Arnkil TE 2013, 'Open dialogues and anticipations: respecting otherness in the present moment', *Teema* 2014_20.
Available from: http://urn.fi/URN:ISBN:978-952-302-022-1 [20 October 2015]

5.4 References

Aaltio, E. 2013. *Hyvinvoinnin uusi järjestys*. Helsinki: Gaudeamus.

Akesson, B., D'Amico, M., Denov, M., Khan, F., Linds, W., & Mitchell, C. 2014. 'Stepping Back as Researchers': Addressing Ethics in Arts-based approaches to working with war-affected children in school and community settings. Educational Research for Social Change 3(1): 75-89.

Angus, J., 2002. A review of evaluation in community-based art for health activity in the UK. Lon-dres: Health Development Agency.

Aps, J. 2012. Kodanikuühenduste ühiskondliku mõju hindamine. Käsiraamat. Tallinn: Heateo Sihtasutus.Arnkil, T. & Seikkula, J. 2009. Dialoginen verkostotyö, Terveyden ja hyvinvoinnin laitos (THL)

Ateca-Amestoy, V. 2013. *Demand for Cultural Heritage*. In A. Mignosa & I. Rizzo (ed.), *Handbook of the Economics of Cultural Heritage*, Edward Elgar Publisher.

Atkinson, D. 2014. Art, Pedagogies and Becoming: The Force of Art and the Individuation of New Worlds. Keynote in 34th World Congress of the International Society for Education through Art (InSEA) 7-11 July 2014, Melbourne.

Atlas, C. 2001. Cultural Policy: What Is It, Who Makes It, Why Does It Matter?. Culture Counts: Strategies for a More Vibrant Cultural Life for New York City, 65-68.

Baumol, W. 1985. Measurement of Output and Productivity in the Service Sector. In R. Inman (ed.), Managing the Service Economy: Prospects and Problems. Cambridge: Cambridge University Press.

Bakhtin, M. 1986. Speech genres and another late essays. Texas: Texas University Press.

Bardy, M. & Känkänen, P. 2013. Life stories and arts in child welfare: enriching communication, Child, Adolescent and Family Services Unit, National Institute for Health and Welfare, Helsinki, Finland.

Belfiore, E. 2004. The methodological challenge of cross-national research: comparing cultural policy in Britain and Italy. Coventry: Centre for Cultural Policy Studies.

Belfiore, E. 2004. Auditing Culture: the subsidized cultural sector in the New Public Management. International Journal of Cultural Policy, 10(2).

Belfiore, E. & Bennett, O. 2008. Personal Well-being. In Belfiore, E. (ed.) 2008, Social Impact of the Arts. New York: Palgrave Macmillan.

Bemelmans-Videc, M-L., Rist, R. C., & Vedung, E. 2011. Carrots, sticks and sermons: Policy instruments and their evaluation. New Brunswick: Transaction Publishers.

Birnkraut, G. 2011. Evaluation im kulturbetrieb. VS-Verlag.

Boal, A. 1993. Theater of the Oppressed. New York: Theatre Communications Group.

Bronfenbrenner, U. 1979. The ecology of human development: Experiments by nature and design. Cambridge, MA: Harvard University Press

Bronfenbrenner, U. 2002. Ekologisten järjestelmien teoria. In R. Vasta (eds.) 2002, Kuusi teoriaa lapsen kehityksestä. 2. painos. Suomi: UNIpress, 221-288.

Burdge, R. J. & Vanclay, F. 1996. Social impact assessment: A contribution to the state fo the art research. Impact Assessment, 14(1): 59-85.

Bygren, L. O., Konlaan, B. B., & Johansson, S. E. 1996. Attendance at cultural events, reading books or periodicals and making music or singing in a choir as determinants for survival: Swedish interview survey of living conditions. British Medical Journal, 313(7072): 1577-1580.

Capaul, M. 1988. El impacto económico del Festival Internacional de Cine de San Sebastián. Estudios Empresaliares, 67.

Caru, A. & Cova, B. 2007. Consuming experience. London: Routledge.

Chabris, C. 1999. Predule or requiem for the 'Mozart effect'?. Nature, 400: 826-827.

Council of Europe/ERICarts, 'Compendium of Cultural Policies and Trends in Europe, 15th edition', 2014, Finland

Davies, S. 1991. Definitions of art. London: Cornell University Press.

Davies, S. 2003. *Themes in the Philosophy of Music*. Oxford University Press.

Dewey, J. 1938. Education and experience. New York: Simon and Schuster.

Dewey, J. 1934. Art as experience. New York: Perigee Books.

Devesa, M. 2005. Economía de los festivales culturales: la dimensión económica y social de la Semana

Internacional de Cine de Valladolid. Doctoral thesis, Departamento de Economía Aplicada, Universidad de Valladolid.

Dickie, G. 1969. Defining art. Americal Philosophical Quarterly, 6(3): 253-256.

Dickey, G. 1988. Evaluating Art. Temple University Press.

Finland's Occupational Safety and Health Act. 2002. *Occupational Safety and Health Act*. No. 738/2002. Ministry of Social Affairs and Health. http://www.finlex.fi/fi/laki/kaannokset/2002/en20020738.pdf. Accessed 15.4.2015.

Fiske, E. B. 1999. Champions of change: The impact of arts on learning. President's Committee on the Arts and the Humanities,Washington, DC.; Arts Education Partnership, Washington, DC. Available in http://files.eric.ed.gov/fulltext/ED435581.pdf

Gattinger, M. 2011. Democratization of culture, cultural democracy and governance. Canadian Public Art Funders. Available in: http://www.cpafosac.org/en/themes/documents/CPAF_2011_AGM_Democratization_of_Culture_Cultural_Democracy_Governance_Mar082012.pdf

Giardina, E. & Rizzo, I., 1997. Regulation in the Cultural Sector in Peacock, Rozzo Cultural Eco-nomics and Cultural Policies, Kluwer Academic Publishers

Granfelt, R. 1998. Kertomuksia naisten kodittomuudesta. Helsinki: Suomalaisen Kirjallisuuden Seura.

Holden, J. 2006. Cultural Value and the Crisis of Legitimacy Why culture needs a democratic mandate. London: Demos.

Internet Encyclopedia of Philosophy. 2015. Ethics. Accessed 12.6.2015. http://www.iep.utm.edu/ethics/

Jauhiainen, R. & Eskola, M. 1994, Ryhmäilmiö: Perustietoa ryhmän käytöstä ja ryhmätyöstä sosiaalityöhön sovellettuna. Porvoo: WSOY.

Jordan, A. J. & Turnpenny, J. R. 2015. The tools of policy development: Actors, capacities, venues and effects. London: Edwards Elgar Publishing.

Jyrämä, A. & Äyväri, A. 2005. Can the Knowledge-Creation process be managed? A Case Study of an Artist Training Project. *International Journal of Arts Managemen*t, 7(2): 4-14.

Jyrämä, A. & Äyväri, A. 2007. Fostering learning – The role of mediators. Knowledge Management Research & Practice, 5(2): 117-125.

Jyrämä, A. & Äyväri, A. 2015. Art encountering society; identifying the skills 13th International Conference om Arts and Cultural management, June 28-July 2, 2015; The Institute of Public Management and Territorial Governance of Aix-Marseille University and KEDGE Business School, Aix-en-Provence and Marseille, France.

Kant, I. 2005. Fundamental principles of the metaphysics of morals. New York: Dover Publications.

Kantola, T., Lassila, S., Mäntylä, H., Äyväri, A., Kalliokoski, S., Ritalahti, J. and Soisalon-Soininen, T. 2010. "Shared Learning Spaces as Enablers in Regional Development and Learning." in Ekman, M., Gustavsen, B., Asheim, B. and Pålshaugen, Ø. (eds) Learning Regional

Innovation. Scandinavian Models. Basingstoke, Hampshire, UK: Palgrave Macmillan, pp. 206-225.

Keane, J. 2013. Cicil society: Old images, new visions. Cambridge: Polity Press.

Känkänen, P. & Bardy, M. 2013. Life stories and arts in child welfare: enriching communication. *Nordic Social Work Research*, vol. 4, no 1, pp. 37-51. Available in: http://www.tandfonline.com/doi/full/10.1080/2156857X.2013.781536

Känkänen, P. 2013. Taidelähtöiset menetelmät lastensuojelussa – kohti tilaa ja kokemuksia. Terveyden ja Hyvinvoinnin Laitos.

Lave, J. & E. Wenger. 1991. Situated learning. Legitimate peripheral participation. USA: Cambridge University Press.

Lindqvist, M. 1992. Unelma rohkeasta elämästä. Helsinki: Otava.

Lindqvist M. 1998. Auttajan varjo – pahuuden ja haavoittuvuuden ongelma ihmistyön etiikassa. Keuruu: Otava.

Lindvist, M. 2004. Toivosta ja epätoivosta. Helsinki: Kirjapaja.

Lindqvist, M. 2000. Tässä seison. Uskottavan etiikan jäljillä. Helsinki: Otava.

Luonila, M. & Johansson, T. 2015. The role of festivals and events in the regional development of cities: The cases of two Finnish cities. *Event Management*, 19: 211-226.

McCarthy, K. F., Ondaatje, E. H, Zakaras, L., & Brooks, A. 2004. The Gifts of the Muse: Reframing the Debate about the Value of the Arts. RAND Corporation and the Wallace Foundation.

Matarasso, F. 1997. Use or Ornament? The Social Impact of Participation in the Arts. Comedia.

Matarasso, F. 1999. Magic, Myth and Money; The Impact of English National Ballet on Tour. Comedia.

Matarasso, F. & Landry, C. 1999. Balancing act: Twenty-one strategic dilemmas in cultural policy. Cultural Policies Research and Development Unit, Policy Note no. 4. Council of Europe Publishing.

Murillo V. J., Romaní Fernández, J., & Suriñach Caralt, J. 2008. The impact of heritage tourism on an urban economy: the case of Granada and the Alhambra. Tourism Economics, 14(2): 361-376.

Nissinen L. 2009. Auttamisen Rajoilla, Myötätuntouupumisen Synty ja Ehkäisy. Helsinki: Edita.

Ogden, P., Minton, K., & Pain, C. 2006. Trauma and the Body. A Sensorimotor Approach to Psychotherapy. W.W.Norton & Company: New York.

Onnismaa, J. 2011. Ohjaus- ja neuvontatyö: aikaa, huomiota ja kunnioitusta.Helsinki: Gaudeamus.

Oxford dictionary 1990, 8th edition

Peavy, V. 2006. Sosiodynaamisen ohjauksen opas. Psykologien kustannus. Helsinki

Petermans, A., Janssens, V., & Van Cleempoel, K. 2013. A holistic framework for conceptualising customer experiences in retail environments. International Journal of Design, 7(2): 1-18.

Plaza, B., Galvez-Galvez, C., & Conzales-Flores, A. 2011. Research note: Testing the employment impact of the Gugghenheim museum Bilbao via TSA. Tourism Economics, 17(1): 223-229.

Project Management Institute. 2005. www.pmi.org. Accessed 15.04.2015.

Radbourne, J. 2002. Social intervention or market intervention? A problem for governments in promoting the value of the arts. International Journal of Arts Management, 5(1): 50-61.

Ranciére, J. 2009. Aesthetics and its discontents. English edition. Cambridge: Polity Press.

Rancière, J. 2011. The Emancipated Spectator. (paperback edition Trans. Gregory Elliott) London/New York: Verso.

Rotchild B. 2006. Help for the Helper: The Psychophysiology of Compassion Fatigue and Vicarious Trauma. Norton Professional Books

Sava, I. & Vesanen-Laukkanen, V. 2004. Taiteeksi tarinoitu oma elämä. PS-Kustannus.

Schwartz, S. H. 2006. A theory of cultural value orientations: Explication and applications. Comparative Sociology, 5(2): 137-182.

Sheppard, A. 1987. Aesthetics -An Introduction to the Philosophy of Art. New York: Oxford University Press.

Snowball, J. D. 2008. Measuring the value of culture: Methods and examples in cultural economics. Leipzig: Springer.

Talentia. 2007. Ethical Guidelines for Social Welfare Professionals in Finland 2007. Printed 15.04.2015 www.talentia.fi

Throsby, D. 2008. The concentric circles model of the cultural industries. Cultural Trends, 17(3): 147-164.

Throsby, D. 2013. Assessment of value in heritage regulation. In I. Rizzo & Mignosa, A. (eds.), Handbook on the economics of cultural heritage. London: Edwards Elgar Publishing.

Vasta, R. (ed.) 2002. Kuusi teoriaa lapsen kehityksestä. Finnish translation Anne Toppi. 2. edition. Finland: UNIpress, 221–288.

Wenger, E. C. 1998. Communities of practice: Learning, meaning and identity. Cambridge: Cambridge University Press.

Wenger, E. C. & Snyder, W. M. 2000. Communities of Practice: The Organizational Frontier. Harvard Business Review, Jan-Feb., pp. 139-145.

Weitz, J. H. 1996. Coming up taller: Arts and humanities programs for children and youth at risk. President's Committee on the Arts and the Humanities.

Williams, R. H. & Blackburn, J. 1996. Many are called but few obey? Ideological commitment and activism in operation rescue. In C. Smith (ed.), Disruptive religion: The force of faith in social movement activism. New York: Routledge. pp. 167-185.

PART II

Managing Societally Influential Art Projects

I Managing Societally Influential Art Projects

Learning objectives of Part II

- Define project management and clarify its role in projects
- Distinguish between the main phases of project management
- Understand the role of leadership in art projects
- Specify the reasons for evaluating the societal impact of arts and map different ways of evaluating this

Many activities in the arts and creative sectors are organised into projects. Therefore, project management is crucial to the success and sustainability of the arts. In general, project management refers to the skilful organisation of four resources: ideas, time, money and teams. In addition, visioning, strategic thinking and planning ahead are important in every art project – to determine who is doing what, when, and how. For art projects that aim for a greater societal impact, different impacts – both intended and unintended – must already be taken into consideration from the beginning.

Managers in the arts have responsibilities towards artists, the respective communities and society in general. Cultural managers need to administer creative environments in such a way that artists of all styles, genres, cultures and languages can dream, create and flourish – satisfying the highest order of humankind's needs.

More specifically, managing art projects means that, throughout all the main managerial functions, such as planning and controlling, managers have to be aware of, and keep in mind, not only the project's general goals but also any broader impacts that activities may have on surrounding environments. Art projects may have many positive but unintended societal impacts, but only through conscious and systematic planning, organising, controlling and evaluating can impacts possibly achieve sustainability and different stakeholders' support. Through this support and sustainability, projects can implement changes in society. In other words, managing the societal impact of art projects is necessary in cases in which projects seek to induce long-term effects and changes in the surrounding society, in addition to any artistic objectives. Managing societal impact adds an extra layer to the general management of art projects, making all managerial functions more demanding. The specific task of managing societal impact in the arts manifests itself in cultural managers' every action.

6 Understanding Project Management in the Arts

6.1 Definition of Project Management

Project management can be defined as 'an endeavour in which human, material and financial resources are organised in a novel way, to undertake a unique scope of work, of given specifications, with constraints of cost and time, so as to achieve beneficial change by quantitative and qualitative objectives' (Turner 1998). The temporary nature of projects stands in contrast with business as usual, which refers to repetitive, permanent or semi-permanent functional activities that produce products or services. In practice, the management of so-called line organisations and projects differs in many ways since project-based work requires the development of distinct technical skills and management strategies.

Currently, many activities in the arts happen within the framework of project management. Project management, therefore, needs to be considered a fundamental aspect of successful management in the arts. In particular, for the long-term sustainability of the arts, managers must ensure stable environments in which artists can be creative. All art forms – music, writing, design, filmmaking and the visual and performing arts, to mention but a few – encompass a range of activities that have economic consequences and thus need to be managed well to realise effective and influential results.

The definition of project management presented above implies that:

- All art projects work with scarce resources
- All art projects include unique and innovative elements
- All art projects carry considerable risk and uncertainty
- Project managers' key role is to integrate the above-mentioned aspects with the mission, vision, goals and objectives of individual artists or art organisations

Project management is a time-limited process through which a project is completed successfully, that is, the project achieves its goals and purposes. Project management is a specific way of thinking, ensuring that all aspects of projects are running in the same direction in a planned, structured way in order to achieve set goals and purposes. In practice, project management requires:

- Applying skills, tools, techniques and knowledge
- Managing resources to deliver the desired outcomes, such as a training project or an exhibition often within a limited timeframe and budget.

- Managing change, for example, responding to unforeseen circumstances (e.g. a transport delay or the cancellation of a venue)
- Planning and controlling to achieve the best results from the project plan, which has timelines and corresponding activities detailing what must happen by when
- Communicating to all stakeholders, both internal (e.g. the project team) and external (e.g. sponsors)
- Coordinating various project activities and participants
- Satisfying the requirements usually connected to the project's objectives
- Evaluating the project's outcomes and impacts and, further, learning what to improve in the next project

6.2 Determinants of Effective Project Management

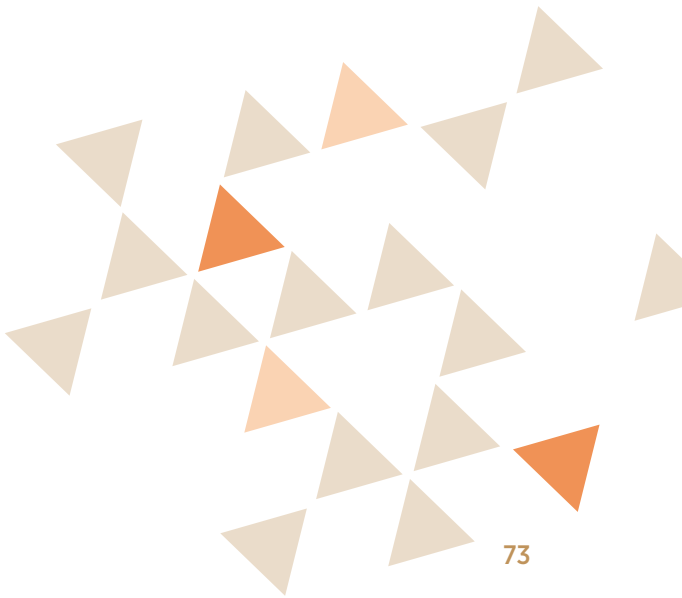
Good project management diminishes the risks and overcomes shortcomings in projects. However, having good management skills does not ensure that no problems will appear. Even the best skills do not guarantee risk-free processes or everything always going as originally planned. Project management skills and techniques can help to coordinate resources and achieve intended results, but management is not an exact science and, therefore, it cannot guarantee success. Since projects involve people, complexity and uncertainty means that outcomes cannot be absolutely controlled. Hence, project management can be said to be both an art and a science. It is a science in that it relies on proven and repeatable processes and techniques to achieve project success. It is an art as it also involves managing and relating to people and often requires project managers to apply intuitive skills in situations unique to each project. A good project management methodology provides a framework, guidelines, techniques and planned processes to manage the workload and participants in a structured way. Some important determinants of project success are discussed below, but this list is not definitive.

1) Ambiguity is the enemy of project success. Clarity is what is needed. Without clarity, confusion reigns, and confusion is easy to find in projects. Look for ambiguities in goals, scope, objectives, requirements, estimates, status reports and roles and responsibilities. Each ambiguity is a potential source of conflict, rework and failure. Managers have to give priority to seek out and remove ambiguity from every element of projects. When reviewing the project scope, various questions must be answered. Is this project as unambiguous as possible? Are all team members clear on what is in scope and what is out of scope? Managers cannot rely on assumptions or memory. They insist on clear communication among project participants, document every important decision and collect papers for an audit trail. Clarity is everything.

2) Detail is the basis for accuracy in all projects.
Plans that lack detail do not convince stakeholders. Most projects are unrealistic, and they are already late before they start. Project teams that claim not to have time for detailed planning, typically end up working all hours to meet deadlines. Insufficient details in the plan often mean that time and effort requirements are underestimated. If managers do not know the details, then they will not have credibility in front of their team. They must define what completion means specifically for each task and deliverable. If the plan's description is at too high a level, it needs to be broken down. Managers avoid surprises and get to the details.

3) Uncertainty is certain.
Plans are incomplete visions of the future, which means that they are at least slightly wrong. Most project managers tend to ignore most risks. Yet as surely as the sun will rise, sudden events and changes will occur, triggering changes to project plans. However, sudden does not necessarily mean unpredictable. Experience and a little insight will always expose risks for which managers can plan ahead. Ignoring project risks is the first and biggest risk to projects. A risk free project does not exist. Managers must prevent risks where they can and have contingencies ready where they cannot. They expect the unexpected in order to be pleasantly surprised by smooth operations.

4) Projects are performed by people, and people work together best when they enjoy mutual trust.
Trust does not come free, but, instead, it is tied to truth. Managers cannot have one without the other. Therefore, they trust but verify. Assigning tasks demonstrates trust but what is sometimes missing is the accountability for results and adequate checks to verify status. Without ownership and truth, project participants cannot trust themselves to be focused on the right things. When teams know the truth, good or bad, they must openly recognise it. Managers have to be honest about the challenges ahead, even as they reward outstanding commitment and performance. They need to acknowledge the reality of delays and tough decisions and not hide bad news. Managers tell the truth or face the consequences.



6.3 The Role of Project Managers in the Arts

Art projects seeking to have a societal impact occur at the intersection of different fields. Art project teams usually consist of actors from different communities of practice (Wenger 1998) with distinct, internally shared norms, values and practices1. Each actor brings to the project activities their own way of doing things, and different actors have different roles within the project. Artists are, in one sense, providers of solutions and, in another, the heart of activities. The project manager's main task is to bring together these different actors, facilitate interaction, ensure development of common practices and evaluate final outcomes and broader impacts.

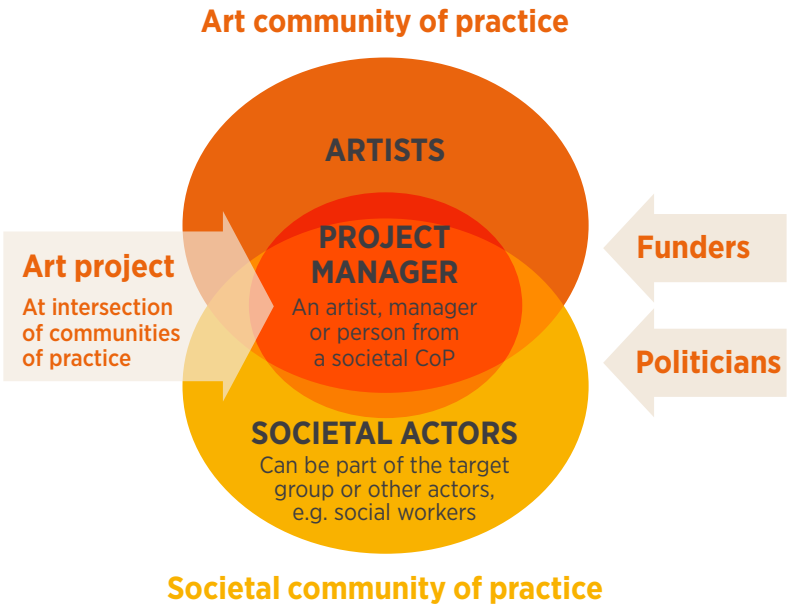


Figure 6 Actors of art projects.
Source: Adapted from Jyrämä & Äyväri (2015)

1 Communities of practice is defined as a community that shares values, language and brings actors together in mutual engagement. Often communities of practice have been defined through professions, e.g. insurance clerks or through joint activity, e.g. the art world contains various professions: artist, museum directors, critics, etc (e.g. Lave and Wenger, 1991; Wenger, 1998, Jyrämä and Äyväri, 2007)

	Cultural intermediary	Brokers	Translators	Activists	Invisible hand	Supporters of identity building	Cultivators of care
Authors	Bourdieu (1984); McCracken (1986); du Gay et al. (1997)	Wenger (1998, 2000); Brown and Duguid (1998)	Brown and Duguid (1998)	von Krogh et al. (1997, 2000)	Mittilä (2006)	Jyrämä and Äyväri (2007)	Kantola et al. (2010)
Related concepts		Boundary spanners Knowledge broker Inward and outward mediating		Initiators (Mittilä 2006) Catalysts as making something happen (Ståhle et al. 2004)	Catalysts as creators of structures (Ståhle et al. 2004)		
Main tasks	To create meaning To mediate between differing fields or worlds To mediate between national cultures	To act in the area of overlapping communities of practice To build ties between two communities To introduce elements of practices of one community of practice into another	To frame the interests of one community in terms of another community's perspective	To bring different people and groups together to create knowledge To create spaces and occasions for joint actions To make something happen	To create structures and facilities for joint action To create dynamic structures (e.g. networks)	To support the identity building process (from a newcomer or novice to a professional)	To foster learning understood as becoming, especially in contexts characterised by numerous sub-fields or 'mini-worlds'

Table 3 The role of mediators in art projects
Source: Jyrämä & Äyväri (2015)

Jyrämä and Äyväri (2015) discuss categories and various approaches to mediating or facilitating art projects, based on Jyrämä and Äyävri 2007 and Kantola et al.'s (2010). Mediators engage in different activities within projects at the intersection of mediated fields or communities. The study identifies skills and competences needed in mediation work in facilitating the interaction between different communities of practice. Notably, even though these categories of mediation overlap somewhat, each highlights new tasks to be taken into consideration. The notion of differing norms, values and languages is fully acknowledged in all sources. However, the roles and ways to respond to these differences are multiple. For example, the invisible hand metaphor emphasises the role of structures within which practices occur, whereas the cultivators of caring approach emphasises the need for all to learn, including the mediator him- or herself. In addition, the broker concept emphasises the everyday activities of interactions, whereas supporters of identity building seek to reach deeper levels of individuals' engagement.

Notably, an individual can act in various roles, for example, when an artist works simultaneously as an artist and project manager. Project managers also engage in creating legitimisation for artists and vice versa for actors in the larger community. Actors' role, for instance, is to improve the understanding of challenges to be solved and of the special issues of particular contexts, as well as deeper insights into what is relevant and interesting for artists. In this interaction, the nature of art and the challenges to be solved are defined for the relevant context – including even what is 'good' for society. Often these structures and commitments are created on an individual level and then used to engage more efficiently the respective communities of practice (Jyrämä and Äyväri 2015).

MINI CASE 16: Role of Facilitating in building joint community to integrate marginal artists to Finnish society

The TARU EU Equal project aimed to integrate immigrant artists representing minority cultures as well as disabled artists to Finnish art field. They were showcasing, marketing and training the target group artists. The identified communities of practice included disabled artists, immigrant artists, organizations involved in project management and Finnish art fields in e.g. music, literature and visual arts. Interestingly the role of artist changed during the project, at first they were seen as object of the project; target group. However, soon the project managers' realized that the artist's role could in many cases be the facilitator. Some of the participating artists were part of the target group, disabled or immigrant, and hence knew their community well, and yet were already established and had good knowledge of the community of Finnish art field in their respective artistic fields. Hence, they were able to engage in facilitating the interaction and were engaged to act in-between the "target group" and Finnish art fields. (Jyrämä and Äyväri 2007, 2005)

6.4 Summary

According to Project Management Institute, a project refers to a temporary endeavour undertaken to create a unique product or service. By the definition, a project is temporary in nature, which means that it has a specific start and end. A project consists of a well-defined collection of different tasks and usually culminates in the creation of an end product or service. All projects have basic characteristics that define them as a project. These can include the following:

- An objective
- A finite lifespan (i.e. beginning and end)
- A defined and unique product/service to produce
- A corresponding set of activities to construct the product/service
- Resources to undertake the activities
- Stakeholders
- Risks to be managed
- An organisational structure with defined responsibilities
- A budget
- An evaluation plan

Even skilful project management does not guarantee art projects' success, but it certainly helps to set clear goals, identify required resources and understand the dynamics of project participants. Hence, there will always be some level of uncertainty associated with the art projects, which represents risk.

Project managers' roles are multiple and require different ways to mediate and facilitate projects' people and activities. The roles of a project manager can be looked at least from the responsibilities, challenges and skills perspectives.

Heerkens (2002) provides a list of key tips for success as a project manager:

1. Care about everything; dwell on nothing.
2. Do not wait to be told to do something.
3. Develop a keen understanding of human nature.
4. Learn the who, when, and how of relying on others.
5. Learn how to make decisions with ambiguous, imperfect, or incomplete information.
6. Never stop developing your social skills.
7. Appreciate the value of being politically savvy.

7 Phases of Managing Art Projects

Project management is all about running multiple processes that must be clearly defined and well implemented. After reading this chapter, you will understand:

- The content of project management's different stages
- Project managers' changing roles in the course of a project

Every project has five main processes in its lifespan although these processes do not always run individually but may overlap in many instances, depending on the size and type of project:

1. **Initiating** ('think tank thinking-it-through' process)
   - Gather all relevant information for an accurate project plan
   - Determine precisely what the project is about
2. **Planning** ('creating the to-do list and delegating' process)
   - Plan all actions to be taken
3. **Implementing** ('doing all the to-do things' process)
   - Bring plans into action
4. **Controlling** ('checking up and measuring' process)
   - Measure actions against planning
5. **Closing out** ('wrapping up and packing away' process)
   - Finalise
   - Evaluate
   - Report

7.1 Initiating Art Projects

The first phase can be categorised as the explorer or ethnographer stage, in which project managers explore the values and practices of different communities of practice and study the project scene through active contact seeking, with the aim of identify relevant communities of practice and their main actors. Managers seek to get to know the communities of practice. The key here is to develop learning skills, build understanding and use research and analysis skills (see e.g. Jyrämä and Äyväri 2015).

MINI CASE 17: The importance of shared understanding in art projects

In the TARU EU Euqal project, the project managers did not at first build deep knowledge of the target group: disabled and immigrant artists. At first, the artists encountered difficulties in project activities: Their disabilities reduced their ability to use the Internet or read newsletters, immigrant artists had language problems, or the project participants were for example blind and could not see or read the offered training materials. The artists felt at lost and gave feedback to the organizers. Luckily, the managers were able to re-plan their activities, and build or engage new skills to encompass the lacks. (Jyrämä and Äyväri 2007, 2005)

In the phase of initiating any art project, managers should consider the contexts of artists, organisers, audiences and other stakeholders. For instance, project managers need to collect data to understand better the influence that artists and cultural managers have in politics, politicians and policymaking in specific project environments. A good understanding of the needs, goals, threats, risks, wishes and opportunities in these environments increases the opportunities for project success.

7.2 Planning Art Projects

The second phase includes several mediating roles and tasks. Project managers' role in this phase is to build up the project team by creating relationships between actors from different communities of practice. They need to pay attention to each community's norms and values, in other words, to work as a broker.

Moreover, managers' tasks include creating meanings, making different ways of looking at the world explicit, using multiple means of communication and, therefore, acting as cultural intermediaries. This entails showing an understanding and knowledge of participants' communities of practice and an ability to create interaction and facilitate intersections of differing practices. In addition, project managers need to adopt the role of translator, reframing the interest of one community to make it understandable by others, creating a joint vocabulary and agreeing on goals and desired outcomes (Jyrämä and Äyväri 2015).

To ensure the necessary joint practices emerge, project managers need to build the participants' sense of trust. This phase requires that managers be able to understand and develop empathy towards others' points of views and motivations. However, at this early stage, joint practices usually take the form of cooperation rather than collaboration, as actors familiarise themselves both with the project and respective participants.

MINI CASE 18: Creating shared goals for art projects

In TARU case the artists expected to receive practical help, such as how to organise concerts or how to contact publishers, gallery owners or agents. They hoped that TARU project managers would offer advice and facilitate contact making, and give information and individual guidance on e.g. making applications for funding.

The project managers on the other hand saw their own and the project's role more as an organiser of indirect means (e.g. TV shows, seminars, web pages) that would enhance the target group's opportunities to integrate into the Finnish art field. As EU project task, they were documenting the best practices both at home and abroad, in other EQUAL projects, and making these documented practices available in Europe. They also saw their role as finding the best experts to give lessons on necessary subjects, building up the participants' knowledge base and abilities through training.

During the project, however, these expectations were discussed and common understanding on the aims and means was found. (Jyrämä and Äyväri 2007, 2005)

Project managers should be able to define goals and purposes for projects. Together with the project team, they need to define what they plan to achieve and specify objectives together. In art projects, the leader cannot be the only source of ideas. On the contrary, concentrating on one person's vision can stop the rest of the group from pursuing their ideas and, thus, inhibit creativity. Instead of pursuing his or her own ideas and goals, the leader's task is to help the project group to formulate a shared vision and purpose. In addition, other contributors, such as network partners, target groups and customers or other stakeholders, can be invited to take part on planning (Amabile & Khaire 2008).

In art projects, overly tight planning and micro managing tends to inhibit participants' performance. The point is to manage project work without interfering too much in how the work is done. Therefore, planning activities should focus more on the projects' structure, timing and objectives. Structures and constraints are most successful if they are accompanied by constructive feedback, a range of rewards and professional recognition (Mumford et al. 2002).

7.2.1 Financial Planning of Art Projects

Well-researched and planned budgets and cost estimations are necessary for any project's successful completion. Project managers need to scope out projects thoroughly to secure sufficient funding. Scoping involves estimations of supplies, labour hours, materials and other miscellaneous expenses. Budgets and cost estimations are a work in progress and should include some room for change.

Preparing a realistic budget is important, although managers might be tempted to prepare budgets by time, materials and labour costs at 'best deals' or 'well within budget' levels. If costs are kept to a minimum, a project is not necessarily more likely to receive funding. Similarly, managers cannot be misled into thinking that, once funding has been awarded, the budget can be adjusted. Instead, they need to make sure their budget is properly prepared and researched, taking the time to consider artists' fees, materials, administration, essential equipment and miscellaneous costs.

Creating a budget may raise questions one might not have considered before, so the budgeting process can help to evaluate the project and provide opportunities to improve it, making it more efficient and, ultimately, more successful. For instance, the **three budgets plan** is a useful system when creating a new project. In the long term, a well-planned budget will help with the realisation of any art project and provide valuable knowledge through budgeting and preparing proposals for sponsors and other funding bodies. This process will facilitate funding negotiations and help to achieve project goals without overly excessive artistic compromises.

The three budgets plan approach creates three different budget proposals: a best case scenario (budget A), a compromise scenario (budget B) and a last chance scenario (budget C).

Budget A: This considers the best possible scenario, including administration costs, payment for a period of research and development, running costs of the creation period and an ample budget for material costs and fees. Ideally, this budget would be included in your business plan or submitted to funding bodies for support.

Budget B: This is reworked from budget A, and it should show how you could achieve some savings without compromising your project's original objectives or the quality of work and artistic content.

Budget C: To be considered within the same deadline, this budget shows how the project can only just be realised without requiring artistic compromise or allowing the initial aims and intentions to suffer. The ultimate goal is to create one's vision of the proposed work on a minimum budget, without compromising artistic integrity or allowing the creation of substandard work. Due to a lack of funds, many projects are begun without securing the finances to meet even budget C. Without these funds, artistic content and quality is bound to suffer. If this funding is not in place, managers need to question whether to go ahead at this stage: Can an alternative project be realised in its place without further compromise?

While looking for potential funders for a project, the creative and open-minded view on the current political context is important. To be able to describe the project idea from the perspective of the political agenda in power is a specific skill that requires mastery. The key lies in finding and defining how the project contributes to specific, publicly funded and politically supported programmes. The more closely projects' impacts are described from the perspective of funders and decision makers, the greater the chances to gain support. Steps towards successful funding from a publicly supported programme are:

- Explore and understand the programme's goals and the policy aims behind it
- Describe the project's objectives from the funders' perspective: how the art project can contribute to the programme
- Present clear and measurable impact indicators, from the expected number of participants to the value of the project's economic impact

7.2.2 Time Planning in Art Projects

Scheduling and managing time wisely is important for any person, but especially for those in project management and creative environments. If managers miss important appointments and deadlines, they will cause complications in projects, resulting in stress, guilt, frustration and anxiety. Hence, a realistic perspective on projects' time management in the planning stage is essential. This is usually marked by deadlines within the plan, that is, what needs to be done by when.

An important part of time management is projects' planning phase. Plans need to be realistic about time limits and other resources. In addition, as projects almost inevitably include unexpected occurrences at some point, managers need to have backup plans and a certain looseness in project time schedules.

7.2.3 Planning of Project Evaluation

In the project-planning phase, managers must also keep in mind how their project will be evaluated. Project evaluation is a matter of both budgeting and cooperation, and only if all project participants are involved in evaluation preparations can one expect these actors to feel attached and committed to final outcomes. This evaluation process will definitely not work if it is just one person's responsibility and is not really understood by others.

Decisions about what to evaluate should arise from a project's needs. When choosing methods and criteria, managers should consider who needs to know what, and why, about how the project succeeded. They also need to ask if the project achieved its goals and desired impacts or if some unpredicted impacts occurred. The purpose of evaluation is continuous development – in organisations, projects or project teams. To generate confidence and mutual learning, all relevant stakeholders of projects, including donors, partners, trustees, employees, volunteers and beneficiaries, among others, must first define their goals and expectations and agree on evaluation metrics and processes.

For each evaluation, a separate budget should be drawn up because evaluation entails costs. At least some time and labour is needed to construct and carry out even the most limited visitor survey. Setting a budget is also a sign that evaluation is taken seriously. The budget amount allocated for evaluation, however, can be quite variable. Some experts suggest that 10% of the total budget needs to be set aside for

evaluation and audience research of any exhibition, but this is a margin that is almost never achieved in reality (Reussner 2010).

Evaluation has three phases: in project planning, during projects and after project completion. The evaluation process is cyclical, wherein each step influences the other steps. Therefore, planning evaluations is critical: only well-defined goals are achievable, only realistic indicators can be met.

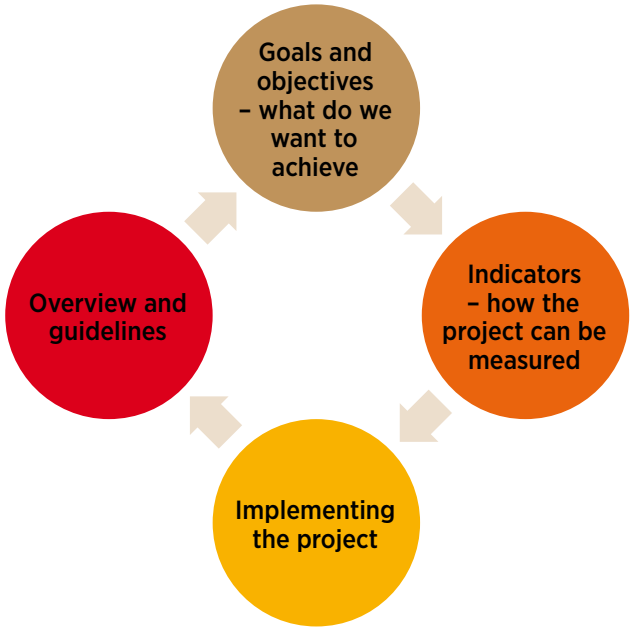


Figure 7 Project evaluation cycle
Source: Birnkraut (2011)

The first evaluation phase involves planning indicators. These depend on projects and their goals. Managers need to ask what they want to evaluate and how this can be done, as well as what kind of data are achievable, at what cost. Managers must decide, in the planning phase, to whom and with what indicators of successful impact are compared:

- Are indicators of successful impact compared to other arts projects and/or cultural organisations?
- Can indicators be compared to previous projects of the same team and artists or previous events of the same cultural organisation?
- Should indicators of impact be compared only to the project's pre-determined goals?

Identifying key measures – or indicators – is the most important and also most difficult part of a cultural project evaluation. Managers can use quantitative as well as qualitative measures, but, regardless, their function is to make expected goals measurable. In order for the evaluation to make sense, correct analysis of key figures and comparison of these to the expected goals is essential.

Quantitative figures measure monetary or metric aspects, such as economic output or attendance, and therefore, are often perceived as hard evidence. In contrast, qualitative data is often criticised for being vulnerable to subjective interpretation. For example, a high large number of attendants at an exposition could mean that the gallery is well aware of its visitors' preferences. On the other hand, this could also mean that the gallery chose to show art that suits the public's taste instead of something innovative or unknown.

What are the indicators of art projects' societal impact? The 'success' of this societal impact can be determined by comparing indicators to:

- **Other projects**
- **Previous years**
- **Set targets**
- **Target groups' feedback**

To get reliable results, evaluations should combine qualitative and quantitative data. Because planning indicators depends on projects' goals and their evaluation's objectives, no common list of performance indicators exists that is suitable for every project. Each project needs to design its own system to measure outcomes, processes and structures.

In the second step, the project team should decide what exactly they want to analyse. When this is done, the team needs to determine whether the data are collected internally or externally and what kind of evaluation and style or method will be used.

In the third step, goals and indicators are determined and an evaluation outline produced. The evaluation can be optimally effective only if the project's mission and goals have been first laid down, since effective performance measurement rests on a clear mission statement.

The same evaluative approach does not usually work for every art project because each project team has specific goals and different reasons for evaluating their performance. In addition, each project team needs to decide why they are evaluating outcomes, what kind of data is available and essential to gather and analyse and what needs to be done when these actors get the data. Then, the appropriate evaluation objectives and methodologies can be chosen, and teams can decide what to measure and how to do this. Managers must insure that both the evaluation methodology and desired learning outcomes are built into the project life cycle when this is planned.

After indicators are defined and evaluation procedures planned, the project's implementation can proceed. In a final step, a project review is undertaken, and suggested activities for subsequent projects are identified based on the previously defined indicators.

The actors responsible for the evaluation should be included from the project's start, and, therefore, the structure and process of the project evaluation have to be built in while planning the project and not added later. Before starting the evaluation, the project team needs to assess their organisation's evaluation capacity.

Paying attention to the project's impact is a crucial part of the project's initiating and planning phase. Already in the planning phase, the project team should seek to identify and predict both desired and unwanted impacts. The key is to manage impact in a way that the desired impacts are maximised and unwanted ones minimised. One way to manage impact is to make sure that communication between audiences, organisers and other stakeholders works well. For example, in community art projects, local residents are often the best experts, telling the project team what needs to be improved and what is already well managed. Communication can happen face to face, but also other means, such as the press and social media, can be used to inform people what is planned and pursued in projects. In chapter 9, the evaluation of impacts is discussed in more detail.

7.3 Implementing Art Projects

The above-mentioned phase three can be seen as the time for managers to become **activists**, **supporters of identity building** and **cultivators of caring**. As the latter, managers create a sense of trust and enable true joint activity to occur. They listen and reflect on project goals and activities with other team members. Project managers' tasks include supporting the process of understanding other actors' points of view. They support participants' identity building and address possible identity changes, while helping to preserve individuals' identity in their own community of practice. The roles of activist and supporter of identity building thus also become relevant. Sometimes new actors and resources are needed and these new actors need to be integrated into the existing project. In addition, managers need to create contacts from the project to relevant communities of practice through engagement within and outside the project with other audiences (Jyrämä and Äyväri, 2007)

MINI CASE 19: Engaging community

In TARU, project, as said before, the aim was to help the participants to enter an existing community of practise, the community of professional artists. To achieve this aim, TARU started by making the target group; immigrant and disabled artists visible. They also gave trainings about the practises. Yet at first, there were little activities actually engaging the aimed communities. Only later, the project had, for example, galleries exhibiting target group's works or produced records on their music – engaged them to the practice itself. This change enabled the project to become a success. (Jyrämä and Äyväri 2007, 2005)

7.4 Controlling Art Projects

A new project manager might be asking questions such as: 'Am I supposed to be telling everybody what to do all the time? Should I just wait for problems to appear? How often should I get the team together? or what exactly am I supposed to be controlling?' Often the term control is equated with the concept of authority but in project management practices control has very little to do with telling people what to do, dictating their actions or thoughts, or trying to force them to act in a certain manner. Hence, in project management, the term 'control' is closer to an idea of steering a ship, continuously making adjustments with the objectives clear in mind. (Heerkens 2002)

In that sense, controlling refers to the role of a project manager as an invisible hand who try to minimize the distance between where the project ends up and where it should be ending up according to the plan. The important task of the project manager is thus to focus on evaluating where s/he thinks the project is going to end up in order to gently push the project to the right track if needed. For instance, in art projects this means that the project manager needs to have a constant communication with the artistic leaders and other staff about the content of the project to assess the level of common understanding of the project goals. Weekly or bi-weekly meeting combined with one-to-one discussion throughout the project are a good start.

There are four main aspects that a manager of art projects with societal impact should focus on controlling:

1. **Schedule**: Is the project going to be completed on time?
2. **Cost**: Is the project staying under budget?
3. **Quality**: Are the intended results going to be as good as promised?
4. **Impact**: Is the project going to be as influential as promised?

The first two aspects of control – schedule and cost – have traditionally been dedicated to the project manager and the artistic staff has focused more on controlling quality and impact of the art projects. Sometimes the managers of art projects even avoid getting involved with artistic decisions but the manager should also take part in these decision-making processes as s/he has often the overall responsibility of the project.

MINI CASE 20: Multiple roles of artists

As pointed out before, in TARU the immigrant and disabled artists were considered as project's target group. However, only after realizing the artists' role as active participants, engaging them in running the project did the project start to achieve its aims. The artists as tutor - led groups succeeded by creating a joint productions and in building relations with the actors in the Finnish art field. These contacts will support the participants' artistic identity construction. The engagement of "one of us" created a sense of trust and gave courage to act at intersections of different artists, marginal and majority, as well as between project managers, other art field actors and artists. (Jyrämä and Äyväri 2005, 2007)

7.5 Finalising Art Projects

The fifth phase in project management is to close out projects by evaluating and reporting project outcomes and impacts to the different stakeholders involved and interested in these results. Project manager becomes impact assessor or needs to recruit one. The impact assessor need to evaluate projects' short, medium- and long-term impacts from the point of view of different communities. The impact assessor role is not only to evaluate the project mechanically but also to take into consideration the ways each community of practice looks at outcomes. They need to ensure these outcomes are presented and their relevancy considered from the point of view of each stakeholder. Hence, the impact assessor or the project manager need to be able to translate outcomes and the impacts on one community of practice into the language and perspective of other communities. Preferably, the assessment includes both immediate and long-term societal impact. The knowledge on impacts are shared with all those directly involved in projects, as well as to other stakeholders and wider audiences. The actual evaluator can be a different individual from the project manager, but he or she needs to understand the project's particular intersections of communities of practice and their languages and ways of being. (Jyrämä and Äyväri 2015) Evaluation of art projects' societal impact will be discussed more extensively in chapter 9.

7.6 Summary

Projects and project management tasks can be divided in to five different phases that usually follow one after the other. In larger projects, several parallel sub-projects may exist, all with their own phases of initiating, planning, implementation, control and finalising, or the initiating and planning phases are carried out together for all sub-projects while the implementation and controlling phases are run separately in sub-

projects. In many projects, the initiating and planning phases might be harder, and even unnecessary, to separate clearly, unlike the implementation and control phases.

In all project phases, managers must engage and commit project participants, from the beginning to the end. Project managers' roles also transform along the course of projects: in the beginning, their role is more of an explorer; in the planning phase, a broker; in implementation, an activist, supporter of identity building and cultivator of caring participation; in the controlling phase, an invisible hand and, in the final phase, an impact assessor. Role transformation during projects means that project managers need to be sensitive to different needs and requirements during the entire project and to adjust their leadership style to the specific phase at hand.

8 Leadership in Art Projects

Leadership is a crucial ingredient in managing art projects aiming for societal impact. Project management is not just about implementing a toolbox through mechanistic actions, but, instead, it requires a broad understanding of how to engage, inspire, coach, motivate and support project participants, including artists, funders, producers, audiences, technical staff and other stakeholders. After reading this section, you will understand:

- The tasks and skills of good leadership in art projects
- Project team dynamics and ways to lead teams creatively
- Leadership in the presence of diversity
- Ethics in leadership

8.1 The Roles and Skills of Project Leaders

Leaders and leadership have existed since the dawn of the civilisation. With the appearance of great rulers, monarchs and war and religious leaders, the question has emerged of why some people are leaders and others follow. Early thoughts were that some inborn traits or characteristics of a person define his or her success as a leader.

Nowadays, leadership experts more commonly think that more than one correct leadership type or model is possible. Instead, the appropriate way of leading depends on the situation. This means that leaders must understand projects' pursued goals, target groups, various stakeholders, cultural environment, individual team members, and, most importantly, themselves. Project leaders, therefore, must be able to adjust their leadership style to deal with these different environmental aspects and situations.

A recent approach conceives of leaders as coaches or mentors of their followers. The leaders' goal is to develop their team's skills and knowledge to improve performance – through encouragement, constructive suggestions or transmission of the leader's knowledge and expertise. In order to do this, leaders need to be able to build trust, set goals, show empathy, listen actively, give constructive feedback and communicate, encourage and reward project participants' actions. An important part of being a good coach or mentor is the ability to motivate and inspire people (Clegg et al. 2008).

The project leaders' role is to provide the best possible environment for team members to do their work. To do this, effective team leaders guide their team without interfering with members' talents and initiatives. Instead, the leaders' job is to facilitate teamwork, making sure that the team have the necessary resources and that communication and interactions work smoothly. Leaders must understand

group dynamics and consider what kind of teamwork is the best way to pursue goals (Bratton et al. 2005; Clawson 2009).

Leaders might, but do not have to be project managers. They often are the ones who look at a project's big picture – seeing what needs to be done and choosing the best alternatives for how to get things done. Leaders' tasks often include creating a vision, mission and strategies for projects, in parallel with various everyday duties involved in planning, networking, organising, coordinating, negotiating and allocating resources. In addition, tasks related to human resource management, such as motivating, handling conflicts, clarifying the workload of each individual and facilitating and rewarding the team's work, may belong to a leader's duties. In particular in art project the leader's task is to ensure that during a project the artists' rights are carefully looked after in a way that the rights are secured also after the project in a way that they should be. All in all, leaders are needed in art projects to keep their teams concentrated on the same goals by setting these together, directing teams through different project phases (see chapter 7) and coordinating different operations and operators (Bratton et al. 2005).

Art projects are often defined by many creative ideas, but a limited number of people and other resources to carry out projects. Most projects in the arts function in situations where the leadership role is shared between the project manager and the leading artist, such as director, conductor or choreographer. This pattern of dual leadership has been much debated in the literature, and, in practice, it creates many types of tensions between the two leaders. Even if the artistic leader has a clear responsibility for artistic decisions and the administrative leader has financial responsibilities, the two roles are deeply interrelated since almost all artistic decisions have financial consequences and vice versa. Hence, leaders must discuss openly the relationship between artistic and financial decisions already in the beginning of projects.

People involved in art projects usually have strong views about the projects' goals and purpose, and these actors may even take opposition to their opinions personally. In these cases, clear leadership roles may help to overcome potential conflicts.

In addition, the size of an art project plays an important role when deciding project participants' responsibilities. Usually, the smaller the project organisation, the more likely each person will have to take on many roles. A leader-manager also may have to work as a producer and take care of marketing efforts, or a leader-manager-producer may work as an artist in the project.

A good project leader has a vision. He or she needs to be as clear as possible about the project's goals. As a leader, he or she is responsible for communicating aims and values to the project team to make sure that everyone is on the same page from the start. Patience, a sense of humour and faith in the project also help greatly. A competent leader should applaud success and, together with the team, identify anything that has gone wrong and ways to improve it the next time.

Most of the time, art projects require multiple forms of expertise and collaborative efforts. Some projects need only a single creative worker, but, often, workers with different skills and specialised knowledge are required, depending on the project,

type of art, target groups and desired project impact. To reach goals, project teams may need a producer, manager, social worker, technical staff and an artist or a group of artists. Collaboration between different experts gives leaders the responsibility to bring balance between the areas of work needed to achieve the desired outcomes and to get different people to collaborate and work efficiently together. Particularly in art projects with societal impact, artists cannot do their work merely 'for art's sake' because different audiences and target groups have to be taken into consideration.

The skills of a project leader in the arts can be summarised as follows:

- Passion for and understanding of different types of people
- Passion for the arts but also commercial awareness and interest in administrative tasks
- Personal strength and determination
- Good judgmental skills and strong ambition
- High artistic and economic integrity
- Decisiveness but also an ability to listen to others' views
- Dependability
- Foresight and a clear vision of the future
- Energetic and empathetic
- Fair
- Dedicated to succeeding in the face of potential tensions

Finally, the leaders' task is to gather a team that functions well and includes all skills needed to achieve the desired outcomes and impacts, and the right people in the right roles. Solidifying a sense of why each person is included in the project team can help in team building. The latter happens through interaction and common experiences, which create common ground and a team culture of shared thoughts, beliefs and values.

8.2 Leading Creativity in Art Projects

Art projects need leaders who understand artistic creativity and ways to lead creative people. Creativity can be defined by the special skills, expertise or creative capital people have. Artistic ad creative people are thought to see and think differently and are expected to be innovative. In the literature, creativity is often seen as coming from individual genius and abilities. Creativity requires the simultaneous presence of intelligence, perseverance, unconventionality, and an ability to think in ways that make novel combinations of existing intellectual elements. Creative thinking might also be understood as novel applications of knowledge, and creative individuals may not necessarily differ from 'non-creatives' in any significant way. To solve an insistent problem, team members should be able to adopt a fresh perspective, and this may come, for example, from someone outside the field who just happens to have different

knowledge (Huuhka 2004; Koivunen 2009; Martindale 1999; Weisberg 1999; Wennes 2009).

Researchers have found empirical evidence of particular personality traits in artists that differ from those of non-artists (Feist 1999), including being:

- More open to experience and imagination
- More emotional and sensitive
- Rather impulsive
- Prone to show low rates on consciousness of others
- More strongly driven, ambitious and achievement orientated
- Prone to question and rebel against established norms
- Introverted
- Characterised by a cluster of asocial or even antisocial personality traits, such as hostility and unfriendliness

Perhaps due to the above-mentioned personality traits, people often assume that creative individuals are more 'difficult' employees than others are. Certainly, creative people usually have invested much in persistent, goal-oriented studies and work to achieve and maintain their expertise. Thus, creative experts have high self-esteem, which often makes them demanding, independent and questioning.

Creative experts' work depends highly on motivation. If their motivation is high, artists might be willing to invest much time and effort to achieve goals because of the special relationship they have with their work or the end product. Creative people have their personal identity bound up in their work and achievements, which explains why their work and achievements are quite powerful motivators for them. People working in the arts really care about the quality of their work and goods they produce – even more than the money they receive for these. In return, artists might require special working conditions and freedoms to pursue their artistic visions. In art projects, a leadership challenge might be to get creative participants to direct their motivation and inspiration to the project at hand (Caves 2000; Mumford et al. 2002).

The above-mentioned special personality traits or characteristics may also cause tensions in art projects. Strong minded and questioning employees also may question the project's purpose. The project leaders' task, then, is to consider carefully when artists can show the way in projects and when the team needs to listen to customers or target groups, guiding artists in how to do this as well.

Leading artistic and creative people differ from other areas of expertise in that a large part of creative work is done using tacit knowledge that leads to copyrighted creations, and that the work requires varying degrees of self-leadership. Often, artists' work also requires abandoning traditional, hierarchical organisational structures and practices. In art projects, leaders should create a motivating atmosphere in which control is minimised and freedom and autonomy is emphasised. Creativity and innovation appear to occur more frequently in organic organisational contexts, which indicates that art groups should develop open and flexible structures (Mumford et al. 2002; Townley & Beech 2010; Warhurst 2010).

Paradoxically though, too little control may inhibit creativity in art projects. For this reason, most artistic productions require so-called 'loose/tight' control with a loose regulation of day-to-day work but tight control of plans, budgets, targets and release dates. Generally, the characteristics of environments that nurture creativity include (Collins & Amabile 1999; Donald et al. 2010; Goffee & Jones 2007; Mumford et al. 2002; Shalley & Gilson 2004; Warhurst 2010; Williams & Yang 1999):

- Building trust between project participants
- Giving freedom and appropriate levels of autonomy
- Allowing experimentation and risk-taking, including accepting failure and encouraging learning from it
- Encouraging the use of creative thinking and production of new ideas
- Providing challenges and intellectual stimulation
- Involving participants in decision-making
- Being open to different views and ideas
- Recognising and rewarding new ideas, enabling people to access needed resources
- Giving social support
- Providing the right kind of instructions and constructive feedback
- Rewarding attempts to use creative thinking styles, even if these might be unsuccessful
- Recognising creative accomplishments and giving professional recognition

Overall, leaders of creative people may have to pay extra attention to organisational climate and projects' working culture. These characteristics increase creativity, commitment and responsibility for their work among artists and other creative workers. Leaders would be wise to remember that no one correct way of doing things or path to desired results can be found. The final result can be achieved even if the path followed was not planned beforehand. Most importantly, failures should not be punished. Instead, other participants' work needs to be recognised and rewarded. In summary, the leaders' tasks in artistic and creative projects are to:

- Understand and appreciate creativity
- Facilitate the work and support creative ideas by buffering creative groups and individuals and minimising unnecessary rules, norms and bureaucracy
- Acquire an appropriate amount of resources
- Make sure that goals are known and reached, whatever the path to them may be
- Give as much freedom as possible but set limits by structuring and guiding idea generation (e.g. set deadlines without dictating how to meet goals)
- Listen, coach and support participants actively
- Communicate all the above and make sure that participant interaction works well

Feeling safe psychologically and physically is important in creative work. For instance, in one of the cases mentioned above, the residents of a home stated at the project's

beginning that to be themselves and accepted the way they are was a meaningful experience. Hence, creative people have a strong need to trust and to feel free and safe when working together and expressing themselves. Agreements on working processes are significant because they form the framework and boundaries for groups' work. The same questions are significant when organising an event or working with individuals. Is the project's basic goals seen as similar enough and is there an agreement on those? Is this discussed thoroughly with everyone concerned in the project? Is it always possible to renegotiate and recheck agreements? Is the work process going in the right direction?

Barnes (2009) describes a 'risk table', which means that those working with people concentrate on the present and the future, without requirements for disclosure, including past experiences, past traumas or anything similar that people usually do not want to express publicly. Barnes points out the sensitivity of personal and creative risks. For instance, to tell one's own stories about family experiences or journeys of escaping from one's country is a big emotional risk but small creative risk. Creative risk best starts at a low level of risk, slowly building the level of risk, as participants gain more confidence, and negotiating and assessing the risk levels within the project group. The level of personal or creative risk must be a choice that participants make themselves, and leaders need to respect this.

Figure 8 Creative and personal risk
Source: Applied from Barnes (2009)

During art projects, leaders take care of and follow participants' levels of arousal. The 'window of tolerance' approach can be used to do this (see Figure 9). Every human being experiences the two extremes of hyper- and hypoarousal, and between these is a zone that is described as a 'window of tolerance', which every person also has. When arousal falls inside this zone, people are working and living within their window of tolerance, which means that their everyday life is unfolding without any severe threat.

More concretely, this means that individuals feel that they are safe enough to play, eat, drink, sleep, explore, attach and be social and sexual.

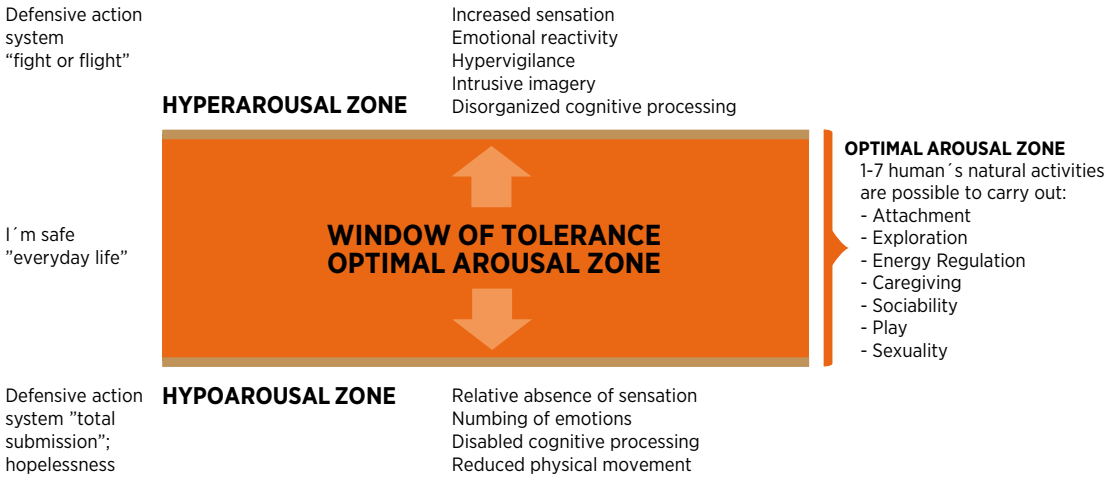


Figure 9 Window of tolerance
Source: Adapted from Ogden, Minton and Pain (2006)

Every person has his or her own width of this window, which influences his or her overall ability to process information. People who have a wider window of tolerance are able to cope with greater extremes of arousal and process complex and stimulating information more effectively. People who have a narrow window of tolerance experience fluctuations in their environment as unmanageable and dysregulating. The width of an individual's window is related to how much stimulation is required to elicit the threshold of response (Ogden et al. 2006).

A project leader needs to see when something is 'too much' for a person and how can s/he create safe enough frameworks for people to stay inside their window of tolerance in different situations. In addition, the project leader has to consider what type of structures can be constructed for projects that take care of participants' level of arousal. Perhaps some stabilising actions can be found inside projects' structures (e.g. in exhibitions) to recover participants' window of tolerance. In addition, rhythm can act as a stabilising aspect, which could mean, for instance, that an emotionally burdened photograph exhibition could have something at the end or between photographs that calms down the viewers' autonomic nervous system. Relaxing and slower tones in music and pictures and moving and talking or having relaxed discussions could be considered in this exhibition.

The duration of art projects is an ethical consideration and a further choice to make. Barnes (2009) states that offering art projects and processes for a short time and then walking away without an exit strategy is unethical. The participants of some art

projects have been young refugees, who take time to feel safe, socialise, build creative skills and express their own ideas. Participants can experience contradictory feelings when finishing processes, such as when they experience and share local residents' sadness and frustration at relinquishing artwork, which might be every week in some projects. In addition, a project leader might have difficulty finishing a long and intensive project, which has demanded a huge amount of time, energy and creative capacity. Leaders need to know how to prepare to finish an art project.

Art as a part of social and rehabilitation work might become problematic sometimes because not all art results in good. Project leaders must seek to perceive what is meaningful for individuals or groups. Research and a conceptually based mindset are needed and play a prominent role when planning community based artwork. Knowledge is based on research, which is needed with new paradigm. Art has plenty to give when it is given room to include processes of social change and people's different survival strategies. In addition, leaders who have the ability to analyse their own history on an emotional level are the best at supporting marginalised people's experiences (Bardy 2007; Hiltunen 2007; Strandman 2007).

There are several questions that a project leader has to take into consideration: How can issues of safety and vulnerability be addressed in the context of arts-based participatory research? How do issues of anonymity play out in the context of arts-based representations, particularly as they relate to children? What are the consequences of public disclosures and portrayals of war-related experiences for individual children, their families and communities? Little is known about the implications of portraying and/or embodying wartime or post-war experiences for both child participants and audiences in general – knowledge that is critical to ensuring participant safety and security and researcher accountability.

Talking about the creative economy is an ethos of our time. This discussion raises the question of whether this means that all human beings are self-fulfilling, freely creative individuals and yet valuable only from the point of view of economic growth. When expectations are focused on the economic side of creativity, innovations, effectiveness and competitiveness, this means that such things as playing, participating and cultivating a creative attitude in life are ignored. The consequences of this argument are increasing inequality, wilting the ethos of caring attitudes and narrowing the concept of what human beings are (Sava 2007). Cultural leaders and managers need to make sure that they include all kinds of people in art projects and understand the ethical side of managing art projects with societal impact.

8.3 Diversity and Leadership in Art Projects

In a globalising world, leaders must realise that they have to adjust their leadership style and methods to suit surrounding cultures. In this subsection, we consider the following questions:

- How does diversity appear in art projects?
- How do aspects of leadership differ in different cultures?
- What do we need to take into consideration when leading diverse projects?

Diversity in project teams often is assumed to increase creativity and productivity almost automatically. For example, structures that encourage exposure to a range of people and ideas tend to promote creativity. In art projects, what often happens is that a leader promotes diversity, perhaps by seeking to bring together people with complementary skills and different technical or artistic orientations. In an art project, team members or other stakeholders often have different cultural backgrounds. Individuals may come not only from different national cultures but also have different occupational and artistic backgrounds. Team members may also differ in terms of age, gender, education, religious background, ethnic identity and/or socioeconomic level. A greater variety of perspectives may increase creativity and the diversity of talents available in a project but only if viewpoints, backgrounds and different personalities are accepted in the group. Leaders are the key here to creating an atmosphere in which human diversity is valued and respected.

Diversity among project participants occasionally may result in distrust and conflict but leaders have to be able to analyse whether this is caused by diversity or something else. Usually, turning the team's attention to common goals helps to solve this kind of situation (Mumford et al. 2002; Yukl 2006).

Culture is one of the most studied areas when discussing leadership and diversity. Culture consists of the beliefs, shared values, assumptions and expectations of a group of people. Culture can be seen as the foundation of social order in which humans live, and any social unit that has some kind of shared history will evolve into a culture. This culture's strength depends, among other factors, on the length of time, the stability of group membership and the emotional intensity of shared experiences (Schein 2010).

Culture has different levels, starting from ethnic, regional, subnational and national levels, and includes smaller units such as family, project, religious and organisational entities. Inside organisations or even projects may exist different subcultures and occupational cultures that are highly differentiated, with their own concepts and linguistic patterns. Occupational cultures evolve through studying, practicing the occupation and communicating with people on the same field. For example, in the art field, visual artists, actors and musicians or even musicians from different genres are used to different practices and ways of working (in teams), and they even speak in a slightly different language (Clawson 2009; Schein 2010).

Successful leadership requires a good understanding of the specific cultural context at hand. Different cultures have different social structures and attitudes towards, for instance, gender, nepotism, need of consensus, time orientation, use of physical space and touching each other and assumptions about human nature and relationships. An often discussed cultural dimension is individualism versus collectivism, which appears to affect many things. In highly individualistic cultures, people are identified more by their own achievements than by their contributions to collective success, and individual rights are more important than social responsibilities. In leadership situations, this can affect teamwork and group dynamics when the team tries to reach common goals (Nahavandi 2009; Schein 2010; Yukl 2006).

Leaders must take into account cultural differences, as a leadership style that works in one place may be inefficient in another. When leaders are working in a less familiar culture, the risk of failures, confusion and misunderstandings is always there. For example, when people differ in their experience of time (e.g. being always late) and communication (e.g. looking for consensus instead of just stating one's own opinions), relationship issues (e.g. formality between leaders and employees) typically emerge. Effective leaders are sensitive to these nuances, and they realise how well their style works in different cultures. Cultural values are reflected in societal norms, which also set limits on acceptable leadership behaviour. Deviation from societal norms may result in social pressure applied by other project participants and may cause conflicts between leaders and other actors (Bratton et al. 2005; Clawson 2009; Schein 2010).

As in other leadership situations, leaders also must take into consideration how creativity is seen in different cultures. In Western cultures, creativity can be defined as the ability to produce something that is novel and appropriate – and thus is useful, fulfils a need or solves a problem. Creativity can occur virtually anywhere, from the arts and sciences to everyday life. In turn, in Eastern cultures, creativity may involve a state of personal fulfilment or the expression of an inner essence or ultimate reality. Creativity can be seen as spiritual or religious expression rather than as innovative solutions to problems (Lubart 1999).

Expressions of creativity also vary between cultures. Creativity can be limited to some sections of life or to certain genders, social groups or art forms. Some arts forms, for example, are not allowed to reform, and, thus, creativity cannot be used in performing them. Culture may also reduce individuals' willingness to differentiate themselves from others and limit their courage to be creative. On the other hand, cultures that believe in future developments and accept change can encourage creativity (Lubart 1999).

In diverse and multicultural art projects, a strong working culture can help teams to execute day-to-day work. Therefore, the project leaders' task is to build up a common culture, as their leadership can shape the values and behaviour of others, which creates the condition for new culture formation. In art projects that do not have a long history and, thus, an established culture, leaders need different methods and rewards to engage and motivate group members from different backgrounds. Leaders have to make sense of different situations, roles, relationships and situations to ensure

coordination and joint problem solving by people with different cultural backgrounds and/or different forms of expertise. These sense-making skills are related to coaching and communication abilities. Successful leadership of creative efforts will also require wisdom, persuasion, flexibility, social intelligence, social perceptiveness and social appraisal skills. Flexibility, especially, is a useful skill when managing interactions among diverse people with strong egos (Mumford et al. 2002).

8.4 Ethics in Leadership

Ethical questions in project management and leadership are related to the fact that leadership involves use of power and influence on people, such as project group members. Having influence is the core of leadership (Clawson 2009; Yukl 2006).

Project leaders' decisions and actions can have a great impact on other team members, customers or target groups, as well as on society. Leaders' influence may be directed, for example, at persuading people to change their beliefs and values or achieving decisions that will benefit some people at the expense of others. Thus, the possibility always exists of a misuse of this power. Management leaders must use their power over other people involved in projects ethically (Yukl 2006). In art projects, target groups or customers also are influenced, and the entire project may seek to change their underlying beliefs and values. This puts a great responsibility on leaders.

Yukl (2006) suggests that ethical leadership:

- Serves followers and organisations
- Attempts to balance and integrate the interests of multiple stakeholders fairly
- Takes into consideration followers' input about their needs, values and ideas in vision building, in addition to the leader's own input
- Acts consistent with espoused values
- Encourages critical evaluation to find better solutions
- Uses coaching, mentoring and training to develop team members

Project leaders can promote ethical practices, for example, through their own behaviour, initiating discussions, setting clear standards and guidelines for dealing with ethical issues and including ethical issues in evaluating performance. Leaders can also guide projects to make choices about what outcomes and impacts projects are seeking to achieve. These outcomes might include, for example, learning and morale. The leaders' task is to take care that the entire project organisation works ethically (Clawson 2009; Yukl 2006).

Leaders need to understand how ethical principles are applied when a project combines ethics, artwork and art-based methods. In the case of two residential homes, two type of art-based projects, The Carpet of Stories and The Work of Life, were created. The residential homes are for the disabled and people with mental disorders, with most of the clients being drug addicts and alcoholics. The project had two stages.

The Carpet of Stories involved a kind of stage on which a closed group made plays and stories and then performed these on the stage. The Work of Life, at the end of the process, was open for everyone to watch and participate.

During these artistic processes, facilitators emphasised several ethical principles that guided their working process. These followed Barnes' (2009) set of ethics in artwork – choice, respect, equality and safety – which strengthened the artwork and served as an example for ethical practice. Choice means that people define and decide how they define themselves, how they want to use the creative process and what they want to do (i.e. decisions about content and process). Whether people are working together as 'partners' or they are considered 'recipients' is a key question here.

Respect is usually developed via the creative process, as something that is felt, sensed, experienced, but sometimes hard to describe in words. When respect and a respectful atmosphere is missing – whether an individual is in a concert, theatre or art exhibition, or if they are in a group or alone, as a spectator or participator – he or she senses the lack of respect and feels insulted. More understanding about respect is usually gained through experiencing, working and exploring together in groups.

In any time during an art project, participants can stop and start pondering together what is going on or what has happened. In artwork and creative processes, events and single incidents sometimes pop up, and the project gets 'hurt' in some way. Someone did something wrong; said, did or looked in a certain way or the artwork itself created uncomfortable conditions. All of these reasons require leaders to step outside the situation and resolve the problem.

8.5 Summary

Project leaders are responsible for breaking down projects' entire structure into smaller, distinct components and for allocating resources (i.e. time, money, infrastructure and human resources), in order to implement the projects' plan in the form of actions and achieved goals. Good leaders are also good communicators, making sure that all team members are kept up-to-date on all activities, even if they are not directly involved in particular activities. Competent project leaders encourage, motivate, remain accessible and have a good understanding of the state of the project. Individuals are all different and, therefore, each project team member sees the results differently and evaluates outcomes and impacts differently. Project leaders must understand these different perspectives within their teams and motivate the participants to aim for stronger societal impacts.

Leaders of art projects need to be able to:

- Have vision and be able to think strategically and look ahead
- Understand and appreciate target groups
- Recognise the projects' outcomes and impacts
- Plan how the desired impacts can be achieved and minimise unwanted impacts
- Watch over the target groups' privacy and the projects' ethicality
- Mediate between artists, customers and desired outcomes
- Be a part of the group, sometimes also as an artist

9 Evaluating the Societal Impact of Art Projects

How do we know that our project is on the right track? Are we alright if we just fulfil our audience and funders' expectations? What if we would really like to have a broader impact on our society, how do we assess that?

These are some of the questions that leaders of art organisations and projects are asking. Constant evaluation of outcomes and impacts helps to clarify how to serve artists, funders and visitors in the best possible way and how to have a longer-term impact on our society. Evaluation also supports decision-making during projects and shows if the chosen strategies are the right ones. The outcome of evaluation does not just give better ideas how to improve the activities analysed but also can detect new needs and further activities.

'Evaluation is a culture, a feedback culture'

(Garcia 2008).

Evaluation may focus on many different issues, for instance, observing visitors' interactions with exhibition objects or interviewing potential target groups about their reasons for not visiting the theatre. The evaluation may be done by the project team or by an external assessor. After reading this section, you will understand:

- What evaluation instruments strengthen and manage the societal impact of art projects
- How evaluation helps to increase the societal impact of art projects
- How evaluation is integrated into art projects

9.1. Defining Key Terminology

A wide variety of terms and concepts are attached to the area of evaluation. Sometimes, evaluation, monitoring, controlling and assessment are used as equivalents in quality management, which is misleading since evaluation uses monitoring and controlling to make statements about a project or organisation. All the tools described in this section are instruments that can be used depending on project phases and needs. Ideally, all of these tools contribute significantly to the continuous improvement of art projects and clarification of both outcomes and long-term impacts. Next, some key concepts in evaluation are defined.

In its broadest meaning, **evaluation** entails the assessment of an object's value. This can be a product, process, project or programme. **Evaluation studies** refer to the systematic gathering of information for making decisions about the continued development of a particular activity.

Programme evaluation is carried out by projects and programmes with common aims. In addition, programme evaluation tends to involve standard output criteria, for example, in grant aid schemes and regeneration programme assessment.

Usually **performance measurement** is a process that develops indicators and collects data to describe, analyse and report on performance. Performance measurement can be carried out both in organisations and time-limited projects.

The term **monitoring** is used in different contexts. Monitoring can describe routine collection of data, such as attendance figures, or inspections of materials and equipment to make sure they are of good quality. The ongoing nature of monitoring is important to stress: it is an activity that takes place over time.

Controlling mainly compares the current situation against the desired one. In practice, such things as ticket sales and capacity utilisation figures are measured in controlling processes. Controlling deals with quantifiable variables and indicators and comprehensible, objectively measurable numbers.

Quality management is a system including management tasks that have to establish and implement quality policy goals. Quality management is often used for measuring performance in public sector organisations.

Assessment is usually carried out by external assessors but can also be used to follow organisational change and development.

9.2 What to Evaluate – From Inputs to Impacts

Before the 1980s, an extremely limited amount of literature existed on the arts' impact. This might partly have been because cultural activities have been relatively slow in providing systematic proof of their wider social and economic impacts. Currently, art projects and organisations are definitely required to indicate their results clearly, reporting not only direct outcomes but also long-term societal impacts.

Evaluation is a never-ending process focusing on continuous improvement through organisational learning. This process could even be called an attitude or feedback culture. To be effective, evaluation ideally needs to be an ongoing practice involving all staff and being integrated into all project activities.

When planning an art project, evaluation has to be included already in the overall plan from the beginning. In addition, evaluation has to have

Gilhespy (1999) finds that efficiency is related to socially desirable aspects of performance, while effectiveness is more about the output of achieved objectives. Kushner and Poole (1996) suggest that effectiveness consists of four components: satisfying donors, audiences and volunteers; identifying and obtaining financial and human resources; efficiently organising resources through technologies to present art performances and achieving performing arts programme objectives.

a purpose and specified intended uses and users for the evaluation results. For this reason, we recommend a use-oriented definition, which not only emphasises how well a project attains its goals but also focuses on implementation, processes, unanticipated consequences and long-term impacts. **Use-oriented evaluation** thus can be defined as the systematic collection of information about art projects' activities, characteristics and outcomes to make judgments about projects, improve their effectiveness and/or inform decisions about future projects. Useful evaluation supports action, so evaluation is not an end in itself. Therefore, project evaluation can be focused on different aspects, and, in this study book, we emphasise a focus on impacts in order to assess what are projects' direct and indirect impacts – not only on participants but also on larger systems and communities (Patton 1997).

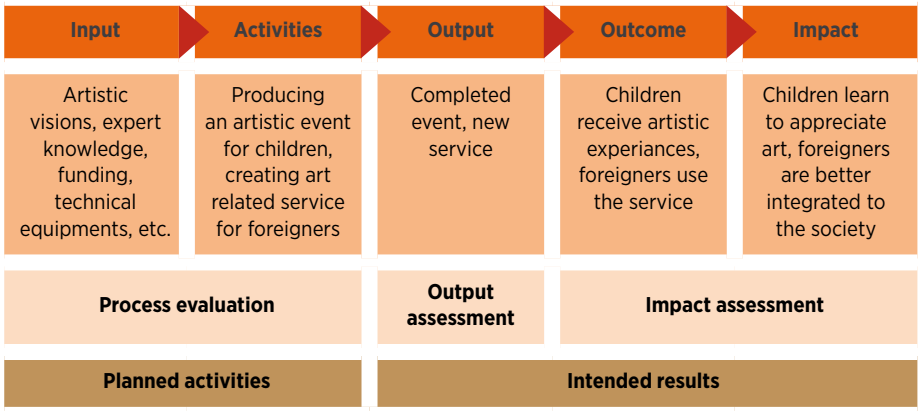


Figure 10 Evaluation activities during the course of an art project
Source: Authors

A project's impact is the sum of its outputs and outcomes in an overall analysis of its results that are based on project inputs and activities. **Inputs** should not be confused with activities as inputs are things to be used to implement the project (e.g., human resources, money, and equipment). **Activities** are then actions associated with delivering project goals and objectives. Activities should not be confused with **outputs** but considered them as direct and short-term results of the project. One way to think about outputs is to quantify the project activities that have a direct link on the project goal (e.g., the number of attendees in an art event). **Outcomes** then refer to the medium term consequences of the project and often relate to the project goals (e.g., the percentage of immigrants participating in the art event). **Impact** is the third and final level of project results referring to the long-term consequences of the project (e.g., immigrants are better integrated into the society). When outcomes change, a project's impact may also change over time. Usually, impacts are affected by multiple factors and actors, which makes them difficult to ascertain the exclusive impact of a project. (Matarasso 1999). In the figure below, the evaluation of an art project is divided into

three different phases: 1) evaluation of processes (i.e. inputs and activities during the project), 2) output assessment (i.e. the project's direct results) and 3) impact assessment (i.e. outcomes and impacts after the project).

In order to be sustainable, each project needs to keep track of processes during its entire life cycle. At the beginning, the analysis of economic indicators such as profit is sufficient, but, in an unstable situation, a more profound analysis of strategic decisions is needed. The evaluation's results allow the project team to have a more informed view of performance and a better understanding of the ways in which the project is affecting communities or target groups it serves.

MINI CASE 21: Making the results visible through evaluation

The goal of a private theatre evaluation in Hamburg was to investigate the city's granting schemes for private theatres and to make statements about whether the funding is sufficient. The form of the evaluation was expert evaluation. No criteria for artistic quality were set, and, instead, the focus was on management issues. Among others, the following criteria were used to compare the theatres: a financing plan, professional management, evidence of regular play operation, recognition of a specific artistic profile, presentation of a sustainable, target group-oriented theatre concept and evidence of continuous quality management and regular follow-up. Based on the evaluation results, the theatres' financial means were increased despite the difficult economic situation (Fehling et al. 2003).

Plaza (2006) made an economic impact analysis of Guggenheim Bilbao by comparing the cash flow of the museum to the initial investment (distinguishing between the building and the value of the collection. Plaza concluded that the return on investment (not including the value of the permanent art collection) was completed as early as seven years after the opening of the museum.

In specific, measuring impact is considered to be difficult because of its long-term and sustainable nature. This is why it can be identified only by long-term studies and usually after projects are over. For example, Evaluation Support Scotland has defined impact measurement approaches as understanding the impacts or outcomes that a policy, activity or investment has, rather than the processes that deliver these outcomes. Moreover, art projects' impacts are seldom regarded as multidimensional, although they include different levels of local, national or international, as well as immediate, long-term or historical impacts. In addition, outputs, outcomes and impacts are often confused and seldom systematically distinguished or related to inputs (i.e. the so-called 'net value' of arts) (Wyszomirski 2001).

In the art and social fields, evaluations are more successful if their results do not directly cause financial punishments. At the same time, the chosen indicators need to have a direct relationship to the measured project outcomes and impact. Evaluation

should always provide useful inputs for improving organisations or planning projects' next phase. Evaluation just for evaluation's sake is not worth the resources spent, and it does not motivate actors to put more effort into evaluation activities.

Evaluation indicators need to be clear, coherent and straightforward. Adapting or modifying already existing indicators is usually possible, which allows benchmarking, or new ones can be created to cover new areas of assessment. In cases in which new indicators are proposed, they should be designed to be applicable to other projects as well. The figure below gives an overview of the evaluation indicators that need to be created for the entire project life cycle and beyond.

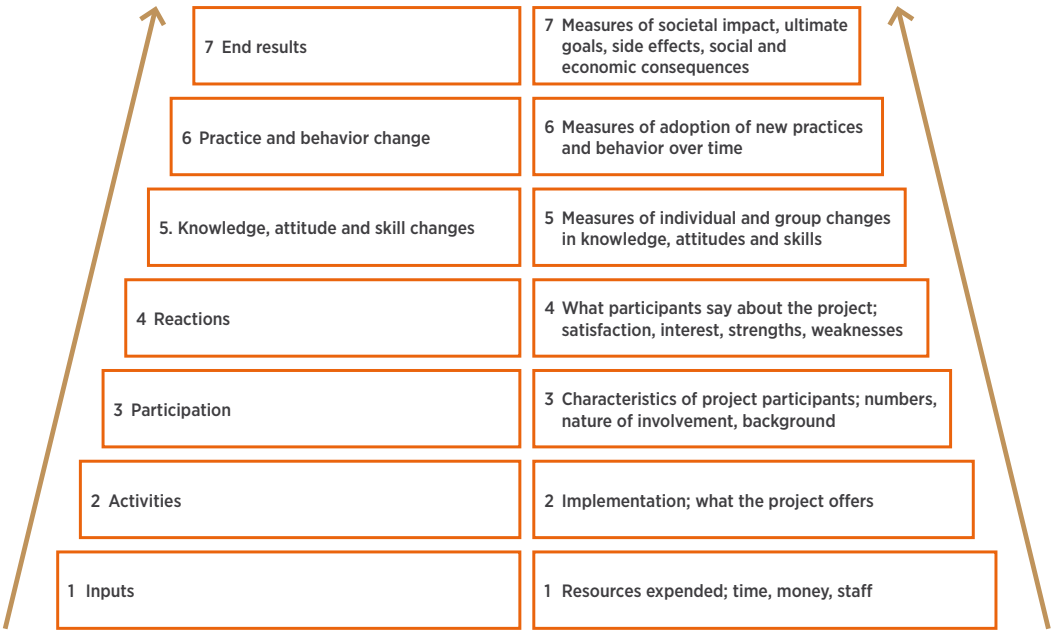


Figure 11 Hierarchy of evaluation indicators.
Source: Adapted from Patton (1997)

Each evaluation has its limitations, as it does not create a definite picture of the art project's impact. No evaluation structure, questionnaire or measurement system exists that is suitable for all projects. Everything, starting with the evaluation plan and ending with assessing the project against the set indicators, needs to be justified based on each project's needs.

One needs to take into account that a measurable output does not automatically mean a positive outcome and vice versa. An evaluation's final outcome also depends on the results, which are difficult or impossible to measure. Learning from mistakes and leaving room for risk and innovation is essential when implementing evaluation results. Conducting evaluations just because they are demanded by funders or managers,

whilst the evaluation process is not understood by team members or participants, might prove useless.

It is important to keep in mind that evaluations of organisations are fundamentally different from project evaluations. An evaluation of an organisation includes direct success factors, such as the use of funds, the cost and benefit structure or media coverage, as well as indirect success factors. These indirect factors relate mainly to the organisation's management procedures. Therefore, evaluations of organisations are more independent and focus more closely on organisations' needs, while the criteria for project evaluations do not take into account the entire organisation but only a particular project, event or action.

MINI CASE 22: Formulating indicators for a community art project

Cultural cervices in the City of Helsinki is starting a project to develop the cultural life in certain suburbs of the city. Already in the beginning of the project, the project team created clear and distinctive indicators in order to measure the longer-term impact of the project. The project had three aims: 1) balanced cultural life in Helsinki, 2) developed areas of the city, and 3) increased collaboration of the art field. The first aim relates to strengthen the citizens' participation in the cultural life and diversify the cultural offerings in the selected suburbs. This aim was turned into the following indicators that would indicate the impact of the project: number of attendees in movies, concerts and theatres, participation of comprehensive schools in the cultural events organized by the city of Helsinki, and change in the behaviour of non-attendees in the selected areas of the city. The second part of the project aimed to increase the community involvement and positive identification with the certain suburbs. This generated indicators such as satisfaction of the inhabitants, concern about the brand and image of the area, concern about the relations between the different inhabitant groups, the number of cultural events in the area, and the way these areas are presented in the media. The third part of the project aimed for increased collaboration of different cultural actors in the specific city areas. Indicators such as the amount of funds dedicated to collaborative activities were set to measure the impact of this part of the project. An innovative part of the project evaluation was the use of non-attendees surveys and collection of qualitative data on citizens' experiences. For more information about the 'Helsinki Model' can be found here: http://www.hel.fi/www/kulke/fi/kulttuuripolitiikka/helsingin-malli/helsingin-malli

9.3 Reasons to Evaluate the Impact of Art Projects

Any type of evaluation can help project teams to analyse better the needs of their users, visitors, target groups and other stakeholders. For art projects, which usually have tight budgets and increased public accountability, evaluating the completion of any major new venture is vital – especially when funding depends on this. Evaluation might also be a suitable way to help funders or public authorities and project participants to ensure the maximum efficiency of their operations. Impact evaluations also are valuable decision-making tools for policymakers because these evaluations seek to provide feedback and help improve the effectiveness of programmes and policies. Evaluation allows art projects to be accountable to the public.

The following selection of the possible impacts of the arts can help to bolster arguments that art projects are influential in society. Projects can:

- Develop self-confidence and self-esteem
- Increase creativity and thinking skills
- Improve skills in planning and organising activities
- Improve communication of ideas and information
- Raise or enhance educational attainment
- Increase appreciation of the arts
- Create social capital
- Strengthen communities
- Develop community identity
- Decrease social isolation
- Improve understanding of different cultures
- Enhance social cohesion
- Promote interest in local environments
- Activate social change
- Raise public awareness of issues
- Enhance mental and physical health and well-being
- Contribute to urban regeneration
- Reduce offending behaviour
- Alleviate the impact of poverty
- Increase employability

The European Task Force on Culture and Development has identified various direct and indirect impacts that might be of help when developing indicators for impact evaluation in art projects, as shown in Table 4.

Evaluations should support decision-making and contribute to the higher quality of both artistic and economic project performance. Many examples can be found of how successful evaluation has made project teams more conscious of the competences they hold and of their artistic quality. However, teams need to understand what to

evaluate, including that not every type of evaluation assesses art projects' broader impact. Hence, art project managers must make clear plans of different types of evaluations that cover project activities' processes and output assessment, as well as outcome and impact evaluations.

Direct social impact	The arts and culture provide socially valuable leisure activities, elevate people's thinking, enhance their sensitivity and contribute in positive ways to individuals' psychological and social well-being.
Indirect social impact	The arts enrich social environments with stimulating or pleasing public amenities. The arts are a source of civilising impacts and of social organisation (e.g. amateur artists). By stimulating creativity and a disregard for established models of thinking, artistic activities enhance innovation. Works of art and cultural products are a collective 'memory' for communities and serve as a reservoir of creative and intellectual ideas for future generations. Art and cultural institutions improve the quality of life and, in urban areas, enhance personal security and reduce the incidence of street crime and hooliganism.

Table 4 Direct and indirect social impacts of art projects
Source: The European Task Force on Culture and Development (1997)

9.4 How to Evaluate the Impact of Art Projects

Both internally and externally conducted evaluations are important. An **internal evaluation** is conducted by project teams themselves. This approach benefits from the assessors' expertise on the subject matter and their ability to implement findings immediately. The downside, however, is that project members are not impartial about their projects and most likely want it to be a success. Therefore, the evaluation might be biased. In spite of this, internal evaluation is still considered a helpful tool because it puts project teams and their managers in control. It may also be more cost efficient than external evaluation.

The upside of an external evaluation is that it is conducted by an objective professional who is familiar with effective evaluation methods. However, the disadvantage is the idea of having someone external monitoring their project may intimidate project members. External evaluation also means extra expenses for projects.

Evaluation requires enough relevant data in order to demonstrate how much influence the project, policy or activity has developed. At least four possible impact

factors have been identified in the evaluation literature, which each provide different data sources and collection methods for impact evaluations: 1) public surveys, 2) economic impact studies, 3) education effect studies and 4) social utility studies. **Public surveys** such as audience surveys, public participation surveys and public opinion surveys help, for instance, to understand audiences and ways to reach them better. However, audience surveys often measure activities rather than impacts, unless projects' reach is accepted as an indicator of impact. Audience surveys also cover the parts of society that already visit institutions or attend particular artistic events. **Public participation studies** try to fill this gap by including both attendees and non-attendees. These studies are usually done on a long-term basis, and, for that reason, they can be suggestive regarding the impact of various social and technological factors on the arts and their audiences. Finally, **public opinion surveys** are useful in measuring the perception of impact or expectations about the impact of the arts, but they do not provide direct measures of the impacts of the arts (Wyszomirski 2001).

MINI CASE 23: Public opinion surveys useful in the arts as well

Arts Council England launched one of the largest pieces of qualitative research into the arts and their funding ever undertaken. Overseen by an independent panel of experts, the researchers gathered the views of over 1,500 individuals and organisations, using cutting edge research techniques. The study sought to find out whether, and how, people in England value the arts and to help the Arts Council focus on the things that really matter to people. This evaluation involved nearly 50 members of the Arts Council's staff, over 200 members of the public from diverse socio-demographic backgrounds, over 80 artists and arts managers representing a variety of genres and around 30 stakeholder organisations, such as charities, local authorities and health and education institutions (Bunting 2007).

Economic impact studies can be both prospective (e.g. estimations of the likely economic impact of artistic activities) and retrospective (e.g. demonstrations of the arts' actual economic impact). Economic impact studies often focus more on gross benefits rather than net impact, meaning that findings overestimate impact, while disguising both community investment in the arts and the dividends that accumulate to society. Some researchers have proposed that economic impact studies should be re-evaluated and that these studies need to find ways to integrate additional indicators, such as increased property values, added value to human capital development, produced enhancements to quality of life and new contributions to community cohesion and engagement. **Education effect studies** measuring the educational effects of the arts have found impacts, for example, higher self-esteem, increased cultural awareness and the establishment of positive long-term attitudes toward arts support and participation. Finally, **social utility studies** focus on impacts that the arts might have on health and medical treatment (Wyszomirski 2001).

The table below presents some examples of questions to be used in different stages of project evaluation in the arts, in this case, an exhibit. The table points out the importance of evaluating the project in different stages and from various points of view.

Front-end evaluation	Formative evaluation	Summative evaluation
Evaluates structures in planning phases – things that do not yet exist – often through detecting the requests of users and implementing these in new concepts	Monitors processes and interim results and goals; if expected goals are not reached in the planned time frame, the project management can reroute their project	Checks if the expected goals were reached at the end of the project and does a review of the entire process
Questions for front-end evaluation	**Questions for formative evaluation**	**Questions for summative evaluation**
What do visitors think about when confronted with specific objects and/or ideas?	Are the instructions clear?	What meanings (in the broadest sense) has the visitor created from his/her experience?
What meanings emerge from their encounter?	Are visitors using the interactives as intended by designers?	Which parts of the exhibit were confusing/ understandable?
Which objects catch visitors' attention? Why?	Do visitors understand the message as intended by exhibit developers?	Which parts of the exhibit were most compelling?
Are memories awakened as visitors look at objects? If so, what are they?	Are the section headings strategically placed? Can visitors see the cased objects?	Are visitors operating the interactives properly?
How much do visitors know about this subject matter or topic?	Is the interaction too long?	Do visitors see the brochure displayed in the gallery?
What do visitors imagine they will learn from the exhibit?	Are the labels legible?	Which components attract the most/least attention?
What do visitors imagine they will see in the exhibit?	Is the content of the labels or gallery guides clear?	Which components hold visitors' attention?
What do visitors imagine they will experience in the exhibit?	What general meanings are visitors creating from their experiences?	Did visitors read the labels?
		Which ones? For how long?
		What did visitors do when they stop at a component or exhibit case?
		How much time do visitors spend in the exhibit hall?
		What did the visitor learn?

Table 5 Three phases of evaluation and examples of evaluation questions
Source: Corn (1994) and Birnkraut (2011)

MINI CASE 24: Public surveys with clear goals provide useful information

During the Caspar David Friedrich exhibition, 1% of the visitors were interviewed. The study's goal was to find out if the exhibition had achieved the planned image effects. The researchers found out that 94% of the visitors would recommend this exhibition and that around 115,000 people visited Hamburg only because they wanted to see the exhibition. A large majority, 72% of visitors, combined their visit to the exhibition with additional activities (e.g. shopping, gastronomy and accommodation), and the propensity for further activities intensified with increasing travel distances. The figures speak for themselves: the Caspar David Friedrich exhibition brought to Hamburg additional spending between €7.7 and 8.4 million (Anon 2009).

Successful questionnaires or surveys require time to be properly prepared. The following example shows a schedule for how a questionnaire could be carried out in terms of time.

Activity	Time
Setting objectives and timetable	19 March
Making the questionnaire/survey	By 19 March
Translating the questions	By 2 April
Preparing an online questionnaire and printing paper questionnaires	By 9 April
Opening/sending the questionnaire (duration: three weeks)	By April 23
End of the questionnaire	May 14
Transcribing the answers to the questionnaire	By 14 May
Analysing and interpreting the responses	By 21 May
Writing the report and recommendations for further actions	By 4 June
Submission of the report	June 20

Table 6 Time management of project evaluation
Source: Birnkraut (2011)

Before considering which data collection methodology and evaluation approach or tool might be most suitable, project teams have to be fully aware of what would they like to find out and why they want to have this information. The 'Tools' section of the Evaluation Support Scotland website shows how to plan and carry out societal impact measurement (see http://www.evaluationsupportscotland.org.uk/resources/tools/)

Project teams need to decide their level of engagement with all stakeholders and determine whether and how to communicate with them and when and what is the message. If the project leader does not engage project participants and other

stakeholders, the evaluation may not result in the best possible benefits and learning opportunities. Usually, the project leader starts by informing the community to assist them in understanding the objectives. Tools such as fact sheets, web sites and open discussions are useful in this phase. In the second phase, the project leader consults the community to get public feedback on the plans by organizing focus groups, surveys or public meetings. Next, the community needs to be engaged in the plans, for example, through various workshops. Finally, collaboration during the entire process and empowerment in the final decision-making are crucial elements to increase the level of projects' impact on the public.

To engage people in an art project's evaluation, project leaders should use language that makes sense to all participants because evaluations are not effective without smooth internal and external communication. The results of the evaluation also need to be shared honestly, and everybody involved should have access to them. Sometimes, in self-evaluations, weaknesses in management (e.g. financial) may be left out of the reports or not investigated at all. This is a crucial part of the ethics of evaluation.

MINI CASE 25: Pre-evaluation surveys help to adjust the project practices

An example of front-end evaluation can be seen in the Museum of Communication in Bern, where a pre-evaluation for its planned exhibitions about computers and the Internet was carried out. This was a full survey with a written questionnaire distributed to permanent exhibition visitors. A full survey means that every visitor starting with the age of 15 years is questioned. The objective was to gather information from visitors about possible uses of computers and to analyse visitors' opinions of the issue's importance. The results were then compared with the original exhibition concept. Based on the differences and similarities, the planned exhibition's concept was modified. The goal of the analysis was not to remove topics that were not considered exciting but rather to focus, in particular, on the representation of these issues. As a result, an exhibition concept was developed that was designed from the start with, and according to, visitors' knowledge. (Wegner 2008)

9.4.1 Selecting Tools to Evaluate Art Projects

Different types of performance indicators are used in public, commercial and voluntary project organisations both to monitor the achievement of objectives and to provide information for advocacy purposes. In this latter function, performance indicators may be used as evidence for the efficacy of public or private support. All the methodologies and tools introduced in this section also use different types of pre-defined measures and indicators.

To give an example of the intended results and performance indicators, we present Woolf's (1999) suggestions for measuring the success of art projects, in this case, education. The cited author stresses that evaluations do not need to use all the tools

available to measure success and that each project can adjust indicators according to their goals and objectives.

During the project	
Arts and creative learning	The project creates opportunities for people taking part and group leaders to: - engage in investigation, discovery and making which is new to them - learn new arts-based skills and techniques - have a creative experience that is new to them - engage in creative thinking - experience working with professional artists
Personal and social development	People taking part: - enjoy themselves and feel confident - have opportunities to express their individuality - feel their creative contribution is valued - feel ownership of the project - show enthusiasm and commitment - cooperate with others - engage with issues and ideas which are important to them - engage with cultural difference
Other	The project generates: - interest amongst people who are not taking part - a positive atmosphere and a 'buzz'
At the end of the project	
Arts and creative learning	People taking part: - have increased their skills in, and knowledge and understanding of, creativity and of the art forms involved in the project - have made artwork or taken part in a performance that is of higher quality than what they have achieved before - have made artwork or taken part in a performance that is judged of high quality by others Teachers and leaders: - will be able to build on what they have learned in future arts and creative activities - have increased their skills in, and knowledge and understanding of, creativity and the art forms involved in the project
Personal and social development	The project resulted in: - stronger teamwork - gains in confidence and self-esteem - increases in understanding of issues and ideas that are important to those taking part - greater understanding of cultural difference - solutions to community problems
Other	The project: - had positive unexpected outcomes - strengthened links with outside communities - created interest amongst people who are not taking part - generated a positive atmosphere and a 'buzz'

Table 7 Measures of success for arts education project
Source: Woolf (1999)

Different methodological approaches can be applied to evaluate art projects. We briefly present the following eight models:

- Matrixes
- Outcome mapping
- Balanced scorecard
- Gap analysis
- Benchmarking
- Framework model for evaluating the performance of arts organisations
- Performance prism
- Social return on investment (SROI)

These models also have been considered effective for evaluating art projects and organisations. All these methods take financial aspects into consideration, but they do not focus exclusively on them and pay more attention to the uniqueness – as most art projects provide mission-based performance – of projects or organisations through their general performance. The SROI model is the only model described here that pays special attention to financial issues.

Different types of **matrixes** are helpful tools to evaluate impact. A matrix is a tool that assesses the outcome and impact of a project or organisation. Matrixes encourage discussions between project stakeholders and involve artists and the public in interactions. Matrixes are designed to help identify the values specific to those stakeholders who may need to be taken into account when assessing outcomes and impacts of projects.

The International Development Research Centre has proposed a tool to evaluate outcomes. According to the Overseas Development Institute's (2015), **outcome mapping** (OM) is a methodology for planning and assessing development programmes that are oriented towards change and social transformation. OM provides tools to design and gather information on outcomes – defined as behavioural changes – of the change process. Using the OM tool, project teams can learn more about influences on the progression of change in their direct partners and effective methods of teaching how to think more systematically and pragmatically about what these partners are doing. OM might even help to plan and monitor behavioural changes or internal practices of projects to help them remain effective.

The **balanced scorecard** is a management tool introduced by Kaplan and Norton in 1992. Their purpose in introducing the tool was to improve organisational performance. The tool is an important way to encourage managers to use a broader view of their business, which means that using only traditional financial measures is not sufficient. In addition, since all art projects and organisations are unique, each scorecard needs to be unique too. The balanced scorecard offers the opportunity to monitor enterprises' success by viewing these organisations in four different ways. The following aspects are those most commonly used:

- Customer perspective: satisfaction, market share and image
- Financial perspective: revenue, new funding sources and liquidity
- Internal working processes: innovation and internal optimisation of processes
- Learning and growing: human resources, employee satisfaction and HR development

Both quantitative and qualitative aspects are used as indicators in the balanced scorecard. While keeping sight of all aspects relevant to control, the system keeps the organisation balanced. Balanced scorecard questionnaires have three question levels: 1) evaluation of the current position, 2) process quality and 3) process sustainability. This tool has essentially been used to align business management and strategies but also has been successfully implemented in social and arts organisations.

Gap analysis is used to assess and improve the service quality of projects or organisations. This tool is a technique for organisations to learn how to determine what steps need to be taken in order to move from its current state to the desired, future state. This method also is called a need-gap analysis, needs analysis and needs assessment. The method forces companies or project teams to reflect on who they are and to ask who they want to be in the future. Gap analysis consists of listing the characteristic factors of the present situation, listing factors that need to be achieved in the future and highlighting the gaps that exist and need to be filled in. Mindtools.com (2015) explains well how to use gap analysis by conducting the following three steps:

1. Identify the future state – organisations objectives need to be identified. This allows visualisation of the future or the 'place' where projects/organisations want to be.
2. Analyse the current situation – for each objective, the current situation must be analysed.
3. Identify ways to bridge gaps – when the future state and the current situation have been identified, project teams can think about what needs to be done to bridge gaps and reach objectives.

Benchmarking is about comparing one project or organisation's data with metrics from similar projects or organisations in the same area of activity. On the one hand, this tool helps to judge how well projects are currently doing, while, on the other hand, it helps to identify potential improvements. If project teams want to use benchmarking, they have two options: build their own benchmark cluster or use already existing benchmarking tools. Benchmarking can help project teams to answer the following questions:

- How does projects' level of grant dependence compare to their peers?
- What percentage of projects' income should be set as a target in areas such as subscriptions, membership, donations, sponsorship, trusts and foundations, royalties and contracts and commissions?

- How does projects' expenditure on direct programme costs compare to their peers?
- In what, if any, areas of spending on overheads, in which their peers have made cost savings, should project teams consider making changes as well?

The results of the evaluation need not – but could – be compared with other projects or organisations. Inside an organisation, comparing projects' outcomes or success of projects may tell something about organisational learning. In addition, peer reviewing or evaluation with other projects or colleague organisations can help projects or organisations develop further. In this case, it is extremely important to discuss with peers and learn from each other – to share the good practices or possible mistakes.

The **performance prism** model starts with identifying different stakeholders, paying special attention to their desires and project teams' interest in cooperating with them. First, stakeholders need to be prioritised, based on which different strategies can be designed to address their needs. The process of determining the focus of measurement is not the same as in the balanced scorecard, but the performance measures that are chosen in the end tend to be quite similar.

Sorjonen and Uusitalo (2008) suggest the **framework model** for evaluating the performance of art projects and organisations. This is a development tool that enables organisations to consider how effectively they are moving towards their goals and then to use that process to develop plans for the future. In the model, the main dimensions are quality and the satisfaction of customers and other stakeholders. Quality is further linked to product and service quality.

One of the common models to measure social impact is **social return on investment** (SROI). SROI was developed based on social accounting and cost-benefit analysis, and the model is based on seven principles:

1. Involve stakeholders.
2. Understand what changes.
3. Value the things that matter.
4. Only include what is material.
5. Do not over-claim.
6. Be transparent.
7. Verify the results.

The SROI approach is a traditional and widely utilised way to evaluate different types of programmes and projects. It produces a quantitative summary of achievements that are usually based on cost-benefit analysis. Equivalents in the business world would be benefits and other financial indicators, net present value or internal rate of return for a project. The model is based on the basic logic presented initially in subchapter 9.2

Table 8 Examples of evaluation criteria in the SROI model
Source: Authors.

Planned work		Intended results		
Inputs or resources	**Activities**	**Outputs or products**	**Outcomes or results**	**Impact**
What resources go into a project	What activities the project undertakes	What is produced through those activities	The changes or benefits that result from the project	Fundamental changes that occur in individuals, organisations, communities or systems as a result of a project after its completion
e.g. money, staff and equipment	e.g. development of materials and training programmes	e.g. number of booklets produced, workshops held and people trained	e.g. increased skills/ knowledge/ confidence, leading to long-term effects	e.g., sustainable change in individuals' behaviour/mindset or organizations' practices

Creative Scotland launched the **Quality Framework** as a continuous improvement tool. It is an easily adaptable tool that each organisation can use for self-evaluation. The Quality Framework could be used to analyse activities in the long run or just on a single sub-activity level.

Project leaders searching for an evaluation tool need to, first, decide what is the evaluation's goal and, then, whether to evaluate planned work or intended results, including long-term impacts.

MINI CASE 26: A process of survey evaluation in library setting

An example of a user satisfaction survey of library visitors is when, in a first step, focus group discussions were conducted with library employees to retrieve their self-perception of users and their expectations. In the next step, a questionnaire survey was conducted among library users. The results were presented to the employees in edited form, including recommendations for action by the external evaluator. Afterwards, a one-day workshop was organised to engage the personnel in the next steps needed to develop library services. This process resulted in a high degree of personal responsibility among the employees and a high level of motivation to implement the actions in reality (Birnkraut 2011).

9.5 Summary

Managing art projects with societal impact also requires a broad understanding of the evaluation of impact. Project leaders must distinguish between the evaluation of project outputs and the evaluation of outcomes and impacts. In addition, when projects begin, leaders should develop different indicators that will indicate the direct and indirect societal impacts after finishing the project. Leaders further have to decide on which data collection method to use to collect relevant and useful data to do an analysis of impacts.

MINI CASE 27: Ongoing evaluation providing evidence on impact and supporting learning

Knowle West Media Centre in Bristol, UK, has hired a person to focus three days a week on evaluation of the outputs, outcomes and impacts of the organization. They have planned ongoing evaluation across all of their activities to find out how (far) they have realised the set aims. They have managed to embed evaluative activities into projects, activities and events in ways that make the process seamless. This process supports the KWMC team to reflect on outcomes and consider what it is about activities that lead to success, for the development of the project and also for future organisational learning. They believe these elements of evaluation process are key to work being 'excellent', as they encourage everyone involved to reflect, and nurture professional development and autonomous learning skills. At KWMC they constantly reflect on their 'key performance indicators' – the things they use to measure success. Their methodology is informed by the 'baseline' information that is gathered, such as quantitative statistics, and the needs of the community and qualitative feedback. To give an example, they ask how Knowle West Media Centre makes a difference. One of the answers is 'by working with people to build tools, skills and places that will support positive social change'. In the last 12 months they have:

- Supported eight Junior Digital Producers to enter employment in the creative industry
- Developed new ways of visualising data so it is more accessible to people
- Established a Pop Up Furniture Factory and hired three local people as trainees to produce furniture
- Developed plans for a Bristol Maker Lab
- Enabled people to gain skills through volunteering

To learn more about the case, please visit: www.kwmc.org.uk/impact and www.encatc.org

Reasons to evaluate impacts are numerous. First, planning a systematic way to evaluate the societal impact of art projects also enhances the probability of gaining more influence and thus having a broader and/or deeper impact on society. Second, impact evaluation increases public accountability and shows projects' efficiency on a long-term basis. This may increase the opportunities to strengthen the funding of future projects. Third, impact evaluation activities also provide a forum for interaction between funders, audiences, policy-makers, other stakeholders and even community members who did not participate in projects but can be identified through the evaluation (e.g. through a survey of non-participants).

Many tools have been designed to conduct impact evaluations in art projects, and one way to go is to look at existing evaluation tools. Many of them are also suitable for art projects and organisations, although some adjustments may need to be made to ensure that the right aspects are measured. Multidimensional impact indicators may best serve the need to show clear support for influences and 'changes' in society affected by particular art projects.

10 Closing Part II

10.1 Chapter Case I

Estonia faces an on-going integration problem, mostly with its Russian-speaking citizens. Children often go to separate Russian or Estonian-speaking schools, live their everyday life in unilingual communities isolated from other nationalities. This often leads to individuals uncritically taking over stereotypes from both peers and seniors in their community, which can lead to a lack of interest in 'other' cultures, including intolerance or even hatred of these. This project's objective was to spark discussion, confront stereotypes and open up minds, to recognise and appreciate both cultural differences and similarities – and thus facilitating integration.

The project took place from August 2013 to November 2014 in the cities of Tallinn, Põlva, Jõhvi, Tartu and Narva. It was funded by the Ministry of Culture of Estonia and Integratsiooni ja Migratsiooni Sihtasutus Meie Inimesed, Euroopa Kolmandate Riikide Kodanike Integreerimise Fond.

The project's most important part was workshops, which took place in the above-mentioned cities, but mostly in the Ukrainian Cultural Centre in Tallinn. To fulfil the project's key objective, that is, integration, both children and adults were brought together from different cultural backgrounds to work side by side with their hands and to be purposefully exposed to a mixed environment. The workshop was preceded by a tour through the Ukrainian Cultural Centre, which showed participants a place where different cultures and nationalities meet and work together, naturally finding a way to communicate and overcome cultural differences. The workshop facilitators also showed the work of an organisation whose endeavour is to protect nature and culture and, in whose perspective, all cultures are equal and worth preserving.

The papermaking or woodcarving workshops were conducted by an instructor whose mother tongue was different from that of the participants. This showed the participants that learning a different language is both possible and useful and that, even when individuals' actual language ability is quite limited, communication is still possible. If a child from another language group was present, he or she was encouraged to embrace his or her language abilities and help with the workshops by translating or generally facilitating the instructor.

An important part of the workshops was a writing task, which was adjusted to the age and abilities of the participants but which always concentrated on the same questions. 'What is your personal experience with integration in Estonia?' 'What stories or opinions can you tell about "other" nationalities?' 'Do you know any foreigners living in Estonia?' 'What do you think about these foreigners and how they are integrating?' This task was followed by a discussion led by Anatoli Ljutjuk, the director of the Ukrainian Cultural Centre, who guided the discussion and helped participants to

express their opinions. The stories told were collected and used later on to create a puppet theatre presentation.

The final part of the participants' visit to the Ukrainian Cultural Centre served to present another part of Ukraine's culture and to end the visit in a pleasant manner: a meal of baked potatoes prepared in a traditional stove oven.

Based on the stories told by participants, a mechanical wooden puppet theatre was created by artists working in the Ukrainian Cultural Centre. The presentation created has twelve parts, presenting a variety of stories of people who had made a positive impact on other people's lives. The puppets tell stories of foreigners coming to, and living in, Estonia, such as the story of the American cultural attaché Eric Johnson, who revived handmade papermaking in Estonia. They talk of Estonians travelling abroad or of their achievements influencing the world, for example, the composer Arvo Pärt, the writer and inventor of the chainsaw Boris Kabur or about Škroba Valve, a woman who knits socks for children in need. Other stories present specific features of some cultures, such as how babies are born in Ukraine or how onions came to be the most important and recognised product of the Peipsi Lake area. Together, the puppet theatre gives spectators a fun, lively and colourful explanation of why cultural exchange is beneficial and much needed.

This puppet theatre was presented around Estonia, accompanied by an exhibition of Estonian, Ukrainian and Russian handmade toys. These toys were collected especially for the exhibition, the majority of them from contemporary artists. Toys are a specific part of folk art, a reflection of a nation's culture, crafted masterpieces and, at the same time, everyday objects meant for children's entertainment and education. Toys were chosen as the objects to be exhibited to spark interest in other cultures, since toys are close and appealing to children and interesting to adults. The toys can be quite specific (i.e. in the décor and material used) to a nation or region but, at the same time, share common characteristics, such as themes or purposes.

Those who attended the theatre presentations were also given the chance to create a small toy themselves under the guidance of an Estonian toymaker. This allowed audience members to develop their creativity and spend time together with other participants in an informal setting.

1. What could be the long-term impact of the projects organized by the Ukrainian Cultural Centre?
2. How would you evaluate the impact of these projects in the Ukrainian Cultural Centre?

10.2 Chapter case II

The following case study focuses on the Nordic Symphony Orchestra's (NSO) young audience programme, called 'My Orchestra', which was founded in 2010 by the conductor and the manager of the NSO, Mrs. Anu Tali and Mrs. Kadri Tali. The goal of the programme is to create and develop an educated and cultured society, raise the level of awareness about classical music among young audiences and foster an understanding and love for classical music among school children by offering personal experiences and encounters with professional musicians already in the early school years. This case study analyses the potential improvement scenarios of the NSO's young audience programme and contributes to the overall understanding of managing arts projects with social impact and their potential long-term effects on society.

The NSO (previously the Estonian–Finnish Symphony Orchestra) is an international symphony orchestra founded by Anu and Kadri Tali in 1997 to develop cultural contacts between Estonia and Finland. Today, the NSO has members from fifteen countries. By bringing together musicians from the world's leading orchestras, the NSO seeks to improve the level of its music-making by blending the best qualities of different instrumental schools and traditions. Presenting the best of classical repertoires as well as contemporary and lesser-known music, the NSO seeks to attract the attention of audiences without simplifying the contents of its programmes. The NSO organises 3 to 4 projects every year with 10 to 11 concerts in one season. In addition to concerts in Estonia, the orchestra has organised concert tours to Latvia, Finland, Austria, Germany, Slovenia and elsewhere.

The NSO established a special programme in 2010 called 'My Orchestra' to develop, educate and raise the level of awareness about classical music among young audiences. The programme has received awards from the Estonian Cultural Endowment for introducing symphonic music to young audiences[2]. Madis Kivisild, a school teacher from Tapa Gymnasium who participated in the programme with his students, recalls the event [translation by Juko-Mart Kõlar][3]:

> *Young audience programme / . . . / is a totally new approach to introducing symphonic music to youngsters. Our group was welcomed in the lobby of the Estonia Concert Hall by Kadri Tali, who made a short introduction about the history of the orchestra, while we could hear sounds from the rehearsal in the background. Next we were directed to the balcony, where a great view opened to the whole orchestra with its 70 members, who were at that time rehearsing the first movement from Sibelius' 2nd Symphony. A few dozen minutes later, we were invited to*

2 http://www.kulka.ee/?page=702

3 http://eestielu.delfi.ee/eesti/laane-virumaa/tapa/haridus/tapa-gumnaasiumi-opilased-kulastasid-pohjamaade-sumfooniaorkestrit.d?id=63535632

> *the backstage of Gustav Ernesaks Hall, where members of the orchestra joined us to introduce their instruments. Some of the musicians were especially memorable to the students; for example, the owner of a golden flute, the former Minister of Culture from Latvia, or the student of David Oistrakh himself. The Estonian musicians presented their instruments to the students, which was followed by instrument demonstrations. / . . . / Although not all the music students become professional musicians, it is quite often that people in various outstanding positions have formerly studied music. / . . . / A little bit later the orchestra gathered once again to the stage to rehearse Sibelius' 2nd Symphony, but this time the students were seated in the middle of the orchestra, so they could see what the actual professional musicians' everyday work was like / . . . / The unforgettable morning ended with a nice lunch in the Estonia Concert Hall canteen / . . . / Kadri Tali organised complimentary tickets for all participants for the next day's concert. There is nothing better than music education with live music and actual encounters with professional musicians!*

'My Orchestra' programme takes place twice a year. In addition to open rehearsals and presentations, there are six free concerts for students every year. Between 2013 and 2015, 5,900 students were expected to participate. Of all the participating students, 600 were offered an opportunity to participate in rehearsals and sit in the middle of the orchestra. Here is an example of the programme schedule from 2013:

> **October 7**, 2013, 10am – 3pm, Estonia Concert Hall: Open rehearsals with students and instrument presentations
>
> **October 8**, 2013, 10am – 3pm, Estonia Concert Hall: Open rehearsals with students and instrument presentations
>
> **October 10**, 2013, 7pm, Vanemuise Concert Hall (Tartu): Free concert for 300 students
>
> **October 11**, 2013, 1pm, Estonia Concert Hall: Free concert for 889 students

The following are excerpts from the feedback from students [translation by Juko-Mart Kõlar][4] who participated in the young audience's programme, 'My Orchestra', in November of 2009. The translations follow the original text, so slang and incorrect language is used in places.

'I went for the first time to listen to an actual symphony orchestra, thanks to Joan Rosmele, who is our music teacher in Paide. Concert hall was big and beautiful. We

4 http://www.kultuurikatel.ee/?id=329

were seated on the balcony and it was really beautiful to see and listen to the concert from there. I liked the concert very much. There were about 100 violins on the stage, I had never seen that many before! Also, I liked the piano part very much. One of the drums was very big and the tambourines were cool. All this big orchestra was conducted by Anu Tali, who is very famous. Anu Tali is pretty, small women, but conducted a big orchestra. It was cool to watch'. (Maribel Tuiken, 9 years old)

'I had a great experience and I realized, how hard you have to work before the concert and how much you have to rehearse.' (Johanna Martsoo, 10 years old)

'I enjoyed the length of this concert the most. It was cool that these little flutes made a louder sound than other bigger instruments and it was funny that Anu Tali was a meter shorter than the pianist Mihkel Poll. I hope that there will be more opportunities to visit concerts this way.'(Haldi Välimäe, 10 years old)

'All in all, it was a beautiful experience. At first, I felt sorry that it did not last longer, but maybe the longer concert would have tired the audience. I would definitely attend this kind of concert again: it was pleasant to listen and such opportunities are rare, where you can experience professional music free of charge.' (Liina Leinberg, 17 years old)

'It was good that we got to be in the middle of the orchestra. We sat in the middle of the violins and from time to time, the chairs started to jiggle. Hendrik liked the bassoon and the cello the most. Frank liked the cello and the tuba. I liked Mihkel Poll and Marius Järvi. The concert was cool.' (Hendrik Kraav, 10 years old)

'I liked both days very much, when we were in Tallinn, and of course all the performers, because they were so good. And of course the conductor, who helped them to study their parts. During the first day, we had a teaching and everything had to be done quickly. We were taken to lunch, when it was mealtime. When we came back from lunch, we could slow down a bit. I liked these two days very much.' (Agnes Taada, 11 years old)

Although NSO's 'My Orchestra' is in theory a remarkable programme to develop, educate and raise awareness about classical music among young audiences, this case study provides an opportunity to reflect on the wider social impact of such projects. In the context of this case study, the following questions could be discussed:

1. Is it possible to measure the long-term impact of the NSO's 'My Orchestra' programme? How?
2. What might the direct and indirect outcomes of the programme be?
3. Is it possible to reach even wider audiences with the programme? How?
4. Is it necessary to increase the level of personal experience of each participant in the programme? How might the organisers make the experience even more personal for each participant?
5. Should there be any follow-up activities for the participants of the programme? What kinds of activities? Should they be mandatory or optional?

10.3 Additional Reading

Anberrée, A., Aubouin, N., Coblence, E., & Kletz, F. 2015. Audience Participation in Cultural Projects: Bringing the Organization Back In.false International Journal of Arts Management, suppl. Special Issue18.1 (Fall 2015): 29-42.

Bacon, J. 2012. The Art of Community: Building the New Age of Participation. Sebastopol: O'Reilly.

Beirne, M. & Knight, S. 2004. The Art of Reflective Management: Dramatic Insights from Scottish Community Theatre. falseInternational Journal of Arts Management6(2):33-43.

Burke, R. & Barron, S. 2014. Project Management Leadership: Building Creative Teams. West Sussex: John Wiley & Sons.

Codignola, F. 2005: The Cultural Organization: Management Processes and Instruments. International Journal of Arts Management7.2 (Winter 2005): 80-81.

Cray, David; Inglis, Loretta. ; Freeman, Susan 2007 Managing the Arts: Leadership and Decision Making under Dual Rationalities. Journal of Arts Management, Law, and Society 36.4 (Winter 2007): 295-313.

Handley, K, Sturdy, A, Finchman, R, and Clark, T. 2006. Within and Beyond Communities of Practice: Making Sense of Learning Through Participation, Identity and Practice. Journal of Management Studies, 43(3): 641-653.

Jarvenpaa, S. & Leidner, D. 1999. Communication and Trust in Global Virtual Teams. Organizational Science, 10(6): 791-816.

Margrove, K.L., Pope, J., & Mark, G.M. 2013. An Exploration of Artists' Perspectives of Participatory Arts and Health Projects for People with Mental Health Needs. Public Health, 127(12): 1105-1110.

Rolstadås, A., Tommelein, I., Schiefloe, P. M., & Ballard, G. 2014. Understanding Project Success through Analysis of Project Management Approach. International Journal of Managing Projects in Business, 7(4): 638 – 660false

Smith, G. L. 2014. Impact Assessment and Sustainable Resource Management. NY: Routledge.

10.4 References

Annabel Jackson Associates, 2004. *Evaluation Toolkit for the Voluntary and Community Arts in Northern Ireland*, Available at: http://www.proveandimprove.org/documents/VoluntaryCommunityArtsEvalToolkit_000.pdf.

Anon, *Kultur als Wirtschafts- und Imagefaktor : Die Caspar David Friedrich-Ausstellung in Hamburg*, Available at: http://www.markt-forschung-kultur.de/cms/upload/Broschuere_6_Kulturbroschuere.pdf.

Anon, 2010. Public Art : A Guide to Evaluation March 2010.

Amabile, T. M. & Khaire, M. 2008. Creativity and the Role of the Leader. In Leading Creative People, 2nd edition. Harvard Business Review Article Collection. March 3, 2009. pp. 2-13.

Antadze, N. & Westley, F.R., 2012. Impact Metrics for Social Innovation: Barriers or Bridges to Radical Change? *Journal of Social Entrepreneurship*, 3(May 2014), pp.133–150. Available at: http://www.tandfonline.com/doi/abs/10.1080/19420676.2012.726005\nhttp://www.tandfonline.com.proxy.lib.pdx.edu/doi/abs/10.1080/19420676.2012.726005\nhttp://www.tandfonline.com.proxy.lib.pdx.edu/doi/pdf/10.1080/19420676.2012.726005.

Birnkraut, G. 2011. Evaluation im kulturbetrieb. VS-Verlag.

Birnkraut, G. & Heller, V., 2005. Development of an evaluation system for institutional subsidized arts institutions. (January).

Bockhorst, 2008. Evaluation als Instrument der kulturpolitischen Steuerung.

Bratton, J., Grint, K. & Nelson, D. L. 2005. Organizational Leadership. Thomson Learning. South-Western. United States.

BTW informing change, Evaluation Capacity Diagnostic Tool.

Bunting, C., 2007. *Public value and the arts in England: Discussion and conclusions of the arts debate*, Available at: http://www.artscouncil.org.uk/media/uploads/documents/publications/phpwumR4F.pdf.

Caves, R. E. 2000. Creative Industries – Contracts between Art and Commerce. Cambridge: Harvard University Press.

Clawson, J. G. 2009. Level Three Leadership: Getting Below the Surface. 4th Edition. New Jersey: Pearson Prentice Hall.

Clegg, S., Kornberger, M. & Pitsis, T. 2008. Managing & Organisations – an Introduction to Theory & Practice. 2nd Edition. London: Sage.

Collins, M. A. & Amabile, T. M. 1999. Motivation and Creativity. In Sternberg, R.J. (ed) 1999, Handbook of Creativity. Cambridge: Cambridge University Press. pp. 297-312.

Donald, J., Mitchell, L. & Beech, N. 2010. Organising Creativity in a Music Festival. In B. Townley & Beech, N. (eds.) 2010, Managing Creativity: Exploring the Paradox. Cambridge: Cambridge University Press. pp. 260-279.

Ebrahim, A. & Rangan, V.K., 2010. *The Limits of Nonprofit Impact: A Contingency Framework for Measuring Social Performance*, Available at: http://evpa.eu.com/wp-content/uploads/2011/06/measuring.pdf.

Economou, M., 2004. *Evaluation strategies in the cultural sector : the case of the Kelvingrove Museum and Art Gallery in Glasgow*. Available at: http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.108.4155&rep=rep1&type=pdf.

Epstein, M.J. & Mcfarlan, F.. W., 2011. Measuring the Efficiency and Effectiveness of a Nonprofit ' s Performance. *Strategic Finance*, (October), pp.27–34. Available at: http://www.imanet.org/PDFs/Public/SF/2011_10/10_2011_epstein.pdf.

Evaluation Support Scotland, 2015. Inspiring Impact in Scotland. Available at: http://www.evaluationsupportscotland.org.uk [Accessed April 11, 2015].

Evans, G., 2005. Measure for measure: Evaluating the evidence of culture's contribution to regeneration. *Urban Studies*, 42(December 2004), pp. 959–983.

Feist, G. J. 1999. The Influence of Personality on Artistic and Scientific Creativity. In R. J. Sternberg, (ed.) 1999, Handbook of Creativity. Cambridge: Cambridge University Press. pp. 273-296.

Fehling, H., Müller-Wesemann, B. & Volk, I., 2008. Gutachten Evaluation der Hamburger Privattheater. Available at: http://www.hamburg.de/contentblob/263646/data/privattheater-evaluation.pdf.

Garcia, M.R., 2008. Evaluating the organizational performance and social impact of third sector organizations: a new functional realm for nonprofit marketing. In pp. 1–24.

Gilhespy, I. 1999. Measuring the Performance of Cultural Organisations: Towards a Model. International Journal of Arts Management, Volume 2, No.1.

Goffee, R. & Jones, G. 2007, Leading Clever People. Harward Business Review. March 2007. pp. 72-79.

Jackson, M.R., Kabwasa-Green, F. & Herranz, J., 2006. *Cultural Vitality in Communities : Interpretation and Indicators*.

Jermyn, H., 2001. *The arts and social exclusion: a review prepared for the Arts Council of England*.

Heerkens, G. 2002. Project Management. CWL Publishing Enterprises.

Huuhka, M. 2004. Johtaminen luovassa asiantuntijaorganisaatiossa. Väitöskirja. Oulun yliopiston kasvatustieteen laitos. Oulu: Oulun yliopistopaino Oy.

Jyrämä, A. & Äyväri, A. 2005. Can the Knowledge-Creation process be managed? A Case Study of an Artist Training Project. *International Journal of Arts Managemen*t, 7(2), pp. 4-14.

Jyrämä, A. & Äyväri, A. 2007. Fostering learning – The role of mediators. Knowledge Management Research & Practice, 5(2), pp. 117-125.

Jyrämä, A. & Äyväri, A. 2015. Art encountering society; identifying the skills 13th International Conference om Arts and Cultural management, June 28-July 2, 2015; The Institute of Public Management and Territorial Governance of Aix-Marseille University and KEDGE Business School, Aix-en-Provence and Marseille, France.

Kantola, T., Lassila, S., Mäntylä, H., Äyväri, A., Kalliokoski, S., Ritalahti, J. & Soisalon-Soininen, T. 2010. Shared Learning Spaces as Enablers in Regional Development and Learning. in Ekman, M., Gustavsen, B., Asheim, B. and Pålshaugen, Ø. (eds) Learning Regional Innovation. Scandinavian Models. Basingstoke, Hampshire, UK: Palgrave Macmillan, pp. 206-225.

Kaplan, R. & Norton, D., 2004. Measuring the Strategic Readiness of Intangible Assets. Harvard business review, 82.2, pp.52–63.

Klamer, A., 2003. Value of Culture. In: R. Towse, ed. A Handbook of Cultural Economics. Cheltenham, UK and Northampton, MA: Edwar Elgar, pp. 465-469.

Koivunen, N. 2009. On Creativity, Art and Economy. In N. Koivunen & Rehn, A. (eds.) 2009, Creativity and the Contemporary Economy. Malmö: Liber. pp. 13-32.

Kushner, R. J. & Poole, P. P. 1996. Exploring structure–effectiveness relationships in nonprofit arts organizations. Nonprofit Management & Leadership, 7(2), pp. 119–136.

Lave, J. & E. Wenger. 1991. Situated learning. Legitimate peripheral participation. USA: Cambridge University Press.

Lubart, T. I. 1999. Creativity Across Cultures. In R. J. Sternberg (ed.) 1999, Handbook of Creativity. Cambridge: Cambridge University Press. pp. 339-350.

Lönnqvist, A., 2004. *Measurement of Intangible Success Factors : Case Studies on the Design, Implementation and Use of Measures*. Tampere University of Technology.

Martindale, C. 1999. Biological Bases of Creativity. In R. J. Sternberg (ed.) 1999, Handbook of Creativity. Cambridge University Press: Cambridge. pp. 137-152.

Marshall, M. et al., 1999. 21st Century Community Focus: Better results by Linking Citizens, Government, and Performance Measurement. *Public Management*, 81(10), pp.12–19.

Matarasso, F. 1999. Magic, Myth and Money; The Impact of English National Ballet on Tour. Comedia.

Mumford, M. D., Scott, G. M., Gattis, B., & Strange, J. M. 2002. Leading creative people: Orchestrating expertice and relationships. The Leadership Quarterly, 13(6): 705-750.

Nahavandi, A. 2009. The Art and Science of Leadership. Fifth Edition. Pearson Prentice Hall. Pearson International Edition. Pearson Education International. Pearson Education: New Jersey.

Neely, A., Gregory, M. & Platts, K., 1995. Performance measurement system design: a literature review and research agenda. *International Journal of Operations & Production Management*, 15(4), pp.80–116.

Overseas Development Institute, 2015. Outcome mapping. Available at: http://www.outcome-mapping.ca.

Patton, M.Q. 2007. Utilization-focused evaluation. Thousand Oaks, CA: Sage.

Schein, E. H. 2010. Organizational Culture and Leadership, 4th Edition. Jossey-Bass Business and Management. Hoboken: Jossey-Bass.

Paulus, O., 2003. Measuring museum performance: A Study of museums in France and the United States. *Recent developments in cultural economics*, 6(1), pp. 269.

Plaza, Beatriz. "The return on investment of the Guggenheim Museum Bilbao." *International journal of urban and regional research* 30.2 (2006): 452-467.

Reeves, M., 2002. *Measuring the economic and social impact of the arts : a review*. The Arts Council of England.

Reussner, E., 2010. Publikumsforschung für Museen: Internationale Erfolgsbeispiele. Bielefeld: Transcript Verlag.

Scottish Arts Council, 2009. *Quality Framework guidelines for arts organisations (2nd edition)*, Available at: http://perspectives.creativescotland.org.uk/archive/document/scottish-arts-council's-quality-framework.

Shalley, C. E. & Gilson, L. L. 2004. What Leaders Need to Know: A review of social and contextual factors that can foster or hinder creativity. The Leadership Quarterly 15: 33-53.

Sorjonen, H. & Uusitalo, L. 2008. Market orientation and the effects of art museums. In L. Uusitalo (ed.) 2008, Museum and visual art market. Publications of the Helsinki School of Economics. Available in http://epub.lib.aalto.fi/pdf/hseother/b96.pdf#page=216

Stake, R.E. & Mabry, L., 1998. Ethics in program evaluation. *International Journal of Social Welfare*, 7(1993), pp.99–109. Available at: http://www.scopus.com/inward/record.url?eid=2-s2.0-0005829443&partnerID=40&md5=45bf0c72bac29b89f333691f59bf81e3.

Stockmann, R., 2002. *Qualitätsmanagement und Evaluation - Konkurrierende oder sich ergänzende Konzepte?*, Saarbrücken. Available at: http://www.ceval.de/modx/fileadmin/user_upload/PDFs/workpaper3.pdf.

Stockmann, R., 2004. *Was ist eine gute Evaluation? Einführung zu Funktionen und Methoden von Evaluationsverfahren?*

Strandman, P. 2007. Taiteen soveltavaa käyttöä? In M.Bardy, R.Haapalainen, M. Isotalo & P. Korhonen (eds.) Taide keskellä elämää. Keuruu: Otavan Kirjapaino Oy, 160-172.

Summary of a Joint Research Symposium titled "Measuring Cultural Engagement amid Confounding Variables: A Reality Check," held at the Gallup headquarters in Washington, DC, June 2–3, 2014.

Sveiby, K.-E., 2010. Methods for Measuring Intangible Assets. *http://www.sveiby.com/*, (April), pp.1–7. Available at: http://www.sveiby.com/articles/IntangibleMethods.htm.

The SROI Network, 2012. A guide to Social Return on Investment Report. (January).

The European Task Force on Culture and Development (1997). https://www.coe.int/t/dg4/cultureheritage/culture/resources/Publications/InFromTheMargins_EN.pdf

Thelwall, S., 2012. Benchmarking : how to put the arts sector' s data to work for you. *The Guardian*, (28 February), p.2015. Available at: http://www.theguardian.com/culture-professionals-network/culture-professionals-blog/2012/feb/28/arts-charity-benchmark-open-data.

Townley B. & Beech, N. (eds.) 2010. Managing Creativity: Exploring the Paradox. Cambridge. Cambridge University Press.

Turbide, J. & Laurin, C., 2009. Performance measurement in the arts sector: the case of the performing arts. *International Journal of Arts Management*, pp.56–70.

Turner, J. R. 1998. Handbook of project-based management. New York: McGraw Hill.

Waheed, A., Mansor, N. & Noor, A., 2010. Assessing Performance of Public Sector Organizations : A Theoretical Framework. *Interdisciplinary Journal of Contemporary Research in Business*, 2(8), pp.329–350.

Warhurst, C. 2010. The Missing Middle: Management in the Creative Industries. In B. Townley & Beech, N. (eds.) 2010, Managing Creativity: Exploring the Paradox. Cambridge: Cambridge University Press. pp. 217-236.

Weisberg, R.W. 1999. Creativity and Knowledge: A Challenge to Theories. In R. J. Sternberg (ed.) 1999, Handbook of Creativity. Cambridge: Cambridge University Press. pp. 226-250.

Wegner, N., 2008. *Vorab-Evaluation als Antwort auf aktuelle Herausforderungen an Museen*.

Wenger, E. C. 1998. Communities of practice: Learning, meaning and identity. Cambridge: Cambridge University Press.

Wenger, E. C. & W. M. Snyder. 2000. Communities of Practice: The Organizational Frontier. Harvard Business Review, Jan-Feb., pp. 139-145.

Wennes, G. 2009. Art, Creativity and the New. In N. Koivunen & Rehn, A. (eds.) 2009, Creativity and the Contemporary Economy. Malmö: Liber. pp. 35-53.

Williams, W.M. & Yang, L.T. 1999. Organisational Creativity. In R. J. Sternberg (ed.) 1999, Handbook of Creativity. Cambridge: Cambridge University Press. pp. 373-391.

Woodley, P.M., 2007. Culture Management through the balanced scorecard : a case study. Available at: http://hdl.handle.net/1826/2056.

Woolf, F. 1999. Partnership for learning: A guide to evaluating arts education projects. Arts Council England.

Wyszomirski, Margaret Jane (2001). Revealing the implicit: searching for measures of the impact of the arts. In *Measuring the Impact of the Non-Profit Sector*, Patrice Flynn and Virginia Hodgkinson, eds. New York: Kluwer Academic/Plenum Publishers.

Yukl, G. 2006. Leadership in Organizations. Sixth Edition. Upper Saddle River, NJ: Prentice Hall.

PART III

Cases

III Cases

CASE 1: Russian Theatre in Estonia – Through Stormy Seas

Written by **Kaari Kiitsak-Prikk** and **Kristina Kuznetsova-Bogdanovitš**, Estonian Academy of Music and Theatre, Estonia

The Russian Theatre case is interesting from the viewpoint of the multicultural target group in Estonia. Different perceptions of the theatre by different stakeholders have led to major managerial challenges. Over the years, it has been problematised as to what exactly the aim of the theatre is and whom it should be 'serving'. This public, state-funded and state-established organisation should represent Russian society in Estonia through professional theatre. At the same time, the theatre belongs to the Estonian state and is funded by Estonian taxpayers. Therefore, the theatre is expected to engage Estonian society and the local professional theatre community. The expectations of both state and audience for the Russian Theatre are higher than those for other theatres in Estonian. As such, the expectations create several challenges concerning the selection of managers and artistic leaders, the principles of programming, cooperative activities and economic outcomes. This has caused frequent changes in management and board membership, controversial value systems within the theatre and controversial expectations outside the theatre. These management problems have reduced interaction with different stakeholders and weakened the theatre's societal engagement. Due to changes in management, programming issues and unclear social positioning, the organisation's legitimacy has come under question. The issue is exacerbated by the media who design public perception and thus affect the organisation and its management.

Setting the Scene and the Start of the Story

He steps off the spectacular stairway of the majestic building on the main square of Tallinn and huffily makes his way through the dressed-up youngsters already gathering in front of a nightclub entrance early in the dusk. The fun-loving club goers make him grumble, and he hisses into the cloud of the youngsters' cigarette smoke, something about having the right to a good evening's entertainment. He mutters into his beard, 'What the hell is this? Why this kind of senseless experiment? There is nothing fun about cheating expectations! And I didn't even understand the language! I had high hopes for the new director . . . what a shame!' He walks away from the theatre and

passes the nightclub next door, forming occasional fragments of comments in his head. He will comment in the *National Broadcast Russian News* on the performance he saw tonight. In a few days, his comments will be published. He is not the only one expressing disappointment in the lack of a fully enjoyable experience provided by the theatre-next-to-the-nightclub. His colleagues agree that the 'menu' of the theatre has appetisers, but not a proper main course.

Challenges, Aims and Problems to Solve

The Tallinn Russian Theatre, established in 1948, has received rough critiques of its repertoire and artistic quality during its extensive and colourful history. The theatre has also been criticised for its management, economic results and engagement with its audience. Yet, it continues to operate as an equal to all other theatres in Estonia and suffers no official major deficiencies or injunctions. The theatre has been and continues to be the only professional Russian theatre in Estonia.

The theatre was founded by the graduates of the oldest theatre institute in Moscow. In 1926, Latvian architect F. Skujins designed and built the marvellous and luxurious Grand Palace Cinema House in the heart of Tallinn, which after the Second World War was converted into a theatre. Today, the building houses the Tallinn City Council and has nightclubs as neighbours; the Freedom Square, with all its strategic national events, parades and vivid city life lies in front of it. Thus, the theatre's property rests in a desirable—or in colloquial terms, 'sweet'—location (Repson 2011). The house hosts a restaurant and the theatre operates an exhibition space as well. Over the course of its existence, the Russian Theatre has produced over 500 performances. There have been modern Russian and international dramatic plays, Russian and international classics, Estonian dramas and children's plays. In January of 2014, the theatre employed 107 people: 32 actors, a theatre director, a choreographer, a composer, a lighting artist, 33 technical staff for performances, 16 technical employees, 10 employees to serve the audience and 12 administrative employees. The theatre consists of two stages: a large one with 617 seats and a small one with 100 seats. Currently, the theatre performs nine plays on average per year and has an average of 40,000 visitors annually. In 2012, the theatre received 1,637,521 euros in support from the state (including coverage for a renovation loan) and earned 394,697 euros of income.

The Russian Theatre in Estonia has always operated as a professional theatre. Over the years, it has been reported on by both the Estonian and Russian media, occasionally receiving critical feedback. Throughout its history, the theatre has been said to have faced many management issues, leadership scandals and rising tensions both internally and externally. Journalists, opinion leaders and theatre critics have expressed concerns about the theatre. Media reviews have reported intrigue, conflict, negative feedback and severe criticism. Still, it must be stressed that the theatre occupies crucial cultural importance in Estonia; it has symbolic value, employs a strong and viable troupe and has had some artistic crowning achievements that have been revered by audiences and garnered critical acclaim.

Organisational Form

The Russian Theatre is a not-for-profit organisation under private law, producing performances and creating opportunities that develop Russian theatre tradition and culture in Estonia. In 2004, the Russian Theatre was converted from a public theatre under the Ministry of Culture to a private foundation but maintained public financial support. Since then, the theatre has operated as a foundation under the 'arm's length principle', and cannot be considered as a subordinated department of the Ministry. This change of organisational form may be considered as a shift towards a more limited bureaucracy, more responsibility, greater flexibility in decision-making and a more efficient and transparent management (Boorsma 1998; Tschmuck 2006). The foundation's board exercises the owner's rights and acts as a supervising and counselling body for the manager. The head of the board is appointed from within the board itself, though the decision is often influenced by the Ministry of Culture. The board must meet at least four times per year according to the law; the Russian Theatre board typically gathers after every second month. On one hand, the members of the board of the foundation are representatives of society (Laasik 2007). On the other, the current CEO sees the board as an agent of supervision over economic and administrative issues. In 2014, the board consisted of Mr. Saar (Member of Parliament, previously an actor and theatre manager); Mrs. Randjärv (Member of Parliament, previously a choir conductor, city mayor and Minister of Culture); Mrs. Kendla (Ministry of Finance, representative of the fiscal policy department); Mr. Golikov (Russian, social scientist); and Mrs. Orlova-Hermaküla (actress). Board members change frequently and the owner (the Ministry of Culture) can appoint or withdraw members according to his or her sole discretion. The Russian Theatre board has always included at least one member of Russian ethnic nationality. The current CEO of the theatre, Tõnu Lensment, having been educated on the history of the board, comments the following:

> *It was weird when in the beginning [of the foundation, 2004 and on] the board members were politicians mostly and couple of random officials. It was really simple to appoint politicians, as there are so many of them! . . . At one point it became unpopular. People started to understand that being in the board means economic responsibility; and nobody wants this. Then they started to appoint random 'zombies', theatre people. The real work was done by officials /. . ./ Now it is officially fixed that there has to be one representative from the Ministry of Finance and all the other members could be appointed by the Ministry and they are representing the Ministry of Culture.*

The foundation, which does not offer membership, was established to maintain the property and meet all aims fixed in statutes. The foundation operates under the Law of Foundations and the Law of Performing Arts Institutions. Under the Law of Foundations, every foundation has to have an artistic council. It has its own independent budget, but to ensure transparency, all financial operations are done via the National Treasury. The

Russian Theatre was one of the first theatres to be converted into a foundation, an act that has been claimed not to be part of a political agenda (Lõhmus 2013) but simply a means to obtain the necessary bank loan to renovate the buildings. The change to foundation has had positive outcomes, and both management and owner deem the change a successful solution (Sibrits 2012). Yet, the media have exaggerated the theatre's changes in management; over the last 10 years, most of the foundation's management changes have been objects of nasty comments, intrigue and scandals for unclear reasons.

The facade on the Russian Theatre on the central square of Tallinn. Copyright Jelena Vilt.

In autumn of 2011, another round of criticism circulated among the media and politicians. Rein Lang, Minister of Culture at the time, suggested that the building at the city centre stood empty and useless and should be opened up to other theatres to better fill the house. Though he admitted that the Russian Theatre was culturally indispensable, he also asserted that a theatre in which scandals constantly take place

and people fall from the roof (hinting at the tragic death of an actor who fell to his death from the top of the theatre's roof for unknown reasons) is needed by no one (Vikerraadio 2011).

Current CEO Tõnu Lensment comments that it is not possible to generalise the reasons for the changes and the subsequent scandals in management—the reasons have all been very different and circumstances throughout the 10 difficult years of managing the theatre have varied greatly. Further, he points out that Estonian theatres have had even more issues when changing artistic leaders and CEOs, and that only a couple of theatres can claim stability in management. He claims:

> *There are much worse problems in other Estonian theatres but nobody notices them. As there is only one Russian theatre everybody notices our problems. We do not have the possibility to dispel our issues.*

Economic Challenges

Since 2005, the theatre has struggled financially, despite receiving support from the state and maintaining an organisational form that allows it to earn self-generated income in various ways. These economic issues reportedly increased after CEO Demjanov left. It has also been speculated that the prior head of the board, Leemets, left in 2007 because of overspending during reconstruction, which caused extensive debt and financial problems. The renovation in question was indeed extensive but necessary; the stage was in such bad condition that officers literally fell through the stage floor. In 2006, the complete renovation was finished, including the installation of new technical equipment to translate all the performances. The theatre was in the midst of an economic crisis, so the well-known Aivar Mäe, who had helped improve other theatres in bad economic situations before, was appointed as head of the board. Aivar Mäe took every cost strictly under his control. The loans were paid back in 2012 when the theatre's self-generated income grew rapidly, reaching 40% of the year's whole budget. Also in 2012, the visiting rate for the season increased by 45%. State support of the Russian Theatre in this year was equal to that of Estonian theatres (see Figure 8). However, the National Audit Office of Estonia noted in its report that the Russian Theatre had declared incorrect financial information regarding accounting principles of capital assets, and suggested that the board strengthen its supervision of the CEO (Riigikontroll 2013).

The theatre survived the economic crisis that caused a 17% decrease in state support, while other theatres in Estonia had to cope with reductions of 22 to 29% (Peterson 2011). However, the theatre' current self-generated income is 'terribly low, which is catastrophic' according to Lensment.

The Challenge of Audience Engagement

Many of the Russian Theatre's problems started when the theatre was born. In the early 1920s, Russian theatre critic and resident of Estonia, Pjotr Pilski, raised the issue of the lack of audience in the theatre. At that time, competition from another art field—film—presented a major challenge. Further, the economic crisis had raised ticket prices and the theatre's repertoire of Russian dramas and light comedies did not maintain the viability of the troupe (Belovbrovtseva & Meimre 2003). Some claimed that the Russian Theatre was not only different from other theatres in Estonia but was in fact a kind of provincial theatre of 'Big Russia' lodged in the Estonian capital city. The theatre's current management confirms that competition with the film industry and a general love for easy comedies present a significant challenge regarding audience engagement. Lensment comments on this challenge as follows:

> *The main challenge of the Russian Theatre is that we have terribly difficult audience, from one extreme to another /. . ./ There is only one Russian Theatre but the visitors are as various as Estonians. Estonians have theatres for almost every specific taste . . . If we think of the theatre consumption habits of Russians in Estonia, it is what we offer and occasionally the Golden Mask Festival and the rest is bullshit. The Golden Mask is for elites, because the tickets are expensive . . . so actually people do not get artistic experience, but they get rather negative emotions . . . The Russian Theatre goers are a rather narrow group, who have respected the tradition to come here. And if it is home for one specific clan, then it is strange to another, alien, not theirs.*

In 2000, Herkül indicated that the Estonian government has not set concrete tasks for the Russian theatre, nor has it provided guidelines as to how to fulfil possible tasks. The Russian Theatre has no connection to neither Russians in Estonia nor Estonians and is distanced from social contexts (Herkül 2000). Cultural statistics indicate that Russians have less of a tradition of attending the theatre; Estonians on average attend the theatre much more often than other ethnic nationalities living in Estonia—reasons could include the language barrier, as there are many more performances in Estonian than other languages, or the lack of information provided to other ethnic nationalities, leaving them uninformed of the options available to them (Eesti Statistika 2013:123). Ex-CEO Paul Himma declared that the Russian community does not love the Russian Theatre in Tallinn as its own and prefers big guest stars from Moscow and St. Petersburg (Viira 2011). Lensment confirms Pilski's original observation about the theatre's lack of audience, saying: 'The halls are filled only 25%, which is catastrophic!' In addition, the theatre's development plan suggests a lack of marketing and sales strategy as another major weakness. Still, Lensment describes several initiatives that could be helpful in educating, raising and bringing back audiences to the theatre. Lensment regrets that the theatre does not have any proper audience surveys as of yet; an incomplete survey was initiated some

years ago but was not carried out properly. Lensment states that he goes to performances occasionally himself simply to observe the audience and its reactions.

In 2009, the Estonian Union of Theatre Directors complained to the Minister of Culture that 'Russian Theatre uses too many artists imported from Russia which distances the theatre from the Estonian society even more and intensifies the intercultural gap' (Ministry of Culture, Correspondence 2009). Lensment believes that the theatre should have a close relationship with society, and the creative staff must maintain a sense of local context. Due to the cultural and social differences between Russians living in Russia and Russians here in Estonia, Lensment believes that the theatre's actors should be educated and hired from within Estonian society. Still, engagement with the Russian Theatre can sometimes be harrowing. Lensment observes that many people believe the Russian Theatre in Tallinn is a representative agency of the Russian Theatre in Russia. To further the problem, some wish the theatre to represent Russian culture more widely and take on a role as a Russian cultural centre as decribed by Lensment:

> *This is my definite principle to keep the theatre as a Russian professional theatre. This is the professional theatre in the Russian language of the local Russian community. If the expectation of the public is different, then I break it. It is not the touring stage of theatres from Russia. It is not a Russian cultural centre. We do 100% of performing arts and then the additional projects around it. For me, 1/3 of our activity is performances, 1/3 is research and development activities for performing and the rest is acting as an agency, partner or incubator. Our activity is not derived from Russian culture but we do it all in the Russian language because there are over 300,000 Russian-speaking inhabitants in Estonia and it is natural that they have their professional theatre.*

Despite of the lack of audience, the current Minister of Culture confirms that the Russian theatre enriches the cultural scene in Tallinn and that the theatre's place in the city's theatre field is inarguable (Karulin 2014).

Aims and Endeavours

According to the statutes, the aims of the theatre are:

- To provide high quality artistic performances and produce other cultural events for both Estonian- and Russian-speaking inhabitants;
- To have a balanced repertoire for different target groups and to introduce both classical and modern Russian, Estonian and international dramatic plays dramaturgy;
- To create a dialogue with the audience by discussing socially important and intriguing issues;

- To exhibit the professional theatre outside of Tallinn and other regions of Estonia by making special performances according to travelling conditions;
- In addition to theatre performances, to organise different events popularising theatre and culture in general (cinema, festivals, trainings, seminars, interdisciplinary artistic events etc.);
- To, while considering the developing cultural need to be professional, look for new contemporary artistic forms and become even more necessary in society;
- To develop and maintain the real estate belonging to the foundation, keeping in mind the needs of an up-to-date theatre.

The 2015–2018 vision sees the theatre acknowledged by performing arts organisations and attended by both Estonian- and Russian-speaking audiences. The current development plan labels this vision as a progressive one with high quality artistic performances that will attract theatre projects and development programmes.The aim is for the theatre to be known and approved of in Estonia, Russia and elsewhere.

The aims for the theatre under this development plan are:

1. Achieve high artistic quality: indicators range from diversity of the repertoire to participation in and acquisition of awards from international theatre festivals and a number of new performance productions.
2. Educate and bring children and young people to the theatre: indicators include the quality and stability of the Russian Theatre Studio, the implementation of regular projects for children and youth and a number of exhibitions in the theatre gallery.
3. Increase attendance and ticket income: indicators include the number of visitors per performance, the fulfilment percentage of the hall per performance, the number of media reviews in Estonian media and the theatre's performance in annual audience surveys.
4. Faultless management, attractiveness and technical maintenance of the theatre building: indicators include regular supervisory interviews with staff, the collection of statistics regarding the flow of human resources, annual audience surveys and the faultless operation of the building and technical equipment.

The People behind the Theatre

Tõnu Lensment, the above-mentioned current CEO of the Russian Theatre, is in his forties. After graduating from the Estonian Academy of Music and Theatre as a theatre director, he worked briefly as director in the Pärnu Theatre Endla, then in the Ugala Theatre in southern Estonia. While working in Ugala, he became aware of the pressure management placed on artistic staff and theatre repertoire that, in the end, led him to apply for the theatre advisor position at the Ministry of Culture. At the Ministry, he clarified the principles of state funding for theatres. He initiated and carried out the process of changing all public theatres into foundations. While

working as advisor in the Ministry, he witnessed the poor conditions of the Russian Theatre building and took it upon himself to improve them. He was appointed as a member of the theatre board in 2004. While serving on the board, he supervised and counselled several of the theatre's CEOs, and in 2012 was appointed as CEO himself. As a director, Lensment affirms that he understands artistic decisions and knows how to approach artistic leaders so as to influence their repertoire towards reasonable solutions without actually dictating the direction. According to Lensment, the Russian Theatre wanted to be an opinion leader who guided and directed the socio-cultural processes of education and intelligence in society. Lensment identifies differences in personal management style as one of the major challenges in theatre:

> *Russians like that everything goes according to regulations and a dictator leads. Russians have just different habits and traditions. Yet, Russians in Estonia are different than other Russians, they already have adapted to our management styles somewhat, the orders and strict manners do not work.*

Lensment hopes that his leadership has started the process of democratic management in the theatre. He strives for delegation and for greater autonomy and responsibility of the different departments within the organisation. He does not tolerate the previously observed habits of complaining, accusing and gossiping inside the theatre; he claims that as a result, there are no longer major tensions among the staff.

Marat Gatsalov, born in Russia on the 17th of January, 1978, graduated as a professional actor from VGIK (class of Reihelgaus) in 2000 and as a theatre director from RATI in 2009 (class of Artsebalov and Joffe). He worked as an actor from 1998 to 2008, and from 2000 directed several theatre plays, worked on some TV programmes and award ceremonies (e.g., Golden Mask) and initiated an experimental theatre laboratory. He has won a number of awards for his works, including a Golden Mask Critics' Award in 2011 for his play *Exhibit* and a Golden Mask Experiment Award in 2010 for his play *Life Succeeded*. He is an active member of the Russian Centre of Dramaturgy and Directing. From 2010 to 2012, he served as the leading director of the Prokojevsk Drama Theatre; from 2012 to 2014 as artistic director of the Russian Theatre in Tallinn; and since 2014 as leading director of the New Scene of Aleksandrijski Theatre in Russia.

Many of Gatsalov's awards were for his experimental works; he is not afraid to try new forms of expression in theatre. He also finds it very useful and fruitful to experiment in his theatrical laboratory, bringing together different creative people and directors so as to not become encapsulated in a narrow way of thinking. He explains in many of his interviews that good theatre is like a living organism. Critics describe him as being honest and genuine—his work in theatre in a small town in Russia equipped him with a good sense of reality. When he started his work in Tallinn, Gatsalov moved his whole family to Estonia to become established and get to know the local environment, people and atmosphere. He did not, for example, want to

make any decisions or enact any changes before he got to know the troupe. Working in the Russian Theatre in Tallinn was Gatsalov's first international appointment.

The National Context of the Case

Estonia is home to the representatives of more than 100 different nationalities or—as described by the Ministry of Culture—ethnic minorities. The biggest ethnic minority group in Estonia is Russian. They represent 83% of all ethnic minority members. As in many democratic countries in the world, ethnic minorities in Estonia are protected by laws and international regulations such as the Framework Convention for the Protection of National Minorities. The provisions of the convention apply to language use, personal names, education, media, the prohibition of voluntary assimilation and the protection of national minorities' cultures (State Gazette). Before 1940, non-Estonians accounted for 12% of the population of Estonia. Two thirds of these were Russians, but they were not a homogenous group. After World War II, cities in the northeast of Estonia were rebuilt and repopulated mostly by newcomers from the Slavic Republics of the USSR. By 1989, the proportion of non-Estonians in the Estonian population reached 38%. In 2013, there were 324,431 Russians living in Estonia, 54% of whom had Estonian citizenship and 24% of whom had Russian citizenship (Statistical Office of Estonia 2013). Very few in the EU context of these people can be considered new immigrants.

When the Soviet Union collapsed and national values and attitudes changed, identities needed to change as well (Kirch et al. 1997:48). Identity changes for Estonians and Russians in Estonia began to take different directions and affected different areas of life among the two groups (Kirch et at. 1997). For Russians, the transformation process in Estonia was on a much more global scale and affected all levels of social life (political, economic and cultural). These changes and the communal search for identity were joined by new aspects and shifts when Estonia joined the European Union. It would be false to suggest that the Russian-speaking population of Estonia is one homogenous group. In reality, there are significant differences amongst Russians in Estonia, particularly regarding the amount and quality of their contact with Estonians and, consequently, their identity, which is a complicated and heterogeneous concept (Kirch 1994, Hallik 1997, Ruutsoo 2000, Jakobson 2002). However, the youth are a much more multilingual, tolerant, versatile and generally global group than the older generations.

One of the most significant aspects that can alienate Estonians from Russians is attitude towards and the level of importance placed on the (official) language. Fifty percent of Estonians think that language and culture are the most important aspects of integration, but only 26% of Russians in Estonia agree. On the contrary, Russians see political and economic aspects as most important for integration (Legal Information Centre for Human Rights 2006). Estonians are often been characterised by cultural nationalism, which implies a strong sense of a 'nation-state'. In contrast, the Russian-speaking minority has yet to develop the same level of loyalty to the Estonian state

(Ruutsoo 2000, Kallas 2003). Though some scholars suggest that tolerance is the main problem facing the cross-cultural communication between Russians and Estonians and that acceptance would help resolve it (Aune Valk 2003), it may be even more necessary for Russian-speaking people to learn the Estonian language if they want to succeed in life in the country, be accepted and be able to participate in the intercultural dialogue with the Estonian-speaking population as an equal partner (The Government of the Republic of Estonia 2007).

The Constitution of the Republic of Estonia states: 'Everybody has the right to maintain his/her national belonging' (49). This applies to the ethnic minorities of Estonia: in order to preserve their culture and national values (traditions, customs and language), the representatives of different ethnic minorities may unite and form cultural societies. Currently, there are over 300 cultural societies of ethnic minorities in Estonia. These function as not-for-profit organisations and are governmentally funded through budget and project financing. The main areas in which they function are: choral and vocal singing, choreography, amateur theatre, visual and media arts, literature and publishing, educational activities, applied arts and hobby centres (Estonian Ministry of Culture). Bigger organisations like the Centre of Russian Culture offer a wide range of cultural and educational activities in Russian (ticket prices average 3 euros compared to the Russian Theatre's average of 15 euros), as do the Russian Museum and some Russian cultural festivals. According to the 2013 Estonian Statistical Office, 34% of the non-Estonian population of Estonia attended theatre performances in one year. To provide a comparison, Lensment describes other ethnic nationalities' theatres in other countries:

> *For example, the Swedish theatres in Finland do very well; people attend them and all is fine. Our Russian Theatre and Latvian Russian theatre are doing very well—we have the state support and visitors, other ethnic minority theatres in other countries have many problems. It is difficult to maintain the Russian Theatre abroad as in some countries there are no Russian-speaking actors anymore. Luckily, we do not have this issue—we still have enough people for whom to do the Russian theatre and who would do Russian theatre.*

What Can be Considered Critical in the Case?

Lensment reports that the most critical part of his job is the selection of employees. In theatre, the right person in the right position has tremendous impact. Lensment admits that he has made some mistakes in appointing employees, especially in the marketing and sales department. The target group in the theatre's attempt to attract both Estonian and Russian audiences is a challenging one; the Russian target group is not unified but instead very versatile, which makes establishing a marketing focus extremely difficult. Lensment states that it is almost impossible to find bilingual

employees to add to the marketing and sales department, so there is always a lack in one of the languages.

Another critical decision for any theatre, especially one struggling to attract an audience, is the selection of an artistic leader. In the Russian Theatre, all the artistic leaders since 2005 have been employed from Russia. Marat Gatsalov, appointed to the position of artistic leader in August 2012, was surrounded by tensions even before he started. The theatre board made the suggestion to employ Gatsalov, but the CEO at that time did not believe it a wise decision, mainly because of Gatsalov's 'high financial demands' (ERR 2012). After that CEO left, Tõnu Lensment was called from the board of the theatre and appointed as CEO. Lensment states that he found Gatsalov's ideas appealing, and he promised to follow his vision. Based on Gatsalov's vision, the theatre hoped to raise its number of performances, improve the artistic quality of the performances and increase the number of attendees. With the added wind of new leadership in the theatre, there was renewed hope to improve the importance of the theatre in local society and also to take the theatre touring all over Estonia. Under Gatsalov's direction, the theatre initiated new projects to raise and educate its audience. They initiated the Kino Doc project, which aimed to teach audiences to perceive and reflect on the documentalistic approach used in cinema and theatre. Theatre Laboratory, a format well known in Russia, was implemented in Tallinn by Gatsalov; the drafts of play prototypes were prepared by small teams within 3 to 5 days. These initial sketches were performed for experts and audiences alike, with only viable ideas to be carried out as real performances. Gatsalov was also interested in educating new actors in the Viljandi Cultural Academy to become professional actors for the Russian Theatre from a local context. Gatsalov himself started as one of the leaders in this course. Another, more long-term initiative to educate audiences was the School of Theatre Critics in cooperation with the University of Tartu Theatre's science department. Selected leaders continued the project by meeting with children's writers. Discussion sessions with opinion leaders and audiences also took place. Gatsalov aimed for experimental cooperation with Estonian theatres, as demonstrated by such projects as the bilingual performance in cooperation with the Tartu New Theatre. The media and audiences provided varied feedback regarding Gatsalov's visions and first plans, from extremely negative ones to those of high praise. Regardless of the feedback, it may be said that all Gatsalov's plans were intriguing and far from boring.

However, in March 2014 it was released that Gatsalov's contributions were not enough and his contract was to be terminated. Lensment described the situation as "*It cannot be considered the management mistake. It was complete* deus ex machina. *It is difficult to contest what really happened and we cannot really say that was his free will.*"

Gatsalov was offered the position of leading director of the New Scene of Aleksandrijski Theatre in Russia in 2014. Lensment explains that refusal of this position would have been artistic suicide for any theatre director, as if one chooses not to contribute to such a major theatre in Russia, one essentially refuses to continue as an accepted artist. At first, Gatsalov believed that he could keep both jobs (in Estonia and in St Petersburg), but the situation quickly became draining. Gatsalov

realised that he did not have the energy to work with the Russian Theatre in Tallinn, but did not dare to confess so. The hardest part was the prolonging of the inevitable; the continuation of this limbo state inflicted a lot of damage. Lensment comments:

> *The decision of not continuing the contract with him, when we hardly saw him, was very critical and affected a lot. The question is how well we can control what will happen next: if the decision opens up a positive or negative way. It would have been better if this incident did not exist, because all the fuss would not have arisen. But on the other hand, the termination of the relationship occurred at the right time. There were high hopes for Marat when he came. But it turned very quickly into hatred that was boosted by media. If we would have terminated the contract in this expectant phase, it would have been a very negative decision for the public. But now, the decision came when we are at our lowest—it becomes a positive incident, as if we got rid of a curse, as the public took it. And we are even abused why we got rid of him so late. So this is very controversial incident. It is hard to blame anyone.*

Lensment explains that Gatsalov was heavily criticised for his personality, experimental ideas and attitude. Lensment admits that Gatsalov could get into conflict very quickly with all the key persons, and that everything he did was like an attack. Lensment was upset that nobody analysed his artistic actions and instead criticised his personality. He believes that after this tendency to make personal criticisms is overcome, audience research, special projects and other ideas may be executed.

Concluding Remarks

After the termination of Gatsalov's contract, Lensment tried to continue the initiatives started under Gatsalov two years prior. However, many of these ideas remain on hold for lack of an artistic leader. Educational and experimental projects, for example, are temporarily not happening. The theatre students who were admitted to school to be trained specially for the Russian Theatre are still studying, but they met Gatsalov only once and are now only given infrequent workshops about the Russian Theatre. The theatre's creative council does not meet as it awaits the next artistic leader. The position has temporarily been filled by Ivan Strelkin, leading director in artistic leader duties, until the new artistic leader is appointed. The theatre's 2015–2018 development plan identifies that the theatre's main weakness is that it lacks a sense of artistic identity and stability. Lensment comments:

We are at the phase where we are bombed with muck. So currently, is it not very healthy to go and ask feedback from our audience. The perception by the audience's side might not be objective; it is unbalanced now. We have to calm down the situation. We have to have an artistic leader. We have to create a policy for a repertoire that is not cursed based on the leader's personality.

Until then, it is obvious that critiques of the theatre interrupt its normal working atmosphere. The media sees the theatre not for the artistic experiences it offers, but rather for its scandals. Controversy exists in that people are given a view of the Russian Theatre that is not as a professional performing organisation. Lensment continues his daily work at the theatre, reporting that the majority of his time goes to public relations in and outside the building. He continues the changes initiated with Gatsalov and hopes to establish a tradition of democratic management. The Russian Theatre continues to develop its cooperation with other theatres slowly (No99, STÜ, RAAM, Tratu Uus Theatre, Von Krahl Theatre, Treff Festival); the theatre offers its stages and rooms, and as Lensment describes, earns a 'cleaner image as a friend of other theatre' in return. Lensment has a vision to develop a partnership with the Treff Theatre Festival, orientated towards children and youth drama. In an effort to continue strengthening its social presence, the Russian Theatre continues to be a part of Project Help the Kids, as most Estonian theatres do (the project collects money from used packages and uses the funds to provide free entrance to the theatre for deprived children, while theatres offer a 50% discount on tickets). Lensment continues to keep his promise to stand for training new actors headed to the Russian Theatre in the Estonian drama school, and he promises to hire new additions to the Russian Theatre's troupe as soon as young professionals graduate. On a positive note, one of the Russian Theatre's productions was nominated to the prominent programme 'Estonian Only', as well as to the country's biggest dramatic festival, 'Draama'.

The Story: Not Quite Finished

He orders a cup of black coffee, opens his tablet and swipes to the *National Broadcast Russian News*. He is content with the printed comment he made: *'Yes, it is so true that there is no main course, only random pickles in this theatre! Gatsalov came with his own programme but ended up with no policy on programming whatsoever!'* A couple of coffees later, he finds himself having a heated online discussion over the issue with his Estonian colleague who declares that he is wrong. She carefully selects her phrases and declares thankfulness for Gatsalov: *'It is good that he came at all, even for this short time. He raised attention and brought back Estonians' interest in the Russian Theatre. He was remarkable, even in his failures!'* The next day, her comments are published in the Estonian daily newspaper, generating new anonymous comments. The story rolls on . . .

Questions for Discussion

1. How could the Russian Theatre engage and be considered valuable to both Estonian and Estonian-Russians communities?
2. How might a manager lead a process of legitimisation of the Russian Theatre in society?
3. What has been done wrong that has caused the problems currently facing the Russian Theatre?

Annexes for Case 1

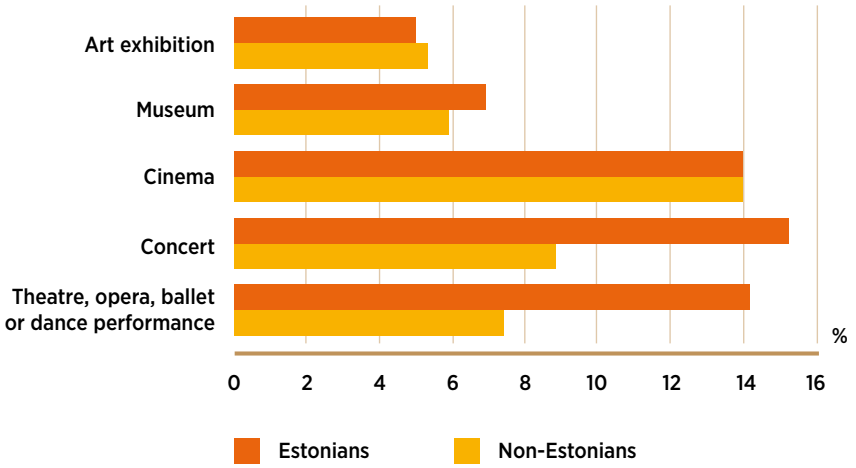


Figure 5 Cultural participation in the preceding 12 months by ethnic nationality, 2009-2010. Source: Eesti Statistika, 2013.

Table 9 Changes in management of Russian Theatre 2004 – 2014.

Position	Person	Time	Competence + Contribution	Reason to leave
artistic leader	Eduard Toman	1993 -2005 Oct	actor, Russian, bridge to Estonian society	personal
artistic leader	Mihhail Tsumatsenko	2006 Jan - 2008 Feb		obscure, ending residence permit, police, conficting principles with CEO
artistic leader	Natalja Lapina	2009.. - 2012 July		conflict with troup
artistic leader	Marat Gatsalov	2012 Aug - 2014 March	actor&theatre director from Russia, experimental , new initiative	parallel working in the biggest Russian theatre, little presence
in artistic leaderś duty	Ivan Strelkin	2014 March -	Theatre director from St Petersburg, works as director in RT since August 2013	
CEO	Marek Demjanov	2001 - 2007 June		
CEO	Irina Ossinovskaja	2007 ? - 2008 Jan	Born in Estonina, educated engineer,	did not meet the board´s expectations
CEO (direktor)	Jaanus Kukk	2008 Jan - ...	theatre director, previously sales and marketing manager of theatres	personal
CEO	Svetlana Jantshek	2011 April - 2012 July	organizer of Golden Mask Theatre festival, educated cultural manager	Disagreement on Gatsalov and his too high fee - Jantshek did not agree.
CEO	Tõnu Lensment	2012 July		
Head of Board	Ants Leemets	2004 - 2007 okt	Foundation of Virumaa Museums	financial problems, loan, reconstruction cause problems, disagreements of future, or increasing workload in Virumaa
Head of Board	Aivar Mäe	2007 okt -...		
Head of Board	Andrei Korobeinik	2011 Oct -		
member of board	Tõnu Lensment	2004 - 2012 July		
	Jevgeni Golikov	2004 -		
	Tatjana Muravjova	2004-		
	Linda Sade	2004 -		

Table 9 Changes in management of Russian Theatre 2004 – 2014.

Position	Person	Time	Competence + Contribution
	Kaia Jäppinen	2004 Nov - 2007	
	Eduard Odinets		representative of Russian society in Estonia
	Jevgeni Žurjari-Ossipov		
	Liili Kaska		
	Marika Valk		
	Ants Leemets	2004 Nov -	
	Kaarel Oja	2012 June – 2014 Febr	
	Ragnar Siil	2012 June – 2014 Apr	
	Allan Kaldoja	2012 July – 2014 Apr	
	Indrek Saar	2014 Apr -	
	Laine Randjärv	2014 Apr -	
	Jevgeni Žurjari-Ossipov		Cultural Ministry, Integration adviser,

Table 10 State support to Estonian theatres.
Source: Estonian Theatre Statistics, www.teater. ee (accessed 3.5.2014).

Theatre	Support from the state budget		
	For staff costs	For administrative costs	Etendustegevusega seotud hoonete ruutmeetrid
Estonian National Puppet Theatre	677 793	185 867	3 500
Endla Teater	677 793	169 753	7 100
SA Rakvere Teatrimaja	677 797	196 381	4 700
SA Ugala Teater	677 793	190 931	7 100
SA Vene Teater	677 793	328 238	6 900
Tallinna Linnateater	677 793	*231 250	5 100

Table 11 Productions per target group: Russian Theatre in 2009 – 2012.
Source: Estonian Theatre Statistics, www.teater.ee

RT	New Productions						All Repertoire					
	toddlers	children	teenagers	youngsters	adults	total	toddlers	children	teenagers	youngsters	adults	total
2012	2	0	0	3	5	10	2	6	0	4	17	29
2011	0	2	0	0	8	10	2	6	0	1	24	33
2010	1	0	0	1	4	6	2	4	0	1	19	26
2009	1	2	0	0	5	8	0	0	0	0	0	0

References

Belobrovtseva, I., Meimre, A. 2003 *Vene teater oma 55. aastapäeval: stoppkaader kaugema ajaloo taustal.* Teater. Muusika. Kino, no. 12. http://www.temuki.ee/arhiiv/2003/12/03dets_t01.htm (accesses 20. 3. 2014)

Boorsma, P. 1998. Privatizing the Muse 'and all that Jazz'. in Boorsma, P. B., Van Hemel, A., Van Der Wielen, N. (Eds.), 1998. *Privatization and culture: Experiences in the arts, heritage and cultural industries in Europe* (No. 10). Dordrecht, Kluwer Academic Pub, 23-45.

Constitution of the Republic of Estonia, (enacted on the 28 of June 1992) http://www.riigiteataja.ee/ert/act.jsp?id=12846827, (accessed 17.3.2014)

Herkül, K. 2000. *Vene Draamateater 2000.* in Teater.Muusika. Kino. 1.6.2014 http://www.temuki.ee/arhiiv/arhiiv_vana/Teater/01juuni_t3.htm (accessed 12.4. 2014).

Eesti Statistika, 2013. Sotsiaaltrendid 6. Social Trends 6. Statistics Estonia, Tallinn. http://www.stat.ee/65393 (accessed 28.3.2014).

ERR Estonian National Broadcast) 2012 *Svetlana Jantsek lahkub Vene Teatrist.* Uudised.http://uudised.err.ee/v/kultuur/069f491e-4aea-441d-b717-1db797763028 (accessed 28.3.2014)

Estonian Ministry of Culture. "Ethnic Minorities in Estonia" http://www.kul.ee/index.php?path=0x1377x1496x1608 (17.3.2014)

Hallik, K. 1997. "Eestlaste ja venelaste poliitiliste hoiakute ka geo-ajaloolise teadvuse polarisatsioon 1991.aastal." (The geo-political polarization of the attitudes of the political views of Estonians and Russians in 1991) – P Järve (toim.) Vene noored Eestis: sotsioloogiline mosaiik. Materjalide kogumik, (Russian Youth in Estonia: sociological mosaic) Tallinn: Avita. pp11-17.

Jakobson, V. 2002. "Role of the Estonian Russian-language media in the integration of the Russian-speaking minority into Estonian Society". Academic dissertation. Tampere: Tampere University Press.

Kallas, K. "Kuidas need venelased siia ikkagi sattusid?" ("How did these Russians end up here?") Kallas, K. (ed.). Multikultuursus, integratsioon ja keeleõpe Eestis: arutelusid ja visioone. (Multiculturalism, integration and language- learning in Estonia: discussions and visions) Integration and Migration Foundation. pp16-18.

Karulin, O. 2014 *Urve Tiidus: Kriisid on elu pärisosa*. Sirp, 3. 04. http://www.sirp.ee/index.php?option=com_content&view=article&id=21460:2014-04-03-17-13- 37&catid=9:sotsiaalia&Itemid=13&issue=3483

Kirch, A., Kirch, M., Tuisk, T. 1997. „Vene noorte etnilise ja kultuurilise identiteedi muutused aastatel 1993-1996" (The changes in ethnic and cultural identities of Russian youth from 1993 to 1996) – P.Järve/editor Vene noored Eestis: sotsioloogiline mosaiik. Materjalide kogumik. Tallinn: Avita, pp 47-67.

Laasik, A. 2007. *Energile Aivar Mäe ehitas Vene Teatrisse võimuvertikaali*. Eesti Päevaleht. 10.12.) http://w3.ee/vol2/openarticle.php?id=669138&lang=est (accessed 12.04. 2014)

Legal Information Centre for Human Rights (Inimõiguste Teabekeskus) 2006. Eesti: Rahvussuhted ja ebavõrdse kohtlemise probleemid Tallinnas (Estonia: Interethnic Relations and the Issue of Discrimination in Tallinn).Tallinn

Lõhmus, M. 2013. *Sihtidest ja asutustest*. Sirp, 20. 06.

Ministry of Culture, Correspondence 2009. Incoming letter from Union of Directors Union, 20.06. http://dokreg.kul.ee/index.php?id=10319&op=doc_details&dok_id=9025&asutus_id=1 (accessed 28.4.2014)

Peterson, T. 2011 *Teatrite tulude-kulude struktuuri muutused aastatel 2008 - 2011*. Estonian Theatre Statistic Estonian Theatre Agency. http://statistika.teater.ee/stat/main/show/22 (accessed 28.3.2014).

Repson, K. 2011. *Ksenija Repson: Lang ütles oma sõna. Postimees*, 13.9.2014. http://arvamus.postimees.ee/562270/ksenia-repson-lang-utles-oma-sona (accessed 12.4.2014)

Riigikontroll, (National Audit Office of Estonia) 2013 *Kultuuriministeeriumi 2012 . aasta raamatupidasmie aastaaruande õigsus ja tehingute seaduslikkus* http://www.kul.ee/webeditor/files/aruanded/KuM_rmtp_2012_riigikontroll.pdf (accessed 26.4. 2014).

Ruutsoo, R. (2000.10.16). Nation-state, Identity and Europian Union. („Rahvusriik, identiteet ja Euroopa Liit"). Estonia and the European Union (Eesti ja Euroopa Liit)

Sirbits, H. 2012 *Lang: kultuuriministeerium pole sotsiaalasutus*. Postimees. 9.1.2014. http://www.postimees.ee/697914/lang-kultuuriministeerium-pole-sotsiaalasutus (accessed 12.4.2014)

State Gazette (ERT). Framework Convention for the Protection of National Minorities, http://www.riigiteataja.ee/ert/act.jsp?id=13086847 (17.3.2014)

Tschmuck, P. 2006. The Budgetary Effects of "Privatizing" Major Cultural Institutions in Austria. *The Journal of Arts Management, Law, and Society*, 35(4), 293-304.

Viira A. 2011 *Vene Teatri eksjuht Paul Himma:" Vene kogukond ei armasta oma teatrit"*, Õhtuleht, 20.09. http://www.ohtuleht.ee/444290/vene-teatri-eksjuht-paul-himma-vene-kogukond-ei-armasta-oma-teatrit- (accesed 12.04.2014)

Vikerraadio. 2011. Reporteritund. Kultuuripoliitikast. http://arhiiv.err.ee/vaata/reporteritund-kultuuripoliitikast- rein-lang-kaarel-tarand

CASE 2: Cultural Programmes with Social and Innovative Impact — The Museum of Plaster Casts in Bilbao

Written by **Beatrix Plaza** and **Victoria Ateca-Amestoy**, Universidad del País Vasco / Euskal Herriko Unibertsitatea UPV/EHU, Spain

Introduction

The purpose of this case study is to present the Museum of Plaster Casts in Bilbao as a cultural public institution and to analyse its activities of the past seven years. The museum was created in 1927, opened its doors for the first time in 1930, and opened them a second time in 2006 after having been closed almost ten years. Noted here are five special features of the museum, an institution that exhibits copies of famous sculptural works of art whose originals are housed in museums all over Europe, which deserve analysis.

First, this is a museum whose collection (as central as in any other museum) is more appreciated for its didactic value than its symbolic ones. Right from its foundational moment, the museum was intended to be a learning resource for the community. At first, this community consisted only of a small academic group of art students and amateurs. Over time, the focus has shifted to establishing the museum as an asset to the social and cultural integration of its closest community. Second, according to the above objective, the education department occupies the key area of importance in the cultural institution, with lesser importance given to curatorial areas. Third, the institution was included in plans to promote and reinvent the part of the city in which the museum is located. Fourth, some of the functions of the museum are externalised to private companies that are tendered for a limited period of time to offer certain services. Last, the museum has proven to be an organisation with a clear orientation towards innovation and is open to cooperation with other cultural, social and technological institutions.

This case study is organised as follows: In the first section, we describe the museum institution, how it was created and evolved through its near 100 years of history, and how it is organised currently. Next, we will present an action plan of the museum and the most relevant actions taken based on the plan to become an important actor in engaging community in cultural activities.

Description of the Institution

A brief history

At the beginning of the 20th century, when plaster cast museums all over Europe were struggling to survive, Bilbao felt the need to create a new teaching museum as the final element in the city's artistic, historic and ethnographic offerings. This plan had circulated the streets of Bilbao since 1916, but it was not until 1922 that it took shape, thanks to the efforts of Mr Manuel Ramírez Escudero. He presented a motion to the Board of Basque Culture, asking to create a plaster cast museum in Bilbao. It took him several years and his full commitment to achieve it, but in 1927 he saw his efforts rewarded. The year 1927 was very significant for the museum. On October 1st, the City Council of Bilbao and the Provincial Government of Biscay approved the motion presented in 1916, and on the 9th of December the first board of trustees was created. Many illustrious members of the city's elite were part of this first board, of which Mr Ramírez Escudero was appointed Vice-president. Finally, the Plaster Cast Museum of Bilbao opened its doors in March of 1930.

During the eight years that it took to move from the approval of the initial motion to the opening of the museum, two significant challenges were faced. One was the election of the first headquarters of the museum, the other was the acquisition of the necessary collection for display.

The headquarters

The venue for the collection was a big issue from the beginning, and even today the issue has not been entirely solved[1]. The former public school of Berastegui at the city centre was provided by the city council to serve as a temporary home for the new institution. Immediately, the place was remodelled and equipped[2] to shelter the collection of casts that was still being acquired.

The repurposed school building served as the museum's headquarters until 1955, when the Central Government of Spain pulled the edifice down to build the new Court of Law. The collection was not safely out of the building when the demolition began. The plaster casts were rushed to a new, supposedly temporary location (again a former public school, but this one at the other end of the city), opposite the Old Quarter in the San Francisco neighbourhood.

From 1955 to 1999, the collection was exhibited there, until a flood caused by the refurbishment of the building damaged the galleries and forced the director of the museum to evacuate the collection to a storehouse in a village near Bilbao. A

1 The Plaster Cast Museum of Bilbao has been housed in three different buildings, all of them built for a different purpose. The two firsts were public schools and the third one a church.

2 The refurbishment was performed by Mr. Manuel María Smith Ibarra, one of the leading architects of the time in Bilbao.

small number of the sculptures remained at the museum for use by the pupils of the institution's school of drawing and painting. At this time, an intense search for a new, permanent location began. Several iconic buildings[3] within the city were considered for the new museum site, but each place had its own history and none had been built in such a way that they could serve as sculpture exhibition venues.

In the end, the city council and the provincial government decided to keep the Plaster Cast Museum near its present location on Conde Mirasol Street. The offices in the former public school were kept to serve as administrative and educational centres, and a new building—a desacralised 19th century Neo-gothic church, the Church of the Holy Heart of Mary, located around the corner from the former school—was assigned to the institution.

Starting in the 1980s, San Francisco and its two adjacent neighbourhoods, Bilbao la Vieja and Zabala, were in the midst of a progressive process of social deterioration that created a very conflictive place in the heart of the city. This eventually drove the city council to take on the matter and develop a programme to restore the district to its former condition according to a carefully conceived cultural strategy.

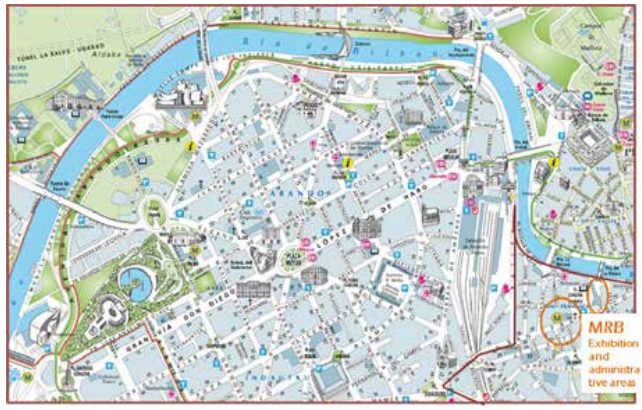


Figure 6 Bilbao La Vieja – San Francisco Zabala district museums in Bilbao. Source: Google Maps

In this context, the restoration and repurposing of the Church of the Holy Heart of Mary was quite necessary. After a thorough examination of the different possibilities, the city council agreed to restore the building through the public enterprise SURBISA and to set it up as the new headquarters of the Plaster Cast Museum. Thus, on November the 21st of 2006, the Plaster Cast Museum of Bilbao opened its new doors in the former Church of the Holy Heart of Mary after nearly 10 years of closure, and became an integral part of the social changes taking place in the neighbourhood.

3 The Tiger Building raised by Pedro Ispizua along the river bank for example.

Table 12. Population by municipality, district and censal units of Biscaye, by sex, age groups and nationality. 2011 and 2013. Source EUSTAT.

	Population by sex			Sex ratio	Age groups (%)			Foreigners (%)	
	Total	Male	Femal e		0-19	20-64	>=65	UE-27	Rest
	350.55	165.60	184.95						
2011 Bilbao	8	3	5	0,895	16	61,6	22,4	1,3	7,7
District of Bilbao La Vieja - San									
Francisco-Zabala	61.849	30.430	31.419	0,969	17,7	66	16,3	1,6	12,1
Censal Unit 21	1.758	907	851	1,066	17,3	67,1	15,5	1,8	23,8
	347.76	163.94	183.82						
2013 Bilbao	9	5	4	0,9	16	61,2	22,7	1,3	7,7
District of Bilbao La Vieja - San									
Francisco-Zabala	61.651	30.220	31.431	0,961	18,1	65,4	16,5	1,7	11,8
Censal Unit 21	1.661	841	820	1,026	17,6	66,8	15,7	1,8	23,5

The table above presents the population of Bilbao and demographic information of the whole Bilbao La Vieja/San Francisco/Zabala district as reported by EUSTAT at the Basque Regional Statistics Office.[4] As evidenced above, the area's population remained fairly stable throughout the 2011–2013 period.

The collection

The acquisition of the collection now displayed in the Plaster Cast Museum was largely a personal project of the museum's founder, Mr Manuel Ramírez Escudero. He was the one who pointed out the convenience of copying the National Museum's collection—Spain's main plaster cast collection at the time— and bought the museum's catalogue so as to select the best acquisitions.

Ramírez Escudero started contacting the main European museums to ask for prices on the pieces he had chosen, and even received gifts from some of the institutions (many of them impossible to make use of, although an agreement was signed with a local maritime transport company, Naviera Aznar, to defray the costs of transportation).

4 Censal units are the tiniest administrative unit in the Spanish statistics system. They correspond to one or two blocks, so we can consider that Censal Unit 21 represents the block and adjacent streets to the museum.

Most of the sculptures reached the museum during its early years. The period from 1932 to 1934 was significant because all the works of art from the British Museum and most of the sculptures from the Louvre, Berlin and Rome arrived. The very first sculptures to reach the museum came from Benito Bartolozzi's workshop in Madrid in 1930.

During the 1940s, acquisitions sharply declined, then came to a halt that lasted several decades. In the 1980s, the museum bought some new copies of local works of art, including the Crosses of Kurutziaga and Santa Ana and some steles from Argiñeta. Since then, there have been no significant additions to the collection, though in recent years, it has ordered some minor pieces from a local workshop.

The Institution: Resources and Organisation

Over the course of its long history, the Plaster Cast Museum of Bilbao, public as it is, has been ruled by a board of trustees belonging to two institutional owners: the Provincial Government of Biscay (Diputación Foral de Bizkaia) and the City Council of Bilbao. The board that once consisted of 12 members (6 from the Biscay Government and 6 from the City Council) was recently reduced to only 4 (2 and 2), with the Provincial Representative of the Department of Culture and the Director of the area on one side and the Bilbao City Councillor of Culture and the Director of the area on the other. In recent years, these institutions decided to change the legal shape of the museum by joining it, in the form of a public company, with another museum in Bilbao—the Basque Museum.

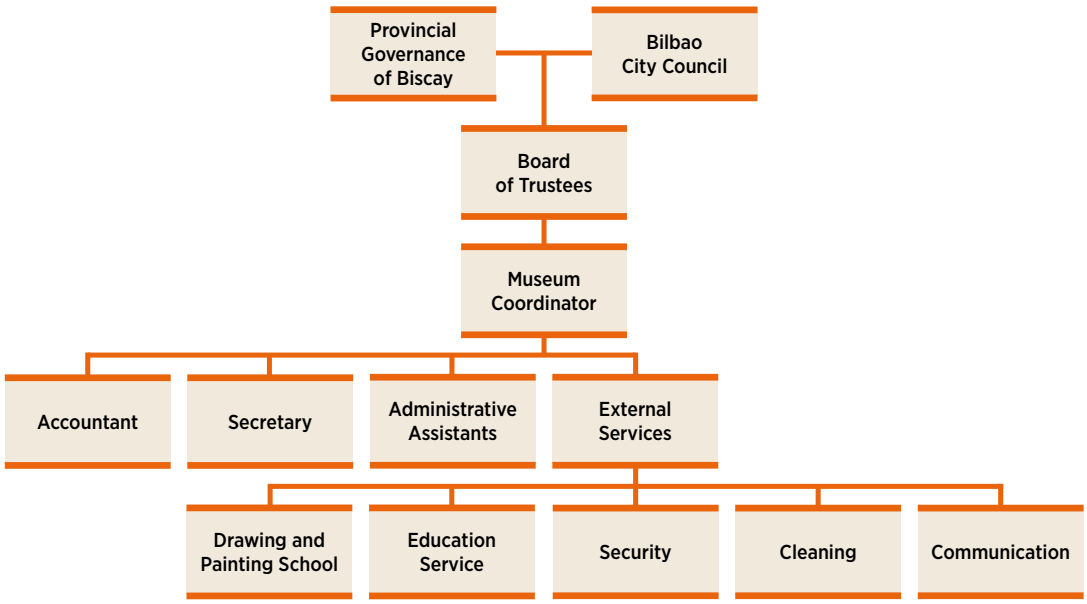


Figure 7 Organisation of the museum.

Although the creation of this new public enterprise alters in some aspects the former structure of the museum, its daily functions remain the same. All decisions are made by the museum coordinator, Sorkunde Aiarza. Many of her decisions are then taken to the board and, twice a year, held in more formal meetings.

Educational activities of the museum

Installations: Exhibition, educational and administrative areas

The collection has always been hosted in buildings originally intended for different purposes. This limitation has always imposed challenges in terms of the display of the pieces and of the accommodation of staff and activities. The collection has always been located in reused buildings: two schools and one former church. At present, the museum is split between two buildings. The collection is displayed in the former Neo-gothic Church of the Holy Heart of Mary. The church was refurbished by the public architectonic service of the city council after being closed for nearly 20 years. Although the general character of the building was maintained and its original use as a church is still apparent, several features were added during the renovation in order to adapt the building to its new use.

The whole church has a surface of 800 m^2 divided over four floors. The ground and main floor total 275 m^2, which corresponds to the former longitudinal church

space with an apse at the front and two smaller apses on both sides. Significant alterations to the original space include the addition of a visitors' reception, ticket office, an elevator and a staircase. The first and second floors are very much alike. They resemble huge balconies that open to the ground floor, flanking the back of the former church and one of the aisles. The second floor is fully dedicated to the exhibition of the collection while first can become a multipurpose space used for lectures, round tables and so on. The first floor is 186 m^2, the multipurpose room is 66 m^2 and the second floor is 179 m^2. In the basement is another multipurpose space of 153 m^2 that can be used as an educational gallery to host workshops and other such activities. The building's toilets are located on this floor, as are extra sinks, tables and storage closets. As a recently remodelled building, it offers every kind of access for disabled people. This unique space in the heart of Bilbao also provides the option of renting the whole or part of the church for special events.

The second building, the former school-turned-museum, is around the corner from the church. The former exhibition space is 94,576 m^2. It is mainly used as an administrative and educational centre and as a storage space for the collection. It consists of a long, wide corridor that runs from the entrance to the administrative offices. Around the entrance is the space that makes up the museum's drawing and painting school, as well as a small dining room for the staff. At the other end are storage facilities, the museum library and the administrative offices. Because the drawing and painting school is located here, the majority of the former museum is devoted to teaching. A large selection of sculptures is displayed here for the students to use during their classes.

The museum offers a vast range of information to visitors, including educational programmes and general information brochures in Basque, Spanish, English and French, a mini-guide brochure of each of the temporary exhibitions, didactic folders and activities for families, didactic units for schools, a museum app[5] and temporary complementary micro-exhibition sites[6]. Facts about the museum are also available online on the institution's website, which provides information about the history of the museum and the collection, practical information, educational programmes and activities, the school of drawing and painting and links to major social media platforms (Facebook, Twitter, Flickr, Pinterest, YouTube) and the museum blog. These figures are to put into a manageable scope the data reported in the 2012 Statistics on Museums and Museum Collections in Spain (Ministry of Education, Culture and Sports, Spain 2014).

5 https://itunes.apple.com/es/app/museo-reproducciones-bilbao/id528548760?mt=8 https://play.google.com/store/apps/details?id=MuseoRep.com

6 https://itunes.apple.com/es/app/akropolis-mito-biziak/id570643075?mt=8 https://play.google.com/store/apps/details?id=akropolis.com

Mission, Vision and Aims

Every public action taken concerning the museum reflects its ultimate mission: education. The institution was founded with the one and only objective of improving fine arts education in Bilbao. The museum was originally closely linked to the Arts and Crafts School but soon received its own public drawing school. Even when the institution was forced to remain closed for long periods of time, it never lost its educational aim, and the above-mentioned school has remained a unique constant.

The 21st century will change, no doubt, the way of education, mainly through the use of new and improved technologies. However, the museum's goal remains the same and the education department continues to be the spine of the institution.

Budget

The museum has an annual budget of 891,780 euros. The Provincial Government of Biscay and the city council provide the whole amount of this budget. However, since the city council owns both museum buildings, it defrays some costs related to maintenance. From this total budget, 30,000 euros are set aside for investment. The remainder is split across two main lines: external services and personnel wages. The educational department falls under the external services, costing the museum 80,000 euros annually. This department has no fixed annual budget for the different activities it carries out. Typically, every major activity uses the same budget as what was used the previous year, which is then referred to the coordinator for approval. In some cases, this acceptance is conditional on a prior approval by the board of trustees.

Human resources

The museum employs a total of 11 workers, of which 6 are assigned staff and the other 5 are subcontracted for different services. The assigned staff include the manager of the museum, an accountant, a secretary and three administrative assistants. Among the subcontracted personnel, two of them are assigned to the Education Service, another one works as a teacher for the drawing and painting school. The remaining two work in security and cleaning services.

In addition to these 11 employees, the museum works with an external communication agency to publicise the different programmed activities, most of which stem from the educational service and the drawing and painting school.

Collections

The policy of acquisitions, while very active throughout the first decades of the museum's history, stalled almost completely in 1984. Since then, not a single major acquisition has been made. Several attempts were made when the museum started producing self-temporary exhibitions, but none were successful. When it became obvious that there was no chance of expanding the museum's collection

by means of acquisitions, museum management chose to ask for loans and started a fruitful collaboration with the National Plaster Cast Museum in Madrid. This institution had been closed for more than 20 years, until, in 2011, the National Sculpture Museum in Valladolid took charge of its collection. However, this new space allotted for the Plaster Cast Museum was only large enough to display 10 % of the entire national collection; as such, the Bilbao museum was offered the opportunity to borrow significant pieces to show in temporary exhibitions. This is even more significant considering the two museums contain the only plaster cast collections in the whole of Spain.

During the period of June to September, visiting group numbers fall significantly due to student vacations. The month of May generally sees more visitors, especially because International Museum Day is celebrated in this month. October and November are the months in which the cultural festivals of the neighbourhood take place.

As noted above, the Plaster Cast Museum in Bilbao is a small institution that supports nearly all its activities with educational and cultural programmes. The number of annual visitors to the museum has fallen[8], but the number of visiting education groups from a wide variety of profiles is quite high, especially for an Education Service only formed by two people in 2007. The department offers services to more than 200 groups per year, and has developed a number of very specific educational and collaborative programmes both for schools and associations.

Table 13 Overall number of visitors 2007-2013.

	2007	2008	2009	2010	2011	2012	2013
January	1175	909	668	665	2157	1555	1155
February	981	680	610	929	688	644	985
March	624	617	723	539	641	716	813
April	617	807	644	595	487	569	705
May	1122	1453	842	1900	915	1561	1136
June	537	343	395	1054	859	423	504
July	0	293	288	268	411	239	262
August	521	370	187	484	218	260	214
September	386	326	650	390	479	316	316
October	956	810	1584	2043	1201	886	979
November	639	257	1032	1554	705	681	854
December	950	797	1289	4866	3082	1024	1556
Totals	**8508**	**7662**	**8912**	**15287**	**11843**	**8874**	**9479**

Overview of Cultural Programmes in 2011–2014

As stated previously, the educational department is the most important area of the institution. Since its creation in 2007, the department's works have focused on three major spheres: first, the designing and fulfilment of educational programmes; second, the coordination of cultural events in the space of the former Church of the Holy Heart of Mary; and third, the conservation and exhibition of the plaster cast collection, as well as the staging of a new temporary exhibition from works in storage.

The design and execution of the educational programmes has always been the main target of the service, and the museum's management constantly revise and reschedule to accommodate the different kinds of visitors drawn to the museum. In addition, the development of technological tools to improve education services in collaboration with different institutions and the design of specific inclusive activities have been two parallel tasks for the department.

Apart from specific educational work, the service coordinates all kinds of events programmed in the former church. Policy in this regard consists of all kinds of cultural events that come to serve the neighbourhood. The museum houses some of the largest festivals that take place in Bilbao, la Vieja and San Francisco, and it hosts inclusive events as well.

All this work would be impossible without the plaster casts collection; for this reason, its conservation and exhibition have become the third major line of action for the education service. Every year, the museum offers a whole new temporary exhibition, some of which have become the starting points for various technological and social projects.

Focus on Three Lines of Action— Education, Innovation and Social Inclusion

Education: Building a new public and using the collection for formal and informal instruction

The museum offers a total of 21 regular education programmes for schools, teachers, families, tourism professionals, the disabled and the general public. Anyone can come with a proposal and ask for a tailored programme to be designed. Of the many regular education programmes, this case study will analyse three of them: two school programmes and one for the general public.

Just Fashion

This is a regular school programme that started being offered when the educational department first began. The response from the public was so positive that it eventually became an entire temporary exhibition. This programme, targeted towards students in the fourth course of the Spanish secondary school's second stage[7], is designed to show different beauty concepts throughout history with a special focus on Ancient Greece.

The activity is designed as a visit/workshop that includes a 45-minute circuit through the galleries, at which time students listen to lectures about beauty concepts in the ancient world. The tour monitor explains how some of these concepts were based not on simple taste or personal preference, but rather on biology and social customs. After the tour and lecture, the students go to the workshop where they are divided into small groups and taught how to look for a 'golden number' in their own bodies, then are asked to actually locate the numbers.

The programme was enormously successful from the very beginning because it incorporates a wide range of school subjects[8], integrating them perfectly with art and history. Because of this, in 2011 and 2012, the educational department decided to create a whole new temporary exhibition that followed the design of the school programme. Thus, the Museum scheduled the *Greziar simmetria | Belleza al desnudo*[11]. For this temporary exhibition, museum professionals were able to widen the department's scope and work with students while bringing the temporary exhibition to the general public and to other collectives that usually came to the museum. The exhibition also allowed the museum the opportunity to add to its collection, as four new copies were made for the collection in a local workshop.

giZARTE

The second programme we would like to present here is the creation of the Plaster Cast Museum. This involved a historic collaboration with the main traditional museum in Bilbao, the Fine Arts Museum, which boasts a history of more than 100 years.

In tight cooperation with a school teacher friend of the museum, we started a pilot project called gizARTE[9] in 2009 to strengthen the teaching of art history as one of the last courses school students had to study in preparation for their university access examinations. The course consisted of 3 to 8 visits or workshops that applied different themes related to art history that are sometimes omitted or overlooked in conventional classrooms. A minimum of three sessions were dedicated to artwork analysis in the areas of sculpture, architecture and painting. Each one of these sessions took place in a different location; the first in our Museum, the second in the old quarter of Bilbao and the third in the Fine Arts Museum.

---

7 This course corresponds to the first course of secondary second stage in Finland.

8 Not only are History of Art and History skills worked, but also some skills of Mathematics, Language and Ethics. 11 Greek symmetry | Naked beauty.

9 "Gizarte" means "society" in Basque; "arte" means "art" both in Spanish and in Basque. The name of the program plays with the relationship between art and society.

In the first academic year of its implementation, the programme was tested by two schools: one public and one private. The course was a complete success, and we decided to advance further and offer it to all the schools in Biscay. The programme remains one of the biggest successes of the museum, although some modifications have been made since. *gizARTE* is conducted by a sole instructor who has to schedule at least three different sessions with each class, so enrolment numbers cannot be very high. Despite this, the programme works with approximately 10 schools every year, and some of them bring more than one class or ask for more than the three sessions.

Artwork in context

In 2008, the museum started a series of lectures aimed at providing an educational service for the general public. The series was called *Artwork in Context*. This is not really a unique programme, since almost every museum offers monthly lectures about one of the pieces in their collections. What makes *Artwork in Context* special is its constant flow of attendees since very nearly the beginning of the programme, especially considering our type of institution and rate of general visitors.

On the last Thursday of every month from September to May, the museum offers a lecture-guided visit about one of the pieces in the collection. Usually, we focus on the works currently exhibited at the museum. In the event of a temporary exhibition, pieces are selected from it instead. Every May, we offer one final lecture in the currently administrative section of the former Museum so as to available to the general public some of the works in storage. This final lecture is a chance to win the loyalty of our public, as we provide them with lunch, encouraging them to ask questions and try to create a sense of community. Since its beginning in March of 2008, *Artwork in Context* has given 46 lectures[10] with an average attendance of 30 people per lecture, a notable turnout for such a programme.

Innovation: New ways to interpret and interact with the collection

The museum organises a self-owned temporary exhibition every year. When curating and organising the 2011 exhibition *Greziar simmetria | Belleza al desnudo*, in which lecturers talked about the ideas of beauty in Ancient Greece, they thought that it would be useful to offer some kind additional educational material, available both in the gallery and online. Thus, the museum staff created the first exhibition microsite, downloadable to every kind of mobile or computing device.

This initiative opened the door to a more extensive development of digital tools. The microsites became indispensable to every temporary exhibition, and in short time

10 Two of the have been special programs; one on occasion of San Valentine's Day 2014 and the other one on occasion of a temporary exhibition of our Collection in one gallery of the Provincial Government of Biscay, Sala Ondare.

the museum developed a completely new website, a museum app and a presence on the main social networks.The definitive step forward, however, came with the unexpected collaboration with one of the leading technological companies in Basque County, Tecnalia. They proposed that we apply one of their augmented–reality technological creations to our collection. From this, *Frieze of the Parthenon* was born.

By the time Tecnalia came to us, we already had a temporary exhibition about the Athenian Acropolis on display. In every one of our educational programmes, we tried to get visitors to notice how the ancient sculptures were completely painted, as this is an odd concept to us. This became the focus of our collaboration with Tecnalia. We gave them documentation and materials, and they developed an interactive device to show the public the colours of the Parthenon.

We focused on the Parthenon Frieze, particularly the figures of Athena, Hephaestus and Poseidon. When a visitor hovers his or her hand over one of the chosen points, different interactions appear over the sculpture: whole gods appeared repaired, coloured or interacting with their specific symbols or elements, and some texts and explanations appear over the frieze. This collaboration with Tecnalia was intended to go further, but the project has been put on hold as the museum waits for the most appropriate time and adequate funds to develop the intriguing technology on a larger scale. The plan is to apply the technology to one of the pieces of the museum's permanent collection, the Altar of Zeus.

In the meantime, we have started a new collaboration with Deusto Tech, the technological institute of the University of Deusto, the main private university in Basque County. In this collaboration, the proposal was to create four didactic unities about four of the works of the permanent collection. This new interactive feature will include a short explanation of the work and its historical and artistic context, one short video developing the context to a larger extent and some activities related to the explanations already given. All of the didactics feature images, drawings and designs.

All of these computer-based materials will be available to view and download via the museum website, and we will be able to use them in the galleries thanks to an interactive whiteboard that has been added to the project.

Social inclusion

The museum and its educations service are committed to social inclusion not only through our work with disadvantaged social groups but also through tight relationships with the neighbourhood cultural programmes, associations and businesses. The museum is located in the heart of San Francisco, an eroded suburb of the historical Bilbao next to Bilbao la Vieja. During the 1980s, the area suffered a progressive and quick degradation due to drugs, prostitution and general violence. In the late 1990s, things began to change and the area became a suburb to immigrants mostly from Algeria and sub-Saharan Africa. Give this history, although the area is now completely

different, many people in Bilbao are still too afraid to come through San Francisco Street.

The city council decided that culture had to become an engine of transformation, and they began a radical push for gentrification, renewing historical buildings and helping new cultural businesses, from bookstores to architecture studios, get off the ground. It was under this context that the transformation of the former Church of the Holy Heart of Mary took place, alongside the renovation of other historical buildings in the area14. Since its reopening in 2006, the museum has been committed to encouraging social inclusion from a cultural and economic point of view.

As far as culture is concerned, the museum houses and helps (for free) every cultural festival in the neighbourhood. From an economic standpoint, it has been the aim of the institution that every service provided by local businesses should aid he economic recovery of the neighbourhood.

Still, visualisation of the changes to the San Francisco area is absolutely necessary if real change is to be brought about, both in the neighbourhood itself and in the minds of the people of Bilbao. We have taken part in numerous activities and organised many others (mainly guided circuits) to showcase the new and changed San Francisco to the general public.

The very same education service that organises these visualisation activities also focuses on including diverse social collectives in all the programmes developed by the museum. In doing so, the museum fosters close relationships with three different centres that work with these kind of groups.

The first is a nearby school with a very high percentage of students with immigrant parents. Four years ago, the school Angeles Custodios called us to propose an inclusive collaboration between our institutions. They had developed a cultural programme for the whole school to take part in, focusing on one theme per year to allow them to talk about intercultural ideas through art. The school chose the topic and encouraged the students across the various levels to work on it from their own unique points of view. The first year's theme was colour. Each class selected an artist's work with the condition that the nationality of the chosen painter had to be shared by a student in the class or by a student's parents. The high proportion of foreign-born parents allowed for an impressive variety of countries to be represented in the project.

In the second year, the school proposed that the museum take part by hosting special visits and workshops in the museum about the school's chosen theme for the year. The new topic at the time was plants. However, since the school did not have any students from Greece, and our collection of plaster casts mainly consists of Greek art, we proposed to act as a guest country in their programme. Thus, we started working with them and, at the end of the school year, we hosted an exhibition to display the works made by the students both at the museum and in the classroom throughout the whole course. The students and their families were invited to the opening night of this small exhibition, which for many of them was their first time in a museum. The partnership between Angeles Custodios School and the Plaster Cast Museum continues today (this year's theme being music), and it has been very fruitful for both parties.

Our second social inclusion programme also came to us from a school, but in this case focused on a special needs educational facility called Elorrieta Errekamari. During our first months as an education service, we received a call from a public school at the very limits of the city. They wanted their students to take advantage of the museum's collection and activities in order to strengthen their existing skills and develop new ones.

We created a special and unique kind of guided visit and workshop for them. The students responded so positively that, soon after, the school asked for a second one. This time, however, they wanted to visit the Old Quarter of Bilbao. Seeing as we already offered regular visits to the urban space, following the lead of the International Association of Educating Cities, it was easy for us to design a new, specially adapted visit for them. Once again, the outcome was excellent.

After these first two experiences, the school continued to call us every year to ask for two different visits for the same group of students with special needs; one at the Museum and the other outdoors. What's more, they brought new schools and students with them. In addition to Elorrieta Errekamari, the museum now works with another school in Bilbao, one from the nearby municipality of Getxo and another two from the neighbouring province of Alava.

The third of our collaborations is carried out with a company called Lantegi Batuak, which specialises in social issues and works to provide jobs for disabled persons. As a part of their yearly plan, their occupational service schedules a number of activities for their members. It is in this context that every second year they come to the museum to take part in a customised visit and workshop.

Challenges for the Future

Institutional challenges

As discussed previously, the Plaster Cast Museum recently combined with another significant museum in Bilbao, the Basque Museum. Both institutions had been created by the Provincial Government of Biscay and the City Council and were ruled by similar boards of trustees. For these reasons, the institutions decided it would be simpler to merge under a single ruling board that assigned a unique general manager over both of them, converting them into a new institution, the Museums of Biscay. Each still maintains its own personality, but both are encouraged to host educational programmes and cultural events together. The first of these projects took place during Easter of 2014, in which special workshops were organised for children. Another museum in the area also overseen by the provincial government, the Archaeological Museum, also joined in the Easter events. At the time of writing this case study (May 2014), these three museums were in the midst of planning new educational activities for International Museum Day, using the motto *'collections make connections'*.

Educational challenge

Given the nature of its collection, the Plaster Cast Museum will have to reconsider (once again) how to fulfil its mission to contribute to community education. As previously seen in its cooperation with technological institutions, like in the 'Frieze of the Parthenon' that served the development of the visual interface by the Tecnalia Corporation, the museum has provided symbolic and material resources to create new and effective ways of communicating with the public. How technology will evolve is difficult to anticipate, but there are already some projects in progress that indicate that two new opposite, yet somehow complementary trends are developing. On the one hand, the digitisation of content leads to the 'dematerialisation' of cultural resources and collections. Art historians, curators and technologists must cooperate to create new and improve existing repositories for historical objects (see EUROPEANA). On the other hand, 3D printing technologies may launch a new 'materialisation' of symbolic pieces and add to the dissemination (see the Digital Sculpture Project of the Virtual World Heritage Laboratory of the University of Virginia, USA).

Efficiency considerations

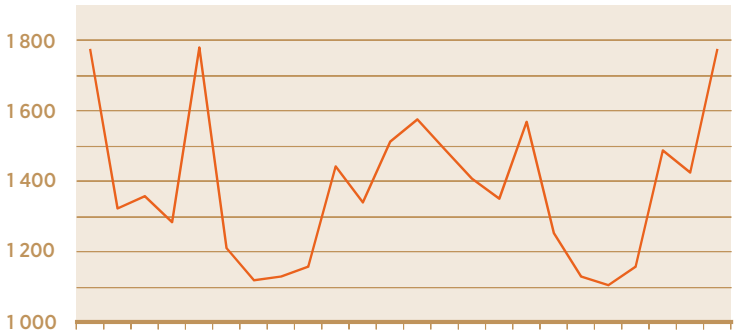
When evaluating the performance of a cultural institution and considering the societal impact that it achieves through its programmes, it is not enough to assess how successful it is in terms of achieving its aims. Being a public institution funded mostly by public money, the *efficiency* with which it achieves those aims is also relevant, as are its contributions to public accountability and the improvement of cultural policies. Loosely speaking, efficiency is related to achieving aims (output) with a better—likely meaning 'cheaper'— combination of resources (input). Efficiency is always a relative term; for example, one must consider the various alternative ways by which one might achieve an aim in order to declare one to be the most 'efficient' among them. Assessing the performance and efficiency of cultural heritage institutions is a hard, though necessary, task (Fernández-Blanco et al. 2013). It requires the assessing body to identify and measure the output of cultural institutions, compare any institutions that may in fact be compared, and investigate potential sources of unobserved inefficiencies while identifying best practices in the sector. Most likely, when evaluating the performance of the museum, one will have to take into consideration other museums with similar characteristics.

Questions and Discussion

Consider the primary role of the institution presented in this case study. Remember that this is a museum that has quite of a special collection. There are no "original" artworks, but each replica can have different values. First, nowadays they embody a rich and quite interesting historic value, this is the value attached to the moment in which they were produced, to their creators, and to the role of copies and replica along these last 150 years. At the same time, they contain the historic value of being material testimonies of the moment at which the original was created. Second, they embody an aesthetic value. Though different to the creative value that we may recognize that is only embodied in the original piece (the only one possessing the "aura", in terms of Benjamin), they are still beautiful objects that allow us to track aesthetic changes and to consider also changes in the knowledge, appreciation and representation of the human body. Last, they have an educational value.

First, describe the different dimensions of the value of cultural goods. The purpose of this activity is to relate those dimensions of value to the societal impact that we may find in the cultural projects.

Second, formulate arguments that characterize artistic reproductions under different technologies. First, you should consider the role of copies and reproductions in the classic Greece and Rome. Then, consider the workshops where masters and artisans produced works of arts.



The analysis of temporal patterns: seasonality and temporal planning.

This is the line-graph of the number of monthly visitors to the MRP Bilbao. There is a lot of useful information that we can get from this sort of representation of the data. This analysis will help us to introduce some useful mathematical and statistical concepts to design, interpret and use indicators on the number of visitors.

References

Benhamou, F. and V. Ginsburgh (2006), "Copies of artworks: the case of paintings and prints", in Ginsburgh, V. and D. Throsby (eds), *Handbook of the Economics of Arts and Culture*, Amsterdam: North-Holland / Elsevier, pp. 253-283.

Benjamin, W. (1936), "The work of art in the age of mechanical reproduction", reprinted in Arendt, H (editor), *Illuminations*, London: Cape, pp. 219-226.

Cuadrado, M. (2010), *Mercados Culturales. Doce estudios de marketing*. Editorial UOC-Acción Cultura: Economía y Gestión. Barcelona.

Davis, D. (1995), "The work of art in the age of digital reproduction (an evolving thesis: 1990-1995), *Leonardo*, 28(5), pp. 381-386.

Fernández-Blanco, V., Herrero, L.C. & J. Prieto-Rodríguez (2013) "Performance of Cultural Heritage Institutions" in Rizzo, I. & A. Mignosa (editors). *Handbook on the Economics of Cultural Heritage*. Cheltenham: Edward Elgar, pp.XX-XX.

Vicario, L. & M. Martínez Monje (2003), "Annother "Guggenheim Effect"? The Generation of a Potentially Gentrifiable Neighborhood in Bilbao." Urban Studies, 40(12), 2383-2400.

Vicente, E., Camarero, C. & MJ. Garrido (2012), "Insights into Innovation in European Museums: The Impact of Cultural Policy and Museum Characteristics", Public Management Review. http://dx.doi.org/10.1080/14719037.2011.642566

Ministry of Education, Culture and Sports – Spain (2014) *Statistics on Museums and Museum Collection 2012*. Available in:

http://www.mcu.es/estadisticas/docs/MC/EM/2012/Museums_and_Museum_Collec tions_ Synthesis_of_Results_2012.pdf [accessed 1.4.2014]

http://www.museoreproduccionesbilbao.org/es/

https://itunes.apple.com/es/app/museo-reproducciones-bilbao/id528548760?mt=8

https://play.google.com/store/apps/details?id=MuseoRep.com

https://itunes.apple.com/es/app/akropolis-mito-biziak/id570643075?mt=8

https://play.google.com/store/apps/details?id=akropolis.com

http://www.youtube.com/watch?v=liWv11G6xL8

Digital Sculpture Project http://www.digitalsculpture.org

http://www.europeana.eu

http://www.npg.org.uk/research/programmes/plaster-figure-makers-history.php

Include: http://www.vam.ac.uk/content/articles/t/the-cast-courts/

CASE 3: The Foundation of Virumaa Museums

Written by **Kaari Kiitsak-Prikk**, Estonian Academy of Music and Theatre, Estonia

The current case examines a complex organisation that encompasses different museum units conducting different projects for various target groups with diverse aims. It is a much more challenging task to establish and analyse the societal impact of a multiple-joint organisation on a large scale than of one project within a compact organisation. The foundation under study provides insights on how cultural managers might balance the societal impact of their activities by unifying under one central management the units that perform the same functions. The foundation encourages its students to realise the potential of strategic project portfolio management to manage all aspects of the societal impacts of a cultural organisation. This case raises the issue of the evaluation of societal impact, especially concerning relevant indicators in the museums field. From an economic perspective, because the foundation under study essentially uses a single indicator, the analysis of the case could lead students to identify other perspectives so that they might propose additional indicators and data sources.

Setting the Scene: The Foundation and its Aims

In the region of Lääne-Virumaa, around 100 km from the Estonian capital city of Tallinn, six small museums were combined into a single organisation in 2002. Palmse Manor, Rakvere Castle, Rakvere Exhibition House, Rakvere Citizen's Museum, Karepa Kalame Farm, Altja Tavern and net sheds joined to form the Foundation of Virumaa Museums (FVM); Toolse Castle was added in 2004. This was the first time such legal form was practiced to bring together and manage several museum units in Estonia. The foundation was established by the Estonian Ministry of Culture, the City of Rakvere and Vihula Rural Municipality[11].

The FVM is a cultural and educational institution whose mission is to research, preserve and display historical values. The aim is to offer people knowledge of the past which can educate, enlighten and inspire the imagination. Each of the foundation's

11 The legal form of the foundation is similar to international examples such as The Finnish National Galleries that comprises Ateneum Art Museum, the Museum of Contemporary Art Kiasma, the Sinebrychoff Art Museum, and the Central Art Archives.

sub-museums have their own mission and vision, all of which are described in the development plan. This document was written so that anyone might easily understand the specificities of the museums and their plans. According to the statute of FVM, its tasks are:

- To create and maintain an open-air museum based on Palmse Manor and promote Baltic nobility culture with year-round activities and environmental awareness projects;
- to exhibit 20th century citizens' lifestyle in Rakvere Exhibition house and provide educational programmes while developing museum activities and storage facilities;
- to continuously develop the Rakvere Castle by exhibiting 13th to 17th century lifestyles, reconstructing history and offering visitors a participation option;
- to partly renovate and develop the castle so as to run it as a year-round leisure destination and cultural object;
- to develop the Estonian Police Museum by offering instruction about the importance of police in society and providing visitors the option to participate in the museum environment;
- to continuously preserve Toolse Castle, guarantee its survival and use it for learning about history;
- to develop Kalame Farm and the park of sculptures, offering visitors the option to attend arts and cultural events;
- to organise and finance research, surveys and educational work in the museums;
- to make transactions with its assets according to legislations;
- to provide catering and serve the needs of visitors; and
- to develop other economic activities so as to achieve the goals of the foundation.

FVM is a museum according to the definition in the Estonian Museums Act, which declares:

> *A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, preserves, researches and communicates the tangible and intangible cultural heritage of humanity and its environment for the purposes of education, research and enjoyment. Upon the performance of its functions a museum shall, among others, take account of the needs of children and disabled persons" (Museums Act, 2,1).*

Since its conception, one of FVM's most significant goals has been to offer to visitors something new each season. Leemets finds it very important to offer new experiences to visitors, and he demands that his staff come up with innovative, creative and exciting attractions every season. He believes the museum has to make renewals to its product and services before the existing ones start to drop their attractiveness. Leemets claims the constant and long-term cycles of renewals feeds success for very long time.

The FVM has a unique portfolio of museums and projects. It gathers a variety of museums that balance several functions as follows: the attractive Ralvere castle serves the expectations of international tourists and thus feeds the experience economy; Palmse Manor and Karepa Farm maintain, protect, and promote unique and authentic cultural heritage artefacts; the Police Museum and the Rakvere Citizen's House Museum have an extensive variety of educational programmes, thus serving the educational needs of the local community and children. One of the museum's key priorities is to offer educational programmes to children, especially during the last classes of kindergarten and the first grades in primary school. By educating children, these programmes contribute to the local community. Also critical to the community is the fact that the museum hires around 70 people year-round and additional temporary workers during the high season. Many students with English skills can have temporary employment in the summer months; older people with Russian skills are hired as well for temporary work. The foundation director views the local municipal government as a supportive, friendly team on whom the museum can rely.

Courtyard of Rakvere castle hosts variety of outdoor programmes.
Copyright Raivo Tiikmaa/Äripäev

The FMV is also a role model for several museums in Estonia that consider their solutions to be more flexible, less bureaucratic and more business-like in their development. While the foundation maintains its national cultural heritage—it takes care of historic buildings like the castle and manor, and of artefacts and objects—board member Reisma admits that the FVM has been compared with Disneyland:

> *They say it is Disneyland. Ants Leemets argues to this that it is great that we are compared with Disneyland, the World's greatest tourist attraction, and that we definitely want to reach there.*

According to Reisma, some believe the FVM to be too commercial and do not consider it a serious museum. She notes that it is a pity that people recognise only one the most visible and media-beloved part of FVM—Rakvere Castle—while the other units of the museum remain largely unnoticed. For example, Karepa is more of a niche museum; professionals acknowledge its cultural and theatre significance, but the general public does not recognise it as part of the FVM.

FVM operates within the vivid market of Estonian museums. The Estonian Ministry of Culture website declares that 'of all the European countries, Estonia has the most museums per 100,000 inhabitants. Together with all branches there are 250 museums in Estonia. The Ministry of Culture administers nineteen state museums and five foundations'. Museums in Estonia employ more than 1700 employees.

From the museum professionals' perspective, Reisma notes, the FVM seems not to be at the highest level. It is considered rather commercial, but this negative judgement could be due to envy. Leemets notes that the FVM does not have the kind of legitimacy held by such institutions as the Estonian National Museum—the only scientific museum in Estonia, which, despite its low visitor rate, still has great impact on Estonian society.

Economically, the FVM's aim has never been to cover all of its costs itself. According to Leemets, the museum's use of its economic income should be reasonable, such as to cover one third of its budget. Leemets stresses that the aim of the museum should never be simply to profit, but rather to strive to cover the above mentioned third of its costs with self-earned income. If the self-earned income is too low to meet this goal, Leemets declares that there is a greater problem—the museum obviously receives too much public subsidy.

Within the first five years of its existence, the FVM raised the number of visitors from 32,000 per year (per all the museum subunits) to 125,000 visitors. The FVM had 195,000 visitors to all the units in 2013. In 2011, the FVM ranked third in Estonia in terms of visiting rates with 176,000 visitors that year. Rakvere Linnus and the Palmse Manor made the biggest jump visitor numbers from 2007 to 2011; the Manor increased its audience by ¾ and the Castle raised its audience by half (Konjunktuuriinstituut 2011). The income of the museum was more than 1.8 million euros, and the income earned from products and services was 1.04 million euros. According to the director, the FVM is one of the biggest museums in terms of annual turnover; it earns 66% of its budget with tickets and services. The FVM's self-earned income grew steadily from 2002 to 2014, with the exception of the 2009 when Palmse Manor was under construction and the world suffered a financial crisis. The rest of the museums' funding comes from the state. In 2010 and 2011, Enterprise Estonia supported museum development as a means to improve the region's attractiveness to tourists. In 2013, the FVM's income exceeded its costs by 42,900 euros.

There are no central independent organisations that collect and analyse museum field statistics on a steady basis in Estonia. The Ministry of Culture records how many museums exist in Estonia and numbers their visitors, as well as any distinctions between the number of visitors with tickets and those without. The FVM only presents its annual outcomes in the annual accounts sent to the Business Registry. These accounts consist of balance sheets, income statements, cash-flow statements and statements of changes in owner equity. These reports require very minimal content; usually, they present the main aims of the statute or major changes in the field of activity, but offer no detailed descriptions about the content, programming, customer satisfaction rates or any additional information. Leemets commented on the fact that no content-heavy reports are officially required:

> *We provide as much as required. We do not produce reports for ourselves. Maybe we should . . . it could be interesting for me to know . . . otherwise one might forget what happened when . . . (Leemets 2015).*

Leemets initiated the discussion about need for an Estonian museum development centre that would bring in new knowledge about the field and also offer consultation to existing museums. Leemets also promotes the idea of annual prices for Estonian museums, but the Board of Museums has different committees to evaluate and decide price nominees in the different areas of museum work.

Subunits of the Foundation

Palmse Manor

The historical Palmse Manor was restored by Lahemaa National Park and its management transferred from the Ministry of the Environment to the Ministry of Culture, which assigned the property and other assets of the manor to the Foundation. The manor is under state protection as an architectural monument. It is one of the most grandiose manor house ensembles in Estonia, and it was the first manor ensemble to be restored in full. The house's interior and exterior were rebuilt in 1782–1785. It has several buildings, rooms and sights, and it offers a variety of services from wedding ceremony venues to conferences and fairs. There are also events and entertainment programmes (from the student-oriented 'Good Manners in the Manor' to an adult drinking tour) for different target groups, and the grounds include a tavern and a guesthouse. The Palmse Manor has won the Estonian Museums Annual Prize as a Developer of the Museum of the Year in 2011. In 2002, the manor had 28,000 visitors, and ten years later in 2012, this number grew to 86,000 visitors (Statistikaamet, Muuseumide statistika, kul.ee 2013).

Rakvere Castle

The Rakvere Castle is present Rakvere's main tourist attraction. Medieval catering, a medieval armour exhibition, horror and torture chambers and archery activities are magnets mainly for international tourists, but also to school classes and families. In 2002, the Castle had 7,300 visitors; in 2011, 71,000.

Police Museum

The police museum was formed out of the exhibitions house and has since attracted a growing local audience, particularly among schoolchildren. According to its official mission, the aim of the Estonian Police Museum is to be an interactive museum (i.e. theme park) where visitors can experience the work of the police through activities and games. The museum provides an overview of the daily work and main responsibilities of the police force. The museum offers visitor information and instruction about the work of the police, and collects and preserves the police force's historical heritage.

Rakvere Citizen's House Museum

Rakvere Citizen's House Museum has a permanent exhibition that gives an overview of civilian life in the late 19th century and in the first third of the 20th century. It is made up of historically authentic, well-furnished rooms, and introduces visitors to traditional tailoring, laundering and cobblery. Visitors are invited to try to do some of these traditional works themselves.

Kalame Farm

Karepa Kalame Farm, home of the artist Richard Sagrits, now exhibits his artwork. The Karepa museum also houses a collection of sculptures, three of which are in the yard—'Easel', 'Eye' and 'A Yawning Artist'—and it hosts several theatre performances in the summer months. The farm is situated on the banks of the Selja River in the village of Karepa on Estonia's northern coast. It is said to be home to the only 'lamprey kitchen' in the country, designed especially for roasting this unique marine animal. It is possible to cook lamprey in the museum's original oven, which still operates to this day. The kitchen also exhibits old-style fishing equipment (visitestonia.com).

Museum Programme

The museum offers a wide variety of programmes and events throughout the year. Some run regularly on a set schedule, while others are provided according to demand. Guided tours are available in all the units and virtual tours of the Castle are available on the museum website. The museum manager explains that the educational programmes within the museums focus on students rather than adults or senior populations. Specific programmes focused on set topics are offered in all of the museum units. Pre-booked programmes combine history with adventure, excitement, horror or romance and offer active participation to visitors. For reference, some programmes are described below. For more options and to read about these programmes in detail, check the website www.svm.ee.

Theme programmes

Palmse Manor offers a wine tour where guests are welcomed at reception by manor folk on the staircase of the manor house, then led on a walk to the smithy where a large nail will be jointly forged under the guidance of the smith. Wine is then offered to the guests. The tour continues to the Brest pavilion, where sparkling wine is served. A tour of the manor house follows, at which point the lives and customs of gentlefolk in the 19th century are described. At a feast provided in the wine cellar, guests can taste several delicatessens typical of manor cuisine. A wine-guessing competition is also held in the wine cellar. This programme is modified at Christmastime to suit the season.

Rakvere Castle started to offer year-round programmes in 2002. Though originally only to be open in the summer, customer demand led to the castle being opened every day at all hours. The castle offers a pre-ordered Ghost Hunt programme, where visitor are met outside the castle at night by a monk who leads the tour. The participants are given candles to relieve the pitch darkness, and over the sound of organ music are told historical legends and tales of the souls of lost warriors. It is said that under the smoking torches, ghosts and spirits of the dead appear.

For school children, there is a thematic programme called the 'Hilarious Battle'. In this programme, children can search for a treasure hidden in the castle, hunt for the secrets of ancient scholars, undergo a bloodcurdling test of courage, mint a lucky coin and sign one's own knight certificate with a quill. Another programme, 'Journey through Fairy Tales and the Starry Sky', includes a puppet show called 'The Brave Tailor—Seven at One Blow' that children can participate in themselves. They can also meet an astrologer who will reveal their secrets. Similar to the Hilarious Battle programme, children can search for a treasure hidden in the castle, make beeswax candles, write with a quill and foretell the future. The Brave Tailor's bread and jam and hot tea can be ordered at request. Another programme, 'Medieval Adventure' provides medieval costumes at the gate of the castle, and costumed kids are given a tour of the castle and participate in handicraft workshops in which they can see

how crafts were practised in the Middle Ages. The siege tower and pillory are toured, the history of the Livonian Order and Rakvere Castle introduced, and students can experience how it feels to hold a real sword and try their hand at archery.

Educational programmes

Palmse Manor offers, for example, a 2-hour in-museum lesson about bread making to students of all ages. One lesson in particular, 'Manor as an Economic Unit', draws student attention to the costs involved in the economic maintenance of a manor.

Rakvere Castle offers lessons about healing and diseases of medieval times, manners in the Middle Ages and active and academic approaches to ancient fighting for Old Livonian freedom. It also includes lessons about Medieval and Early Modern Sexual Concepts to present an overview of attitudes towards sexual relations in the Middle Ages. Students are informed of when intercourse was permitted in medieval times and learn about medieval contraceptives and aphrodisiacs. Participants can also try on a chastity belt.

The Police Museum offers several programmes for primary school, middle school and secondary school classes. Available educational museum sessions include Police Academy, A Child in Traffic, Together we Create Security, Raid, Under Investigation, Spies and Spooks, At the Heels of a Policeman, Hostage Drama and Cycling ABCs.

Rakvere Citizen's House offers an extensive variety of museum lessons, which are provided in Estonian only. Museum lessons incorporate school subjects using various active teaching methods to make the learning experience a rich one. Creative tasks, group work and manual activities develop a variety of skills and reinforce acquired knowledge. Lesson topics include Corn, Porridge and Vegetables, Voices in the Woods, How Things were Done and Used in History, Legends of Rakvere City, Valentine's Day, Christmas, and Easter.

Workshops

Visitors can order different adult group workshops form the museum units from bread making to ceramics to painting. Companies and large groups have access to seminar and conference hosting, with catering and accommodation provided in Palmse Manor.

Events

Leemets notes that big events for families and tourists are the museums' best marketing tools; "If an event is attractive, of good quality and well organised, it does not need much advertising". The FVM offers annual festivals and fairs, celebrations and conferences traditional to many locals and open to all guests.

Palmse Manor hosts traditional Midsummers' Eve and Autumn Fair celebrations with authentic goods and food. It also hosts a wine festival with tastings, trainings, sales and presentations. Rakvere Castle is known for its horror nights in August, with mystical and dramatic performances and theatre and dance shows. Sword and Coat Day in the castle includes presentations of battles and historic weapons, performances and concerts. Kalame Farm provides an intimate atmosphere for small theatre productions and ritualistic performances on summer nights. The Police Museum hosted a successful thematic conference, and Palmse Manor gathers professionals for conferences about historic interiors.

To celebrate Estonian Independence Day, the FVM organises an annual quiz programme for school children. The team of winners goes to Vienna to explore museums, furthering the museum's mission to educate new audiences. Participation of the quiz programme is growing.

The events and plans for the coming season include an opening event of a palm tree house in Palmse Manor, knights' tournaments and the opening of the Well of Wishes at Rakvere Castle, a conference, a theatre day, several fairs, a traditional Midsummer's Day, a day for horses and ponies and an event dedicated to dogs.

The museum also has an active publishing branch. Its books about Rakvere legends sold out quickly after publication. While the books published by the museum branch target a wider audience of readers, the FVM still releases its regular almanac for internal professional use.

Management and Board

The manager and CEO of Virumaa Museums, Ants Leemets, has held the position since 2002. Leemets belongs to Reformierakond, Estonia's ruling right-wing party that supports liberalism and a free market economy. Leemets has a background as a lawyer, and has held several top-tier management positions. He served as the Minister of Regional Affairs of the Estonian Government from 1990 to 1995, and Deputy Mayor of Tallinn from 1995 to 1997 (Estonian Reform Party 2007). In 2008, he was nominated for the Rakvere City Government decoration (an honorary mark of acknowledgement), and he served as president of the Estonian Union of Persons with Mobility Impairment for 12 years. He has also been head of the Museum Development and Marketing Committee at the Estonian Museum Association.

As of March 2015, the board of the FVM consists of:

- **Marko Pomerants** (head of the board). He is a politician (IRL) and Member of Parliament. He has been a member of the museum board since 2002. Pomerants originates from Lääne-Virumaa, the region of the museum.
- **Diana Kuntor** (representative of Rakvere City). She belongs to the Committee of Education of the Rakvere city council, and to the Social Democrats party. Kuntor's background is in education, and she has worked as head of a nursery

school (kindergarten). She is also a lecturer at Rakvere College of Tallinn City University.

- **Tea Treufeldt**. She is the manager and enterprise consultant for the Foundation Lääne-Viru Development Centre, a county development centre that connects cooperation networks to support regional development and implement venturesome and innovative initiatives to enhance the competitiveness of Lääne-Viru County. She belongs to the Reform party and used to belong to the Vihula parish council.
- **Marju Reismaa** (representative of the Ministry of Culture). She works as museum adviser for the Ministry and has been involved in the development of UNESCO world heritage cultural conventions.
- **Ave Paulus**. She is a representative of the Ministry of the Environment and a specialist in cultural heritage. Paulus is a leader of cultural heritage in the Lahemaa National Park working group. She has a background of semiotics, cultural theory and cultural heritage.

Critical Incidents

The first critical incident in the foundation's history was its first exhibition following its founding in 2002. Prior museum exhibitions usually consisted of artefacts placed in glass cases, and self-earned museum income was not really topic of interest. At this time, the FVM's director decided to host an exhibition about the Estonian Republic. It was curated by Martin Helme, a well-known political figure. The exhibition was designed to attract interest in the story of Estonian re-independence. It was a huge success and brought many people into the museum. The exhibition was accompanied by a history conference and covered darker topics such as the regaining of independence. It was considered theatrical, educational and shocking (EPL 2002). For the first time, ancient pieces of stone and stuffed animals were taken away from the museum and replaced with more engaging props such as emotional slogans, carefully rebuilt suits of armour and modern computer designs. The exhibition used an active selling strategy and was marketed chiefly towards school children, a strategy never practiced before in the museum. This was a bold step in declaring the new attitude and principles of the FVM. This first exhibition brought 1,110 visitors to the museum in one month, the best result of several years (Virumaa Teataja 2003).

Next, management had to decide what to do with the preserved ruins of Rakvere Castle. The decision to establish a 'Hell' in the castle was responsible for the subsequent flow of visitors. The idea was based on the historic fact that the three greatest fears of medieval people were torture, death and Hell. The room was constructed as a labyrinth. When going through it, visitors are encountered by medieval imaginations of horrors and instruments of torture. To escape from 'Hell', one must climb a set of stairs to 'Heaven'. Within the Hell area is a Torture Chamber that displays medieval torture instruments, including a rack made according to real medieval drawings. There is also

a Death Room,in which a skeleton rises from a coffin in the middle of the room to meet visitors. Images of the Dance of Death are displayed in the room to further illustrate the topic. All three rooms are equipped with an atmospheric background audio and light design. Leemets attributes inspiration for the Hell production to his daughter, who as a teenager was attracted to horror movies despite the fear they inflicted. This inspired Leemets to make replicas of weapons and torture rooms accessible to visitors since the FVM's beginning, and to even enlarge the Hell and Torture Rooms later on.

> *If you have some ruins of castle, where there is not much activity, you would have two options: are you going to develop or you will do nothing. / . . . / you can't think that I will do an exhibition here. But you have to think what would people really like to see. Of course you cannot go beyond the boundaries of your mission. The rules of the game is that if you mission is to present the history, then you have to keep your mission /. . . / and then you think what would I like to do myself—what if I could take and touch the swords /. . . / and another principle is that you cannot create things to museum that has never been in history. You can't exhibit fantasy without rooting from history (Leemets 2015).*

According to Marju Reisma, board member and museums adviser at the Ministry of Culture, the critical incidents that determine the successes or failures of museums also serve as large investment decisions. An example of such an investment decision was the development of the Castle Shop. The board decided to take a small bank loan to make reconstructions in the castle to make it more appealing for tourists and develop a museum shop. The 2013 report included evidence of increased income from the castle shop (an increase of 29,800 euros). The museum shop is particularly attractive to cruise tourists from Tallinn, as Rakvere is at the maximum distance they are able to travel to and from the coast in a single day. For this reason, a special sales strategy was developed to target travel agencies who work with cruise tourists. The Drinking Tour programme, with its slogan of 'Taste the Spirit or Virumaa', is especially popular among tourist groups. Visitors can learn about the history of spirits in the ox stable and how vodka was made in different time periods, and can try vodkas made from raw materials. The programme allows visitors to wander around the museums and experience the feeling of history while partaking in alcohol shots. Tourism agencies have been keen to purchase the tour, as it offers something different from other museum tours and is both relaxing and fun for tourists.

Challenges

Population

Leemets notes that it is remarkable that half of the visitors to the museums are foreign tourists. The FVM's main target group are tourists who come to visit Tallinn.

> *There is no other solution, as the situation of Estonian population has changed. There are more inhabitants in Pirita district of Tallinn than in the city of Rakvere / . . . / we try to follow what is happening with the population (Leemets 2015).*

He refers to the diminishing number of inhabitants outside the capital city in Estonia. Smaller regions are facing decreasing populations and a subsequent reduction of services; as such, institutions like the museum have to adapt. For this reason, cruise tourist groups comprise a major target groups for the FVM.

Personnel

The director admits that it is difficult to find good quality personnel to staff the museums. He reports that staff lack the ability to solve problems creatively, argue constructively or think in an entrepreneurial way. These characteristics are often missing from potential new team members as well. The problem is without an immediate solution as the region's selection of skilled, creative and entrepreneurial museum employees is obviously quite limited.

Volunteers

Leemets reports that FVM does not have regular volunteer management, but goes on to say that in actuality, very few Estonian museums have considerable volunteer programmes. He believes this is a matter of society and welfare: put simply, people are not willing to volunteer. Leemets cited an example from his plan to engage a group of men from the local region to act as a defence convey in Rakvere Castle. The position offered catered food and other benefits as thanks. However, the defence convey did not succeed because the local men did not want to participate.

Accessibility

Leemets is aware of the physical accessibility limits of the museum facilities. He admits that for disabled visitors, there are no lifts and no access to the castle or Manor

other than to the ground floors. Cultural heritage protection regulations limit possible reconstructions; in addition, such an undertaking would require significant investment. Leemets recognised the issue but cannot solve it, despite being a representative of people with mobility disabilities himself.

Evaluation

To assess the successfulness of the FVM, annual reports are presented to the authorities. However, these reports consist only of economic indicators: self-earned income, costs, revenues, number of visitors, etc. The indicators have been set by the Ministry of Finance. Until 2015, there was no requirement to present results regarding the content and quality of the FVM (nor of any other museum in Estonia). The FVM has carried out one audience satisfaction survey, which was summarised as 'interesting reading' and confirmed that the foundation's activities thus far were well-received by visitors. The survey was never systematic and was not analysed thoroughly. No interim reports exist apart from those regarding ticket sales and revenue from services. The FVM board meets 11 times per year to assess the financial situation and make budget and investment decisions, but does not discuss programming. Programming decisions fall to the director, who secures his position by constantly reporting his plans and projects to the board. Leemets states that he does not consult with board members when making his decisions, but presents potential plans to be approved or disproved. Board member Reismaa confirms that she cannot say much on the topic of evaluating the value of the FVM in society as there have been no surveys done, and she cannot assert anything about the image or approvability of the museums based on her intuition alone.

> *It is too complicated to answer the question [about the value of the museum for the society] with one sentence. They have different target groups: for families the value of the museum is one kind, for school teachers and researcher of local history it is different /. . . / we don't have surveys about that in recent years. It is only based on my gut feeling and I am not sure if one individual gut feeling is competent enough (Reismaa 2015)*

Concluding remarks

Despite criticisms and not winning esteemed museum prizes, the FVM is still constantly reinventing itself, generating new events and activities and developing tourist attractions. The director dreams of building an environment in which visitors may completely immerse themselves in a 16th century historic castle and participate as if they were cast in a historic movie. He has devoted his career to achieving this goal and pulls

the leaders of the museums along with him. The museum has expanded projects such as enlarging the popular Hell experience and developing a new series of conferences at the Police Museum. The coming season promises even more renovations, both big and small, to surprise and please visitors, such as the renovation of the Palm Tree house in Palmse Manor for the summer of 2015. Despite its commercial label, the FVM serves as a model of effective management to other museums, and can offer practical advice about establishing a foundation from previously public state-owned museums. Tourists continue to flock to the castle, the media loves the events and no local child grows up without having participated in the museum's educational programmes.

Questions for discussion

1. How would you proceed as a manager to evaluate the impact of the museums activities?
2. What other information would you need to analyse the societal impact of the FMV? What other sources of data could be used to evaluate the societal impact?
3. What kind of plan you would do to collect necessary data?
4. How to prove the relevance / the impact /legitimacy of the FVM in the eyes of public, professionals and politicians?
5. What could be the solutions to their challenges?
6. How would you interpret the comparison with Disneyland from the societal impact perspective?

References

Estonian Reform Party, 2007, Paremad uudised. Reformierakonna valmisajakiri (Better news. Valimisajakiri. Party newsletter), http://www.reform.ee/UserFiles/File/rk2007/ajakirjad/Laane-virumaa.pdf (accessed 20.03.2015).

Ministry of Culture, 2013. Annual Financial report. (Kultuuriministeerium, 2013 Majandusaasta aruanne), http://www.kul.ee/sites/default/files/aastaaruanne_2013.pdf (accessed 6.03.2015)

Musems Act ,2015, Estonan State Gazette, https://www.riigiteataja.ee/en/eli/ee/Riigikogu/act/530062014002/consolide (accessed 10.03.2015)

Estonian Institute of Economic Reseach, 2011. Konjunktuuriinstotuut, loomemamjanduse uuring 2011 http://www.ki.ee/publikatsioonid/valmis/9._Eesti_loomemajanduse_olukorra_(2011)_uuring_ja_kaardistus_-_Muuseumid.pdf (accessed 11.03.2015)

SA Virumaa Museums homepage, http://www.rakverelinnus.ee

Raismaa, M 2012 "Elamuste jahil", Sirp 27.09.2012 http://www.sirp.ee/s1-artiklid/c6-kunst/elamuste-jahil/

CASE 4: A Carpet of Stories: Fictitious Drama and True Stories Intertwined in a Residential Home

Written by **Anne Karkkune**n, Laurea University of Applied Sciences, Finland

Jussi sits on the story chair and looks intensively toward the mat. 'Are you ready to see your dream?' I ask. He nods. 'What is it' he thinks. 'A cat', he whispers. 'Is there one or more?' He thinks it over. 'T-t-t-en!' 'Vau. Could you ask them to come to the mat?' He nods. Jussi bends both hands' fingers and invites the cats with his waving fingers and intense stare. One by one, the cats come from the audience, purring, meowing and moving very softly to gather in the middle of the red carpet. Some of them push their heads towards each other and some of them play. Jussi is very excited, his chest and shoulders full of air. 'Would you like to go to your cats?' He nods, all the time looking intensively at the cats. Very carefully, softly, he gets up and goes to the cats. The cats start to purr even more and push Jussi's legs. One goes to sleep on his toes; he is surrounded by the purring cats. He starts, very gently, to caress the cats with both his hands, following their movements. He wants to and tries to caress every cat. The moment is touching—the only sounds heard are the purrs and meows. 'How is it to be surrounded by your cats?' He smiles and nods to the cats and continues caressing them smoothly (Diary, November 13th 2011).

Introduction: Arts for Empowerment — Improving the Service Design Skills between the Arts and Social/health Care

This case is about a drama–work programme in Roselea Home, a small community residential home for disabled people. The programme was implemented as a part of the Arts for Empowerment project to create and develop a new service for people with disabilities.

The aim of the Laurea University of Applied Sciences pilot project was to discover and develop a working model with the inhabitants of Roselea, their close relatives and the home's staff. We were called as community facilitators because we worked with the whole community in Roselea. The sole guiding star for us as facilitators was to try to

listen, hear, make sense of and make visible the people's own needs and goals. We tried to make space, time and opportunities to examine their needs and goals as a group and predict what was to come. The Carpet of Stories was born, and this article serves as a description of its concept and process. This story combines and intertwines the perceptions and experiences from Roselea and Kielorinne. The story focuses mainly on the Roselea programme, as it was the longer and more intensive of the two.

Outdoors drama playing at Rosalea. Copyright Anne Karkkunen.

Art-based methods can be used for many things besides creating traditional performances and art pieces. Different art forms—such as theatre and drama, film, visual arts, dance, music and photography—can be applied for health and social care, education and community activities. Applied arts can be used to solve many kinds of problems and settle questions, claims and propositions, and can help make one's strengths and ambitions more concrete and abstract ideas or issues more visible. Art can be used to support social learning and skills of expression, increase self-esteem and encourage hope for the future. Anyone can participate in art if the threshold is suitable for the participants, and working together can be empowering as it facilitates new thoughts, experiences, emotions and perspectives.

The Arts for Empowerment project was planned and implemented in 2009 as a cooperative initiative among the Centre for Practice as Research in Theatre at the University of Tampere, Laurea University of Applied Sciences' social education department and the Creative Activities Optional Programme in Vantaa City. The project lasted from 2010 to the spring of 2013.

The main financier of the project was the European Structural Fund Programme. This funding opportunity was applied and accepted in EU-line, which uses the EU's structural funds to support emerging entrepreneurs. Other financiers included the Creative Tampere-City Programme, Vantaa City and Laurea University of Applied Sciences.

The Arts for Empowerment project posed the question: how can we enhance the growth of social innovations, support the use of applied arts within the social and health care sectors and increase general understanding of the benefits of creativity, culture and the arts on health and well-being? The project`s implementation happened through:

- developing new and innovative applied arts services within social and health care
- improving the service design skills of applied arts professionals
- sharing information between the arts sector and the social and health care sectors in Finland
- supporting interaction among professionals in the field

The project consisted of six pilot programmes that sought to develop new services in social and health care institutions. Five residential homes for the elderly and disabled were chosen as pilot locations, and a sixth pilot project was set at an institution for people with mental disorders. The residential service at the sixth institution, Kielorinne, was known as being intense and demanding. Laurea launched two pilot projects: one at Ruusuhaka—or 'Roselea'—a home for disabled people, and one at Kielorinne—or 'Hill of the Lily of the Valley (HLV)'—for people with mental disorders, most of whom were former alcoholics or drug addicts.

These residential homes were chosen for the project because of the idea that art can be a mobile service, i.e. can be brought to participants in their own homes. Until this point, it was not typical to find art activities in residential homes. Sometimes these places, which ought to be homes, are more like institutions, and the inhabitant's individual ideas, thoughts and wills are not heard or seen.

Other reasons as to why these places were chosen for the Laurea pilot project included that the homes were quite new, were situated in Vantaa City and were private organisations. Roselea and HLV were founded about one year prior to when we started the drama and group programmes there. Vantaa City's public social and health care sectors buy services from these private communities. The owners of the Roselea home are the inhabitants' parents. To fund construction and maintenance of the building, the owners established it as a set of condominiums. Vantaa City provides the salaries for the 5–6 workers.

There are eight apartments and a shared kitchen and sauna in Roselea. The inhabitants' rents cover the costs of the estate's capital and management expenses. Residents pay for their food and personal costs by themselves (www.ruusuhaka.fi). Relatives of the inhabitants supervise the quality of care within Roselea. The home is seen as a benefit to the city as a safe place that provides continuity to its inhabitants. Parents are able to impact their children's quality of life and support the process. The supported residential home provides the opportunity for its residents to participate in safe, healthy and stimulating life activities. The inhabitants of the home are those

in need personal guidance and support; the residential home aims to create a way for them to pursue autonomous and independent life (www.ruusuhaka.fi).

The HLV home is an institution made up of five units on different floors of the same house. All the unit workers and two of the managers nominated HLV for the project because the home's inhabitants were known to be apathetic, passive and demanding, and very hard to persuade to join in activities or interact with each other. The workers and managers felt that it was impossible to make anything happen in HLV. This negativity could be a bit telling of the work and themes in the area of mental health care, especially the themes of maltreatment, neglect and disadvantages.

HLV is a part of the bigger corporation, the Mehiläinen Group. It is a private provider of health care and social services with a turnover in 2013 of 268.5 million euros. Mehiläinen employs 6,200 professionals and offers services for private, corporate and municipal customers. Currently, Mehiläinen has 27 private medical centres and clinics and 9 hospitals. In municipal markets, Mehiläinen owns 10 residential homes for the elderly, 14 child protection units, 1 children's psychiatric hospital and 26 mental health care units and units for disabled people.

Laurea's two pilot projects were very different units: HLV was a big organisation with over 30 workers, long corridors and closed doors; Roselea was a small unit with 5–6 workers and open doors. Throughout the project, we noticed (to our worry) that workers changed often in, and the place lacked stability amongst its personnel. In contrast, Roselea retained the same personnel during the whole process.

Regarding the other four pilot projects, one common and peculiar item of note was their completed concept and product. These projects tested their concept with their clients. One of these pilots involved movie-making with young people with autism. The three remaining projects worked with elderly people. One implemented an ethno-musical programme in a nursing home, another combined photography and theatre (called 'Memorypicture') and the last combined dance and poetry in a seniors' day activity centre.

Nothing about Us without Us

Principles in Finnish policy concerning people with disabilities exist to protect vulnerable persons' rights to equality, participation, and necessary services and support. If a general service is proven inadequate or insufficient, special ones are created and arranged (e.g. housing and transport services). These policies exist to support the functioning and working capacity of people with disabilities and their independence. These municipally-organised services help people with disabilities to cope with difficulties in their everyday lives (www. stm.fi).

When organising services, the municipality has to hear the needs and concerns of the people with disabilities themselves. The organisation and implementation of housing services is legislated in the Social Welfare Act 710/1982, the Disability Services Act 380/1987 and the Law on Intellectual Disabilities 519/1977. The mission behind

these acts of legislation could be summed up as 'Nothing about us without us'. Charlton provides a theoretical overview of disability oppression that shows its similarities to and differences from racism, sexism and colonialism. Disability oppression is rooted in degradation, dependency, and powerlessness and is experienced in some form by hundreds of millions of people (Charlton 1998).

According to Charlton, the permanence of disability oppression has two sides. The capacity of oppressive structures and institutions to reproduce themselves through infinite power relationships in everyday life occupies one side. The other side is that oppression inevitably generates its antitheses—in this case, resistance and empowerment. In reality, disability oppression is complex and contradictory. A way of thinking that better explains this often incomprehensible concept is dialectics, which penetrates the paradox and in turn at least accommodates contradiction. In everyday life, these contradictions are played out (love and hate, rich and poor, victory and defeat, happiness and sadness), and at the same time the dominant culture tries to 'teach' us something different (Charlton 1998). Charlton explains the concept as follows:

> *We are taught to think in terms of isolated incidents and fragmented facts that stand still in time. The possibilities that a defeated strike can lead to greater political victories (for example, the outbreak of a successful revolution) or that a wheelchair, a symbol of dependency, can be the provider of great independence are ludicrous following the logic of the dominant culture. (Charlton 1998:154)*

It is interesting how Charlton sees oppression and change. He says that dialectics are rooted in something we know already, that everything in life—politics, economics, art and culture, our beliefs and psyches—is constantly in flux. Through dialectics, we might understand oppression because the essence of dialectics is change, and oppression is a changing condition. Another process is the opposition to oppression; it is a process of recognition, identity, education and resistance. On an optimistic but also realistic note, the following can be said of the dialectic of disability oppression:

> *Within the impossibility of the real end to disability oppression lies the possibility, even the probability, of significant political and social progress. (Charlton 1998:154)*

Mullaly presents and discusses elements of a reconstructed form of progressive social work in his article to bridge what is positive and liberating in the tradition of progressive social work, identify universal and transcultural human needs, set anti-oppression as the framework for progressive social work, establish a new social movement theory and a means to challenge and resist the dominant order and use anger constructively (Mullaly 2010).

Charlton's and Mullaly's ideas unite in the idea that, as Charlton states, oppression is relational to empowerment. Charlton sets the challenge to build a movement to

unite as many people as possible; oppression is related to liberation and freedom. He states that freedom and liberation are the utmost goals of any movement. Mullaly states that it is incumbent to reformulate progressive social work theories and practices in light of changed or changing social, economic, political, cultural and intellectual conditions. 'To do otherwise is to become irrelevant'. He rejects the notion that social problems are caused by individual deficiencies (Mullaly 2010). In conclusion, it is important to examine disability at the societal, community, and individual levels and as a phenomenon of the constructions of power and complex relationships.

Research on disability as an academic doctrine must adhere to normal scientific rules, but it must also mind political questions and even be politically committed to serve people with disabilities. Throughout Western history, people with disabilities have been the poorest of the poor and the most diminutive of diminutive people. These divides still exist, so approaching the subject in an objective or neutral manner is simply improper (Vehmas 2013). Disability is not a biological or physical feature of an individual or a sign of individual deficiency; rather, it is a social construct in which content depends on the cultural environment, language, beliefs and values (Vehmas 2005). Simo Vehmas was the first professor of social research of disabilities in Finland. The position was funded by different societies of people with disabilities. Progressive social work and research about disabilities meet in their ideologies when focusing to promote people with disabilities.

The Structure of the Working Project

The two projects involved four facilitators. Roselea: The author of the case was a drama and theatre pedagogue and psychodramatist. My counterpart was Lotta Ora, community artist in theatre. We worked together with Roselea's inhabitants and workers. Another psychodramatist, Piukku Kilpikivi, worked with the relatives. In HLV, the fourth facilitator was Milja Kolmonen, community artist in visual arts.

What is drama? Heikkinen describes drama as exploring, connecting and realising issues. In drama, one moves in spaces of art and social experience. Theatre and drama create a frame and language in action, which gives people the opportunity to tell their stories in a dialogue with others. Stories can be told verbally, bodily, visually or spatially. Living in different dramatic worlds is a process of existence and cooperation, a perpetually unfinished state that achieves only momentary satisfaction—it vanishes right away. The meanings of action are usually hidden in drama; your ability to and the way you 'read' these meanings is important because they determine what kind of meanings are found and which are basic or more important (Heikkinen 2004).

Multisensory action and reflection were significant with the residents of Roselea. The description of Jussi's moment in the story chair at the beginning of this article, for example, first refers to Jussi as almost mute. When alternate ways to act and communicate are used, such as drama and movement, he communicates a lot and has meaningful thoughts and arguments from his life and about life in general.

These sometimes hidden meanings were seen and shared together within the project participants.

We spent one year in Roselea. The drama group—or Arts for Empowerment as the inhabitants called it—gathered weekly on Tuesday evenings for 2.5 hours and on five Saturdays for 5 to 6 hours at a time. There were 33 resident-only gatherings, though one or two workers were also present for each session. Another group for the relatives of the inhabitants met six times, usually on Thursday evenings for 2.5 hours. Occasionally, all the workers were invited to participate in the meetings; on these occasions, at least half the working population usually attended. Four 4 to 6-hour workshops were organised for the workers in Roselea, focusing on group dynamics, drama work and client- and art -based process work.

HLV: In addition to the drama groups, there was a 'women only' group based on visual arts. Community artist Milja Kolmonen worked as facilitator of the women's group. The programme included a group for men, a mixed group and the women's visual art group. Three workshops were organised for the workers at 4 to 5 hours each time. We tried to use the same structure in HLV as was used in Roselea. However, we could not get in touch with the relatives or friends of the residents because they either had none, did not know where they were, were unaware of them or the relatives were unable to come. The idea of interacting with members of whole community in HLV thus waned away. Perhaps this may be viewed as an illustration of the life circumstances of people with mental disorders. It struck us as a powerful experience encountered by many people who are totally alone and suffer the desolation of isolation.

Table 1 presents the groups in action. Before the project began, we had to consult with the managers and workers at each of the institutions. It was important to communicate information about the project to the respective committees. Arts for Empowerment was committed to working with the institutions' managers and workers and held cooperative team meetings throughout the process.

Table 1 The groups in action.

	Time	Inhabitant Group	Relative and Worker Group	Worker Community	Whole Community 'The Harvest'
Roselea	Start: March 2011 Finish: March 2012	33 times weekly for 1 year	6 times, 2.5 hours	4 times, 4–6 hours	'The Work of Life' performance in the 'Day of Light' in March 2012
The Hill of the Lily of the Valley	Start: August 2011 Finish: March 2012	20 times weekly for 8 months (1. Mixed Group 2. Women's Group)	-	3 times, 4–5 hours	'Old Time Soiree' in March 2012

‘Here the mothers’ hearts have turned inside out’

We started at Roselea in the spring of 2011 and in HLV in August by interviewing inhabitants individually in their rooms so as to get to know them. The inhabitants at Roselea showed us their rooms, told stories about their moves there and shared what they would like to do if they could and what could be important and meaningful to experience, say, hear or share in their lives. Some of the inhabitants did not have many words or signs to use to explain themselves. Body language, expressions, gestures, movement, creativity and imagination were used to communicate.

One of the inhabitants, Anna, when asked about what kind of a place Roselea is, told us that ‘occasionally mothers have had hard times here because we young have left home, so their hearts wanted to turn inside out’. She continued to tell us that it really hurt the heart. This was maybe the first indication we heard about the challenges in places like Roselea, especially when parents own, maintain and supervise the place. The workers are employed by the city even when the parents maintain the building. Roselea was the first home that the inhabitants occupied on their own, as they moved there from their birthplaces. The time spent in Roselea was a significant time for all in the Roselea community; parents tried to detach themselves, inhabitants practiced independence and workers tried to provide a supporting link. When the inhabitants moved to Roselea, they were between 25 and 42 years of age; some of them were not actually very ‘young’ anymore.

At the beginning of the project, the residents of HLV expressed gratitude to us because we listened to them when they told us about places they had lived and how these places were important. They told us about vehicles (motorbikes, trucks, semi-trailers, etc.), hobbies, what it was like to be in HLV and what issues they expected to face in the future. We heard rich stories about nature, travelling, power and energy, as well as a longing and a general sense of life. Our focus was to interview in a supportive way and find resources more than simply concentrate on revealing problems. Some of the inhabitants were emotional about the encounter, and they expressed enthusiasm to start working together. The link worker told us that she was surprised at the change in the inhabitants’ behaviour during our visits and interviews; they seemed more lively and present.

Our first visits to the communities included talking with people (inhabitants, workers, managers, relatives, friends) and spending time there; eating lunch, having a cup of coffee, walking and talking with inhabitants inside and outside the community and studying the architecture and environment.

In the next stages, we gathered stories and sensed feelings, thoughts, pictures, actions and dreams. As facilitators, we later talked and reflected together about what we heard and saw. We then interviewed people using themed topics: how life is there, where they live, what is nice or not nice, what is important; when they arrived, where they were born, what they would like to do if they could and what they would like to do together as a community; and do they have visitors or friends nearby. We asked nearly the same things of the workers as we did the inhabitants and their relatives. Most of these interviews were one-on-one, two or three so as to hear everyone.

Starting Group and Community Work—Creating and Summarising Goals

After our first meeting with the workers and relatives and several meetings with the inhabitants, we used the following process tool to search for and identify the main themes and goals of the programme.

1. Meditation and sensing presence: We meditate for 5 to 10 minutes, focusing on breathing and listening to our bodies and minds. What do we sense and perceive? What are these senses telling us? How do we understand them? These perceptions are then shared.

2. Start to make collective themes: As facilitators, we gather information about the things most important to the inhabitants, workers and relatives through visits and interviews. We then put it together to show the working groups. We ask those in the groups to find their own individual thoughts, feelings, etc. and identify what they want to do together, dream of, change and cherish in their communities. What do they want to say? What is important? What puzzles them? What have they ever said, and what ought to be said? We walk around the room as participants write on papers, one thought per paper. Inhabitants choose pictures to represent their ideas. We then gather the ideas and thoughts onto one big paper. This helps everyone find and express meaningful items and issues.

3. From these single papers and ideas, people make papers and themes in groups. Individual and single ideas are put on the floor where they can be moved and grouped. Which ideas are similar? Which are different? What can be noticed about them? The pictures of inhabitants' thoughts and ideas become collectively visible and shareable.

4. We pose important questions: What should be done with these issues? Who should do it? How?

5. Role reversal: The inhabitants, workers and relatives take on facilitator roles. They interview each other and then reverse roles. This is a simple but effective way to see other's points of view.

6. The important places in the house: Participants move around the house, showing each other the places that are important to them and describing why they are important.

7. Reflection: We ask participants what is in their minds as we finish for the day—a question? A comment? A feeling?

Roselea inhabitants' goals and dreams

After the beginning action sessions, we established individual and collective images and frames to identify important issues. It is common for this kind of work to produce many different thoughts for reflection. At this time, we set goals. Figure 1 presents the inhabitants' thoughts, which appear to demonstrate a desire for human rights. Our discussions with inhabitants revealed everyday elements of their lives — things such as expressing their own feelings or thoughts — are not always seen, heard or paid attention to. We observed that for the inhabitants, learning to choose and justify their own choices is difficult if they cannot verbally express themselves or are not treated as adults. Many inhabitants exhibited a longing to form friendships or date, a longing that became painful when they did not know how to make friends or where to go to meet people. Dreaming, desiring and expressing thoughts or arguments in a group was found to be empowering; one powerful theme that inspired dreaming and expression was the idea of getting married one day. This particular topic can provoke controversy when two disabled persons want to get married. Following these discussions, the task of setting goals started to slide more to a questions of rights—which rights (e.g. equality, autonomy, participation and support for everyday life) are consistent with principles in Finnish policy concerning people with disabilities?

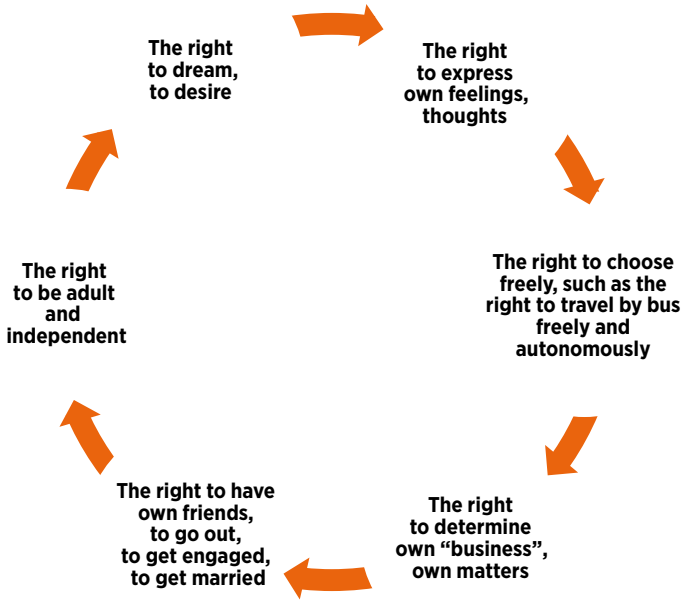


Figure 1 Inhabitants' goals.

Relatives' and workers' objectives and expectations for the art project

The following objectives were established for the project:

- to build trust and sincerity together
- to strengthen and deepen trust and sincerity inside the community between all actors
- to develop a sense of community
- to develop acceptance of disparity
- to create a good, safe atmosphere in Roselea
- to support self-determination and individual will
- to support free breathing in a resilient atmosphere
- to allow new things to happen and encourage fun
- to look for new perspectives from different personalities
- to find individual interests during the art process

These objectives and expectations supported each other and addressed similar issues, such as self-determination, free breathing, individual will and community attitudes. At the beginning of the project, all the Roselea participants were puzzled as to what the project it could be and what it meant to do art for empowerment, yet still they were ready to throw themselves into the process.

Connecting people

We used drama and movement in the groups. At the start, we focused on getting the group to work together; the people in Roselea were not accustomed to doing art or drama together. The working method was studied and created in the group. As facilitators, we applied dramatic methods and dance. We noticed that the more we talked, the less participants understood. The more we moved and acted, the more everyone stayed in focus.

We facilitated a variety of actions intended to connect people: who knows who and from where, where they lived before, what are their hobbies, their work, how have their hairstyles changed with ages, etc. Participants noticed that they shared similarities; similar possessions, music tastes, hobbies, favourite movies, hairstyles, etc.

Together, we moved, danced, studied environments, played games, made still and moving statues, took pictures and improvised. In doing so, we realised that art is vivid and at work in the community. Everybody could participate in their own individual way and cooperation was powerful. For example, Jussi, a 28-year-old man, was first believed to be nearly mute and it was often difficult to understand him. During one of the meetings, we talked about, examined and dramatised dreams and desires. I asked Jussi what his dream was. He thought for quite a long time and said a word, a combination of throat sounds and breathing. I could not understand. I asked him to repeat it. He did. I felt helpless because I did not understand. I apologised to Jussi for not being able to understand his word, and then I asked others to help me. Juuso, a

30-year-old man, said: 'Okay, cats, Jussi says he wants cats. But Jussi, [Juuso talks to Jussi], how many cats you actually want?' We all looked to Jussi, who looked excited and thoughtful. He inhaled deeply, then with a slight stutter said aloud, 'T-t-t-en!' We dramatised this event on the carpet as described at the beginning of this article. This moment was obviously important to Jussi because he chose it for his solo in the performance, 'The Work of Life', which the group performed at the end of the programme.

Creating the concept

The Carpet of Stories

In the spring of 2011, the living room became a workspace for drama exercises. One day, I had the idea to go onto the red carpet in the living room, improvising and using the carpet as a stage. We did not anticipate that the carpet would be so strong and positive a frame on which to concentrate, focus and create stories.

> *Me: 'This is a carpet', I walk and show the edges of the carpet, 'but this can be a carpet of stories as well. I suggest we do an experiment. Someone can go on the carpet and take a position, whatever they want'.*
>
> *Lotta goes and lies on the carpet, her hands behind her neck and one knee bent over the other. Everyone sits with an intent presence, staring at the red carpet.*
>
> *Me: 'Who is she, where is she, what is happening?'*
>
> *Juuso: 'She is at the beach in Spain, the sun is shining, it's vacation'. People nod.*
>
> *Me: 'Who can go and do something with her?'*
>
> *Ala goes to the carpet and takes the same position as Lotta.*
>
> *Me: 'What's happening now?' Someone says that the situation is the same, that they are doing the same thing. 'Could something else happen, even change?' Juuso nods fast many times, goes to the carpet, sits down and starts to sway.*
>
> *Me: 'We will now hear the internal voices of the people (the roleplayers) lying on the carpet. When I touch your shoulder, say aloud what you are thinking in you role.'*

Lotta: 'So nice and hot today. Could someone put some oil on my back?'

Ala: 'Yes, very warm. I can put some oil.'

Juuso: 'I'm on a boat and this boat is sinking, even though I'm trying to row hard.' (Continues swaying hard and rowing.)

Me: 'Now when I clap my hands, we change the scene. Everyone participate, if possible!'

In the scene, Ala and Lotta help Juuso by giving him a rope and pulling him to the beach. I try to bail out the water. Others look on intently.

Lotta says to Juuso after the dangerous trip: 'You should not go out to sea with that broken boat, it is great that you survived!'
Juuso: 'I'll certainly not do it again!'

[Applause.]

Me: 'Do you want to see another story?' Everyone nods or says yes. 'Who wants to start?'

Juuso goes to the carpet and holds his stomach, both knees bent.

Me: 'Who is he, where is he, what is happening?'

Ala: 'He has a stomach ache, something has happened, he is in pain.'

Me: 'Who wants to go next?'

Ala goes and takes a position sitting beside Juuso, holding his hand.

Me: 'Is someone else coming?'

Suddenly, Erkki, who is generally speechless and usually makes hasty movements in the group, comes and stops at the edge of the carpet. He looks at the scene, then slowly and purposefully takes off his shoes, leaving them parallel, nice and tidy on the edge of the carpet. He chooses his place on the carpet and lies on his back in a single movement. The scene is ready.

Me: 'I'll come to you and touch your shoulder, you'll say what you are thinking.'

Juuso wails aloud, Ala nurses and caresses him, Erkki whispers clearly: 'I cannot stand anymore.' When Erkki says that, Ala responds: 'Oh no, how can I take care of two patients?'

Me: 'What is happening, what could help you, Erkki?'

Erkki: 'If I could come up.'

Juuso: 'There is a big wound on my leg. Ala and Lotta are taking care of Juuso.'

I notice that Juuso is excited, that he is not breathing properly. I touch his back and ask him to breathe. He breathes deeply.

I ask the audience, could they come and help Erkki? Jussi comes, goes to Erkki and starts to help him to come up from the ground. Coming up looks hard because Erkki is putting his soul into acting sick. Jussi is calm and serious as he helps Erkki.

I ask Erkki: 'Is it ok now?' He nods and starts to laugh, relieved. The others laugh too.

[Applause.]

Juuso: 'When these stories end, should we clean the carpet?'

Me: 'Good idea!' Everyone starts to clean it with their hands.

During sharing and reflecting time, we ask: what was it like? Was anything familiar to you? People talk about situations that are sudden, unpredictable and could happen to anyone. We hear stories about life, death, sorrow and longing. At the end of the session, everyone is excited about the carpet and awaits more stories.

After our first improvised experience on the carpet, the participants wanted to continue and create new stories. It was a success to make stories like that, on the carpet with certain rules. We noticed that the people in Roselea enjoyed improvising and were highly present, reacting to each other's impulses, showing courage and will to step on the stage, or exhibiting their own will in choosing not to.

After this, the project continued strongly and we were able to use more challenging conventions in the dramas. We enacted dramas based both in fiction and the real world; inhabitants wanted to study real life situations and fantasy. We asked them what kinds of stories were best on the carpet. They wanted stories about bullying, religion, other cultures, men, women, language, life and love. They wanted to create

'when I do not know' stories, fairy tales and stories of helping one another. We asked the residents what things were important to them in order to make an agreement within the group, and whether it was possible to work, study, do things and participate in drama as a group in a nice, safe way and with good spirit. Figure 2 illustrates the most prominent identified issues.

A discussion took place about volunteering and posed the questions: should you do it? If you do not want to, can you choose? Can you watch the others doing it? The group discussed the questions and voted using their thumbs and feet. The participants were then instructed to go to pre-marked places of their choosing on the carpet.

As our work on the carpet continued, different rituals began to form. Inhabitants wanted to 'wake up' the carpet; they found it funny. They 'woke' it by acting out songs and rhythms, clapping, 'finding' gasoline—every time they acted out something new and something old. The idea of the carpet was a constant to them. At the end of each session, they wanted to ritually 'clean' it of the stories.

Figure 2 The agreement for working process.

Roope is born

The group invented a story about a 34-year-old Finnish man named Roope who had a wife and two kids. We followed and examined his story, including when he moved away from home, how the move was hard, sad, but also joyful, and how Roope moved to Russia. There were exiting events with Roope's children and grandparents.

We used the 'figure on the wall' technique and a suitcase to create Roope. Using the different items in the suitcase, the participants created a person to whom the items belonged. Our job as facilitators was to inspire them to use their imaginations to create the character, and we wrote their ideas on a large paper on the wall. They started to see Roope and his family, their hopes, fears and values. They lived through Roope's experiences. Laakso (2003) says that when pressures to act or perform are gone, it is easier to sincerely and openly encounter and experience situations in drama.

The inhabitants of Roselea thought a lot about what it could be like to have a family, to be an autonomous adult, to get married, to move away, to have kids—things that many people think of, but for other people are possible. For disabled persons, however, such things are not simple. How they dealt with this concept was very touching.

At this time, the 'story chair', a familiar concept in playback theatre, was introduced to the group. In playback theatre, a person tells a story from the story chair, which faces the side of the stage. We applied the technique in our group: the storyteller sat in the chair and could take part in the long-term play if he or she wanted to and if it made sense to the story. This was important to the residents. One application of the story chair was the story about Jussi's cats.

As facilitators, we observed that working in different drama realms was possible and that process was going strong. The group strengthened and cared for one another, having deep connections and conversations. At that time, there were hardships in the community. They started to compose music, see dreams and create dances. They would wait for us and for Arts for Empowerment; the group was very important to the residents, and everyone around them—friends, relatives, workers—noticed it.

Through our weekly meetings, the Carpet of Stories became a familiar part of the living rooms at both Roselea and HLV. The stages had clear boundaries on the floor, and took on the qualities of a magic place; when one looked at it, it was empty . . . but perhaps not; the stories came whenever we wanted them to. If one stepped onto the carpet, one became part of the story. Anyone can start the story or watch it, step or join in with individual style. Every living room in Finland has a sort of carpet, so the method is easy to implement. We created a process together that carried stories about love, friendship, marginalisation, discrimination, the right to make decisions, one's own will, politics, dreams, fears and humour. At the end of the Roselea programme, the inhabitants wanted to create a performance about their own life stories, which they called 'The Work of Life'. The carpet had created a link, a net through the community; everyone was part of it. Anyone who did not have anyone in life, no friends or family, found the opportunity to experience them on the carpet. No one in the residential home was alone, unless loneliness was one's own choice. For disabled and vulnerable persons who sometimes lack the ability to stay in the present moment, the carpet offered a vivid, concrete element on which to focus all the senses.

We tried to take a lot of care in providing information to the residents. Every time we met with the group, we briefly described what we had experienced and what the feedback had been, what had been noted as most important and meaningful to the group and when the next group session would be.

We went outdoors five times, usually on a Saturday. We explored and studied the environment, nature, important places and the neighbourhood, taking note of important items. Those moments were very ethereal. We realised that the inhabitants took note of and talked about deep things in nature and in their live; for example, one person thought aloud about how sad it was when his parents divorced long ago. Perhaps it was not coincidence that he thought about that in that moment, as the Christmas holiday and a break from our work was coming. Christmastime and family usually go together; could the approaching holiday have brought his family to mind?

The Work of Life performance was created by the group, and everyone had his or her own solo. Themes in their solos included a story about how to live with illness, how to be independent, how to be professional in music, the desire to have friends, a dance behind a curtain about an intimate relationship and love, working life and dreams. The rest of the performance was made about Roope, who in the story was moving away from his homeland.

Challenges and Conclusions

During the programme, The Carpet of Stories was created as a simple, art-based method for social and health care work. The benefits of the carpet were that it brought people together to hear, see and share, as well as be heard, be seen and take in the stories shared by others. Even without words, it was possible to enact stories and form a sense of community. The most important part of the carpet was that it gave participants the opportunity to make choices for themselves and learn the consequences of those choices. The carpet made it possible to search together for what makes a good life. That which could not be explained with words could be shown or demonstrated through body language.

The feedback that we received from workers, relatives and our own perceptions told us that the inhabitants who did not express themselves verbally before the programme started to express themselves with words and sentences and show more of their own free will. We were told that people saw new sides of the participants during the course of the project, and that it impacted other parts of their lives too (work, home, etc.). We heard stories of role reversals and moments of play in nursing homes, and that the impact of the project continued on to affect not only the inhabitants', but also the workers' and relatives' lives. Relatives and friends said that project improved the residents' courage, creativity and potential, and that it brought to light previously invisible sides of the participants. The whole project softened everyday life in the homes.

Inhabitants reported that the Arts for Empowerment group was an important process for them. They expressed that a fire arose in them to do drama. It had been good to learn to work together, to express themselves, to examine different things and to talk about deep and mature things. They talked about the process to their workmates, teachers, friends and other close people. They always waited for us to come and were always prepared for the meetings. One resident told us that he started to think about professional choices, like whether he should start to educate himself more in theatre, or should he take on theatre as a hobby. One person started to write and draw his own autobiography. Another person told us that she had changed, which was her own goal. One person said that he had started to compose music and would like to write an even 'greater play' than the Work of Life.

When the programme finished, the residents asked what they would do now and who was going to continue. They seemed lost, which while it was sad to hear, we were glad of the positive feedback. Certain memories stand out, such as when one person cried for nearly two hours while our group worked because his parent had tried to take him outside but he wanted to stay with the group. Another resident, while on vacation at his childhood home, begged his parents to drive him back to the residential home to participate in the drama group. The process clearly had impacted all of us strongly.

The ability to be aware and present is interesting, and the Carpet was strong method for that. Aesthetic experiences and forms showed, as art does, their power; it was touching to see and hear people expressing what was important to them and making their issues visible. When, for example, a Finnish ex-drug user on the carpet at HLV touched another man on the shoulder and said something about brotherhood, the air thickened and people could sense the social cohesion. Another man, while looking at the carpet, saw himself in his room reading a book about the history of war quite peacefully. In looking at the image he described, he saw peace and suddenly understood the power reading had for him. It calmed and stabilised him. We observed that people who were not handed good cards in their lives and never developed as others did suddenly had their own resources in these homes. They needed help and support to reach that process. If the workers in these homes do not see or cannot see what is important to the inhabitants, rehabilitation is impossible. As one lady said in HLV, 'we are not dying here, we are in rehabilitation'. This is an educational problem, too; how much of the social and health care education curriculums includes art-based education and group dynamics courses?

The challenge of this kind of project is that workers cannot participate much and often experience high turnover rates, thus hindering the impact of the project. Institutions lose the resources to create lively, open, engaged and sincere communities if there is no understanding of how to manage and invest in personnel.

This project combined art with social and health care education. From our point of view as facilitators, we saw the art-based work as simple but impactful. One challenge with the workers was to do with resources, particularly time, language and understanding. For example, many of the workers had hobbies that could be used in similar programmes in the residential homes. We observed sensible, creative workers who were very enthusiastic in their attitudes with clients. They did the art-based work

with us, and all had hobbies such as pilates, visual arts and different group-based activities. When we asked them to continue the programme and apply their own hobbies or experiences, they were amazed and confused. They replied, 'how can our hobbies have anything to do with this kind of professional work?' and 'we cannot do what you did'!

Drama playing on the Carpet of Stories at Rosalea. Copyright Anne Karkkunen.

The challenges of ethics

During the projects, we relied on several ethical principles to guide our work. Barnes (2009) developed a set of ethical principles (choice, respect, equality, safety) that strengthen participatory drama work and are good examples for ethical practise. The principle of choice was critical to our programme. Under this principle, people define and decide for themselves how they want to use the creative process, what they want to do and how they will define themselves. We as organisers asked the question, are we partners working together or are the people from the residential home 'recipients'?

It is typical for respect to develop and become apparent through the creative process. More understanding about respect happens when we experience, work with and model after each other. Moments often passed by quickly, but at any time during the process we were able to stop and review as a group what was going on or what had taken place before. During the project, sometimes people got hurt because of

something someone had said, done or looked a certain way; the environment of respect allowed us to clear these issues as they arose. Sometimes there were organisational conflicts inside the residential home, and we had to decide together how much attention we would allow them. Other times, we witnessed conflicts of interest, such as when residents wanted to stay in the arts group while a parent wanted to take them out.

This leads to the next principle: equality. The inhabitants may have previously lived in contexts in which it was acceptable to be racist, sexist or violent, and participants sometimes expressed views that did not fit the framework of equality. Sometimes people with disabilities stay with their parents long into their adulthood but are always treated like children. Many people with mental disorders and addictive behaviours have at some point in their lives lived on the streets, a situation that can be particularly difficult for women. Extreme poverty, discrimination and marginalisation all tend to span many generations. Individual will and awareness of equality among people with disabilities may be a very new concept. We tried to foster an understanding of and a commitment to the framework of equality by creating a blame-free and acknowledging approach.

To be safe psychologically and physically is important when creating a group or a community. As the inhabitants of Roselea stated at the beginning of the programme, it is meaningful to be yourself and accept the way you are; it reflects a wish to trust and be able to feel free and safe when expressing oneself. The agreement the group constructed (see Figure 2) was significant because it formed the frame and limitations for working in the group. In addition, the agreement was always open to reconsideration, especially to check whether the project was going in the right direction. We found that it was very important to assess the current state of the participants at the beginning and end of each meeting. We did this at the start of the meetings through meditation or collective painting (a dance in which our bodies dance as paintbrushes to painting different colours in silence or with calm music), and at the closings the group created its own rituals to balance any stimulation that had occurred during the meeting.

Barnes' (2009) Risk Table is presented in Table 2 (next page). It explains that the focus of work is to concentrate on the present and the future, and that there should be no requirement to disclose past experiences or traumas. Barnes comments on the sensitivity of personal and creative risks. To tell one's own stories from the past is a big emotional risk, but presents little to no creative risk. A creative risk starts at a low risk level, then slowly builds as participants build their confidence, surveying and assessing their level of safety within the group and with individuals. The level of personal or creative risk must be a choice that participant alone makes.

Our project intertwined fictitious and true dramas, which were chosen and created by the participants. Different drama genres were mixed in many experiments during the process. The whole project served as a kind of dialogue between the participants' stories (psychodrama and playback genres) and Roope (process drama genre). When Roope was on the carpet, though he was fictional, it was possible to study provocative emotions, such as how hard it was for Roope's parents when he moved away. In fictional situations, it was easier for the participants to be more assertive, humorous

and intimate, as well as to practice the skills needed in real life and take risks with new ideas that required new or unusual thinking.

High creative risk	Making and sharing art that is entirely fictional				Making and sharing art that directly references personal stories
5					
4					
3					
2					Disclosing of personal stories Talking about past trauma
1 LOW creative risk	**1 LOW Personal Risk**	**2**	**3**	**4**	**5 HIGH Personal risk**

Table 2 The Risk Table (Barnes 2009).

The duration of the drama process is an ethical consideration as well. Our projects lasted eight months (HLV) and one year (Roselea). We made a long-term commitment to the people in the residential homes. Barnes (2009) states that is unethical to offer art projects and projects 'for a short term and then walk away without an exit strategy'. In Barnes' art projects, her participants were young refugees. It takes time for such vulnerable persons to socialise, feel safe, build creative skills and express their own ideas. These impressions are similar to our perceptions and experiences with people in Roselea and HLV. It woke contradictory feelings in us as facilitators to finish the projects. We shared in the residents' sadness and frustration at having to relinquish something that had been part of their weekly routine. In HLV, the programme did not continue, but in Roselea it was possible to continue the art projects with students from Laurea. In HLV, personnel change all time, making it impossible to make plans for the future. This frustration was a significant one because we knew that these people desperately needed a stable environment and permanent personnel so as to develop a secure base, as security had always vanished or never existed at all in their lives.

It was important and inspiring to have worked as a pair throughout the whole process. As a team (4 facilitators), we assessed our work, shared moments and skills and planned new procedures together. We were aware that our project was an arts project and worked to ensure the programme was always in line with the residents' and community's mission. The programme had therapeutic results; it strengthened participants' resources, helped join them together and supported them in trying situations, and altogether eased their lives as residents of the homes. It was clear that we were not curing their past traumas, as our work stayed firmly in the present and concentrated on developing the individuals' personal resources. This does not

mean that we could not talk of difficult or sad things, however. It could be said that this was our 'drawing line' as facilitators (a line that is sometimes drawn in the sand to establish invisible boundaries) to keep in mind the objective of the art-based project for the group. To lead the group meant to be responsible for everything that happened in the group. So, for example, when one person spoke of her illness (schizophrenia) that made her feel dizzy, it was important to listen while acting out the dramas. The 'drawing the line' moment comes in that we did not examine or dig into how she acquired the illness or what had happened to her in the past, nor did we try to 'cure' her. As group leaders, it was important for us to know something about diseases so as to respond to stimulations and tolerance in the group. However, our mission was to determine what things might help and support us as humans to survive everyday life, even with illnesses. For example, one person suffered from loneliness in the institution. In doing her Christmas drama on the carpet, we saw her wish for a fictitious moment in which visitors come to her room with flowers and biscuits. She did not have any relatives or friends in her life; she was totally alone. She realised suddenly that the whole drama group (14 persons) was gathered around the carpet, and that at that moment, she was not alone at all. She was seen and heard by the others on the carpet even more than by the fictional visitors. The joy she felt in realising that was touching, and represented what our project was really about.

More about successes and challenges

The Work of Life, the dramatic piece performed at the end of the Roselea programme, was a surprise product of the process. It created a new stage for the residents. On this stage, the residents' presence in the moment and with each other became visible. Their expression of issues significant to them, the choices they made or wanted to make, their determination to separate the essential from the non-essential, the creation of art on the personal, group and community levels and their focus and ability to create and learn together were all seen on that stage. Close friends, relatives and workers who watched the performance said that they were totally surprised to see new sides in the residents, sides that had previously been hidden in the dark. What was emerged, according to the audience, were beautiful resources, strengths, creativity and eloquence; all qualities of artistic concentration. It was also mentioned that the commitment and trust between the actors was tangible. Workers said that of the performance, the most amazing thing was that the inhabitants did it all by themselves and the facilitators only made possible the space, the time and the frame. They asked, 'do people really understand that the inhabitants themselves created this performance?' The performance was a new form to both the facilitators; it incorporated psychodrama, playback theatre and performing arts. The performance crystallised and combined our own strengths as professionals and the need to focus on the residents' own desires and goals.

The carpet proved useful for recognising limits. It had boundaries but could also challenge roles. Do you want to be an actor or a spectator? Do you want to step into the story or step out? To witness or participate? The carpet can be a metaphor for life: do you step into it or let it pass by? If you step out of it, do you get back in?

The carpet functioned as a spark: it woke the basic hunger to act, which produced the performance and all the works of drama. The undertow of the stories acted out on that carpet was enormous: it produced exaltation and flowing feelings. I realised during the process that after some sessions, both my partner and I were inspired and full of powerful experiences. We suspected that if we were so full of energy and excitement afterwards, the inhabitants most likely were as well. It was important during the process to follow what was happening to us as a group. At the beginning of every session, we reflected on what happened last time and what was happening currently. At the end of every session, we had a short moment to reflect and check the inhabitants' reactions to the session. It should be noted that we could never truly know if this reflection time was enough or whether it was at the right during the sessions.

Personally, I learned that I believe in human potential and equality. Words are not always remarkable: a gaze, a shift in the body, a posture, a breath, a direction, a distance, a movement or a touch can be astonishing, and they formulate the 'micro-discussions' of everyday life which we too often do not notice. In institutions like these, however, micro-discussions are sometimes the only way to communicate.

Sometimes contradictory opinions and conflicts within the organisations made us falter. We had to decide how to act best during these challenging moments, especially when we knew we would exit the organisations and encounter grievances. Life within the institutions can be shaking; they are homes for the inhabitants and places of work to the worker—this creates a dichotomy. How can we create communities when communities in a larger sense are breaking down in society?

In one group, epileptic seizures posed a very physical challenge. We had to learn how to anticipate them, how to take care of people during a seizure and adapt to seizures being part of everyday life. Parents and their adult children also challenged us with the question: on whose terms do we live our lives?

What kind of knowledge is needed to lead art-based processes (e.g. drama) in social and health care institutions?

1. Knowledge about drama as an art and applied form.
2. Knowledge of operational environments. How to construct a participatory creative process; how to create goals with the whole community; how to take care of the process; how to construct an agreement for the process; how to reflect and evaluate action.
3. Experimental multisensory action in groups challenges facilitators to be sensitive to individuals, groups and group dynamics, to interpret and make decisions (grounding interpretations in the correct perceptions) and to carry on. Working as a group leader means considering the client's needs at all times.
4. As an individual in a group, the facilitator needs to know about human beings, their development and growth, group behaviour, and how to construct a safe group environment. What are the elements necessary for safety? When working with people, it is necessary to identify whose functional abilities have deficiencies (e.g. memory, cognitive, social) and cooperate with workers, relatives, friends and trustees (if there are any).

5. Ethical principles make up the basis of working groups. Members of the group are free to express their thoughts, emotions and opinions. The best way to frame the working process depends on the goals of the group. When the group is formed, what is its purpose? If the group makes its own stories visible, it also becomes vulnerable. As mentioned earlier, the level of personal or creative risk must be a choice that each participant makes. If the actions of the group trigger hyper- or hypo-arousal in any participant, it should be taken care of. It is good to anticipate cooperation with workers. Are there always workers attending and acting in the group sessions, or remaining otherwise available?
6. What does drama as an art or art-based form mean to the facilitator as a group leader? Does the facilitator engage in a specific genre of drama? If so, why? The facilitator needs to be able to work and cooperate on all levels of an organisation to justify his or her methods and project content.
7. General and specific communication skills are needed if verbal speaking is not the primary communication channel.

In 2015, the Finnish Cultural Foundation provided 660,000 euros of funding to institutions in the social and health care sectors. It added a new grant application category, 'Art to institutions'. The grants were divided between private artists and companies using or applying arts. This direction—the support of institutions—is consistent with Arts Care in Northern Ireland. Their website states that its purpose is 'to enable people in social and health care to transform their lives through participation in creative activities' (http://www.artscare.co.uk).

In this project, our experiences and perceptions told us that it is not the method, technique, or the specific art form that is important in the process. The important thing is the encounter. To demonstrate sensitivity in contact, to relate, to interact with one another and create together are the most impactful elements of any such project.

Art as a part of care and rehabilitation work is a bit problematic. All art is not for good (Strandman 2007). It is important to ascertain what is meaningful to a person or a group of persons. Research and a conceptual-based mind set are needed when planning a community-based artwork. Knowledge of research arising from a new paradigm is also required. Art in general has plenty to give when it is created as a space for processes of social change and human survival (Bardy 2007). The power of community-based art exists between sectors; if there is an opportunity for growth, a future may be constructed there (Bardy 2007; Hiltunen 2007).

Bardy asserts that art allows one to get closer to one's own life stories; a worker with the ability to encounter his or her own history on an emotional level is best able to guide a marginalised child toward the child's own experiences (Bardy 2001; 2002; 2005).

Art and art-based works have been bee applied or utilised much in social and health care education. Developmental and educational work is needed to establish art-based work in this sector (Bardy 1998; 2001; 2007; 2008; Sava 2007; Känkänen 2013).

Talking about a creative economy is an ethos of our time. Does it mean that humans are self-fulfilling, freely creative people, valuable only from the point of view of economic

growth? When expectations focus on producing creativity, innovation, effectivity and competitiveness, things like creative attitudes, participation and recreation are ignored. Consequences of such arguments include narrowing the concept of a human being, wilting the ethos of care and increasing inequality (Sava 2007:42, 45). Economic growth, competitiveness, effectivity and production talk are the core of the Education and Culture Ministry's 2011-2016 developmental plan (OKM 2012a).

What happens to people who are disabled when they cannot produce, cannot or do not want to compete and are not 'effective' according to society? Are they allowed also be fully capable human beings who contribute their wisdom, their knowledge, their hopes and their dreams to a society that continues to marginalise them?

See more: www.voimaataiteesta.fi

References

Bardy, M. (ed.) 1998. Taide tiedon lähteenä. Helsinki: Stakes.

Bardy, M. & Barkman, J. 2001. Tunteet ja ilmaisutaidot sosiaalipoliittisena kysymyksenä. Yhteiskuntapolitiikka 66, 3, 199-208.

Bardy, M. 2007. Taiteen paluu arkeen. In M.Bardy; R.Haapalainen; M. Isotalo & P. Korhonen (eds.) Taide keskellä elämää. Keuruu: Otavan Kirjapaino Oy, 21-33.

Bardy, M. 2008. Luovuusstrategia – mikä se oli? Yhteiskuntapolitiikka 73:2.

Bardy, M. & Känkänen, P. 2005. Omat ja muiden tarinat. Ihmisyyttä vaalimassa. Vammala: Vammalan Kirjapaino Oy.

Barnes, S. 2009. Drawing a Line. A discussion of ethics in participatory arts with young refugees. In Participatory Arts With Young Refugees. Six essays. London: Arts in Education. Oval House Theatre. Accessed 28.3.2015. http://www.dianaprincessofwalesmemorialfund.org/sites/default/files/documents/publications/Oval%20House%20Young-Refugee-Essays.pdf

Charlton, J. 1998. Nothing about us without us: disability oppression and empowerment. Berkeley: University of Californian Press.

Hiltunen, M. 2007. Pohjoista loistetta – Tulikettu ja muita taidetekoja. In M.Bardy; R.Haapalainen; M.Isotalo & P. Korhonen (eds.) Taide keskellä elämää. Keuruu: Otavan Kirjapaino Oy, 136-142.

Kultakuume. Vesittääkö hoivataide oikean taiteen tekemisen? Accessed 27.3.2015. http://areena.yle.fi/radio/2594368

Känkänen, P. & Tiainen, U. 2007. Omaa tilaa etsimässä. In M.Bardy; R.Haapalainen; M.Isotalo & P. Korhonen (eds.) Taide keskellä elämää. Keuruu: Otavan Kirjapaino Oy, 81-87.

Laakso, E. 2003. Draamaopetuksen perinteisten päämäärien toteutuminen prosessidraamassa. In A-L.Östern; P.Teerijoki & H.Heikkinen (eds.). Tutkiva draamaopettaja. Draamakasvatuksen vuosikirja 2000-2003. Draamakasvatus. Opettajankoulutuslaitos. Jyväskylän yliopisto.

Laki kehitysvammaisten erityishuollosta. 23.6.1977/519. Accessed 30.3.2015. https://www.finlex.fi/fi/laki/ajantasa/1977/19770519

Laki vammaisuuden perusteella järjestettävistä palveluista ja tukitoimista. 3.4.1987/380. Accessed 30.3.2015. https://www.finlex.fi/fi/laki/ajantasa/1987/19870380

www. stm.fi. Ministry of social affairs and health. Accessed 29.3.2015.

Mullaly, B. 2010. Confronting the politics of despair: toward the reconstruction of progressive social work in a global economy and postmodern age. Social Work Education, The International Journal, 20, 3, 303-320 (first published in 2001). Accessed 29.3.2015. http://www.tandfonline.com.nelli.laurea.fi/doi/pdf/10.1080/02615470120057406

Opetus- ja kulttuuriministeriö (OKM), 2012a. Koulutus ja tutkimus vuosina 2011-2016. Kehittämissuunnitelma. Opetus- ja kulttuuriministeriön julkaisuja 1. Accessed 18.3.2015. http://www.minedu.fi/OPM/Julkaisut/2012/Kehittamissuunnitelma.html

To enable people in health and social care to transform their lives through participation in creative activities. ArtsCare. Accessed 20.3.2015. http://www.artscare.co.uk/

Sava, I. 2007. Katsomme – näemmekö? Luovuudesta, taiteesta ja visuaalisesta kulttuurista. Juva: WS Bookwell.

Sava, I. & Bardy, M. (eds.) 2002. Taiteellinen toiminta, elämäntarinat ja syrjäytyminen. SYREENIn Taimi-projekti 2001-2003. TYÖPAPERIT. Taideteollisen korkeakoulun julkaisusarja F 21.

Sosiaalihuoltolaki. 17.9.1982/710. Accessed 30.3.2015. https://www.finlex.fi/fi/laki/ajantasa/1982/19820710

Strandman, P. 2007. Taiteen soveltavaa käyttöä? In M.Bardy; R.Haapalainen; M.Isotalo & P. Korhonen (toim.) Taide keskellä elämää. Keuruu: Otavan Kirjapaino Oy, 160-172.

Vehmas, S. 2005. Vammaisuus: johdatus historiaan, teoriaan ja etiikkaan. Helsinki: Gaudeamus.
Vehmas, S. 2013. Vammaisuus ja yhteiskunnallisesti luodut haitat. Juhlaesitelmä 4.12.2013. Accessed 29.3.2015. http://www.vammaistutkimus.fi/tiedostot/Juhlaesitelma41213.pdf

CASE 5: A Restructuring Scandal in the Estonian Cultural Weekly Newspaper: Case SIRP

Written by **Marge Sassi**, Estonian Business School, Estonia

SIRP

- A weekly, available on Fridays; print-run: 5000.
- According to latest reader poll, an issue is read by 25,000 people.
- Financed from culture ministry budget; for 2013, the ministry allotted the paper €226,000, which is matched by approximately as much in targeted support.
- SIRP is published by Foundation Kultuurileht.
- The name SIRP means 'sickle'.
- Established in 1940.

Introduction

This case focuses on *'Kenderiaana'*, a controversial change in leadership (*read:* range of nasty managerial decisions) at a cultural weekly SIRP. The case was selected because there is much more to it than just an incapable editor-in-chief or arrogant minister getting his deserved punishment. The restructuring of the weekly newspaper SIRP (Foundation Kultuurileht) formally initiated by new interim editor-in-chief Kaur Kender caused an active debate in Estonian society about the over-regulative role of the Ministry of Culture and caused a kind of uprising of the Estonian 3rd sector and creative community. The case went down in history as never before had there been such an overwhelming public debate on topics like funding the culture and composition of public foundations and the impact of a publicly-owned newsletter on society. The scandal created an atmosphere in which creative people could no longer trust the Minister so that he had no choice but to resign.

The case also shed light on one of the problems in Estonian society: the tendency of communication and emotions to overshadow facts. During the two months of the scandal's life, the public was often left without information. Even today, it is not exactly clear what happened. The Prime Minister of the time, Andrus Ansip, described the situation as that 'the public, so the government—we were in the dark'. So, let us

bring some light to the case and invite our dear readers into a discussion about what might have happened . . .

In trying to summarise the SIRP scandal from the players' point of view, the following picture emerges:

> *Mr Kender takes office; Minister Lang steps down; Mr Kender steps down; temporary editors are appointed; Toomas Väljataga and Urmas Klaas do not step down; the reputations of both remain damaged.*

Cultural figures in Estonia have often shown their dissatisfaction towards different Ministers of Culture. In times of limited resources, there are always tensions. The current case was involved some misunderstandings and conflicts concerning the Minister, where prominent cultural figures felt they were not being treated with respect. In any situation with many counterparts, there will be many opinions. What is not typical, however, is that in our situation, the counterparts usually expected to cooperate were not willing to communicate.

Semiotics professor Mikhail Lotman expressed the opinion that the scandal might actually benefit Estonian culture. He states: 'from a culturological viewpoint, this is useful for Estonian culture—such a small storm in a teacup'. Resigning Minister of Culture Rein Lang's final speech in Riigikogu might also be seen as something significant; in addition to defending his behaviour, the former Minister pointed his finger at many weaknesses in Estonian cultural life.

Since the case itself is not black and white, there are no correct or incorrect solutions. Therefore, we invite our readers to participate in an active inner dialogue to answer the question: what could have been done differently?

Historical and Current Role of the SIRP in the Estonian Cultural Landscape

The Foundation Kultuurileht has operated in its present form since 2004, issuing 12 publications (in addition to its 11 cultural publications, it also published *Diplomaatia*, a foreign policy periodical for the International Centre for Defence Studies). The current case involves only one of the foundation's publications: a state-funded cultural weekly SIRP (English: 'Sickle'). The newspaper was previously known as Kultuurileht and dates back to the communist-era publication called Sirp ja Vasar *(Sickle and Hammer)*. When it reopened as SIRP in the late 1990s, the publication's content bore no resemblance to that of its Soviet predecessor, but many still criticise it for its stoic black-and-white text-heavy layout. SIRP is a paper for the educated reader; steps by the publisher (read: state) to influence its direction are interpreted as sympathetic to the intelligentsia.

In 2005, the SIRP editor-in-chief seat went to Kaarel Tarand. An era at the SIRP, in which Mihkel Mutt and Mati Unt were the central figures, was over. Even with his somewhat controversial views, Mr Tarand was an experienced editor, and it was assured that he would produce a culture paper, not some other kind of media product. According to Mr Tarand,'the print run of SIRP—5,000—is quite respectable by Estonian standards. Additionally to that there is the SIRP online edition, which gives us a stable readership of 30,000. That is six seats in Estonian Parliament'.

Even if the role of the SIRP in the media and culture landscape is now nothing like that of its former glory days, it still carries a deep meaning. The fate of any newspaper is rightfully of public interest, not only because it is the euros of taxpayers that pour into the publishing coffers. The paper is in constant need of attention by artistic associations and individual artists.

Goals

Based on its statutes, the aim of the Foundation Kultuurileht is to publish and disseminate cultural media publications. These publications represent the Estonian cultural bloodstream through which the popularisation and in-depth conceptualisation of creative arts, fresh ideas, social and educational discussions take place. Magazine content includes the arts, international relations, literature (both for children and adults), school problems, cultural debates, natural and human sciences, authors' original works and translations.

Here is a list of 'players' in the SIRP saga:

- Karl Martin Sinijärv, chairman of the Writer's Union
- Kaur Kender, controversial writer, alternative novelist
- Marko Lõhmus, board member of the Estonian Cultural Chamber
- Ott Karulin, current editor-in-chief of the SIRP
- Paavo Nõgene, chancellor of the Ministry of Culture
- Rein Lang, Minister of Justice (2005–2011) and Minister of Culture (2011–2013)
- Robert Kurvitz, editor for the SIRP
- Tiina Mattisen, music editor for the SIRP
- Toomas Väljataga, CEO and publisher of Foundation Kultuurileht
- Urmas Klaas, chairman of Foundation Kultuurileht
- Urve Tiidus, current Minister of Culture
- Valles-Sten Maiste, essay editor for the SIRP

Personnel

The edition of SIRP employs 13 people, most of them responsible for one field (e.g. music editor, literature editor).

Readers

The SIRP newspaper in one sense suffers from an unanswerable question: for whom exactly is it meant? The question has been in the air for more than a decade. Is the SIRP intended for the narrow circle of creative people, or is it for educated, ordinary citizens? Some art communities wanted the first; the Ministry of Culture has other intentions. The question is essentially an ideological one: does culture belong to the elite or to the people? Still, it seems that the majority of the SIRP's readers are intellectuals (or at least people who consider themselves intellectual), and to general knowledge they are mostly in opposition with the government.

It is also important to mention that a large part of the print is bought off by the state authorities who receive money from the state budget. However, there are also many readers of the online version of the SIRP. Therefore, the print-run of ca 5000 exemplars does not provide a complete picture. The council of the SIRP constantly stresses the need for higher reader numbers. This forces the editor-in-chief to choose between quality content and that which will win new readers.

Finances

The finances of Foundation Kultuurileht are insufficient, and the limited resources present a daily problem. Before leaving this job, the last editor-in-chief, Mr Tarand, commented on the situation with following word:

> *'The financial side of the foundation is not in balance with the general increase in economic growth; funding of culture is all the time lagging behind. The senior professionals of the SIRP receive 700 Euros gross and the backwardness compared to the national average wage increases year after year; it is hard to believe that such a system is able to withstand in a starvation mode.'*

In 2013, the Ministry of Culture allocated to the foundation 26,500 euros to digitise the whole archive of already published issues.

Starting Point: A Failed Competition

In the autumn of 2013, the SIRP announced that it was hosting competition to find a new editor-in-chief. It was a so-called scheduled contest, as the chief of the current term of office had to be filled soon. According to the job advertisement, the tasks of the chief covered the substantive and organisational management of the edition of the SIRP. The candidates were expected to know the ropes of the Estonian cultural and journalistic landscape and to have experience in journalistic work.

Five applications were filed: Kaarel Tarand (the previous editor-in-chief), Ülo Mattheus, Ivo Rull, Andres Ammas and Leo Martinson. A selection committee was formed to meet with the candidates. Meanwhile, Mr Tarand withdrew his candidacy; regarding the rest, the competition was declared a failure. There now remained two options to find a new editor-in-chief: host a new competition or make a targeted tender.

At this point in time, it was assured that an acting editor-in-chief, meaning the current managing editor, would lead the paper until the new editor-in-chief was found. Suddenly, the foundation found not a new editor-in-chief but a new acting one. This caused a snowball effect that nobody could have foreseen.

The Surprise Candidate: Kaur Kender on a Zebra

After the failed competition, both Toomas Väljataga (CEO and publisher of Foundation Kultuurileht) and Urmas Klaas (chairman of Foundation Kultuurileht and of the Parliaments Cultural Affairs Commission) sought alternatives candidates to invite. One of these candidates was Rain Kool, a journalist at Public Broadcasting; Mr Kool declined, as did all the others.

Suddenly, Kaur Kender (alternative Generation X novelist) contacted Mr Väljataga himself, offering himself as editor-in-chief of the SIRP. That could have been so; still, according to the gossips in cultural circles, it is hard to believe that the Minister of Culture Rein Lang and Mr Klaas were not linked to this appointment. Still, what we may be sure of is that from then on, everything escalated. Mr Väljataga met Mr Kender. Mr Kender prepared a vision. Then came a meeting of three: Kender, Väljataga and Klaas. This was followed by a meeting with Mr Lang. All in a hurry, they essentially bypassed the Council of Kultuurileht. At this point, Mr Väljataga commented on the decision thus: *"Of course, I do also have my doubts regarding Kaur Kender, primarily that maybe he will just get bored, at a certain moment; but the bunch does have passion, sincerity, eagerness. Brightness of eyes, like maritime proletariat."*

The magic vision of Mr. Kender

How did Mr Kender manage to convince the decision-makers that he was a suitable candidate when five other people were rejected in the first selection round? The visionary document of the new SIRP promised real political discussion on the opinion pages, equally participated by active politicians of all parties and civilians. The science pages would be more active in publishing IT news. The paper would also include comments on video games and a high-society corner, and investigative journalism was promised.

After the vision's publication, an active public debate began. Could the SIRP still be considered a cultural newspaper when all the described changes were introduced? Chairman of the Union of Estonian Architects, Peeter Pere, expressed concerns. *'Perhaps the new SIRP will have a very deep content, but while I have the impression that it becomes significantly more popular and aims to become more readable. There are already two newspapers playing that role in Estonia.'*

Media channels reviewed the plans of the newborn SIRP as follows: *'Under the new editorship, the SIRP would become a paper purposefully aimed at leaving the citizens with a normal impression of the state.'* The first Kender-led SIRP edition came off the presses on November 22nd. Even before publication, the air was thick with conspiracy theories.

Speculations

When the news was announced that Kaur Kender would manage the SIRP, there were in essence three opinions: 1) it is a very brave step, 2) it must be a joke and 3) it is a fatal error. The doubts of Kender's suitability were primarily based on the fact that he had no experience in management or with periodical publications. In one of his first public debates, Mr Kender provoked the public by saying that *'culture is boring'*. That triggered a new wave of criticism to surge towards Kaur Kender.

It was a time full of speculation. For instance, according to an anonymous culture journalist, Mr Lang had let it be known that should the SIRP continue the same old way, he would not find any extra money; however, should a capable person take the trouble to lead and renew the SIRP, the money would be found. This was surmised to mean that four of the eight editors needed to be laid off. This rumour was supported by speculations that Mr Kender was a Reform Party man (as was the Minister); with him at the helm of the SIRP, two birds could have been killed with one stone: doing a favour to «our guy» and getting rid of the current SIRP staff.

The previous editor-in-chief Kaarel Tarand said that civic society should not tolerate *'state authority run amok'*. He believed the government was setting a double standard. *'They are evading the [publisher] Kultuurileht foundation's statute, which says clearly and without exception that the editor-in-chief is to be picked at public tender. If one such competition fails, the next one is held, until the editor-in-chief has been found—not bring in some backdoor man,'* said Tarand, referring to the appointment of Kaur Kender as interim chief.

There was one more topic of discussion among cultural circles: since Mr Kender was but a substitute, was it really necessary to make a clean sweep? In addition, the question still remained as to how Kaur Kender suddenly came up as a candidate for the SIRP's editor-in-chief.

Let's recall some facts: The speed of the recruiting process looked suspicious. Eesti Päevaleht (an Estonian daily newspaper) quoted former SIRP editor Valle-Sten Maiste as saying that top Reform Party politicians forced decisions upon Toomas Väljataga. Mr Maiste said he had correspondence to prove it. Toomas Väljataga denied

any pressure. Surely, however, the Ministry had done a poor job managing it all, conveniently diminishing its role and thus taken advantage of Toomas Väljataga.

Lay-off plan

Soon after recruiting Mr Kender, four experienced editors were laid off. It is worth repeating that it was the very Toomas Väljataga who employed and sacked the SIRP's Editors-in-chief; however, in his own words, *'before entering into a contract with Kaur, I did need to know if I had the Ministry's backing for restructurings at the SIRP'*. For the meeting with Mr Lang, Mr Väljataga prepared a table concerning all eight employees at the SIRP—it contained names and the sums of money it would take to lay them off. According to Mr Väljataga, this did not mean that all eight were planned to be sacked; the list was purely theoretical. *'We just looked at the overall picture of the possible costs, and, among other things, the Minister reprimanded me regarding the contract with Reet Varblane,'* recalls Mr Väljataga.

Namely, Ms Varblane as art editor at the SIRP had a fixed-term employment contract, meaning that her lay-off would be much more expensive than with others. However, this did not mean that the talk was directly about the lay-off of Ms Varblane; such contracts were said to be a no-go. There are several different versions of what exactly happened. *'Lang said all eight could not be sacked as there was not enough money for that, he set us a money limit,'* recalled Mr Väljataga. Mr Lang refuted the accusation that he had, from the start, issued commands and directives; however, he was very much in the know from the very beginning, and it was this fact that upset Toomas Väljataga, as demonstrated his comment:

> *'Among other things, I told Lang that when appointment of Mr Kender comes into the open, there will be a certain furore; and I asked how I should react to that; to which Lang said that this was a decision by the board and council, but that the ministry supported it.'*

Formally, all was correct; in essence, the Ministry had left the foundation's chief standing alone as the scandal gathered steam. Mr Lang gave the impression that he was not included and, in so doing, painted a false picture of his role. To this, Chancellor Nõgene added, *'the change of staff at the SIRP was carried out ugly'*.

'Should you ask me if I was set up, then yes, that's exactly what has happened,' summarised Mr Väljataga. At best, this could be called a communication error; the topic became unexpectedly big and unpleasant, and the Ministry of Culture conveniently distanced itself. Mr Väljataga, however, was left without the backing that had been promised him.

Critique of the Work of Kaur Kender

Acting Editor-in-chief Kaur Kender, whose first order of business was to sack four senior editors of the SIRP, resigned at the end of November. It was known right from the start that Mr Kender would bring his own people into the SIRP, that there would be lay-offs and that these would bring extra costs, and, among other things, that Mr Kender wanted to replace all the computers at the SIRP. During his first days at the new job, literature editor Doris Kareva, movies editor Tarmo Teder, science editor Marek Strandberg and architecture editor Veronika Valk were all fired. When launching his work, Mr Kender brought along three new employees—writer Tõnu Õnnepalu, musician Robert Kurvits and literary critic Martin Luiga. The latter two were active on the social–critical blog, ZA/UM, which also published the new SIRP concept.

The SIRP had been viewed by some as not being innovative enough. Kaur Kender was appointed to change this, but many old-guard intellectuals criticised him for not having the right literary credentials. Mr Väljataga, CEO of Foundation Kultuurileht, justified the decision by admitting that the SIRP would no longer have definite editors for certain fields. *'The SIRP will be a more broad-based paper in its making'*, he said. The opposition from arts circles to Kaur Kender's person and first steps as editor were remarkable. In the editorial of Postimees, it was written that:

> *'From time to time, every newspaper needs new ideas and a fresh view. Understandably, a new leader may create a team of his own. Even so, a prudent freshening of the air is quite different from throwing opposite windows wide open in the midst of a storm. For a moment, the resulting chaos may feel fun, perhaps. But it won't be pleasant, after all, dwelling in a room torn by gusts. Who will clean up the mess? Who will take responsibility?'*

Former Editor-in-chief Mr Tarand commented on the structural changes as follows: *'Even if all that is happening there, right now, is formally and legally correct, it is totally unacceptable to anyone with common sense,'* he told radio Kuku. The chairman of the Writer's Union, Karl Martin Sinijärv, also criticized the decision to get rid of the editors:

> *'Demolishing a working structure overnight and the use of brutal tactics when the print run and website visits are constantly growing, signals something other than concern over the welfare of the SIRP,' he said. 'A clearly partisan chain of command has run roughshod over human and cultural values and this cannot be accepted regardless of the outcome.'*

Sinijärv did not specify what he meant by 'partisan', but the cultural rumour mill was full of talk that the Minister of Culture, Rein Lang, played a role in the changes.

The New SIRP

Kaur Kender defended the paper's new mission in an Estonian National Broadcast studio interview. He emphasised the paper's role in moderating a more civil political debate. In the first issue of the reinvented SIRP, he wrote a leading article in which he reflected on a childhood trauma and likened his role to that of a heart surgeon trying to save a dying patient. The same edition of the SIRP also published a review by Robert Kurvitz of Andres Aule's unpublished book of verse, *Valge* (White). Mr Aule, however, had not given consent to publish his verses. In a letter published in the online newspaper *Eesti Päevaleht*, Mr Aule said that, for this, acting Editor-in-chief of SIRP ought to resign.

Fragment of a poster with 41 Estonian cultural figures with tape over their mouths. Copyright: Herkki Erich Merila, Andrus Kannel, Viktor Koškin and Peeter Laurits.

In response to the first issue of the SIRP edited by Kaur Kender, 41 cultural figures with tape over their mouths were photographed. The compilation was posted on the Internet and distributed with no commentary provided in *Eesti Ekspress* or elsewhere. Minister Lang said that if someone protests in a free society, then it is a big problem. *'Have any of those people who taped over their mouths faced obstacles to publishing their texts? It is a very fundamental question, I think'*, said Lang. *'I am puzzled.'*

Lang admitted that this was a sign of a lack of trust. He added that a good conspiracy theory lives its own life and that any later refuting doesn't change anything. He called it a very big communication problem and a problem for the government that people in Estonian society wanted to believe things without considering the facts.

Comment of Marko Lõhmus, Board Member of the Estonian Cultural Chamber

I do not think there was any threat to freedom of expression. In fact, the freedom of speech in today's borderless media is still very difficult to limit. But Kender (probably because of his creations, as well as the nature of utterance) was perceived as a 'mafia force' approved by the Minister's back room.

Historically the SIRP has an image of the freer media, and humane creative persons did not want to imagine what kind of effect this could have on the SIRP. So the message of 'mouth taping' was perhaps that in a public culture media like that we do not want to express our opinion.

The Resignation of Kaur Kender

After two weeks of controversy that culminated with the Minister of Culture vowing to resign, the SIRP scandal took one more twist when the cultural weekly's Editor-in-chief Kaur Kender announced that he himself and editor Robert Kurvitz would resign, with only one week and one issue under his belt. In a joint declaration, the men substantiated the decision. *'We are stepping down as SIRP acting Editor-in-chief and editor'*, said the statement. The reason given was that they had quoted the unpublished work of poet Andres Aule. Aule had taken to the pages of *Eesti Päevaleht* daily to protest Kurvitz's unapproved quoting of unpublished poems. *'In the last weeks, despite attacks from political circles, creative societies, educational institutions and the press, we were able to launch a cultural publication with a great concept. But we failed on a poetic level. This is the only error we made and it's all that matters to us'*, wrote Kender and Kurvitz. The Minister of Culture, Rein Lang, was among the people they thanked. *'We ask the Prime Minister not to satisfy his resignation request'*, Kender and Kurvitz wrote.

Toomas Väljataga and Urmas Klaas noticed that Mr Kender's departure came as quite a surprise. At their crisis meeting, the board decided that until the new Editor-in-chief was found, the SIRP would be managed by Lea Larin, Tambet Kaugema and Tiina Mattisen (existing editors). A new competition for a fresh Editor-in-chief was announced. As promised by Foundation Kultuurileht chairman Urmas Klaas, the visions of all the candidates were made public.

The lay-offs initiated by Mr Kender cost about 8,000 euros, and the one week of labour by his team about 1,000 Euros. Foundation Kultuurileht announced that it would attempt to rehire the section editors who had fired during the editorial shake-up. *'I offered all four editors a chance to return to work under service contract until a new Editor-in-chief arrived'*, said Toomas Väljataga. Veronika Valk (editor of architecture) and Marek Strandberg (science) accepted the offer, but Tarmo Teder (film) declined and Doris Kareva (literature) said she would think about it, eventually accepting the offer at a later date.

New Competition, New Editor

After the resignation of Kender, the Foundation Kultuurileht Council had two topics on their meeting agenda: to decide upon the new Editor-in-chief and the competition schedule, and to provide an assessment of the Council and Chairman regarding the decisions made during the scandal. The Council decided that Mr Väljataga should remain in office.

Applications from candidates had to include a vision for the editorial staff and the newspaper's planned development for the next five years. Unlike the previous failed competition, nothing was altered in the requirements except for a mentioning of a preferred higher education. In addition to Mr Väljataga and two council members, the selection committee included seven more people, three of whom were set up by artistic associations, one by Kultuuri Koda (Estonian Cultural Chamber), one by the Academy of Sciences, one by the SIRP desk, and one by the panel.

A commission tasked with finding the new Editor-in-chief received 16 applications and finally picked Ott Karulin over Jan Kaus. Kaus was a writer who had criticised Kender and put his name forward a month prior.

Theatre scholar and critic Karulin pledged to focus more on the art of criticism and the integration of different fields. He expressed his opinion that fresh blood keeps things moving forward. *'In culture, I believe the motivating force is intruders who call into question the existing system. Then the ones inside the system begin defending themselves. Interesting questions and conflicts arise and in general it leads to good art.'*

Karulin had the goal of adding more citations to the SIRP, and not just in social media, but also in the daily newspapers, web portals, TV and radio channels. '*Returning to the growing number of readers is probably the expectation of state as donor, and I as Editor-in-chief can only partly object. Elitism should not be a goal in itself*,' he

mused. Naming Ott Karulin the new head of the SIRP brought an end to the month-long saga, and peace returned to cultural Estonia.

Critique of Minister Lang

The publisher of the SIRP, Toomas Väljataga, claimed that Minister of Culture Rein Lang was personally involved in the purging of a number of senior editors. Lang denied it in the beginning and argued that he had met with Väljataga and incoming interim Editor-in-chief Kaur Kender just before the changes were publicly announced, but maintained that the meeting was solely to explore possible avenues of additional financing for the new look of the SIRP, and that Väljataga had brought his editorial candidate Kender with him. Väljataga denied this, saying that he was invited to the meeting with Lang and that when he arrived, Kender was there as well. Väljataga said the main topic of the meeting was the extent of severance pay for the four section editors who would be laid off—prominent opinion leader Marek Strandberg and poet Doris Kareva among them.

The Minister had an official meeting with creative unions to discuss the controversial leadership change at the SIRP, where he said that he would consider resigning over the affair. Meanwhile, Lang maintained that he did not order the sacking of numerous notable cultural figures on the newspaper's staff, as was alleged by its publisher Toomas Väljataga. *'There are so many conspiracy theories that it all appears terrible from the outside. For heaven's sake, do what you will to me but this is not a conspiracy'*, Lang said. The minister admitted, though, that the firings had been nasty. But he retaliated at those present at the meeting, asking if it would have been better had he intervened to stop the personnel decisions.

Anyone who had been in the least bit involved in the restructuring were criticised heavily. Still, Kaur Kender and Minister Rein Lang were the absolute favourites of critics on every level. After Kaur Kender stepped down, the critics concentrated on 'eating the Minister alive'. The public debates in the media and in artistic circles only grew with time, and the possible resignation of the Minister was discussed long before he officially commented on it. Eventually, the opposition parties attempted a show of force on Mr Lang in the parliament, with 40 MPs handing in a declaration of no confidence. The silent theatre surrounding the scandal continued as long as the Minister was publicly telling an obvious 'untruth'.

The Resigning Minister

Eighteen Estonian creative unions called after the official meeting with Mr Lang for the resignation of the Minister of Culture. Minister Rein Lang had lost not only the trust of creative people, but also among the entire intelligentsia and the broader

public. It was said that the Minister favoured the interests of political parties, spoke in black-and-white without blinking, and could not be allowed to continue. They also demanded a new competition for the position of Editor-in-chief at the SIRP and a rearranging of the composition of the Foundation Kultuurileht board (more members were to come from the creative unions) and other councils of cultural foundations to avoid politicisation.

To refute accusations of lies, the Minister became somewhat hard. Lang said that for many days, he himself had been wondering whether, in the given situation, it made any sense to continue as Minister. The reason for him to step down remained a mystery for a long time. According to Lang, he had spoken *'the truth and only the truth'* regarding the SIRP. Still, he eventually announced via the Estonian National Broadcast's in-the-air programme that he would indeed resign from his post. *'I could endlessly talk about all facts being in my favour; but I do not have trust and I will in no way be able to restore it. In a situation like this it makes no sense for me to sit in my office, as I would not get anything done anyway.'* He added that he would, upon his resignation, work in Parliament. On the TV programme, Lang expressed hopes that the scandal would have a positive impact on Estonian culture, including the SIRP.

Lang said in his parliamentary resignation speech that he resigned because it had become impossible for him to participate in the communication sphere of Estonian society as a minister. In essence, the Minister resigned due to pressure from creative unions.

In discussing the SIRP scandal, Lang singled out individuals he said were to blame for his resignation. He attributed the course of events to a well-executed smear campaign by the Social Democrats and pressure from creative unions. He said he had been stigmatised in the affair, which had deteriorated to the point where communication with the daily working partners of the Ministry of Culture was no longer possible. Himself a former Editor-in-chief, he then went into a discussion of the decline of professional journalism and the manipulation of public relations groups.

Afterwards, some critics decided that focusing the conflict on Lang was not totally honest and just. Surely many mistakes had been made. Considering the widespread dissatisfaction among the creative community, no one could say everything had been done correctly. With nothing concrete to find fault in, however, that could never really be claimed.

The New Minister

After a week and a half of searching and think-tanking, the Reform Party appointed Riigikogu member Ms Urve Tiidus as the new Minister of Culture. President Toomas Hendrik Ilves welcomed the announcement and said having a female minister in the post was important. President Ilves said, *'It isn't easy to come to the government in the current situation but having known you over 20 years, Urve, I am certain that you will cope well in this job'.*

One can never be too sure. Even so, at the Reform Party's top, it was decided that Ms Tiidus possessed desirable qualities—experienced, calm, conciliatory, and palatable to the creative community—as a long-time TV news anchor and the Mayor of Kuressaare (2005–2011).

The New SIRP, Take Two

New Editor-in-chief Ott Karulin initiated few structural changes in the organisation and did not focus on changing the content of the newspaper. One major issue still concerned the content; earlier, the pages among different sub-areas of the culture section were more or less equally divided. Recently, however, the focus had shifted more to topics themselves, allowing the involvement of different disciplines without specifying any limits.

Ott Karulin emphasised in a personal interview (in February 2015) that the SIRP now had more cooperation partners and was therefore more visible. In national broadcasting, a programme called VASAR focused on topics raised in the SIRP the day before. As a result of the scandal, the SIRP began to publish a yearly bilateral edition with one unprompted media channel; last year it was *Müürileht* (a free artistic newspaper/portal). From the visual side, the new team put a lot of effort into the front page of the newspaper as it catches the eye of those who have not yet bought it. There have been no major polls as of yet, but it seems that the online page has more young readers and 'likes'. Sales revenues are up, but it is difficult to say exactly what has caused the rise.

Marko Lõhmus, laments that there is considerably less arts criticism of different cultural fields in the new SIRP. He also claims, however, that there is much more substantial and better cultural policy analysis.

Impact of the Scandal

Society level

Marko Lõhmus finds that 1.5 years after the scandal, it was about trimming political culture, about which there is more awareness now. Also due to the scandal, institutions that are too close to the Ministry are now challenged in public opinion. *'Everybody has at least the knowledge that if the culture people won Minister Lang through a battle, it is not impossible to remove some ignorant minister.'* He also affirms that there is now more awareness of the need to monitor political processes.

Former Minister Lang said the scandal had unearthed a key problem in Estonian society—that rumours and emotions overshadow facts. *'In my mind, this is indeed an existential problem. The fact that strategic communication is not working, neither on*

government and culture ministry level, and we are unable to make clear to people what is true and what isn't; and, on the other hand, a journalist who dreams a dream is able to convince an entire society that somebody is a rascal and villain, this is a problem—this problem should be granted a sober look, reasonably, without emotions.'

Perhaps as a result of the scandal, examples of a 'no-go cultural policy' can now be found in two parties' election programmes (elections for the Estonian Parliament were held in March 2015).

Cultural level

Marko Lõhmus finds as a result of the scandal that society and creative people have beguun to understand what kind of animal the foundation is—how is it managed, what makes up the council, where limits of the capacities of the manager come into play and how all is invisibly but directly linked to the Ministry. Ott Karulin agrees that even though the juridical form of foundations has existed in the Estonian cultural sector for 10 years, it is still a time of learning. There is a danger that the managers do not know exactly how limited the jurisdiction of the foundations' council is; thus, they should not participate in any daily activities. In the case that they do, it would be against the law.

Via his Facebook page, President Toomas Hendrik Ilves addressed the SIRP scandal, admitting longstanding problems in the field of culture but denying the danger to freedom of speech and culture in Estonia:

> *'I do care about the good Estonian culture and its success', said the president. 'Regrettably, on the state side, culture life is plagued by longstanding problems with communication and relations. Culture life, however, cannot be organised financial official style by an Excel table. But, let's be honest: freedom of speech and freedom of creation are in no way endangered in Estonia.'*

Marko Lõhmus finds the SIRP saga influenced the self-consciousness of creative people. He states that *'they sensed that they are still capable of achieving something jointly. Even taking down the Minister'*. However, joint action is perceived as essential. Lõhmus states that there has been a change in the tone of the dialogue between the Ministry and the representatives of different cultural fields. *'Before that it was "Lang-like" and after that humble. Today there are no fears anymore, there is no one to lose no more.'*

Inside the SIRP

Mr Strandberg notes that *'as we see, the state didn't think it too much to waste nearly 10,000 euros to let some tricksters and a minister out of his mind to wreak havoc. Ergo, the state has no money problems'*. According to him, it would now be prudent to

make a new wage offer to all the editors at the SIRP. Indeed, Mr Väljataga did promise such a raise. *'I am convinced that next year, as the budget is confirmed, wages will rise not in the SIRP only, but for other employees at Foundation Kultuurileht as well'*.

Ott Karulin says that the scandal in the SIRP produced at least one very concrete result: in the Foundation Kultuurileht Council, there are now two more representatives of the creative unions. *'I have also the impression that the Ministry of Culture (and its substitute areas) is following the rules very precisely after the scandal when recruiting top officials—I might say, they are putting more effort into it'*, so he stated in a personal interview.

Conclusions

Who is to blame in this scandal about which everybody has an opinion? Obviously, the blame falls on several people. It could be said that bulk of blame falls on the decision makers—the Foundation Kultuurileht board members and council—who lacked the courage to explain their decisions. They intentionally left the public in the dark. The Minister of Culture was not indeed the chief decision maker in this issue, but was still aware of them and backed them financially. When making such a decision, knowing the resonance it would produce, he board and council should have reconsidered whether they really wanted to do it. Having made the decision, they should have faced the nation and explained their actions.

Urmas Klaas, chairman of Foundation Kultuurileht, has said that after the scandal, it is to be deeply regretted that such a polemic situation developed around an Editor-in-chief of the SIRP. When it comes to putting together the staff and other decisions related to personnel, this falls to the competency of the board. The resignation of acting Editor-in-chief Kaur Kender came very suddenly—he was able to realise his vision in one issue only.

Who were the winners in this situation? Some creative unions won, as they were able to show their power. The coalition of political opposition also won, because they had good reasons for blaming the government. Even the Reform Party improved their image to a certain extent. Kaur Kender received lots of media coverage, and while it was negative, it still made people talk about him constantly. Last but not least, statistics show that several online media channels mentioned the SIRP in November of 2013 a tremendous 1001 times (survey by ETA Monitoring).

Discussion

Although the case has a political background, it focuses on managerial mistakes that caused dissatisfaction among creative people and society as a whole. In the context of the current case study, therefore, the following questions may be discussed:

1. What could be the long-term positive and negative impacts of the scandal towards the content of SIRP, creative unions, Estonian media, the Estonian public, etc?
2. What was the biggest error made during the snowballing scandal by the Foundation/Ministry/Editor-in-chief? How could it have been avoided?
3. Based on the case, what kind of changes would the cooperative forms between the Ministry, the creative unions and Foundation Kultuurileht need?
4. What changes would you have introduced as the new Editor-in-chief of the SIRP after the scandal?
5. What should be done to avoid similar cases in the future?
6. What kind of external player had the most important role in bringing about the resignations of Minister and Editor-in-chief?

References

http://arvamus.postimees.ee/2611962/wesse-allik-voitsid-koik-aga-kultuur-kaotas

survey by ETA Monitooring

http://epl.delfi.ee/news/arvamus/juhtkiri-valetaja-astugu-tagasi.d?id=67123606

http://kultuur.postimees.ee/2602188/lotman-sirbi-skandaal-tuleb-loppkokkuvottes-eesti-kultuurile-vaga-kasuks

http://kultuur.postimees.ee/2640466/ott-karulin-elitaarsus-ei-tohi-olla-siht

CASE 6: Well-being at Work through Arts and Culture

Written by **Kaisa Holopainen**, Sibelius Academy of the University of the Arts, Helsinki

Background

This case presents two projects that develop new approaches to support well-being and productivity in the workplace through art while creating work opportunities for artists. The projects were conducted from 2009 to 2013 by the Centre for Training and Development at Aducate of University of Eastern Finland (University of Joensuu at the time). They were called 'Työhyvinvointia kulttuurista—Well-being at Work through Culture' and 'Taiten tuottoa—Revenue from the Arts' (Oinonen-Edén 2013).

Motivation for the project began with the ongoing discussion in Finland about how to lengthen working careers. Present-day careers are often shortened because of people having to leave on disability or other forms of premature pension. This phenomenon may be due to widespread experiences of ill-being at work. It is said (e.g. ABB 2015, Wärtsilä 2015) that people and their well-being at work are the key to any organisation's success. If true, investment in employees' welfare, such as improving their safety and health, would better their ability to work (Brandenburg 2009).

Arts and artistic methods have been used in the social and health sectors for a long time. Use of the arts as an economic booster and innovative aid have been widely discussed in the Finnish society. Recently, the idea has been posed to use artistic interventions to support employee well-being at work. Studies about the connection between cultural activity and health support this idea (Oinonen-Edén 2013).

The head of the 'Revenue from the Arts' project steering group, Hanna Susitaival, notes in the project report (Oinonen-Edén 2013) that through art and creative methods, it is possible to see things differently, find different roles at work and discuss and question the outdated ways of working. For artists, who often struggle to earn a living through their creative work, serving as a workplace mentor could be a way to use their special expertise to earn an income.

The political atmosphere at the time of the projects encouraged the study and the developing culture of using art-based methods to support health and wellness. In 2007, Finland's government launched a policy programme to promote health. It included, among other things, the idea of art and culture as affecting people's well-being by accumulation of social capital (Sosiaali- ja terveysministeriö 2007).

The basic idea in Aducate's projects was to develop and pilot arts- and culture-based wellness support methods in workplaces, develop networks of knowledge and support new kinds of entrepreneurship in the field of arts and culture. The projects also aimed to encourage creativity and open-mindedness and develop a conversation and cooperation between working life and the arts and culture sector (Oinonen-Edén 2013, Työhyvinvointia kulttuurista 2015).

One concrete objective of the projects was to explore the possibility of establishing a sustainable 'Revenue from the Arts Centre' that could act as a marketing, mediating and counselling organisation, offering wellness support services to workplaces from arts and culture practitioners. Inspirer to this thinking was the Swedish TILLT model and organisation, which has turned out to be very efficient at bringing working life and the cultural sphere together (Oinonen-Edén 2013, TILLT 2015, Culture Action Europe 2015).

The value of art and culture and their application are often measured by different indicators; one must be able to determine their impact on society. Aducate's projects emphasised the measurement and evaluation of the impact of artistic interventions in the workplace. One conclusion was that art has intrinsic value and must be unrestricted—this is the only way to ensure the quality, professionalism and skills necessary to apply artistic methods successfully (Oinonen-Edén 2013).

Both projects were funded primarily by the European Social Fund and the state-governed North Karelian Centre for Economic Development, Transport and the Environment. Funds also came from the City of Joensuu, the City of Lieksa, North Karelia Central Hospital and Honkalampi Centre and University of Eastern Finland. Projects were carried out by Aducate, Esittävän taiteen tila ry—Association of Performing Arts Space, several cultural associations, the Cultural Services of City of Joensuu and the state-governed Arts Council of North Karelia (as of January 1st 2013, the Arts Promotion Centre Finland, Branch Office of Joensuu). The project manager of both projects was Mrs Elli Oinonen-Edén. One part-time planner and project worker came from Aducate, and two project coordinators came from the Association of Performing Arts Space (Oinonen-Edén 2013).

Aducate's projects were in cooperation with the Arts and Culture for Well-being Action Programme, conducted by the National Institute for Health and Welfare. This programme promoted health and well-being through culture and aimed to strengthen social inclusion along with the government's policy programme for promoting health (Oinonen-Edén 2013; THL 2015).

Action — Education and Pilots

Education

The Wellbeing at Work through Culture project included educating artists and other participants about artistic methods that support well-being at work. Approximately 440 people took part in the lectures, seminars and training (Oinonen-Edén 2013).

The education included themes of fostering well-being at work, group instruction methods, productising arts and culture initiatives into services for working life, different company forms and other ways to offer the services to employers. The point was to equip the art and culture practitioners with special skills for this new kind of work. The employer representatives who attended the lectures and seminars received information about new ways to improve their employees' wellness at work. During the education stage, it was noted that artists' attitudes towards the applied use of arts became increasingly positive (Oinonen-Edén 2013).

During the artists' education sessions, it was pointed out that the artistic interventions were not about the produced works, but rather about guiding the group. The most important aspect of the process was not artistic outcome, but the act of doing things together, the process itself and its impact on wellness. The practitioners' artistic skills were valuable because they allowed them to see and experience things differently and thus show the employee participants new perspectives and encourage them to try new things (Oinonen-Edén 2013).

One very important item during the education and piloting of the artistic interventions was in establishing the difference between preventive and therapeutic uses of art. Artists in these projects are not therapists; the goal of this kind of artistic intervention is to help participants find their own personal resources and develop new perspectives towards their work, not to analyse or change their lives (Oinonen-Edén 2013).

Piloting

Aducate's projects piloted the artistic interventions at eight workplaces. The pilot projects were executed in both the public and private sectors, including an elementary school, a library, a hospital's housing units and an IT business. The target group in each pilot was the staff of the organisation (Oinonen-Edén 2013).

All eight pilots followed the same procedure, but each adapted to the unique needs and ideas of the participants. Before the pilots launched, there were negotiations with the employers, including visits to the workplaces for meetings and discussions about the project's background, processes and aims. Each participating organisation chose which art or cultural field and theme that they wanted to work with. The project personnel looked for a suitable artist or artists to carry out these ideas. Artist, participants and, if needed, the project personnel tailored the ideas and themes into a feasible plan.

Aducate's projects emphasised that each team should share a common goal and end product, not strive to produce individual art works, as the project's benefits were in its process and group involvement. The members of the staff had to actively take part in planning and implementing the art projects (Oinonen-Edén 2013).

Making together. Copyright 'Taiten tuottoa' project.

The results of these two projects led to the development of the Revenue from the Arts procedure as a project management tool for producing art-based methods to support well-being at work. The procedure is based on the involvement of a mediator or mediating organisation.

Common phases of the procedure include:

- Selling the art-based well-being project to the employer, explaining the benefits and negotiations, budgeting etc.
- Decision-making about the project and choosing the target group at the organisation
- Informing the working community, measuring the starting point and conducting an initial mapping of participants' artistic or cultural ideas for the project
- Finding and choosing a suitable artist(s) based on the participants' wishes and ideas
- Conducting practicalities, such as making a timetable and forming a feasible project from the collected initial ideas

- Implementing the project and possibly presenting its outcome to own colleagues/co-workers/department, the whole organisation, and/or media (if the media is interested, it helps develop the self-esteem of the participants)
- Conducting a final survey to measure the results of the project and gather feedback from the participants
- Conducting a well-being impact analysis by comparing the initial and final survey, monitoring reports and reporting the results to the customer
- Benefiting from the results in the workplace (Oinonen-Edén 2013:41-42)

The timetable, places and materials needed were decided together between the project participants. Piloting took on average six months, but depending on the workplace and the participants' needs, timeframes ranged between 2 and 12 months. Professional artists worked at the workplaces for four days on average (Oinonen-Edén 2013).

The original idea was that there would be one artist on each pilot, but the number of employees participating and the scope of the ideas and chosen field of art could determine the number of instructors and technical support required. The number of participants per pilot ranged from 5 to 40. If the number of participants was small enough and the artistic idea simple and clear, one experienced artist could do the job. If there were more participants and several different art fields in use, or the art field chosen was technically demanding (e.g. film making), more instructors were needed. In the end, the number of hired artists and assistants per pilot varied between 1 and 4 (Oinonen-Edén 2013).

The role of the artist or artists was to coordinate and guide the process. Artists acted as instructors who created a safe atmosphere, nurtured participants' creativity and encouraged them to use it. They also guided the participants using timetables and technical mediums. Most of the time, artists and participants succeeded in creating an open, respectful and confidential relationship (Oinonen-Edén 2013).

Aducate's projects paid for the artists' and their assistants' wages. They also paid for the materials and equipment needed, up to 600 €. The project personnel took care of the practicalities and the measurement and evaluation of the pilots and their impact by observing, documenting and surveying the participants (Oinonen-Edén 2013).

The executed artistic interventions varied from snow or papier-maché sculpting to role-play dinners to film-making to photography. In many cases, the participants wanted to do something that they could not do or express in their everyday work so as to view their work from a different angle. Librarians wanted to make noise; staff at the social office wanted to show that they are more than public servants dressed in grey; nurses wanted to make a humorous movie about an imaginary night shift. One organisation wanted to create something polished that could be shown to the staff's family members and friends but also to stakeholders and be used in marketing and PR (Oinonen-Edén 2013).

According to the artists on a pilot case that used a combination of circus art and empowering photography, their job was mainly to channel the participants' own creativity. The participants had a need to let loose and show new aspects of themselves. During the project, the participants experienced a lot of laughter, daring, and exceeded

their limits. Both artists felt that combining the two art forms opened new possibilities and supported each other, and they were able to create well-functioning ensemble (Middekke & Turkka in Oinonen-Edén 2013).

Measuring the Impact of Culture- and Art-based Methods in the Workplace

The impacts of the art projects were measured based on systematic and versatile evaluation methods. Impact on well-being was measured with two before-and-after questionnaires. Three of the pilots were measured using the Aducate's projects' own questionnaires. The remaining five were evaluated in cooperation with the Finnish Institute of Occupational Health using the national Parempi Työyhteisö® —Better Working Community questionnaire, which contained extra questions concerning art- and culture-based methods. Use of the national questionnaire enabled the project staff to compare their results to national indicators. Both questionnaires included scaled and open-ended questions. In all the pilots, a project staff representative observed and documented participants' actions and reactions throughout the entire project (Oinonen-Edén 2013).

Survey questions addressed participants' work (e.g. experienced stress, meaningfulness, creativity), working community (e.g. working relationships, team spirit, interactions) and management (e.g. appreciation and trust, feedback, communication). The 'after' questionnaire included questions about the impacts of the art project on participant's perceived well-being in their working community. Respondents could also describe the impacts of the art project in their own words (Puhakka 2013).

Findings

Quantitative measurement of the projects showed that all the pilot cases generated improvements in the common well-being indicator. Two-thirds of the respondents estimated that the cultural and artistic project was beneficial to the working community to some extent. The vast majority of respondents felt that the project improved team spirit and interaction and inspired the work community to develop. Significant improvements occurred in the areas of social cohesion, trust and creativity. Attitudes towards supervisors and management activities also improved (Oinonen-Edén 2013, Puhakka 2013).

The most significant changes noted in the before-and-after surveys were in the areas of work-related stress and the flow of information. Levels of experienced stress diminished, a sense of belonging and team spirit increased and communication improved. Positive changes also occurred in colleague relationships, atmosphere and experienced support and trust from management (Puhakka 2013).

The answers to the open-ended questions also demonstrated strong improvement in social cohesion and team spirit. Being and doing things together was noted by participants as important. Other noted positive effects included less complicated and more transparent communication and cooperation and an increase in mutual trust. According to the answers, working atmospheres had become more relaxed and humorous, co-workers more familiar and people better able to be themselves (Oinonen-Edén 2013).

The respondents also stated that working together towards a common goal increased their motivation and joy in their work. A notably successful outcome of the project was in the overall improvement in self-esteem and self-assurance. The few neutral and negative statements were mainly related to previously existing conflict situations at work that had progressed so far that the cultural and art-based preventive methods could not help (Oinonen-Edén 2013).

According to the project staff's on-site findings, reception of the projects varied. Overall, however, the act of getting out of one's comfort zone and overcoming oneself had demonstrably positive effects on participants' courage, self-esteem and presentation skills. In most cases, the art projects relaxed the atmosphere and increased laughter and fun. All the pilot cases received publicity from local—and in some cases, national—media, which was believed to increase the positive impacts even more. Participants' ability to voice their opinions also seemed to increase the positive effects of the art project. Overall, the projects lifted up team spirit, creativity and courage and gave employees shared recreational experiences. The intensive period spent together increased social cohesion and cooperation (Oinonen-Edén 2013).

The qualitative data identified positive adjectives describing the projects, including 'active', 'funny', 'hilarious', 'positive', 'cheerful', 'supportive', 'relaxed', 'enthusiastic', 'playful', 'purposeful', 'positive', 'warm' and 'bold'. There were only two negative adjectives, 'stubborn' and 'questioning' (Oinonen-Edén 2013).

Employers felt that these kinds of art- and culture-based methods were not only helpful in supporting wellness at work but also in integrating new people to the work community. The art projects were also seen as helpful in improving skills useful to work, such as presentation skills and creativity. The human resources manager of one of the pilot organisations saw the art project as a very good way to bring management and subordinates closer to each other, thus making cooperation easier (Oinonen-Edén 2013).

According to Pälvi Rantala (2011:26), arts-based methods have particular impact on handling different activities and on community interaction. They often lead to concrete changes such as increased cooperation, improvements in interaction and atmosphere, better transparency, and improved familiarity between co-workers. Some cases noticed that relationships with customers changed and the organisation's departments become more familiar with each other and with their duties. In the best cases, the common experiences turned into improved overall well-being at work.

Aducate's project findings support those of Rantala's studies. Among the most important impacts were sincerity, interaction and atmosphere at work. Co-workers got to know each other better during the projects, which made cooperation easier. The

Aducate projects also reported the improvement of cooperation between organisational departments as a result of the pilots (Oinonen-Edén 2013).

The pilot organisations had very diverse starting points in terms of states of wellness at work. Still, for most of them, cultural and arts-oriented welfare projects seemed to be an appropriate and adequate method to kick-start positive effects. For example, in the housing units at North Karelia Central Hospital and Honkalampi Centre, the well-being indicator was already higher than the national average before the pilot programme began. After the art project concluded, this indicator was almost at the highest level in Finland.

Even though Aducate's studies were in no means scientific, the project workers themselves believe that something positive happened in the workplaces during the art projects. The respondents also felt that the art projects were valuable in supporting their well-being at work, even if they felt that their workplace wellness was good to begin with (Puhakka 2013).

Problems of evaluation

In one pilot organisation, the timing of the final measurement was questioned. Participants expressed that the measurement came too soon after the project, and the time allotted to answer was a bit short. Thus, these results may be considered as indicative changes in the short-term only (Hietala & Huttunen 2013).

The evaluation of the artistic interventions' impact did not measure, for example, participants' sick leaves, customer satisfaction or conflicts at the organisations. The project staff suspect that the effects that the interventions had on social cohesion, trust and creativity would also impact team building, health, presentation skills, client meetings, product development, marketing, transformation situations and operational development (Oinonen-Edén 2013).

Reception of the art projects among participants

Participants' reactions to the art projects were diverse. Some were more than ready to throw themselves in, while others were not. Participant reception of the projects ranged from enthusiastic to hesitant to suspicious (Oinonen-Edén 2013).

In Aducate's projects, it was noted that the level of voluntariness with which participants took part in the project affected the results. In some cases, the organisation's management did not establish a common understanding about participating in the pilot. This difficult starting point then affected the art project as a whole (Oinonen-Edén 2013).

In one interview, a participant (2015) pondered the experience and reported that, at least in her case, this kind of a project did not have a very positive impact. This participant's working community had atmosphere problems before the project began, and the art-based method was not, in her opinion, a suitable tool for solving them.

From this, we may conclude that existing problems should be expressed clearly when this kind of service is marketed to a workplace.

The choice of artist also had a big impact on how well the project worked out, making the selection a major responsibility of the mediator. If the artist is not motivated or lacks proper skills and tools for artistic intervention, he or she can destroy all good intentions. One case demonstrated that participant responses would have been better had the artist been more inspiring.

In such projects, it is the artist's responsibility to plan the intervention properly in advance—the project must be unified and have a proper goal. The artist cannot simply improvise the project on the ground, especially if he or she does not have an expansive range of experience. Simply being a good artist is not enough. The pursued impact of the project, its timing, outcomes and other issues must be considered in advance. An interviewed participant raised the following question: is it better for the project to have one common end product, or would it be enough to do things together, even if the outcome is separate products? In this participant's case, when the project was not planned properly in advance, the scramble to decide what the common goal and end-product should be made the process incoherent.

According to this participant, even though the arrangements worked fine and the days spent on the art project were ok, its impacts on the workplace were minor. In her opinion, there was some growth in terms of social cohesion, but even this was more of a feeling of 'fighting the same enemy' than of sharing enjoyable new experiences.

Employer's feelings about the artistic intervention

One employer (Hietala & Huttunen 2013:45-46) described the project as follows:

> *The idea of using arts-based methods in a work environment sounded like an interesting new way of supporting well-being at work. The well-being of the staff has a great impact on how the whole organisation reaches its goals. Another aim was to improve the flexible use of staff, and the art project seemed like a good way of develop the cooperation between two units.*
>
> *After the piloting, we noticed positive impacts in the work community—people got to know each other better and they had an experience of getting through challenges together. Employees felt that their self-esteem and self-assurance increased. The art project was seen as a meaningful change in everyday work.*
>
> *The Revenue from the Arts project paid the instructor for four days, but in addition workers used extra working hours for making an end-product (movie). Needed working hours surprised both employees and employer, and it would have been important to have more accurate information*

about the time requirements in the beginning. In an organisation functioning in three shifts, this posed a challenge for the coincident participation of the staff. Superiors had to pay a lot of attention to this when planning work shifts. Also, hiring substitutes was necessary so that the whole permanent staff could participate. This meant that the employee had to consider about the overall costs and benefits of the art project. Also, when considering the wholeness of supporting well-being at work, organisation management must think how well the one-time project fits into the long-term plans.

Questions for Discussion

1. How might project management/mediator/artist take the organisation's requirements into consideration?

2. How could the project be formulated to fit better in three-shift workplaces? To different organisations?

3. What would be the actual cost of this kind of a project if an employer were to pay for the artists' wages and materials? Are these really feasible, and do the benefits overcome the costs?

4. What must be taken under consideration in this kind of project?

5. Is a common end product needed, or would working together be enough?

6. How can the mediator make sure that the artistic intervention is a sufficient tool for supporting well-being in the workplace?

7. How can it be made sure that the artist has the needed skills, tools and motivation to guide and instruct the group?

8. What kinds of impacts can art- and culture-based projects have on wellbeing in the workplace?

9. What kinds of difficulties are there in measuring and evaluating the impact of artistic interventions?
How could you try to solve them?

10. What kinds of skills, knowledge and attitude are required of the artist?

11. What does this require from the project's leadership and management/mediating point of view?

12. Does the procedure and the mediating centre sound like a profitable business idea? What kinds of conditions it would need to work, and what should you take into account?

References

Hietala, Sari & Huttunen, Satu 2013: Vaikutuksia havaittiin – positiivinen mielikuva jäi. in In Oinonen-Edén, Elli (ed.) 2013: Taiten tuottoa: Työhyvinvointi kulttuurista – toiminnan vakiinnuttaminen. Taiten tuottoa -hanke 2013, loppujulkaisu. Itä-Suomen yliopisto. Koulutus- ja kehittämispalvelu Aducate. Accessed 2.3.2015. s. 45–46. https://aducate.uef.fi/projektit/taitentuottoa/pdf/Taiten_tuottoa_loppujulkaisu.pdf

Brandenburg von, Cecilia 2009: Art, health promotion and well-being at work. Synnyt, taidekasvatuksen tiedonala. Vol: 1/2009, pp. 25-31 http://arted.uiah.fi/synnyt/1_2009/brandenburg.pdf [read 11.2.2015]

Mustonen, Seppo 2013: Taiten tuottoa ja hyvinvointia. in Oinonen-Edén, Elli (ed.) 2013: Taiten tuottoa: Työhyvinvointi kulttuurista – toiminnan vakiinnuttaminen. Taiten tuottoa -hanke 2013, loppujulkaisu. Itä-Suomen yliopisto. Koulutus- ja kehittämispalvelu Aducate. Accessed 2.3.2015. s. 49. https://aducate.uef.fi/projektit/taitentuottoa/pdf/Taiten_tuottoa_loppujulkaisu.pdf

Oinonen-Edén, Elli (ed.) 2013: Taiten tuottoa: Työhyvinvointi kulttuurista – toiminnan vakiinnuttaminen. Taiten tuottoa -hanke 2013, loppujulkaisu. Itä-Suomen yliopisto. Koulutus- ja kehittämispalvelu Aducate. Accessed 2.3.2015. https://aducate.uef.fi/projektit/taitentuottoa/pdf/Taiten_tuottoa_loppujulkaisu.pdf

Puhakka, Arttu 2013: Taiten tuottoa -hankkeen oma kysely 2012-2013. In Oinonen-Edén, Elli (ed.) 2013: Taiten tuottoa: Työhyvinvointi kulttuurista – toiminnan vakiinnuttaminen. Taiten tuottoa -hanke 2013, loppujulkaisu. Itä-Suomen yliopisto. Koulutus- ja kehittämispalvelu Aducate. Accessed 2.3.2015. s. 35-37. https://aducate.uef.fi/projektit/taitentuottoa/pdf/Taiten_tuottoa_loppujulkaisu.pdf

Rantala, Pälvi 2011: Taidelähtöisiä menetelmiä työyhteisöihin: prosessianalyysi. Teoksessa Rönkä ym. (toim.) Taide käy työssä: taidelähtöisiä menetelmiä työyhteisöissä. Lahden ammattikorkeakoulun julkaisu Sarja C Artikkelikokoelmat, raportit ja muut ajankohtaiset julkaisut, osa 74. Lahti: Lahden ammattikorkeakoulu.

Accessed 2.3.2015. Http://www.taikahanke.fi/binary/file/-/id/1/fid/554.

ABB. 11.2.2015 http://www.abb.com/cawp/abbzh258/63795478c4961cddc125785c0071b697.aspx

Esittävän taiteen tila ry. 5.3.2015. http://www.pakkahuone.info/ryhmat.php

Culture Action Europe 2015. Referred 23.2.2015. http://www.cultureactioneurope.org/lang-en/cultural-organisations/577-tillt?e4b73c3745ac4bc374714928e835769b=73e9ab

Pakka-keskus. 19.2.2015. http://www.pakka.fi/fi/taitentuottoa

Sosiaali- ja terveysministeriö 2007. Terveyden edistämisen politiikkaohjelma kannustaa sanoista tekoihin. Tiedote 405/2007. 05.12.2007. Accessed 2.3.2015. http://www.stm.fi/tiedotteet/tiedote/-/view/1245653

Taiten tuottoa -hankkeen Internet-sivusto. Accessed 23.2.2015. https://aducate.uef.fi/projektit/taitentuottoa/

THL 2015: Arts and Culture for Well-being. Accessed 23.2.2015. http://www.thl.fi/en/web/thlfi-en/research-and-expertwork/projects-and-programmes/arts-and-culture-for-well-being

TILLT 2015. Accessed 23.2.2015. http://www.tillt.se

Työhyvinvointia kulttuurista -hankkeen Internet-sivusto. 23.2.2015. Http://wanda.uef.fi/tkk/projektit/tyku/

Wärtsilä 2015: http://www.wartsila.com/en_FI/careers 11.2.2015.

Phone interview of a participant in January 16th 2015.

CASE 7: Engaging Babies — Helsinki Philharmonic Orchestra and the Godchildren Project

Written by **Tanja Johansson**
Sibelius Academy of the University of the Arts Helsinki, Finland

'Great that a project like this has been carried out and that even the little ones can enjoy music that will, I'm sure, leave a lasting impression on them.'

Little Milla's family

The project secretary of the Helsinki Philharmonic Orchestra worked as normal the day the families of babies born in the year 2000 were asked to register to the first 'godchildren concert'. She had organised four 30-minute concerts for these families, but had no idea how eager they would be to join the free-of-charge concerts to which they had been invited. Right at nine o'clock, the phone started to ring, and all the concerts were fully booked within 30 minutes. The project secretary was happy that she had been able to reach the families, but in actuality the orchestra's management did not have a clear plan for how to go forward. This exciting project was an important one, as it aimed to reach new audiences of varied social backgrounds, gain visibility and develop the orchestra's image and contribute to the cultural cultivation of its future audiences.

Introduction – The Helsinki Philharmonic Orchestra

The Helsinki Philharmonic Orchestra (HPO), the first professional symphony orchestra to be founded in the Nordic countries, has operated without breaks for over 130 years. It has grown from a group of 36 players to a full size symphony orchestra of 102 regular members who give concerts attended by a total audience of 100,000 per year.

The Chief Conductor of the HPO for its first 50 years was also its founder, Mr Robert Kajanus. Between 1892 and 1923, the HPO's performances featured nearly all the symphonic works of Jean Sibelius, with the composer himself conducting the orchestra. Mr Kajanus was succeeded by Paavo Berglund, Okko Kamu and other conductors of note. The 11th Chief Conductor of the HPO was Leif Segerstam, who served from 1995 to 2007, after which he was appointed as Emeritus Chief Conductor. Violinist–conductor John Storgårds served as Principal Guest Conductor beginning in the autumn of 2003, and became as Chief Conductor of the HPO in the autumn of 2008.

In addition to the 70 to 80 concerts the orchestra gives yearly in Helsinki, the HPO regularly tours abroad. Its first foreign visit was to the Paris World Exhibition in 1900. After that, the orchestra visited most of the countries in Europe and went on four tours to the United States and Japan. In the spring of 2004, the HPO became the first Finnish symphony orchestra to tour South America, and in August of 2008, the HPO visited China for the first time.

Works by Sibelius and Rautavaara have been featured on the HPO's highly acclaimed recordings. In the mid-1980s, Paavo Berglund conducted the orchestra in a complete recording of the Sibelius symphonies. The Sibelius series under Leif Segerstam began with the Lemminkäinen Legends and violin concerto, earning the orchestra a Gold Disc.

The Finnish Ondine record company and the HPO completed a joint major project in 2005 for the last volume in a new recording of the complete Sibelius symphonies, which received excellent reviews in the international press. This symphony cycle was crowned by an 'original' Kullervo Symphony recording in collaboration with soprano Soile Isokoski, baritone Tommi Hakala, Finnish Male Choir YL and the HPO under the baton of Leif Segerstam. The recording won the Diapason d'Or 2008 Award in Paris in November of 2008.

The unique recording of solo songs by Sibelius with orchestral accompaniment, featuring soprano Soile Isokoski as the soloist and Leif Segerstam as the conductor, has likewise been highly acclaimed by leading music critics and was awarded the MIDEM Classical Award 2007 in Cannes and the BBC Music Magazine's Disc of the Year Award in London in April of 2007. The HPO recording 'Scene d'Amore' (2008) with Soile Isokoski and conductor Mikko Franck interpreting the most beloved opera arias has also been praised in international media.

The orchestra's recordings of works by Einojuhani Rautavaara have also been international successes. 'Angel of Light' won the Cannes Classical Award and a Grammy nomination in 1997; 'Angels and Visitations' won the Cannes Classical Award the following year. Rautavaara's recording 'Towards the Horizon' was awarded a 2012 Gramophone Award, and the cello concerto in 'Towards the Horizon' was a Grammy nominee. The orchestra has ventured out into new recording territories with premiere releases of highly acclaimed works by two leading contemporary US composers, John Corigliano and Christopher Rouse, and a 2011 recording of Erich Wolfgang Korngold's Symphony in F sharp with John Storgårds.

Mission, Goals and the Organisation

The main mission of the HPO is to provide high quality and versatile concerts to all the inhabitants of Helsinki city. While its main focus is to perform in Helsinki, the orchestra also aims to expand and develop its international cooperation, which would diversify its concert series offerings through means such as visits by international orchestras. A numeric goal for 2013 was to organise 52 symphony concerts in the Helsinki Music Centre. The realised number of concerts turned out to be 55, demonstrating that the orchestra was able to exceed its set target.

The HPO's administration consists of general manager, administration manager, administration officer, communications manager, communications planner, orchestra manager, orchestra secretary, sheet music librarian, stage managers and a project manager. The board of directors supervises the orchestra's operations by approving its yearly budget and making formal decisions, such as verdicts on the upcoming concert programmes and ticket prices. The board of directors also nominates the chief conductors and other staff to the city government because the HPO is part of the Helsinki City organisation.

Helsinki Music Centre as the Home Venue for the HPO

Since the autumn of 2011, the newly opened Helsinki Music Centre (HMC) has been the heart of Finland's musical life and the HPO's new home venue. Before the HMC opened, the HPO performed in Finlandia Hall, located almost next to the HMC. Although Finlandia Hall is highly appreciated architecturally as one of the most significant works by Alvar Aalto, the acoustics of the main hall have long been criticised. In particular, classical musicians complain that it is hard to hear each other while playing, and that the hall's ability to echo sound is not distinctive enough. Thus, the main hall of the HMC was constructed to meet the specific needs of classical musicians, and it has already met their high expectations to become one of the leading concert halls in the world.

The HPO is one of the four main actors in the HMC. The remaining three are the Radio Symphony Orchestra, the Sibelius Academy of the University of the Arts and the Helsinki Music Centre Ltd. Of these, two are symphony orchestras, one a music university and the last a for-profit service organisation. The Helsinki Music Centre Ltd. produces only a small number of concerts and other artistic events on its own, its main focus being the rental and maintenance of the building.

The HMC and its main hall provide critical technical facilities capable of broadcasting concerts live on the web. These radio, TV and Internet mediums enable performers to reach wider audiences, including people who cannot attend concerts in person due to health issues or geographical separation. Web broadcasting can also reach people of all social classes, and the schools can utilise the broadcast for educational purposes.

Finances of the Orchestra

The City of Helsinki owns the HPO and thus provides most of the orchestra's funding. In addition to municipal support, the HPO receives funding from the state and from box office sales. In 2012, the orchestra's self-generated income from ticket sales was 1,665,900 €, though in 2013 ticket sales fell to 1,455,000 €. The higher box office income in 2012 was partly due to the large number of godchildren project concerts.

State support of the HPO decreased slightly between 2011 and 2012 but increased again in 2013. This support for the orchestra amounts to approximately 2.6–2.7 million € annually, whereas the yearly funding from the City of Helsinki has varied between 7.2 and 7.9 million € in the last four years.

The HPO's capacity utilisation rate has increased since its move to the HMC in 2011. The highest rate from the last four years was in 2012, also due to the high number of godchildren concerts. From 2012 to 2013, the capacity utilisation rate has decreased by 3.5 %.

Audiences and Outreach of HPO Activities

The HPO sees over 100,000 visitors annually. The number of visitors includes all those attending concerts and other events organised by the HPO, including symphony concerts, chamber music concerts, light music concerts, children's concerts, ordered concerts, open rehearsals and concerts abroad. The largest group of concerts is under the 'children's concerts' category (100 in 2013), and the second largest is of symphony concerts (55 in 2013). The total number of concerts in 2013 was 171. In this year, 83,899 symphony concert tickets and 16,490 children's concert tickets were sold.

Of all the tickets sold in 2013, 25.9 % were of normal price and 12.4 % were pensioner tickets. Student, draftee and unemployment category tickets made up only 3.7 % of all tickets sold. A high number of tickets were sold as season or concert series tickets (58 %), of which pensioners bought 68.4 %. The highest number of season tickets sold was in 2012 (8,196), but this number fell by nearly 6 % in 2013. It seems that students and young people make up very little of the ticket-buying population, but they are reached through many of the HPO's free services.

One important part of the HPO's audience development initiative has been its so-called 'engaging artistic activities'. These include projects such as 'Little Overture', in which the young students of music schools in Helsinki perform in the HMC lobby prior to HPO concerts; 'Open Rehearsals', which are free of charge for kindergarten, elementary school and other student groups; 'Art Excursion for the Second Grade', in which second grade students from Helsinki take part in a day-long excursion that includes an HPO concert and an exhibition at the Kiasma Museum of Modern Arts; and a project called 'LISTEN!', which is a collaborative audience development project within the HPO, Radio Symphony Orchestra, Sibelius Academy and the HMC that involves a 'know your orchestra' seminar series, a children's week and composing

workshops for children. Most notably, one of the key projects within the engaging artistic activities of the HPO has been the Godchildren project.

The Godchildren Project

Background

The HPO has organised concerts for children since the 1930s. In the 1940s and 50s, for example, the HPO invited school children to monthly concerts. These concerts became a crucial part of the Music Education Programme in the Helsinki region. The main purpose of these concerts was to educate a new culturally intelligent audience to appreciate the symphony orchestras.

In the 1960s, attitudes towards these children's concerts changed and the whole series closed down. According to the orchestra management, this was partly due to the concerts' complicated requirements and demand for extra organising efforts. In the beginning of 1970s, the HPO tried to bring back some of its school concerts and decided to organise a couple of them per year in suburban areas. However, again management thought that it was too difficult and too expensive to take the orchestra outside the city centre, and the school concerts were stopped.

Over the last twenty years, the HPO has again been active in organising special concerts for children. The idea is that every child should have the opportunity to go to a symphony concert at least once during his or her primary school years. The challenge of these dedicated concerts is that they do not represent the true image of the HPO concerts due to the level of activity exhibited by a young audience. In addition, demand for these special children's concerts decreases because of the growing variety of other cultural events organised for children. For this reason, the HPO started to offer normal series concerts for the school-aged children's groups to attend for free.

Logo of the HPO's Godchildren project. Copyright Janne Turunen.

The HPO has been known to take young students into account in their audience development strategies, but not until 2000 did the orchestra put any special focus on babies or very young children. The HPO's Godchildren project started in 2000 when the city of Helsinki was celebrating its 450th anniversary. The city collected different ideas as to how to commemorate this special year, and the HPO's Godchildren project was selected among other ideas. The initial plan for the project was to make a CD for children and them as presents to all babies born in Helsinki in the year 2000. However, the general manager of the orchestra thought that it would be wiser to engage the babies over the long term, which led to the idea of offering yearly concerts for babies born in 2000 until they started the primary school at the age of seven. This gift was given to all babies born in Helsinki in the jubilee year of 2000, and 4,600 (75 % of all the babies born that year) accepted the invitation to take part in this new type of artistic project. The project culminated in October of 2007 with a jubilee concert timed to coincide with the 125th anniversary of the HPO. The first seven-year Godchildren project was highly successful, so the HPO decided to replicate the project in 2012–2019. The venue for the second Godchildren project will be the HMC.

Planning the Project

The HPO Godchildren project is an outreach that has won widespread international acclaim. Its aim has been to introduce the world of classical music to children, give them a chance to hear the sound of a big orchestra live, and allow them to make music with the orchestra members under the baton of eminent conductors such as Leif Segerstam, John Storgårds and Okko Kamu. Under this programme, thousands of 'tiny tots' have been exposed to the rich world of music from the very first months of their lives.

Orchestra management had hopes for the Godchildren project in addition to its artistic and cultural aims. Management hoped to gain visibility in the media and develop the image of the orchestra among civilians. The aim was also to reach and engage a new target audience, the members of which would hopefully become regular concert visitors. The target audience was not limited to babies, but also included their parents. On one hand, the project had goals in marketing, audience development and social outreach; on the other, it strove for cultural cultivation.

Planning for the Godchildren concerts has been a collaborative effort between orchestra musicians and a wide range of music education specialists. The project also involved students from the Sibelius Academy, experts on early music education and music-and-movement, theatre people, composers and conductors. Past concerts were hosted by the talented children's music specialist, Mrs **Satu Sopanen,** who not only conducted the concerts in an engaging and child-friendly way but also took part in planning the content.

In addition to content planning, the project required a large amount of production and management planning. Naturally, the general manager of the orchestra assumed overall responsibility of the planning. When the project turned into a much bigger and

longer endeavour than initially anticipated, effort had to be drawn from other personnel in the orchestra administration. Marketing personnel, for example, had the important role of planning the marketing and communication efforts for the project. Before long, the orchestra management realised that they needed a leader whose tasks were dedicated to the project and who could take responsibility of its practical execution.

As its first 'handshake' of sorts, the HPO gave all its 'godfamilies' a copy of the orchestra's new record, 'Teddy Goes to a Concert', upon the birth of a baby in 2000. The items on the disc included 'little classics' from familiar fairy tales. The CD was produced by the Finnish Ondine record label and distributed in partnership with the City of Helsinki's child welfare clinics. Thus, the record company also took part in the planning phase of the project. The budget for this recording had to be calculated carefully to ensure the orchestra would even have money to produce it in the first place. Collaboration with the city's child welfare clinics was an essential idea that allowed the orchestra to reach the families with babies born in 2000, as emails and mass communication via social media were not commonly used at the time. This collaboration with the state-funded clinics enabled the programme to reach all the families living in Finland, including those of ethnic minorities.

The Godchildren project did not have a detailed project plan in the beginning. The first things to be discussed were the main idea, the number of concerts to be held and how to reach the targeted families. Before making more detailed and longer term plans, orchestra management wanted to test how the project be received. They thought that a formal plan would have been too heavy a tool for the kind of project at hand. Because of this rejection of a formal process, the plan was able to formulate slowly and be modified as the project progressed. The project plan was one by which the concerts were executed first so as to see what results they would achieve. This type of planning was also applied to the concert programmes; there was no long-term plan as to how the concerts would evolve over the seven years. Instead, the concert programmes were planned one at the time by the orchestra's artistic committee. This type of planning style was also applied to the execution of the project.

Project Execution

The first concerts were organised when the babies were approximately six months old. The orchestra and its Godchildren then met each spring and autumn for concerts and workshops geared towards the children's stage of development. The concerts were organised around the Helsinki region and consisted of a smaller number of orchestra musicians and a friendly host. The concerts were 30 minutes in length and allows the godbabies to enjoy the music from peaceful comfort of their parents' laps. The number of attendees per concert was limited to 30 babies with their parents. All the concerts were free of charge.

From the beginning, the concerts were devoted to a classical orchestral repertoire. In the early months, this was performed by chamber ensembles, but by the time the children reached their second year, they were ready to listen to the full-sized

symphony orchestra at its home venue, first in the Finlandia Hall and after 2012 in the HMC. Two concerts were organised on consecutive days to accommodate all the eager participants. After the concerts, the participants were divided into small groups so that the children could take a more active part in various children's songs and try out different musical instruments. The concerts were highly successful, in particular those on the second day as the media put a huge effort into promoting the concerts on the first day.

Over the seven years of the project, the HPO produced 15 concerts, each unique, and over 80 performances. The popularity of the Godchildren concerts was enormous from the very beginning, and the positive publicity and feedback in the media exceeded the expectations of the orchestra management. One of the mothers attending the concerts wrote in her blog that this type of engagement of babies and young children has a definitive impact on them:

> *Minime has been listening, watching and playing in three concerts of the HPO. The first touch to classical music in a live concert was taken with a small group of babies and their parents in a concert venue by lying on the floor. A chamber music orchestra played classics from the well-known children's stories such as The Tale of Tsar Saltan and Flight of a Bumblebee. The host in these concerts is Satu 'Tutti Orchestra' Sopanen together with the mascot Brown Eyes Bear.*
>
> *Last spring and now in the fall the concerts have been organised with a larger amount of musicians in the Helsinki Music Centre. It is so exciting to go in to the HMC because there are sooooo long stairs to walk up and down. Also other facilities are very fancy and grandiose, which probably make a long-lasting impact on the children, particular when they are a bit older. You know, the Godchildren activities last as long as the child is seven and going to the school. During those seven years the children get an invitation a couple of times a year to listen to a symphony orchestra. Live music and other activities during the concerts are always planned according to the current age of the children.*
>
> *Minime has been very excited about the concerts. She is usually running here and there but in the concerts she sits still and really focuses on music with her entire body. When the kettledrum makes a sound she takes a long breath, and when the flute plays its high tunes, I think that some butterflies are flying down on her back.*
>
> (Blog post of a mother's experiences, Tuesday 17th of September 2013)

The beginning stage of the Godchildren project was difficult because it was almost impossible to estimate how many families would be interested. Not until the HPO got the first calls from the parents who had received information about the project from

the child welfare centres were they were able to make some sort of guess regarding levels of interest. In the end, interest in the programme was so great that in its first year, the programme could not accommodate all the participating families. Even when the HPO was able to increase the amount of concerts from 4 to 15, it was not possible to find seats for everybody. However, all the interested families were registered and all of them received a CD.

The first Godchildren project was not cheap for the HPO. It cost almost 70,000 euros to record the CDs, put up a godchildren register, print fliers and other materials, mail promotional materials, pay the performers, etc. An additional cost came when the project was so successful, the HPO was forced to hire a project secretary.

The concerts were free of charge for the participating families, but they had to pick up their tickets in advance. This allowed management to see how many would be attending the concerts and register them. However, the importance of registration was learned the hard way after the first concert did not demand a registry, resulting in chaos when more families showed up than were seats available. The families that did not fit in the concert hall were naturally very disappointed and gave a lot of feedback to orchestra personnel.

The concert venues, Finlandia Hall and the HMC, were not traditionally used to accommodate families, so more lobby personnel than normal were required to help. Space for baby carriages had to be planned as well, and in the first concerts orchestra personnel did not realise how much space they can take. Families with small children also required places for changing diapers and breastfeeding. As the babies grew, the HMC had to incorporate catering services such as those that could provide child-friendly juice and donuts.

Paradoxically, the great success of the concerts presented another managerial challenge in that it created a demand for similar concerts in the neighbouring cities. A large number of families living in Espoo and Vantaa, for example, contacted the HPO asking to join the concerts. Siblings and grandparents of the chosen godchildren would also have liked to attend the concerts, but it was impossible to fit everybody into the venues. This type of extra workload could not have been anticipated by the planning staff, but allowed those in charge of the second Godchildren project to be better prepared.

The level of communication with the parents was also a surprise for the orchestra personnel, including the project secretary. First, the parents were very enthusiastic about everything that concerned their children. They wanted to be sure that they received the same information as their peers, and some of the parents contacted the orchestra several times. It was a challenge keep parents informed as clearly as possible to avoid misunderstandings and thus reduce unnecessary calls. The project secretary noted that the parents who were alone with their children during the day often wanted to have long talks on the telephone. For this reason, the HPO decided to organise evenings for parents where they could meet each other, receive information about the Godchildren project and converse with the musicians.

Language became an issue at some points of the project. During the first project, many families needed to be contacted in Swedish. There was also demand for other

languages, in particular during the second project. Language was not a problem during musical segments, but the host was responsible for providing a comprehensive, holistic concert experience and thus had to consider families with mother tongues other than Finnish.

The musicians became more and more interested in and excited about the Godchildren project as it evolved, and most of them were very happy to be part of it. The programme challenged the professional musicians, and the audience of babies provided them a new experience. With the later-implemented normal symphony orchestra repertoire, the HPO was able to carry on and strengthen its professional symphony orchestra image, thus motivating both the orchestra musicians and management.

Many of these challenges were addressed during the planning of the second Godchildren project. The new venue (the HMC) accommodates cultural diversity and changing economic conditions, which may create new challenges for the ongoing project. According to the project secretary, one aspect that was not taken into account in the first Godchildren project was the lack of long-term impact studies on the project and its participants. Some individual feedback was gathered from participating parents, but the project could be further assessed and studied to determine its economic, social, educational and cultural impact.

Questions for Discussion

1. What type of managerial challenges can be identified in the case?

2. What are the specific managerial skills needed when working with small babies and their families? How does these managerial skills differ from leading other audience groups?

3. What are the leadership skills required in the case?

References

Blog of a godchild family: from http://www.mutsiavautuu.com/2013/09/helsingin-kaupungin-orkesterin.html

City of Helsinki, memo from the meeting of the HPO board of directors 6.5.2013.

City of Helsinki, Annual reports 2012 and 2013.

Helsinki Philharmonic Orchestra, annual reports 2012 and 2013.

Helsinki Philharmonic Orchestra's webpage: http://www.hel.fi/hki/HKO/en/Etusivu

Hurskainen, J. 2008. Näkökulmia yleisökasvatukseen: Tarkastelussa Helsingin kaupunginorkesterin kummilapsiprojekti. Master's Thesis, Sibelius Academy.

Interview with the project secretary of the first HPO godchildren project, Hanna Kosonen, 24.4.2014.

Appendices

The number of personnel of the HPO in 2010-2013:

Staff	2010	2011	2012	2013
Chief Conductor	1	1	1	1
Musicians	102	102	102	102
Stage personnel	2	2	2	2
Administration	9	9	9	9

The following table summarizes the income and expenses for the last four years (in 1000 euros):

Finances	2010	2011	2012	2013
Expenses	10 972,1	11 622,1	12 087,1	12 173,7
Income[1]	1 041,1	1 164,5	1 735,6	1 491,4
Yearly result[2]	-9 931,0	-10 457,0	-10 351,5	-10 682,3
Interests and depreciations	62,8	63,6	260,1	215,1

State support	2010	2011	2012	2013
	2 680,8	2 683,0	2 665,6	2 740,7
Capacity utilization rate	2010	2011	2012	2013
	86,4 %	91,4 %	93,2 %	89,7 %

Concert statistics of the HPO in 2013:

Concerts in 2013	Number of concerts	Tickets sold	Free entry tickets	Other tickets	Total
Symphony concerts	55	73 033	10 866		83 899
Chamber music	3			778	778
Light music	6	6 960		15 483	8 997
Children's music	100	1 007		15 483	16 490
Health care center and work place concerts	1			150	150
Other concerts	0				0
Open rehearsals	24	2 984		1 575	4 559
Other concerts	3	4 148	156		4 304
Ordered concerts	3	2 882	103		2 985
TOTAL	**195**	**91 014**	**12 062**	**19 086**	**122 162**

Radio broadcastings	10	
TV broadcastings	13	
Web-broadcastings	20	13 500 followers

CASE 8: Smart Textiles – From Idea to Production

Written by **Kätlin Pulk**, Estonian Business School, Estonia

ACTIVE unexpected outcomes – UNEXPECTED active outcomes

Introduction

I met Kärt Ojavee, a young and talented textile designer able to combine information technology, cybernetics and textiles into coherent patterns with an easy elegance, on one nice and sunny day in July at Café Mamö in Tallinn – she had returned to Estonia from one of the numerous international exhibitions not a long time ago and was looking forward to her summer holidays in the countryside. Still, she found a couple of hours to talk to me about her artwork, international exhibitions, learning tools for disabled children based on the smart textiles concept and her little company called KO!. The company KO! was established by Kärt on 12 September 2011. KO! According to the company's website the name of the company "KO!" has several hidden meanings. For example, the Estonian word "koi" means "carpet moth", a bug who designs and hacks fabrics with great devotion, followed by unexpected outcomes. The "!" in the name is active and is sometimes used as the letter "i" (www.k-o.i.ee).

I think that "great devotion", "unexpected outcomes" as well as "active" are words that describe Kärt's artwork well. The following case is based on the conversation with Kärt, on her PhD thesis and articles about her work in the Estonian media. This case study is a fascinating story trying to make visible the close links between profound academic research, excellent artwork, breakthrough innovation, business prospects, entrepreneurship and the power of collaboration. However, the story does not have its final ending yet, but evolves further and there are still some challenges to overcome and important choices to make.

Kärt's Background

Kärt describes herself more as a silent dreamer than an active leader. As a little girl Kärt dreamed to become a ship chef or writer (www.virukeskus.com/mom/kart-ojavee/), textile has attracted her from the very early age – one of her early childhood drawings presented a blue/white striped curtain. In retrospect, this drawing could be seen as a symbolic sign. Originally from Eastern Estonia, she came to Tallinn at the age of fifteen and started her high school studies in Tallinn Kopli School of Arts. Later she attended preparatory courses specializing in fashion design at the Estonian Academy of Arts. She admits that her decision in favor of fashion was probably at least partly influenced by the fact that her aunt was studying fashion and partly by the fact that fashion is something most young girls are/were interested in. She was admitted as a student at Estonian Academy of Arts but instead of the fashion department she ended up in the textile department. This happened in the year 2000. Despite the fact that this was not exactly her dream, it was still close to it. To be precise, fashion starts with textile. According to Kärt,"developments in the science about materials establish ground for many other sectors, including fashion. Thus, one forms part in the other. On the one hand material supports function and style and on the other hand function and style support material."

Still, both her early academic and business ambitions were related to textile as a material utilized in fashion. Experiments with textile and fabrics that she conducted during her studies caused the gradual shift in her attention to textiles as resources and to technical product design. For example, while at university she was experimenting with light sensitive colors or left woolen fabric into the bog for many months before creating any piece of clothing from that. She accomplished her bachelor studies at Estonian Academy of Arts (EAA) in 2004. In 2005 she started to work with smart textiles and in 2007 she was enrolled to master studies at EAA. For her diploma work she combined textile, light and sound and created a mystical space which interacted with humans. More precisely, she created a wall carpet called "The Last Unicorn" equipped with sensors, which reacted to shadow by creating a sound. She defended her PhDindesigntitled"ActiveSmartInteriorTextiles: InteractiveSoftDisplays"atEAAin2013.

Kärt's Research

> *"We live in an ocean of possibilities. Every day dozens of opportunities to create and innovate pass us by because we cannot see them, we fail to recognize their value, or we can't identify the resources for acting on them.....An environment where more possibilities are recognized, considered, and acted on is challenging to construct." (Beyerlein and Lin, 2010:153)*

The same thought is expressed by Grégoire et al. (2010), the ability to notice opportunities and anticipate possible solutions is not something to take for granted, opportunities should be recognized and when recognized then also to grasped (Hansen 2009; Hernes and Pulk 2014). Simple examples of active elements of opportunity recognition and grasping are presented in Appendix 1. Kärt considers that the ability to notice and listen is important both in one's personal life as well as in work life because answers can be found everywhere around us. Observing is mentioned by Dyer and colleagues (2011) as one component of "disruptive innovators" (see Appendix 2 for Innovator's DNA Model). Kärt is personally especially interested in nature. She has an eye to follow continuously evolving patterns in the nature and as a designer she brings those patterns (including their tendency to change and evolve) into city space. Being inspired on the one hand by ordinary rhythms, natural cycles and everyday human behaviour, and on the other hand, by softness and cosiness, Kärt has developed smart textiles based on biomimicry and slow technology.

> *"Smart textiles, or intelligent textiles are materials and structures that sense and react to the environmental stimuli, mechanical, thermal, chemical, electrical, magnetic or other sources" (Tao, 2001). (Ojavee, 2013:20)*

There are three different categories of smart textiles ranging from passive to very active (see detailed description in Appendix 3). Passive smart textiles are easier to produce and they can be used as decorative elements. Active and very smart textiles are actually complex systems that need embedded controlling systems and can have many applications: as wearable smart systems, as well as part of an intelligent room solution (Ojavee, 2013). While not competing with rapidly moving high definition high-tech video displays like projections, LCD screens or LED screens of TV-s and computers, an important characteristic of textile is that its surface can be used as display, textile is soft and comfortable and close to humans. Textile display is different and can be considered a soft surface carrying information in a slow manner (Ojavee 2013) and that exactly is its advantage.

> *"The advantage of textile as a display lies in the properties of the material, the difference in fabricating, and the possibilities for modularity. Textile is manufactured (woven, knitted, printed etc.) by roles and sold by meters rather than by object, while computer screens or projections have edges and other limitations. This enables to use the material for covering furniture, walls, windows or to be used in architecture." (Ojavee, 2013:28)*

The term biomimicry is used to describe innovation inspired by nature and the design inspired by biological phenomenon (Ojavee 2013) referring to the idea that "nature, with its 3.8 billion years of experience, is the best designer, and has found and designed solutions to many problems." (Ojavee 2013:102). Kärt believes that for each problem

there are a number of solutions with different variations and by applying design methods it is possible to solve quite a few problems. She refers to the website www.asknature.org dedicated to collect information and maintain a database about complicated and complex solutions which can be found in the nature. For example, in her design she has used not only patterns from nature and "slow change" but also the structure of plant cells (Figure 1).

Inspired by nature and the reciprocal impact between nature and humans she has found a new way for interactive art. In her concept a piece of artwork is not a passive object viewed more or less passively by the beholder. Instead, she promotes the view that artwork should or could have an interactive role by communicating and responding to the beholder. At the same time the beholder is not seen as a passive viewer but s/he also gets an active role and becomes part of the art installation. This approach does not grant agency only to human actors but extends it also to non-human actors or actants enabling for completely different worldwide to emerge (Hernes 2014). Systems or networks which contain both human as well as non-human actors on equal bases (meaning a human's role is not considered as superior compared to that by non-humans) are described and analyzed by Actor Network Theory (ANT) promoted for example by Latour (2005), Callon (1986), Crazniwarska (2004). This interaction between artwork and beholders has enabled Kärt's work to exceed a purely hedonistic intention of art as being a luxury good or "art for art's sake", but concretely connect it to society – learning tools for severely and profoundly disabled children and calming interiors with nature inspired rhythms for hospitals.

The following extract from Kärt's PhD dissertation opens up the aim of her research and indicates opportunities for practical use of smart textiles:

> *The aim of this research was to develop active smart interior textiles that react to environmental stimuli and respond to human interaction. With these materials, a new approach of complex pattern arrangements is proposed, using traditional textile making techniques, yet combining natural material compositions with advanced textiles and electronics. The goal was to consider the function, the principles of interactivity, and user friendliness. The production through craft was minimized, technologies like laser cutting, embroidery, weaving, sewing, and coating were used in order to fabricate bigger quantities and larger scales. As one of the results, a new approach fabricating soft displays by meter or modules is suggested.*
>
> *A possibility of using smart textiles as learning tools for severely and profoundly disabled children is proposed....these textiles may be invaluable in the work with severely disabled children, in order to teach the significant interconnection between cause and effect that is ineluctably important for children. (Ojavee 2013: 15-16)*

As Kärt admits," I'm picking interesting ideas from the real life around me and technology is just a means to accomplish or realize those ideas." The idea of smart textiles and advanced environments itself is not new, this has been presented in science-fiction books and movies, there have been even various concepts and prototypes developed, but so far there is no any finalized product based on smart textiles in the market (Ojavee 2013). The new technologies, which enable to reduce the size of computer compounds making them small enough to be embedded in textiles, are making the concept of living artificial environment as well as active clothes to become real (Ojavee 2013).

Collaboration and Importance of Diverse Networks

> *"Creative knowledge generation in such areas of work as research, new product development, and consulting emerge with the most potential when the members represent multiple functions and disciplines." (Beyerlein and Lin 2010:157)*

It is quite widely agreed that the most interesting and intriguing solutions tend to emerge when different disciplines meet (Beyerlein and Lin 2010; Dyer et al., 2011; Hansen 2009). Successful collaboration has played a vital role in Kärt's research. It is worth mentioning that her PhD project was supervised by Professor Maarja Kruusmaa from Tallinn University of Technology and she is working in the team fulfilling the project titled "Locomotion and sensing in continuous environments" which has a national grant in the category of natural science and engineering including the following sub-themes:

> *Mechanical engineering, automation technology and manufacturing technology with the specialization in automation, robotics, control engineering covering or linked to such topics as chemical, aeronautical and space, mechanical, metallurgical and materials engineering, and their specialized subdivisions forest products applied sciences such as geodesy, industrial chemistry, etc. the science and technology of food production specialized technologies of interdisciplinary fields, e.g. systems analysis, metallurgy, mining and textile technology.*
>
> *Telecommunications with the specialization in signal processing covering or linked to topics as electrical engineering, electronics [electrical engineering, electronics, communication engineering and systems, computer engineering (hardware only).*

Physics and Technical Physics with the specialization in metrology, physical instrumentation linked to astronomy and space sciences, and physics. (www.etis.ee)

Kärt was working mostly with two electronic engineers from the Bio-robotics Centre at Tallinn University of Technology and Professor Kruusmaa assessed this cooperation as "the textbook example of synergic activity" enabled partly by Kärt's "good communication skills" and "strong working ethics" (Aasaru 2013). "Good communication skills" do not mean only being nice and polite and friendly but it actually also refers to one's ability to communicate across the borders of one's own specialization. Different professional groups may use quite different languages (Alvesson & Sveningsson 2008; Beckhy 2003) and there could be significant differences in the way they attribute meaning to one or other phenomenon (Beckhy 2003; Lorino 2014). Eisenhardt and Martin (2000) stress that "people with different expertise not only know different things, but know those things differently."

Thus, collaboration can be challenging because "the cognitive structure of the electrical engineer differs from that of the chemical engineer, the director of manufacturing, and the marketing representative" (Beyerlein and Lin 2010:157) and, of course, from that of the artist. That means that making oneself understandable to engineers as an artist is not always a straightforward process. Meaning is highly contextual (Lorino 2014). For example, for engineers technology tends to be in the central position and visible while Kärt is interested in applying ubicomp[12] 1, also known as pervasive computing (Satyanarayanan, 2001), meaning the technology is in the background having an enabling function not the centrality. Thus, while engineers liked solid and visible technological solutions, Kärt continuously drove them toward small, soft and invisible solutions.

Still, the ability to merge different disciplines paves the way to innovative solutions. Kärt also found Eszter Ozsvald through Tallinn University of Technology– Ezster happened to be an exchange student working in the bio-robotics center. Together with Eszter they created SymbiosisO (www.symbiosio.com) installation which represents interactive and pre-programmed tapestries, wall carpets and fabrics where thermal conductive thread is sewn between the layers of textile and connected to the mini controller HeatIT. HeatIT controller has been developed for Symbiosis by Kärt and Ezster. This specific project – Symbiosis – with the related technical innovation can

12 Ubicomp is an integration of human factors, computer science, engineering, and social sciences. In computers, most of the tasks are directed through commands, using menu-bars; with ubicomp the approach is rather the opposite. The purpose of ubiquitous computing is to transfer the smartness of computers to objects in the living environment. It emphasizes the "natural" behaviour of human being and follows natural rhythms and actions in one's everyday life, so that people could use computers "unconsciously" to accomplish everyday tasks. In this case, machines fit in the human environment and fade into the background, instead of the other way around.... The idea that ubiquitous computers would help people to overcome the problem of information overload, is also relevant..... The origin of the concept is based on theories of human psychology and behaviour. (Ojavee, 2013:80-81)

open many opportunities to even further developments in the area of textile materials enriched with sensors or with the ability to be programmed/computerized.

HeatIT controller connected to sensors in the fabrics enables to change the color of the fabrics according to the temperature, clock time or quality of the air in the room. Obviously there are numerous possibilities for the use of smart textiles. For example, you can imagine bed sheets or pajamas which are hearing someone's snoring or tossing restlessly and respond to those activities by sending a signal to the chip. The signal sent to the chip will open the window so that fresh air floods into the room or regulates the softness of the mattress. At the right moment these "smart pajamas" start to wake up the sleeper by gently massaging him/her. Or you can imagine a car interior where all the textile surfaces will change their color according to the intensity of the sun and temperature. In the hot sun shine they will turn white and heat resistant while in the dark they will turn darker and heat absorbing.

This is how Ezster describes how she met Kärt and how their productive cooperation started: The idea to use smart textile for the teaching and learning process of disabled children emerged unintendedly as a result of the users' feedback (see the following section). Next, in cooperation with Jana Kadastik from Tallinn University who has a background in cognitive psychology and special pedagogy and who is working in a special care center for disabled children, leaning tools for disabled children were designed and their usability was tested on profoundly disabled children. The initial test results in the case of profoundly disabled children to learning cause- effect relationship by using products developed on the smart textiles concept were unexpectedly positive. Again, the characteristics of textile – soft, comfortable, "huggable" etc. accompanied with light or sound effects when touched opened up completely new possibilities compared to hard, cold plastic toys or tools. The comparison of tools is presented in Photos 2 and 3.

It is hard to say what exactly Professor Kruusmaa meant when she referred to "strong working ethics" but, for sure, grasping opportunities, looking for new solutions, experimenting and building prototypes are all activities which require active dedication and effort. Somebody, somewhere (sorry that I can't remember the exact source) has stated, that "often people let great opportunities pass by because those great opportunities wear dark blue overalls with the big label "WORK"". For example, while initially dreaming about the glamour of fashion Kärt found herself messing around with cables and soldering iron (Photos 4 and 5). She has admitted that this was definitely something she never thought would become necessary for her.

In the future Kärt would like to continue her work with smart textiles. She has been invited to share her knowledge and experience and give lectures in different universities and scientific centres. Kärt's research on smart textiles has been marked on the map of the world's leading design schools.

Teaching/learning tools for disabled children based on the smart textile concept
Source: www.k-o-i.ee

International Research

Being a dreamer does not mean that she is waiting silently until somebody discovers her works just by chance. No, far from that! As Kärt states you can't just expect and wait for a breakthrough. You need to work consciously to achieve a breakthrough. "Nobody will come and just find you and your work by coincidence, you need to go by yourself and introduce your work and offer it." Despite the fact that Kärt's activities are centred in Tallinn, she spends lot of time abroad either at conferences, seminars or meetings and usually not as a listener but as a speaker. She has been communicating and sharing information with such big organizations as Philips FutureLab, Disney Research, MIT MediaLab, Lucasfilm, Sony Pictures Animation, Renault.

The easiest way to become visible is to attend different international events – conferences, workshops, personal exhibitions, group exhibitions, etc. In case of solo exhibitions you need to pick the artworks that match and tell the story together. In case of group exhibitions you need to make sure that your piece of work suits with others' works and the general conception of the event. There are a number of academic institutions which contribute to the development of smart textiles e.g. MIT Media Lab, Royal College of Art, University of Bristol, Central Saint Martins College of Art & Design, Brunel University, Tampere University of Technology, Swedish School of Textiles, Chalmers University of Technology, etc. and different conferences which are devoted to share research results and ideas in this topic such as Ambience, TEI, Smart Fabric Conference etc. (Ojavee, 2013:21).

Kärt's smart textiles have attracted wide international recognition and design prizes. She has presented her artwork in Europe, Asia and North America. Her installations in collaboration with Eszter Ozsvald, known through the project SymbiosisO (link), have been on displays at various exhibitions around the world including in the boutique of Issey Miyake in New York. Of course, you also need some good luck and good connections. For example, the opportunity to demonstrate her co-project with Eszter Ozsvald, who is Kärt's partner in smart textile installations and resides in New York, in the boutique of the famous designer Issey Miyake came through Eszter's groupmate at the University of New York Alex Dodge who in turn knew one person from Miyake's team who liked that installation and that is how Symbiosis ended up in the Issey Miyake's boutique (see Photo 6 or a short video http://showstudio.com/blog/post/symbiosiso_voxel_issey_miyakes_interactive_grid). The list of exhibitions Kärt has attended is added in Appendix 4.

Although there is no question about that exhibitions help to gather recognition they serve also as important feedback loops (Ojavee, 2013). Design, if not created purely for the sake of art only, should be functional, but in order to determine what is functional the voice of the possible end users should be taken into account. Thus, functionality from the users' perspectives is taken into account already in the initial design phase, but feedback collected during exhibitions is really priceless for the designer to move from ideas and concepts to prototypes and finally to products. "Since meaning is context-specific, people differing in socialization experience, personality, and attitudes can differ in how they perceive the work" (Beyerlein and Lin, 2010:166). According to Kärt, exhibition context is "a suitable space to introduce new concepts, test them on a user group, and collect feedback" (Ojavee, 2013:263). This means that in a way a certain type of market research starts far before the final product is in the market. This also means that the possible use of the products may largely depend on the way possible users perceive certain products. Beside the product itself, the space of use is the next important aspect to consider. While most of the spaces of use were chosen and defined in the first stage of the research (Ojavee, 2013) that was not the case with learning tools for disabled children.

> *The possibilities of using such textiles in the learning process of severely disabled children came across in the middle of the practical work after introducing the first prototypes to the wider audience during an exhibition. However, this turned out as one of the most important user cases in the following explorations and the investigation continues. This fact proves the importance of engaging a wide audience into the process during the experiments and empowers the "laboratory" set of exhibition in order to receive feedback and find new application fields, bringing in a chance for better focus. (Ojavee, 2013:279- 280)*

In the case of Pillohugger series products visitors of the later exhibitions pointed that those products can be used not only as teaching tools for disabled children but these have clear potential both in the case of autistic as well as ordinary children. Feedback

is necessary to learn about the required adjustments to enhance the product's utility (Beyelein and Lin, 2010).

KO!

In a way KO! can be considered as a by-product of Kärt's artwork. As mentioned KO! produces dynamical textiles and interior accessories which interact with the environment by changing in time. To achieve that traditional textile making techniques are combined with innovative technologies and witty inventions.

Following Kärt's interest KO! is focused on developing dynamical textiles and interior accessories. The ability to offer personalized experience by changing in time is the common characteristic of the objects designed by KO! In these products traditional textile making techniques are combined with innovative technologies and witty inventions.

Although the company was established almost 3 years ago it is still a small company making more or less its ends meet and not generating a profit. A business is considered to be successful when it has sales and makes a profit and certain development (Hanson, 2013). In that sense KO! is not a real gazelle, it does not classify as a really successful company - yet. Still, Kärt is hopeful and enthusiastic about the future growth possibilities. After successfully defending her PhD project she took a little break from academia in order to invigorate KO!. As she announces "it is not just a work, but a lifestyle". Indeed, she has been working on future concepts of textiles since 2005. By now, some of the concepts have evolved into products, while novel ideas are always being shaped and tested at the studio.

Kärt admits that although the studio is one of the most favorite places for her sometimes days are quite crazy: "Often I'm working concurrently on many projects and in addition I'm also teaching textile students at the Estonian Academy of Arts. Sometimes there could be some unexpected, sudden but pleasant offers which require an instant response.

It could be that I'm just running since early morning until late night from one place to another: to the lab, to the dressmaker, to university, to acquire materials." Despite the occasionally hectic pace and some sleepless nights Kärt considers this kind of living and working style as a pleasant one.

The team of KO! is not big. Kärt is the founder, CEO and the creative heart of KO! In addition to her there are three other persons: Mihkel who is responsible for cooperation projects and management, Madis who handles KO!'s finance and accounting and also contributes ideas for future development, and Maarja who contributes to strategic development, research development and international relations. The underlying philosophy of KO! is not necessarily competition but strong belief in collaboration. The collaborative approach of the company is not only manifested internally but extended to different actors outside the company. One reason for that is the fact that KO! is interested in using different technologies in designing the products: sun

sensitivity, lighting, sound and laser cut. Sometimes they are experimenting with different combined techniques, thus the studio is always loaded with crazy ideas, and prototypes for new concepts are constantly being prepared. The prints, shapes, electronics, seams and magic – are designed, produced and fabricated in Estonia. In order to be able to play and work with different techniques there is extensive collaboration with engineers and geeks who have teamed up with KO!. For example, the soft electronics and tiny PCBs are uniquely designed, developed and tested at KO! Studio and are also known by the term magic.

So far the company has operated according to the principle that "sales will grow slowly" and the company has earned money by special customized orders. However, Kärt does not exclude the possibility of involving some risk capital funds. But she announces that "the biggest threat, risk and constraint is to think too small" (Hanson, 2013). At the moment the biggest challenge for the company is how to organize and manage production of more complicated and complex products logistically. Currently textile material is ordered from Finland in small batches and then all the electronic components as well as final products are manufactured in Tallinn. Considering manufacturing on a larger scale it would make sense to order large quantities of material from China to achieve some economies of scale. That move requires also different production set up. There is possibility either to find an external production partner who is able to handle bigger quantities or to sell the KO! trademark or the ideas and models to some production company.

Products

According to the company's website there are three main product categories: First View on Mars, Sun-Sense and Pillohugger Lightning (www.k-o-i.ee).

FIRST VIEW ON MARS. The landscapes of the material are derived from nature surfaces, close-ups and panoramas that may now be sighted also on another planet - Mars. Laser cutting technique is used for making the woolen felt surface foldable. This enables to give new forms and characteristics to any object in the interior when covered with the fabric.

SUN-SENSE. The patterns on these textiles change during the day, depending on the intensity of light. The hand printed patterns "wake up" with sunrise, giving the room a set of new colors. Sun-sense textiles follow the concept of a responsive living environment, where the interior does not have to stay passive during the day. All patterns are hand printed with water based inks.

PILLOHUGGER LIGHTNING. These objects look like any ordinary pillows. The difference lies in the effect that is revealed when the object is hugged or touched. When activated, a beam of light uncovers the layered patterns that are placed inside the pillow. Besides home environment, the pillows can find possible use in the public space as comforting lighting objects (waiting rooms, lobbies, etc.). All patterns are hand printed with water based inks, all electronics are soft.

The First View on Mars
Source: www.k-o-i.ee

The patterns and aesthetics of KO! products follow Kärt's nature inspired style. The "imaginarium" of KO! is compiled of patterns and surfaces that are collected from nature and modified by Kärt. The patterns are lush, yet charmingly simple, emerging as plant structures, geometrically shaped figures, melting cosmic surfaces or any other motif in the air (www.k-o-i.ee).

Future Perspectives

Kärt has not yet evaluated the future sales potential of HeatiIT or Symbiosise although she expects to reach a model which can be manufactured by modules. That can lower the price level of this kind of tapestries and would allow to cover wide surfaces. Currently the price for a relatively small installation may range from 1500€ to 5000€.

According to her there is interest shown by the medicine sector and by one brewery not to speak about companies working with new technologies. HeatIT controller can be used in many different sectors. In the future, as Kärt sees it, textile materials, small electronics, IT, nano and biotechnologies, etc. will be more and more tangled creating a wider range for possible future solutions. She is quite sure that the smart textiles will find their way to medicine and health care – monitoring body impulses, in bio-implants etc. Symbiois project and the HeatIT controller emerged from that project are innovations which can easily turn upside down our current understandings about how to use textile in medicine, high-tech, interior design, biometrical monitoring systems, etc. Thus, the idea which began as academic research evolved far beyond the borders of being a hobby or school work, but turned into business opportunities.

Kärt admits that the future strategies of KO! should be analyzed carefully. On one hand, it is sad if something is postponed or not done at all simply because of inadequate financial funds available. On the other hand, although she has thought about involving some risk capital, there are some downsides as well. For example, by inviting some external investors you need to tell a definite story which is plausible

and then you actually need to be committed to that story, to achieve the promised goals. The goal achievement process usually incorporates some form of measurement. The 20th century management maxim "you can't manage what you don't measure", could be dangerous and constraining in the situation where there are many vague possibilities which are still emerging (Beyerlein and Lin, 2010). As Kärt has stated you can't measure the design process. "A great part of the design process cannot be analyzed, because there is always an amount of subjectivity (that has to do with the designer experience and decisions)" (Ojavee, 2013:280-281).

As Kärt says, "I'm interested in cooperation with other sectors – cooperation with some Estonian company could be wonderful and that could become as successful and beneficial as cooperation with some well-known international company or brand for me. At the current moment it could be some nanotechnology company or a company working with soft displays or small electronics. I really would like to work with a flexible and powerful company."

Questions for discussion

1. Although Kärt does not see herself as a leader how can you evaluate her profile as an innovator based on the "Innovator's DNA Model" presented in Annex 2?
2. How to evaluate Kärt's success to apply "Six Rules to Create Individual Networks" presented in Annex 5?
3. Try to draw Kärt's network in the process of developing learning tools for disabled children. How many different disciplines are involved?
4. What are the possible options (1) to arrange production; (2) for establishing product range, and (3) for market segmentation?
5. If you think about HeatIt controller, what relevant information is missing?

Annexes

Annex 1. Identify Opportunities, Then Capture them

Research shows that networks provide two fundamental benefits.

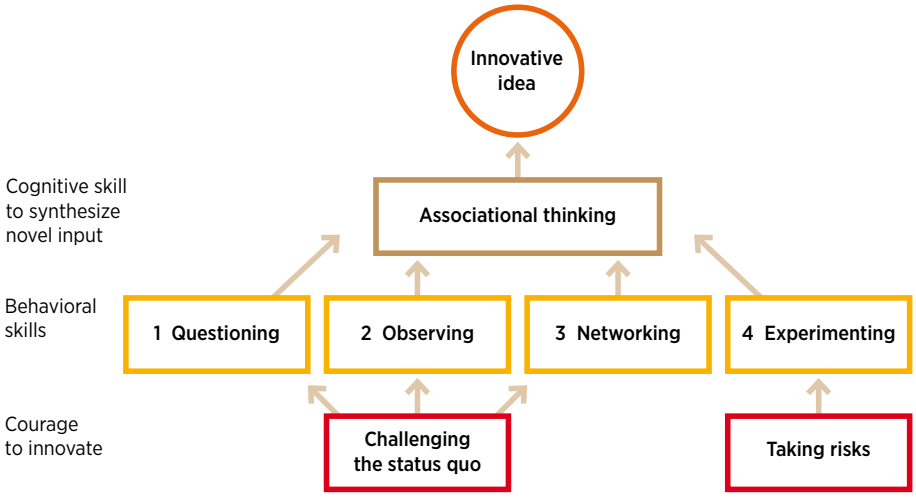
First, they help people identify opportunities; people use existing professional relationships to find resources – a technology, an idea, an expert, a collaboration partner.

Second, networks help people capture value; people realize benefits from the resources they have identified.

This identification-and-capture challenge is everywhere in society: a teenager first needs to identify a desirable date, then convince him to go out. A college graduate first needs to hear about job opportunity, then land the job. An entrepreneur first needs to find potential investors, then convince them to pat with their money. An engineer first needs to identify who can help with a technical problem, then be able to work with that expert to transfer the knowledge. A manager first needs to find a marketing expert, then persuade the expert to share her knowledge.

Source: Hansen, M.T. (2009) Collaboration: How Leaders Avoid the Traps, Create Unity, and Reap Big Results. Pp 122-123

Annex 2 Innovator's DNA Model



Adapted from Dyer, J., Gregersen, H. And Christensen, C. M. (2011) The Innovator's DNA: Mastering the five skills of disruptive innovators. Boston: Harvard Business Review Press, 27.

QUESTIONING: What is? What caused? Why? Why not? What if?

Are You Willing to Look Stupid?

So what stops you from asking questions? The two great inhibitors to questions are: (1) not wanting to look stupid, and (2) not willing to be viewed as uncooperative or disagreeable. The firts problem starts when we're in elementary school; we don't want to be seen as stupid by our friends or the teacher, and it is far safer to stay quiet. So we learn not to ask disruptive questions. Unfortunately, for most of us, this pattern follows us into adulthood. „I think that lot of people don't ask questions because they don't want to look stupid," one innovator told us. „So everyone sits around playing along as if they know exactly what is going on. I see this happen a lot – people go along because they don't want to be the one to question the emperor's nakedness [as in the story 'The Emperor's New Clothes']."

The second inhibitor is a concern about looking uncooperative, or even disrespectful. Ebay's Omidyar admitted that others sometimes see him as being disrespectful when he questions their ideas or point of view. How can you overcome these inhibitors? One innovator gave the following advice, „I often preface my questions by saying 'I like to be the guy that asks a lot of dumb questions about why things are the way they are." He says this helps him to detect whether it is safe to ask basic questions (that could seem dumb) or to question the way things are (without seeming uncooperative). The challenge for all of us is that there is a basic element of courage here, in being brave enough to be the one who says. "Wait, I don't get it. Why are we doing it like this?"

Actually, the more powerful question behind our initial question, "Are you willing to look stupid?" really is, „Do you have sufficient self-esteem to be humble when you ask questions?" Over the years, we have found that great questioners have a high level of self-esteem and are humble enough to learn from anyone, even people who supposedly know less than they bdo. If this happens, they have learned to live the sage advice of Neil Postman and Charles Weingartner (early advocates of inquiry-based living and learning) where „once you have learned to ask questions – relevant and appropriate and substantial questions-you have learned how to learn and no one can keep you from learning whatever you need to know."1

1 Neil Postman and Charles Weingartner, Teaching as a Subversive Activity (New York: Dell, 1969), 23.

Source: Dyer, J., Gregersen, H. And Christensen, C. M. (2011) The Innovator's DNA: Mastering the five skills of disruptive innovators. Boston: Harvard Business Review Press, 74-75.

OBSERVING: Look for the „Job" and a better way to do it

Understanding the Job to Be Done

Every job has a functional, a social, and an emotional dimension, and the relative importance of these elements varies from job to job. For example, „I need to feel like I belong to an elite, exclusive group" is a job for which consumers hire luxury-brand products such as Gucci and Versace. In this case, the functional dimension of the job isn't nearly as important as its social and emotional dimensions. In contrast, the jobs for which they might hire a delivery truck are dominated by functional requirements. Understanding the functional, social, and emotional dimensions of a job to be done can be quite complex, but may be key to an innovative solution.

Source: Dyer, J., Gregersen, H. and Christensen, C. M. (2011) The Innovator's DNA: Mastering the five skills of disruptive innovators. Boston: Harvard Business Review Press, 93.

NETWORKING: Meet different people with different backgrounds and perspectives to extend your own knowledge

Differences between discovery- and delivery-driven networking

	The aim of the networking:	Who are targeted:
Discovery-driven networking	Ideas: -learn new, suprising things -gain new perspectives -test ideas „in process"	-people who are not like them -exeprts and nonexperts with very different backgrounds and perspectives
Delivery-driven networking	Resources: -access resources -sell themselves or their companies -further careers	-people who are like them -people with substantial resources, power, position, influence etc.

Adapted from Dyer, J., Gregersen, H. And Christensen, C. M. (2011) The Innovator's DNA: Mastering the five skills of disruptive innovators. Boston: Harvard Business Review Press, 115.

EXPERIMENTING

„I haven't failed....I've just found 10,000 ways that do not work." (Thomas Edison)

Good experimenters understand that although questioning, observing, and networking provide data about the past (what was) and the present (what is), experimenting is best suited for generating data on what might work in the future. In other words, it's the best way to answer our „what-if" questions as we search for new solutions. Often, the only way to get the necessary data to move forward is to run the experiment. George Box, former president of the American Statistical Association, reinforces the power of experimentation in framing the future by noticing that, „the only way to know how a complex system will behave – after you modify it – is to modify it and see how it behaves." This is precisly what experimentation does for disruptive innovators. It provides key data on how well their ideas work in practice

Source: Dyer, J., Gregersen, H. And Christensen, C. M. (2011) The Innovator's DNA: Mastering the five skills of disruptive innovators. Boston: Harvard Business Review Press, 133-134.

Annex 3. Active and Passive Smart Textiles

PASSIVE SMART TEXTILES react to the direct stimuli coming from the environment – for example, textiles printed or treated with thermo chromic or photochromic inks. Linda Worbin (2010) and her students in the Swedish School of Textiles in Boras have experimented with thermo chromic dynamic surfaces that react to direct contact with the hot elements. Throughout the courses of smart textiles (by the supervision of Sabine Seymour and Kärt Ojavee) in the Estonian Academy of Arts, series of various tablecloth have been created that react only to the warm or hot objects which are placed on the textile surface revealing a hidden second layer of pattern. Within this research, besides active smart interior textiles, a passive smart textile product Pillowhugger Sun-sense (in the collection of UV-sensitive textiles) is created which only reacts to the daylight.

ACTIVE SMART TEXTILES can sense the surrounding environment and react to changes in this environment. Both, actuators as well as sensors are incorporated in the material. For example, electrically heated suits can be classified as active smart. Another example is the project Intimacy by Daan Roosegaarde Studio in collaboration with a fashion designer Maartje Dijkstra and V2_Lab, where the dress changes the degree of transparency according to the heart rate of the wearer (Roosegaarde, 2011). Within this research, SymbiosisW is an active smart textile that reacts to sounds as well as touch and as a response, a pattern evolves slowly over the surface of the textile (Ojavee and Ozsvald, 2009).

VERY OR ULTRA SMART TEXTILES can sense, react to and adapt to the surrounding environment, forming a more complex system of textile composition that could be useful in medical textile solutions, but also in display systems. The textile consists of a component that controls and analyses the surrounding conditions. Warming textiles by Gorix Ltd., for instance, are able to regulate the temperature, in order to maintain the desired temperature of the wearer. In this study, SymbiosisO: Voxel can

be somewhat classified into that category (Ozsvald et al., 2012). It is controlled through the internet and can display any pattern arrangement sent to it through a web based animator. After receiving the data, the textile will activate the desired parts.

Source: Ojavee, K. (2013) Active Smart Interior Textiles: Interactive Soft Displays. Estonian Academy of Art, 22 -24.

Annex 4. List of Solo and Group Exhibitions

Solo Exhibitions

2013
Name: Four Future
Place: Estonian Embassy in Helsinki
Presenting:
Pillowhugger Lighting
Pillowhugger Play-me
Pillowhugger Sun-sense
Photosynth

2012
Name: UUO
Figures 165-170
Place: Estonian Applied Art and Design Museum, Tallinn
Presenting:
Pillowhugger Lighting
Pillowhugger Play-me
Pillowhugger Sun-sense
SymbiosisO: W,S,C
SymbiosisO: Voxel
Photosynth
CellC
Video Metsas

Name: SymbiosisO: Voxel
Figures 171-175
Place: Issey Miyake Tribeka, NY
Presenting:
SymbiosisO: Voxel (makde in collaboration with Eszter Ozsvald and Alex Dodge)

2011
Name: Kärt Ojavee retrospektiiv
Figures 176-178
Place: März project space, Tallinn
Presenting:
Photosynthesis I and II
Pillowhugger Lighting
Pillowhugger Play-me
SymbiosisW
CellC

2010
Name: UUO P1 (p)
Figures 179-180
Place: SooSoo Gallery, Tallinn
Presenting:
Photosynth II
CellC
LichenL
ChlorophyIIW
ChlorophyII bench

2008
Name: Pöhk ja Piksel
Figures 181-183
Place: SooSoo Gallery, Tallinn
Presenting:
Photosynth I
ChlorophyIIBench
Bag society
Herbal textiles

Group Exhibitions

2013
Name: Disain Välja (Design Exposed!)
Place: Design and Architecture Gallery, Tallinn
Presenting: First views on Mars collection (product collection derived from SymbosisO project)

2012
Name: SIGGRAPH 2012
Figure 184
Place: Convention Center, LA
Presenting: SymbiosisS (in collaboration with Eszter Ozsvald)

Name: ÖÖ – Was it a dream?
Figure 185-186
Place: Pop-up Gallery, Berwick Street, Soho, London; Kluuvi, Helsinki; Galleri Duerr, Stockholm
Presenting: Pillowhugger Lighting

2011
Name: SIGGRAPH Asia 2011
Figures 187-188
Place: Convention and Exhibition Centre, Hong Kong
Presenting: SymbiosisW I and II (in collaboration with Eszter Oszvald)

Name: Ambience11'
Figures 189-190
Place: Textiles Museum, Boras
Presenting: SymbiosisW I and II (in collaboration with Eszter Oszvald)

Name: Smart Textiles
Place: Estonian Telecom reception, Tallinn
Presenting: SymbiosisW
Pillowhugger Lighting
Pillowhugger Play-me
Chloroplas bench
Photosynth II

Name: Uut Moodi – 100 aastat Eesti disainiajalugu (Novelty)
Place: Estonian Applied Art and Design Museum, Tallinn
Presenting: SymbiosisW
Pillowhugger Lighting
Pillowhugger Play-me

2010
Name: INPUT_OUTPUT: Adaptive materials and mediated environments
Figure 191
Place: Temple University, Philadelphia
Presenting: SymbiosisW and S (in collaboration with Eszter Oszvald)

Name: Mötlevad Masinad (Thinking machines)
Figure 192
Place: Architecture and Design Gallery, Tallinn
Presenting: SymbiosisW (in collaboration with Eszter Oszvald)

Name: Pixelache
Figures 193-194
Place: Kerava Art Museum, Helsinki
Presenting: SymbiosisW (in collaboration with Eszter Oszvald)

Annex 5. Six Rules to Create Individual Networks

Principle	Do	Don't	Why?	Metric
Rules for Identifying Opportunities				
1. Build outward, not inward	Build relations to other units or departments	Don't mingle predominantly with colleagues from your own unit/department	To avoid networks to become insular	Percent of all your ties that are to people outside your own unit/ department
2. Build diversity, not size	Build ties to different types	Don't expand your network just for the shake of number of contacts. The more is the better does not necessarily hold	To maintain large networks could be costly, because networking is costly – it takes time and effort to nurture relationships	Number of different ideas, skills, technologies, expertise, offices etc. that you get through your network
3. Build weak ties, not strong ones	Build a good number of weak ties	Don't try to build up a good number of strong ties	Because they are infrequent and not personally close you can handle a greate number of those which may be important to have access to very different relevant information	Percent of contacts in your network that are weak
4. Use bridges, not familiar faces	Find the best bridges and use them for search	Don't use familiar faces, people like you, people the closest to you	Our familiar faces (our peers in the office building, our bosses, our direct reports, our close colleagues, our office buddies) are usually as clueless about something as we are	Number of good bridges you know and use
Rules for Capturing Value				
5. Swarm the target, do not go on alone	When needed, enlist support of others to persuade the target	Don't go alone if you don't share a network; don't rely on somebody's weak tie	if you believe that the target identified in a search may not be forthcoming, you need to enlist the help of others to convince the target – ahead of time	Number of times you successfully swarmed the target
6. Switch to strong ties, do not rely on weak ones	When needed, invest in strong ties. That means try to get people you need to wotk with personally	Don't be focused only on cost saving when you need high level collaboration with complex knowledge	You need to invest time and work into getting to really know somebody, that creates mutual trsut. Superficial relations do not yield to trust	Number of times you invested up front in building relationships in cross- unit/ department teams

Adapted from: Hansen, M.T. (2009) Collaboration: How Leaders Avoid the Traps, Create Unity, and Reap

References

Aasaru, H. 2013. Kärt Ojavee nutitekstiilide teemaline doktoritöö pälvis kõrgeima hinnangu.

http://uudised.err.ee/v/kultuur/0064e340-ac4b-473a-ac18-f08621010b93 Accessed 14.08.2014

Alvesson, M. & Sveningsson, S. 2008. Changing Organizational Culture: Cultural change work in progress. Routledge, New York.

Beckhy, B. A. 2003. Sharing meaning across occupational communities: The transformation of understanding on a production floor. Organization Science, Vol. 14, No. 3, 412-330.

Beyerlein, M. & Lin, J. 2010. Participation and Complexity in Collaborative Knowledge Generation: Teams as Social-Intellectual Environments. In A. Tait and K. A. Richardson (Eds) Complexity and Knowledge Management: Understanding the Role of Knowledge in the Management of Social Networks. pp 153-173. USA: Information Age Publishing.

Callon, M. 1986. Some Elements of a Sociology of Translation: Domestication of the Scallops and the Fishermen of St Brieuc Bay. In J.Law (Ed.) Power, Action and Belief. A New Sociology of Knowledge? pp. 196-223. London: Routledge & Kegan Paul.

Crazniwarska, B. 2004. On Time, space, and action nets. Organization, Vol. 11, No. 6, 773-791.

Dyer, J., Gregersen, H. & Christensen, C. M. 2011. The Innovator's DNA: Mastering the five skills of disruptive innovators. Boston: Harvard Business Review Press.

Eisenhardt, K. M. & Martin, J. A. 2000. Dynamic capabilities: What are they? Strategic Management Journal, Vol. 21, 1105-1121.

Grégoire, D. A., Barr, P. S. & Shepherd, D. A. 2010. Cognitive Process of Opportunity Recognition: The Role of Structural Alignment. Organization Science, Vol. 21, No. 2, 413-431.

Hansen, M.T. 2009. Collaboration: How Leaders Avoid the Traps, Create Unity, and Reap Big Results. Boston: Harvard Business Review Press.

Hanson, M. 2013. Kärt Ojavee, noor naine, kes muudab kangad nutikaks. Director. http://www.director.ee/kart- ojavee-noor-naine-kes-muudab-kangad-nutikaks/(14.08.2014)

Hernes, T. 2014. A Process Theory of Organization. Oxford: Oxford University Press.

Hernes, T. & Pulk, K. 2014. Capabilities and resources as temporal interplay: The case of Ulstein. EGOS 2014, Rotterdam, 3-5 July.

Kadastik, J. 2013. Eestis kasutatavad õppetööd toetavad vahendid raske ja sügava ja/või liitpuudega õpilaste kognitiivsete oskuste arendamiseks: Uute vahendite loomine kui interdistsiplinaarne protsess. Tallinna Ülikool

http://www.tlu.ee/UserFiles/Kasvatusteaduste%20Instituut/Eri-

%20ja%20sotsiaalpedagoogika%20osakond/V%C3%A4ljaspool%20%C3%B5ppet%C3%B6%C3%B6d/Eestis%20k asutatavad%20%C3%B5ppevahendid%20puudega%20%C3%B5pilaste%20kognitiivsete%20oskuste%20arendam iseks.pdf (10.08.2014)

Koitla, T. Mina olen moes: Kärt Ojavee. http://www.virukeskus.com/mom/kart-ojavee/ (10.08.2014)

K-O-!:http://www.k-o.i.ee (10.08.2014)

Latour, B. 2005. Reassembling the social: An introduction to actor-network-theory. Oxford: Oxford University Press.

Lorino, P. 2014. Charles Sanders Pierce. In J. Helin, T. Hernes, D. Hjorth, and R. Holt (Eds) The Oxford handbook of process philosophy and organization studies. New York: Oxford University Press.

Ojavee, K. 2013. Active Smart Interior Textiles: Interactive Soft Displays. Doctoral Thesis. Estonian Academy of Arts.

CASE 9: The Blue Kites of Melilla — A Case of a Community Art Project

Written by **Riikka Anttonen**, Laurea University of Applied Sciences, Finland

The journey begins

At the end of the summer of 2013, I started working with Inka Kosonen to explore the phenomena of human trafficking and so-called 'illegal' immigration. A multi-disciplinary collective was formed based on a mutual interest. As migration had become an increasingly central element of contemporary Finland, it seemed interesting to focus on movement on the borders of the European Union. We were particularly interested in Melilla, a Spanish city and enclave located on the north coast of Africa, which shares a border with Morocco. The city is surrounded by a fence that aims to stop illegal immigration into Spain; however, there is a noticeable pressure from refugees of various countries who seek to enter Melilla, as it is part of the European Union. In addition to adult migrants, children, some as young as ten, enter Spain alone. This place, sometimes described as 'Europe's dirty secret' (Davies 2010) caught our attention. It seemed like this one particular city was a striking example of the phenomenon we wanted to explore. We started to plan a community art project to take place in Melilla. We wanted to understand how the unaccompanied children of immigrant backgrounds who were living in Melilla viewed the city. Art-based activities were supposed to act as primary tools by which to understand and examine the experiences of the children during the process.

Melilla and its borders

Shahram Khosravi, author of *Illegal Traveller,* asks what could better describe the modern world than an image of a human body squeezed between the floor planks of a trailer? To Khosravi (2013), our time is a triumph over borders, an epoch of border fetishism. He describes the world map as a mosaic that consists of state units that are clearly marked with different colours and separated from each other with clear border lines. 'The borders are built in order to show the difference', he points out.

Melilla is a good example of the world described by Khosravi. Around 2005, Spain spent more than 30 million euros building up the border fences around Melilla and Ceuta. Located on the northern coast of Africa, these two enclaves offer the only land

borders between Europe and Africa. The six-metre-high razor wire fences around Melilla, however, do not stop people from trying to get into the city. In recent years, large groups of immigrants[13] climb the fence with increasing frequency, believing that if they can just get past the border, they will eventually end up in Europe. They often end up injured, not only from falling but also—as reported by the New York Times—'at the hands of the Moroccan and Spanish authorities trying to stop them' (Daleyfeb 2014). According to the Human Rights Watch (2002) report, the reasons for entering Melilla vary. Some leave home because of abusive families, while others try to escape poverty or a lack of educational and employment opportunities.

After arriving to Melilla, unaccompanied migrant children are placed in residential centres, such as the Centro de Menores de la Purísima, in Melilla. Adult refugees, asylum seekers and families arriving to Melilla, on the other hand, are placed in a reception centre called CETI (Centro de Estancia Temporal de Inmigrantes Melilla). The centre originally started operating in Melilla in 1999 with a reception capacity of 472 people. During our time in Melilla, however, there were around 2000 people living in CETI, meaning the facility is now far above its maximum capacity. The majority of those living in CETI are men, but there are also women[14] and around 150 children. Even though CETI is supposed to act as temporary place for migrants to stay before moving to the Spanish peninsula or back to their countries of origin, in reality, many stay in CETI for years.

Arts-based methods in social work

The methods used in the field of social work are no longer based exclusively on the tradition of verbal communication, since functional social work has made its way into the field permanently. Functional social work not only offer diverse ways by which to structure one's life, but also breaks routines by providing alternative ways of being in a dialogue with oneself and others. Känkänen (2013) brings up the ongoing change in the paradigms of the social work field, which focuses on the inclusion and active participation of the client in the practice of social work. This re-evaluation has opened up a space for art-based methods to gain recognition in the social work field. Working with art-based methods can be seen as functional social work and often mirrors the principles of socio-cultural empowerment, which are based on the idea of strengthening one's sense of inclusion and community. Känkänen (2006) highlights the role of art-based methods as a medium to understand and deepen one's knowledge, especially in the field of child protection, in which work is repeatedly carried out in the 'shadow areas of information'. Känkänen states that a new range of experiences can be found

13 During the two week period of time we spend in Melilla, there were an extreme number of about 900 migrants climbing over the fence (most of which were returned back to Moroccon side immediately). About 160 new arrivals were taken to CETI, a temporary immigrant centre of Melilla.

14 The statistics are not sex-separated

in the areas where art meets emotion. According to Känkänen, art can be seen as an area that can help to complement 'official information'. Art-based methods aim to create a more multi-dimensional, open-minded view of oneself and life in general. The aim is to form a space that is free from normativity, in which there is no right or wrong, only space for experiences to reach an outcome.

Creating an atmosphere built on trust is the basis of every confidential client relationship in the field of social work. Helavirta (2006) reminds us that during an artistic process—even in fictitiousness—children tell about themselves and the things, events and people important to them. Trust and security are the basic premises on which these stories are built. Mutuality and interaction is where all the joy, sadness, disappointment, potential surprises and sometimes even chaos can safely appear.

The Main Actors

The Blue Kites collective

Our two-person collective consists of a graphic designer and an art educator. Inka Kosonen graduated as a Bachelor of Culture and Arts from Laurea University of Applied Sciences in 2008 and is currently working as a freelance graphic designer. Kosonen is also completing her Master degree studies at Aalto University School of Arts, Design and Architecture. The design of the website that showcases the project will be a part of Kosonen's final work. I myself graduated from the Aalto University School of Arts, Design and Architecture as a Master of Arts in 2012, and been working as a visual artist and an art educator since. I am currently completing my Bachelor of Social Services degree in Laurea University of Applied Sciences, for which the Blue Kites of Melilla project is a functional part of my thesis.

Cooperation partners

The project was carried out in collaboration with three partners. In Finland, we worked in co-operation with the Cultural Services in the city of Vantaa, where I served an internship during the spring of 2014. Vantaa Cultural Services provides diverse cultural experiences around Vantaa for people of all ages. Their activities include events and exhibitions, as well as art education and art-based projects. Cultural producer Hanna Nyman was the contact person for the project in Vantaa Cultural Services and my tutor during my internship.

The Blue Kites of Vantaa sister project was realised with the pupils of the Kytöpuisto school's preparatory classes. Kytöpuisto has 380 students and about 30 teachers. Located in Vantaa, Finland, Kytöpuisto is a multicultural school with many pupils of immigrant backgrounds. More than 20 languages are spoken as the students' mother tongues in Kytöpuisto elementary school. Special instruction is intended to prepare

for basic education those pupils of immigrant backgrounds whose Finnish or Swedish language skills and/or other abilities are not sufficient for study in a pre-primary or basic education group. The Blue Kites of Vantaa project was carried out in collaboration with the teachers of these preparatory classes, Eeva Ylinen and Tiina Honkaniemi.

To conduct the project, we collaborated with Spanish NGO Acoge Melilla, one of the nine associations of La Federación Andalucía Acoge, which works throughout Andalusia and Melilla to focus on the human rights of immigrants. The organisation has 70 employees and more than 400 volunteers working across 21 centres serving an average of 26,000 users per year. Their contact person in Melilla is Acoge Melilla's programme coordinator, Isabel Torrentes.

Towards the Project

As we clarified the main focus of the project, it was important to define its nature. It seemed clear that the community art project would correlate with the art-based research process, as the aim was to understand what life is like for the unaccompanied children living in the city of Melilla. How do they spend their days in their new city? How are they greeted and treated? What would they say about Melilla? How would they describe it? We wanted to use the artistic process to find diverse ways through which the children could be seen and heard. It was important to create ways to talk about Melilla in a way that allowed the immigrants themselves to tell their stories and experiences. Känkänen (2006) points out that all children, but especially those that grow up in damaging or difficult conditions, require diverse ways to be seen and heard in order to bring them into contact with their feelings.

The project was planned as an evolving community art process that adapts and changes according to the situation at hand. In a project like this, it is unlikely that everything will happen as planned or expected. The most meaningful insights often appear by surprise; thus, we felt it important to allow the situations themselves to guide us. In practice, this meant we were not able to make any specific plans for each day of the project. However, this does not mean that we did not prepare. In fact, the orientation of the project included numerous meetings with people who had worked in situations similar to those we expected to face while working in Melilla. We saw visual artists, documentary makers and human rights organisation employees, and even a volunteer circus artist from Clowns Without Borders, an organisation that offers entertainment in crisis situations and uses humour as a means of psychological support to communities that have suffered trauma. In addition to getting to know the relevant literature, these meetings provided us valuable information on how to work on-site. Understanding the ethical factors of the project was the main area of concern.

It was critically important to ensure that the project would proceed only on the participant children's terms, and would respect their situations. It was also important to ensure that the children would understand that the project was to be a short one. Working with children who may have been traumatised or whose human rights may

have been violated requires a special sensitivity. In an interview with Voima Magazine, Frank Johansson, the executive director of Amnesty Finland, talks about the drawbacks of humanitarianism (Koskinen 2013). He describes the paradox of a helper, in which the person trying to help actually places people in the role of victim. Johansson feels that helping individuals should be more invested so as to enable people to work together to achieve a common goal, and not place anyone in the victim role. One of the most important ethical aspects of concern in our project was how the children would be presented through the documentation of the project.

In collaboration with Vantaa Cultural Services and as a part of my internship, we planned a smaller sister project for the Blue Kites of Melilla to be carried out in Vantaa, Finland, before we left for Melilla. The Blue Kites of Vantaa project provided us a valuable opportunity to explore the possibilities of art as an instrument of communication. The principal aim was to create ways for the children to narrate their own lives and perspectives through art. The intention was also to find versatile ways in which the children could be seen and heard through the process. I was interested to see how the children would portray their own lives in Vantaa though our artistic working. The project was designed to form some sort of communication link between children living in different parts of Europe. The project was to be documented with videos and photographs.

The Blue Kites of Vantaa

In the beginning of April 2014, we visited the students in preparatory instruction classes at the Kytöpuisto school for the first time. Two classes participated in the Blue Kites of Vantaa project, but during the project everyone worked together as one group. The ages of the 14 participating children ranged from 7 to 13 years. As the children come to the preparatory instruction classes immediately after arriving to Finland, the group is in a state of change at all times. One day before the project began, a new boy from Russia joined the group. The next week, a girl from the Congo came to the project. Ways of verbal communication were very limited, thus offering us new opportunities to explore the use of arts-based methods as tools for communication that do not rely on structured language skills.

At the beginning of the project, the whole group went to fly kites that Kosonen and I had made for the children. When there is no mutual language to use, it is easier to get to know each other by simply doing something together; in this case, there was a shared mission to get the kites to fly. We also introduced the children to how they could capture their own perspectives with the help of one disposable camera each. They were able to take the cameras home in order to document their own lives and other things that interested them. After the pictures were developed, we viewed the images together as a group. The photographs then worked as a means of communication and getting to know one another, as well as a way for the children to present their own lives and perspectives. Some of the children had never taken pictures before, and

both showing and viewing the pictures was significant, exciting and touching. 'I will put all of these pictures on the wall above my bed as soon as I get home from school', said one boy who already knew quite a bit of Finnish. The pictures were taken in school, at home and in the surroundings of Vantaa. Many pictures were taken by the children's friends or family members, and often featured important objects at home such as favourite stuffed animals, flower pots or food packaging.

Later, we informed the group that we were going to travel to Melilla to meet another group of children. We suggested that we could make kites or some kind of letters as a group to be taken to Melilla as messages from Vantaa. Everybody seemed enthusiastic about the kite-building idea and wanted to participate in the process of designing and building the kites, as well as drawing and writing letters to the children in Melilla. After working together for four days in total, we agreed to meet again in May after we returned from Melilla. We left with the kites and letters.

The Blue Kites of Melilla

Inka Kosonen and I travelled to Spain on the 21st of April, 2014. We had a meeting with our contact person, Isabel Torrentes from Acoge Melilla, in order to determine the target group of the project. Unlike the original plan, we were not able to work with the children living in the Centro de Menores de la Purísima, a residential centre for unaccompanied migrant children in Melilla, because Torrentes was unable to get in touch with any of the la Purísima staff. Instead, we agreed that it would be for the best to work with the children living in CETI (Centro de Estancia Temporal de Inmigrantes Melilla). This arrangement also made it possible for us to get the necessary documentation and permissions signed by the participant children's parents, as they all lived together in the centre.

We were not allowed to access CETI itself, but employees of Acoge Melilla guided the children out every day to where we waited at the gate. The original plan was to work with a very small group of children, but in reality we ended up working with 14 children from different countries across the Middle East and Africa. The majority of them were Syrian. The children spoke Arabic and French as their native languages and a couple knew some Spanish as well. One boy was able to understand some very basic English. There was usually someone French and/or Arabic speaking joining us from Acoge Melilla, so we were able to translate Spanish into Arabic or French and sometimes even English. The ages of the children ranged from 7 to 12, and we worked together for a few hours every day over a two week period.

On the first day, we discovered that the children rarely left the CETI, if ever[15]. Only a couple of them had visited the city centre, and one of these had lived in CETI for over a year. The original plan was to find out what Melilla was like from the viewpoints of the children, but upon learning that the children rarely left CETI at all, we realised we would have to limit the recorded experiences of Melilla to those of living in CETI.

The principal aim of the Blue kites of Melilla project was to find the right instruments by which to work together to allow the children living in CETI to portray and narrate their lives and experiences through the artistic process. We wanted to find diverse ways by which the children could be seen and heard through this process. The aim was also to create variability in their daily routines through art and communication. The project also sought to establish communication between the children living in the different parts of Europe.

During our two weeks in Melilla, we got to know both each other and the city. We went to fly the kites that the children of Vantaa had made for the group, and we visited the city centre, located a few kilometres from CETI. During the project, the children were able to take photographs with disposable cameras. At first, it seemed like the children were not interested in taking photographs at all. It turned out, however, that the children simply did not want to be photographed near the CETI. As we walked closer to the city centre, the children found interesting places in which they wanted their picture to be taken. They planned the pictures carefully, telling one another how they want to be photographed. Two boys wanted their picture to be taken every time they saw a beautiful car. Many of the children wanted to be photographed with flowers or beautiful trees. They also took many pictures capturing moments in which they were having fun at a playground. The children seemed to enjoy the process of taking pictures thoroughly. They were all photographed looking happy, active and strong in every picture.

Looking through the photographs with the children was just as exciting as taking them. We spent a long period of time viewing the pictures, and it seemed both rewarding and thrilling for the children to see both the photographs they had taken and themselves as subjects in the pictures. To see what kind of value the children found in the photographs was very moving. It was also important to see that this activity, as did flying the kites, worked perfectly in a situation where there was no mutual language to use. We concluded that it is possible to work just with your body language and impressions once a basic idea has been explained.

As another way of getting to know one another, we also drew together. The children were asked if they would like to draw something that would tell a little bit about them or something important to them. They mostly drew houses. When asked, the children most frequently explained that they were drawing a 'home'. Some children drew themselves

15 CETI is indeed located in a distant place far from everything, except for the fence separating Melilla from Morocco. Narrowed between the fence, roads and two luxury golf fields (also surrounded by nets), the CETI was set in a scene not too pleasant. The area just outside of the gate of CETI was a sandy square that offered no place to be in the shadow. Some people had been building shelters with wooden sticks and cloths to spend some time in the shadow. There were a lot of people, mostly young men, hanging out in the area with nothing to do.

playing in front yards or sleeping in beds inside the houses. One girl spent a long period of time drawing a big road zigzagging across the paper before eventually drawing a house at the end of the road. She even asked Kosonen for help making the house 'look even more pretty'. One boy drew only roads crossing one another, the different directions of the lanes marked with arrows. The boy drew the lines carefully using another paper as a ruler so as to make the lines straight. When asked, he was unable to explain what was happening in the picture. This being said, it felt quite obvious at the same time. Two girls drew themselves wearing beautiful clothes with many colourful buttons, and one boy drew a huge heart because he 'loves his mother'.

Children from CETI enjoying the playgrounds in Melilla. Copyright Riikka Anttonen.

The children also wanted to build kites with us for all the children at CETI to use. There was a group of enthusiastic kite builders with whom we spent a good couple of days building the kites. The children were eager to participate in the process and appeared happy to learn new skills. The kites were built, designed and painted with care. Three kites were painted in abstract designs that used 'beautiful colours' according to the children. One kite was painted to represent the flag of Spain, and one pictured 'a mixture of different flags'. Two boys made a kite that had both of their names written in Arabic on each side. Above each name was a flag; one, the flag of Argentina 'because of the football team of Argentina', and the other, 'just some flag'.

We spent the last day flying the kites together. The children wrote and drew their own messages to be taken back to the children of Vantaa. These letters, which connected children from one side of Europe to those on the other, became one of the central

elements of the complete project. When we visited the Kytöpuisto elementary school in Vantaa again after coming back from Melilla, we were able to show the children pictures and videos of the children of Melilla reading the messages the students from Vantaa had sent and flying the kites they had built. This seemed very important. 'Look, look, that's our kite!' The children were excited and pointed out the kites they had made. The messages sent by the children from Melilla were then watched and read together, and the Finnish children were happy to notice similarities between themselves and the children of Melilla. 'That boy also likes languages', said one boy, smiling, while another found similarities in the artwork. 'Look, he also made the picture abstract!' It even happened that there where children from Nigeria and the Congo in both groups, which was extremely interesting and delightful for the children. At the end of the visit, we took a group photo with the children and the letters from Melilla to send with a postcard from Finland back to the children at CETI as a thank-you note.

In conclusion

Where do we go from here?

The functional part of the project is now complete, and it will soon be time to start the actual analysis process of the research material. In my thesis, I try to outline what kind of information may be found in the art-based work of the project. What does it tell about the lives and world of the children living in CETI? One interesting aspect is to explore how the children wanted to be photographed and seen. I am attempting to deconstruct the matter by displaying the pictures the children took, as well as writing out the act of taking the photographs as a process. I plan to present both the drawings and the kites made by the children. I will not analyse the individual artworks for hidden meanings.

Inka Kosonen and I are also working on a website to showcase the project. The piece will be artistic and the information displayed will be based on visual content. A live exhibition will take place in collaboration with Vantaa Cultural Services later in the autumn.

The challenges

Working in unpredictable situations, especially ones in which cultural differences exist, requires a certain amount of flexibility. Dealing with the uncertainty caused by sensitive contexts, carrying out an adaptable project that changes according to situations can be very stressful. The inability to communicate in a common language, while interesting, and be very energy-consuming and even frustrating at times.

Documenting a project of this nature requires sensitivity, and the camera should never be the central element in the situation. It is wise to get the required permission

documents signed well in advance. It is also good to be aware that documenting the project and being present in the situations at the same time is next to impossible.

When planning a project to be realised in another country, it is critically important to be in close contact with a partner at the foreign location. It is not a bad idea to have two partners on-site just in case. It is also good to find out about interpretation options well in advance. We would not have been able to execute the project without a Spanish-speaking person, since English is used by nearly no one in Melilla. There can be numerous things that you were not able to take into consideration before arriving on site. In our case, for example, we were not prepared for the fact that there would not be a single place in which to work with the children near the CETI. This meant that there wasn't any place that could offer shade and would not be covered with glass or rubbish within a kilometre from the centre. Walking long distances with the children while carrying all the snacks, drinks and art supplies was at times quite challenging.

The sensitive nature of the project meant that we faced multiple, often very complex ethical issues that required constant defining of one's own position in the process. Writing about Melilla in a neutral way is also challenging. In the first chapters of this report, I tried to outline the situation concerning immigration in Melilla objectively, but it can be next to impossible to keep one's own opinions completely transparent while also outlining the challenges within the issue. In a process like this, it can be very difficult to separate one's working role from one's own persona. It is very important to know one's key competencies and personal qualities, and also understand how they influence the process. During processes like this project, one finds oneself in the middle of many kinds of situations on location and encounters much more than what was originally anticipated. The experience can be very powerful, and it may take a long time to fully understand everything that actually happens.

The potential

In an artistic process like this, it is unlikely that the project will follow any predetermined path. It often must follow the leader's intuition to pursue whatever direction feels right. In the best case scenario, a leader encounters situations which enable him or her to be connected to the participants in a strong way. For me, the project offered an opportunity to connect with the children in a new kind of way. Facial impressions and the act of looking took on a major role in our interactions. I think that the genuine desire to understand each other came across as evidence that we and the children really cared about the time we spent together.

As to what was of the greatest value to the participant children, there is no way to know for certain what they were thinking or feeling . . . or is there? No one could miss the expressions on their faces when they first saw the kites that the children of Vantaa had sent to them from Finland. I will not forget the children's pure excitement in the act of taking photographs and viewing the pictures together. There were many moments of genuine joy. The children of Melilla held the letters from Finland the way one holds something very valuable, making me think that the communications between

Authors and author info

Riikka Anttonen

Anttonen (Master of Arts, Bachelor of Social studies) studied in Laurea University of Applied Sciences between 2002 and 2015. In addition she studied Art Education in Aalto University of Art and Design and got her Masters degree in 2012. Anttonen´s interests are in Art Education and in the relation of Social studies and Art. Currently Anttonen is working as a highschool art teacher.

Victoria Ateca-Amestoy

Universidad del País Vasco / Euskal Herriko Unibertsitatea UPV/EHU

Victoria Ateca-Amestoy is Associate Professor in the Department of Economic Analysis II in the University of the Basque Country (UPV/EHU). She has worked in the design and management of cultural projects and her research interests are cultural economics, behavioral economics and social indicators.

She has been mostly interested in the determinants of cultural participation but she is now moving to investigate the impact of cultural participation on individual well-being. She knows that MAPSI will offer the opportunity to assess more interesting methods than traditional economic impact measures derived from cultural projects and is happy to interact with other colleagues and with international students.

Kaisa Holopainen

Kaisa Holopainen is a MA in economics and B.M. in music pedagogy. In MAPSI project Kaisa Holopainen worked as project coordinator for a year in 2014-2015. Currently she is back in Joensuu City Orchestra where she works as a production and marketing manager. There her duties include among other things the coordination of audience participation and education.

Before MAPSI project Kaisa Holopainen have been working in different production and administrative positions in arts field and as a French horn teacher. This wide range of experience have made her familiar with many sides of the field and led her to work as a project planner in *Virvatuli* –project 2010-2011, which developed a self-evaluation model and quality development tool for extracurricular art education schools in Finland, funded by Finnish national board on education.

Kaisa Holopainen's special interest in arts is the audience participation, and impact of arts on people both on individual and societal level.

Tanja Johansson

Sibelius Academy, University of the Arts Helsinki, Finland

Tanja Johansson is acting professor in arts management and the head of arts management department at the Sibelius Academy, University of the Arts Helsinki, Finland. Her research interests include topics such as management of arts organizations, identities in cultural and creative organizations, arts management pedagogy, and ethnographic research methods. She has published papers, for instance, in Creativity and Innovation Management, Event Management, International Journal of Arts Management, Finnish Journal of Music Education and book chapters in the area of creativity management and regional development. She has also participated in several research projects related to cultural joint ventures, arts management pedagogy, regional development and mobility of non-artistic cultural professionals in Europe.

Annukka Jyrämä

Estonian Academy of Music and Theatre

Professor, Estonian Academy of Music and Theatre,
Cultural Management Masters Programme.

Development Manager, docent, Aalto University School of Business

Dr. Jyrämä's current research interests include knowledge creation processes and the role of mediators from institutional and network theory perspectives. In MAPSI she is responsible for the academic quality and interested both in academic developments as well as practice in the field of integrating management skills to the projects of art with societal impact. She has conducted studies in such contexts as cultural, city and business and has extensive experience from the field of arts management research and education. Annukka's arts management research has focused mainly on arts marketing as well as her teaching, which includes arts marketing, marketing management, services marketing lectures, but also research seminars. Her current projects include co-creating the city brand through institutions and organizations as well as innovativeness and knowledge sharing within the city of Helsinki and studying the image and brand development of Helsinki Music Center. She holds the positions of trust in the Advisory board for Foundation for Cultural Policy Research, Creative

Finland and Network for Urban Studies, supervising boards and many others. Her research has been published in several journals, e.g. in the International Journal of Arts Management, Marketing Intelligence and Planning, and Management Learning.

Anne Karkkunen

Laurea University of Applied Sciences

Senior Lecturer Karkkunen has worked in Laurea University of Applied Sciences since 1988. She is specialized in Drama and Theatre, Psychodrama, Physical education and Special education.Karkkunen has been a team member in Kristina Kuznetsova-Bogdanovits Creative Activities Track team since very beginning 1998. Her tasks include teaching and developing curriculum. Karkkunen is preparing her doctoral thesis about arts-based learning in social services studies.

Kaari-Kiitsak Prikk

Estonian Academy of Music and Theatre

Kaari Kiitsak-Prikk is a lecturer and career counsellor of the Centre for Cultural Management and Humanities in EAMT. She has been coordinating the cultural management curricula in 2006-2010. Since then she has been developing and sustaining cultural entrepreneurship module for music students. Kaari is responsible for international career and entrepreneurship web-platform ArtUpCareer.net. She is a full-time PhD student of Estonian Business School and her research focusses on managing cultural organizations and their role in society in contexts of changed legal status. Also, her research interests include entrepreneurship education in higher arts education. She is a member of Curricula Advisory Board of CM programme in EAMT and a member of Society of Estonian Career Counsellors. In free time, Kaari is involved in the family enterprise promoting motocross for kids. For MAPSI project Kaari is involved on the part of EAMT in the content work (WP2), Quality Assurance (WP3) and Sustainability (WP5).

Kristina Kuznetsova-Bogdanovits

Kristina Kuznetsova-Bogdanovits is the graduate and long time coordinator of the Cultural Management MA programme of Estonian Academy of Music and Theatre with a multicultural background and love for languages. She has been managing, writing and involved in several EU-funded projects focusing on topics of creative entrepreneurship, artist career support, pedagogical developments, social impact of the arts. Kristina is involved in MAPSI as assistant and she is also a lecturer working with the topics of entrepreneurial skills and mindset. Her own research has developed through BA thesis on co-creational language classroom, an A-level MA thesis on intercultural communication toward a doctoral research on contemporary arts universities and their interactions with society. She pursues her doctoral degree at the University of the Arts Helsinki Sibelius academy and her research is titled: "Educational and management practices in contemporary arts universities in Europe: the case of social impact".

Juko-Mart Kõlar

Juko-Mart Kõlar is an advisor on music at the Estonian Ministry of Culture, lecturer and a doctoral student at Estonian Business School. His doctoral thesis focuses on the evolution of business models in the music industry ("The impact of digitization on the music industry's value creation logic"). He has graduated from Sibelius Academy Arts Management Master's Degree Programme

Mervi Luonila

MMus Mervi Luonila is working as a lecturer at Sibelius Academy of the University of the Arts Helsinki while studying for her PhD in Arts Management. Luonila's research interests are focused on the management of festivals, and especially on network management in the festival context. During her doctoral dissertation period as a corresponding author and team member, she has produced several article manuscripts and full conference papers concerning the multifaceted nature of festivals' producing environment and management. Her research has been published in the Event Management, Scandinavian Journal of Hospitality & Tourism and Place Branding and Public Diplomacy. Beside the working experience in arts organisations, Mrs Luonila has several year's working experience as a project manager, producer and project researcher in EU funded development and education projects in universities and non-profit sector concerning the themes of creative economy, cultural industries and festival management.

Kätlin Pulk

Kätlin Pulk is a Ph.D. candidate at Copenhagen Business School and lecturer at Estonian Business School. Her Ph.D. research project, supervised by Professor Tor Hernes from Copenhagen Business School, focuses on the role of time and temporality in organizations. At Estonian Business School Kätlin is lecturing research methods courses both at Bachelor as well as Master level, and she is conducting Bachelor and Master Thesis writing seminars.

Beatriz Plaza

Universidad del País Vasco / Euskal Herriko Unibertsitatea UPV/EHU

Beatriz Plaza is Professor in Urban and Regional Economics in the University of the Basque Country (UPV/EHU). Her research interests include: Economic Studies of Economic Impact of Cultural Events and Infrastructures; Economic Impact of Museums; Regional Policy; Measurement and Economic Analysis of Regional Economics; Cultural Policy as Development Policy.

Tiina Pusa

Pusa (Doctor of Arts) worked as a senior lecturer in Laurea University of Applied Sciences until August 2015. She has been a team member in Creative Activities Track team since 2003. Pusa has been also a member of the Encounter Art team. Pusa's present post is University Lecturer in Aalto University, in Art Education. Her tasks include teaching, developing curriculum, and conducting research. Pusa's doctoral thesis (2012) was situated within the discourse of phenomenological based research in art education. Pusa's research interests are in Art Education and how the Arts and Wellness cross overs.

Marge Sassi

Marge Sassi has graduated the Cultural Management MA program of Estonian Academy of Music and Theatre (EAMT) and is currently working and studying at Estonian Business School (EBS). Her research as doctoral student is targeted to the strategic management, especially evaluation in creative industries´ organizations. She has been involved in social sector over 10 years while last years have been dedicated mainly to cultural projects. Currently she is also active as EQUASS auditor for social institutions. She is a member of Estonian Public Relations Association and Estonian Association for Quality.

Ira Stiller

Laurea University of Applied Sciences

Senior Lecturer, MSc. Education and Psychology. Clinical supervisor and Psychodramatist (cp). Stiller's expertise relevant for MAPSI-project: project coordination in SPARK project for unemployed youth (international cooperation with UK and Holland). She has strong experience in supervision, coaching, team building for working groups and managers in educational, social and youth work and civic organisations.

During 2015-2018 she is coordinating pedagogical prosesses in ESSR funded TENHO project. Project aims to better unemployed youths life skills by art activities. Project is coordinated by Children and Youth Fund in cooperation with Finnish Youth Research Association, Laurea UAS and five Art operator round Finland.

Anna Ranczakowska-Ljutjuk

Estonian Academy of Music and Theatre

Anna **Ranczakowska-Ljutjuk** is a graduate of the Cultural Management, Religion Philosophy and Tourism and Recreation Management programmes. Actively participates in the academic and administrative development of the Cultural Management MA program in Estonian Academy of Music and Theatre, being the coordinator of the programme at the same time. Anna **Ranczakowska-Ljutjuk** works as a project assistant in MAPSI. In addition to her work, Anna **Ranczakowska-Ljutjuk** serves as a project manager in variety of cultural projects in Estonia and Poland, being actively committed to the development of societal engagement of several cultural organizations. Currently, Anna **Ranczakowska-Ljutjuk** teaches "Creatives in the Society" subject that aims to promote among university based artists professional and

individual development through reflection of one's values, vision, knowledge, practice and attitudes. Her research interest area includes topics of access to culture as basic human right as well as multidimensional relationships between arts and society in military conflicted areas.

Anne Äyväri

Laurea University of Applied Sciences

Anne Äyväri, D.Sc. (Econ.), works currently (2008-) as a Principal Lecturer at RDI Unit, Laurea University of Applied Sciences, Finland. Her main responsibilities include planning and managing RDI projects aiming at developing services and processes in the social and health care sector. Her research interests include mediating and networking abilities, and learning in networks, especially in the context of social and health care, and art, design, and craft professionals and firms. In addition, Anne is inspired by the idea of co-creation and user-centric service design processes in Living Labs. Her research has been published in the International Journal of Arts Management, Knowledge Management Research & Practise, and Marketing Intelligence & Planning

Acknowledgements

We wish to thank the following people who have contributed to the creation of Mapsi publications and activities.

EU Erasmus + program for making the project possible. For excellent project management and sup-port from our project manager, the person who kept all going and running: Kadri Tamm, and the local team Paula Kosunen and Heini Toivonen. Thank you also for the warm and insightful support from our steering group: Helena Tulve, Marko Lõhmus, Hannu Tolvanen, Johanna Lahti and Heik-ki Päeva

Our warmest gratitude goes naturally to our students for active discussions and feedback: Anastassia Dratsova, Greete Põrk, Heliis Martinson, Kristiina Urb, Kristiina Verde, Tinatin Baghashvili, Maarja Pärn, Merilin Lukk, (EAMT), Karina Krasnova, Anete Palmik (EBS), Chary Julieth Martínez Cosme, María Álvarez, Leire Martínez Markiegi, Lerena Javier and Gustavo Baños (UPV/EHU), Heini Nikula, Heli Viitanen, Tiia Kanervo, Virpi Karttunen, Mira Kankaanranta, Tiia Nässi, Ilona Louhivaara (Laurea), Carmen Sanchez Maldonado, Eva Cervenkova Milka Jafri, Saila Pöysä, Susan Torga Diaz (SA) for their enthusiastic participation in the summer school and their assistance in the preparation of workshops and research activities or participation in internships or e-learning module and helping to finalize the study book.

Our sincere thank you to Tõnu Lensment, Russian Drama Theatre of Estonia; Ants Leemets, Muse-ums of Virumaa; Kärt Ojave, Smart textiles; Ott Karulin, SIRP, Itziar Martija and Sorkunde Aiarza, Museum of Plaster Casts Bilbao; Annika Koivula and Hanna Kosonen, HPO; Elli Oinonen-Edén, Hanna Susitaival, Hannele Autti, Rebekka Pilppula, Wellbeing at work; Inka Kosonen, Agoge Me-lilla, Cultural Services of City of Vantaa, teachers of Kytöpuisto Preparatory School and children involved in the project, the staff and the families of Roselea, and the Hill of the Valley of Lily communities and community artist Lotta Ora, carpet of stories; for their collaboration for the case studies.

And our appreciation to Asta Trummel, (Estonian Ministry of Culture), Sofia-Charlotta Kakko, (Project Manager, Tenho – Life Skills for NEET Youth Through Art Children and Youth Founda-tion), Carolina Fenoll (Creative Europe Culture Office) and Ana I. Velasco (Spanish Federation of Cultural Managers Associations), Sari Karttunen, (Cupore), Sami Kajalo (Aalto University School of Business), Carmen Sanchez Maldonado (Sibelius Academy), Ossi Salin (Laurea), Jaana Simula (City of Pori) and Emma Susi (Freelance producer) for their comments and valuable suggestions for the book.

This study book is the result of an exciting three-year cooperation of an international team of researchers, facilitators, practitioners and students. This was a joint effort to discuss and interpret the issues raised by the arts in terms of impact, society and management in a contemporary European context. This book does not seek to be a handbook for successful project management but rather a context specific tool for reflection on the constraints and potential in successful management of arts projects with societal impact.

This book merges three different viewpoints: the arts, management and society. The contents are divided into three parts. The first part considers the essence and different dimensions of art projects' impacts, the surrounding political environment and ethical issues of managing art projects. The second part focuses on practical aspects of managing art projects with societal impact. The third and final part presents real-life cases from the arts in which project management, societal impact goals and artistic visions interact in practice.

The examples presented in this book, which are from Spain, Finland, Germany, UK, France, Switzerland and Estonia, are European Union specific, although in some cases generalisation across wider contexts may be possible. This book is useful reading for people in different roles and positions – artists, managers and social workers – who each seek to make a difference in people's lives through their art projects.

MAPSI
Managing
Art Projects with
Societal Impact

Lifelong
Learning
Programme

SIBELIUS ACADEMY
UNIVERSITY OF THE ARTS HELSINKI

EESTI
MUUSIKA- JA TEATRIAKADEEMIA

Estonian Business School

eman ta zabal zazu
Universidad del País Vasco
Euskal Herriko Unibertsitatea

LAUREA