

Artistic Interventions In Organizations Research Theory And Practice Routledge Research In Creative And Cultural Industries Management

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Ariane Berthoin Antal [Presentation] - Added-value of Artistic Interventions in Organisations Creative Clash - Artistic Interventions in Organisations Panel Discussion: Artistic Interventions Anticipating AI: Methodology of artistic interventions into scientific practices De-constructing Collections: Artistic Interventions and Strategies in Museums New Research on the Arts \u0026amp; Early Childhood: A

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Symposium Technostructural Interventions: Restructuring Organizations part 1. The Art of Urban Intervention | Sampson Wong | TEDxWanChaiSalon Theater as an Organizational Intervention Keynote Ariane Berthoin-Antal - Symposium: Art-Science Residencies Interview with Kathy Kain. Her origin story, a new book \u0026amp; early trauma Change Management is not Organization Development: A Conversation with Warner Burke

How to know your life purpose in 5 minutes | Adam Leipzig | TEDxMalibu

How to introduce yourself | Kevin Bahler | TEDxLehighRiver

Introduction Claire Bishop Is Everyone a Performer? Smokey Rings in Somatic Experiencing with Dr. Peter A. Levine \u0026amp; Dr. Abi Blakeslee Organizational Creativity Susan Kezsel: Phenomenology - Practice Based Research in the Arts, Stanford University 5 signs your workplace culture is toxic Demis Hassabis: creativity and AI The Rothschild Foundation Lecture

Architecture's ripple effect: Designing for big impact | Thomas Bryans | TEDxGuildford HR - Re-shaping Organizations for a Post COVID World! The Artistic Brain: A Neuroaesthetics Approach to Health, Well-being, and Learning Anna Grzelec [Presentation] - Map of Artistic Interventions in Europe (Types and Producers) ART/NATURE Conference Berlin: "\"Art-based Research on a Collection of 40,000 Human Skulls\"", Tal Adler 5 tips to improve your critical thinking - Samantha Agees

Artistic Interventions Inc introRelational soup -- philosophy, art, and activism | Brian Massumi and Erin Manning | TEDxCalArts Art for Research Presentation 2015

Contemporary Code - Artistic Research: Art and Res Artistic Interventions In Organizations Research

Artistic intervention, where the world of the arts is brought into organizations, has increasingly become a research field in

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itself with strong links to both creativity and innovation.

Opportunities for the arts to interact with public and private organizations occur worldwide, but during the last decade artistic interventions have received growing attention in both practice and research.

Artistic Interventions in Organizations: Research, Theory ...

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Artistic Interventions in Organizations | Research, Theory ...

Preface --Framing the field --Artistic interventions in organizations : introduction / Ariane Berthoin Antal, Jill Woodilla and Ulla Johansson Sköldbörg --Arts-in-business from 2004 to 2014 : from experiments in practice to research and leadership development / Lotte Darsø --Assessment and evidence --Multistakeholder perspectives on searching ...

Artistic interventions in organizations : research, theory ...

In artistic interventions artists are invited into organizations to work with management and employees on issues that concern them, such as generating ideas for new products and services,...

(PDF) Artistic Interventions That Tilt Organizations ...

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This article explores whether artistic interventions in organizations offer employees the possibility of fulfilling the human need to give meaning to work. It draws on several distinct bodies of theories relating to the non-instrumental management of work to identify dimensions of meaningful work, and builds on previous empirical research to ...

EconStor: Meaningful work and artistic interventions in ...

Executive Summary. Managers have discovered that it makes a lot of sense to use an innovation to generate innovation. So they are experimenting with the potential of artistic interventions: bringing in people, practices, and products from the arts to help address issues their organizations are facing. Organizations of all sizes and all sectors in Europe have tried artistic interventions—for many reasons and with all kinds of art forms.

ARTISTIC INTERVENTIONS IN ORGANISATIONS: FINDING EVIDENCE ...

Artistic interventions in organizations are conducted with high expectations of a multitude of positive outcomes. Research has not kept pace with these developments in practice. Very few empirical studies have been conducted to establish whether the high hopes placed on these interventions are justified. The WZB established a

TRANSFORMING ORGANISATIONS WITH THE ARTS.

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Artistic Interventions in Organizations - Ulla Johansson ...
Artistic interventions in organizations : research, theory and practice / edited by Ulla Johansson Sköldbërg, Jill Woodilla and Ariane Berthoin Antal. series title Routledge research in creative and cultural industries management ; 4

Artistic interventions in organizations : research, theory ...
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Artistic Interventions in Organizations eBook by ...
The artistic process is, without qualification or quantification, the most effective planning, problem solving, decision-making, relationship-building process available to any arts organization. It may be the most effective process available to anyone. The artistic process is a complex multiplicity of processes.

THE ARTISTIC PROCESS | ARTS Action Research
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Routledge Research in Creative and Cultural Industries ...
Why should you give special consideration to an artistic

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intervention? This is an unconventional approach where people from the arts bring their talents, skills and tools into an organization with the purpose of triggering or supporting change for the individual, group, or whole organization.

ARTISTIC Interventions | Enriching Organizations through ... Barry and Meisiek propose a typology of "workarts", namely art collection, artist-led intervention, and artistic experimentation (2010: 1507), which corresponds to the threefold characterization in our definition of artistic interventions, namely processes bringing people, practices, and products from the world of the arts into the world of organizations. In practice, the typological differentiations from the literature are blurred and activities often combine two or three of these elements.

Meaningful work and artistic interventions in ... Principles and issues related to the broader practice of art-based research are identified by drawing on research into artistic interventions in organizations, where artists are invited into ...

When Top Management Leadership Matters: Insights From ... Biennale is complete these days without its "social interventions" and the requisite controversy surrounding the place of activism in the art world. More important than academic and artistic institutions, however, is the attention turned to the artistic activism by NGOs and philanthropic funders. Large organizations like the Open Society

Assessing the Impact of Artistic Activism

Faith-based organizations (FBOs) have been recognized as an influential venue for developing and implementing disease prevention and health promotion efforts (4). Interventions

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targeting obesity and cancer prevention in predominantly African American churches have been successful (5, 6).

Background

As social and economic scientist with an additional background in cultural science, her recent work focuses on intertwining artists and art projects with new technologies and scientific research. She has explored effects of artistic interventions on social settings, especially framing artistic interventions and art programs in organizations. Claudia produces artscience collaborations, artist-in-residence programs, media art projects as well as various projects intertwining art, science, ...

Claudia Schnugg

This report summarizes our findings in the Creative Clash project on what different stakeholders (artists, employees, mananagers and intermediary organizations) feel is valuable in artistic interventions that they have experienced. It is based on a

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Opportunities for the arts to interact with public and private organizations occur worldwide, but during the last decade artistic interventions have received growing attention in both practice and research. This book is the first comprehensive attempt to map the development of the field and provides an international overview of the area of artistic interventions and their impact on organizations from different perspectives, ranging from strategic management to organizational

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development, innovation and organizational learning. Featuring chapters from prominent and emerging scholars, including Nancy J. Adler, Barbara Czarniawska, Lotte Darsø and Alexander Styhre, it places artistic interventions within an international context. The book also offers readers the opportunity to learn from experiences in a varied range of organisations, including newspapers, manufacturing, government, schools, and covers many art-forms, such as music, contemporary dance, painting, photography, and theatre. Using extensive empirical examples, this book is vital reading for researchers and scholars of creativity and cultural industries, as well as innovation, creative entrepreneurship, organizational studies and management.

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In this discussion paper we present the findings from our surveys of artists, employees and project owners who participated in 84 artistic interventions in organizations in Spain between 2011 and 2014. We provide an extensive introduction to the research questions, methods and findings in English, followed by 9 data reports in Spanish. The reports address the characteristics of the participating organizations, the objectives of the artistic interventions, the effects of the artistic interventions, recommendations for other organizations, and the role of the intermediary. The last report offers a comparative perspective between cases in a region in Spain and a region in Germany as a first step towards considering the effect of national culture. The report also contains a methodological note about our experience combining Web-based surveys with interviews, as well as links to the survey instruments we designed so that future studies can draw on them.

In this article, I reflect on my research experiences in a longitudinal case study using qualitative methods in a 1-year-long artistic intervention project. The aim of the study was to create understanding of what was happening in an artist led project in a trade union, which wanted to learn about creativity through artistic methods. The research methodology was inspired by reflexive ethnography; I conducted a field study by observing what people did and by engaging in conversations in weekly workshops led by an artist in 2013. Based on my ontological and epistemological considerations, my research approach was based on relational constructionism, process

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thinking, and esthetics. Accordingly, the ongoing interpretations in the research process are influenced by my interactions with the participants and the context in which the study is situated. In this project, the implementation of artistic open work methods brought in tensions and conflicts. Consequently, the initial design of observing workshops without participating actively got me involved in action research. Writing a detailed account is essential in ethnography. When the field study ended, I had a lot of empirical material. Structuring the material was helped by considering my pre-understanding from the beginning of the study. However, in line with reflexive ethnography, I was open to changing my assumptions. Using the aesthetic perspective in organizations allowed me to understand the role of emotions, paradoxes, frustrations, and resistance in occasionally strained intervention situations. Besides theoretical studies in artistic interventions, studies on conflicts and learning in change processes in organizations became actual.

Adaptability and sustainability are key factors in the success of any business in modern society. Developing unique and innovative processes in organizational environments provides room for new business opportunities. Integrating Art and Creativity into Business Practice is a key reference source for the latest scholarly research on the tools, techniques, and methods pivotal to the management of arts and creativity-based assets in contemporary organizations. Highlighting relevant perspectives across a myriad of topics, such as organizational culture, value creation, and crowdsourcing, this book is ideally designed for managers, professionals, academics, practitioners, and graduate students interested in emerging processes for entrepreneurship and business performance.

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The relationship between the fine art and the business sphere has never been harmonious; it has been rejected, fought about, ignored, exploited, criticised and questioned, but it is still omnipresent. Commonly assumed to be antagonistic, situating art and the business organisation sphere in the discourses of new knowledge creation and learning, however, holds the potential of exploring new ways of relating the two spheres. This book investigates such potentialities, discussing the limits and challenges of these new forms of relating. It does so by first outlining the changing discourses of the art and business spheres, and how they produce different ways of relating to their respective worlds. Second, it brings into conversation an ethnographic study of an art-business-collaboration organised by two artists with a Deleuzian concept of dialogue. Dialogue, here, is understood as a non-hierarchical encounter developing between two spheres; a source of creation no longer belonging to anyone. In what is here termed 'a machinic research framework' – accounting for composition and movement on all scales – the book shows how making connections is a discursive and material practice with expectations and imaginaries playing a central role. It also addresses the paradoxical interplays between losing control and maintaining control in collaborative attempts, between reaching out for the Other and carrying out identity work, and between positions in the centre and in the margins of the highly stratified and codified areas of business organisations and fine art. Eventually, this book examines small dialogical instances that escape the stratifying forces dividing the two worlds, thereby creating a temporary space. It closes with a reflection on the role of research in thinking (and making) new ways of relating the world of fine art and the business organisation sphere.

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This thematic volume explores the relationship between the arts and learning in various educational contexts and across cultures, but with a focus on higher education and organizational learning. Arts-based interventions are at the heart of this volume, which addresses how they are conceived, designed, carried out, and assessed in different higher educational and cultural contexts. Readers will discover diverse perspectives of the contributing authors from across the world and from a variety of settings: formal education, informal learning for adults and organisational learning. A necessary introductory conceptualisation sets the stage for the discussion of the different cases, with chapters presented according to the art forms the address: performing arts, dance, music, language arts, visual arts, multi-arts and a conclusive chapter on future perspectives for arts-based educational approaches. Arts-based Methods and Organisational Learning: Higher Education Around the World will inspire and inform both scholars and practitioners who are dealing with the arts in education and organisations.

This chapter addresses a new approach to organizational learning, namely, artistic interventions, which encompass a variety of ways that people, products, and practices from the world of the arts enter the world of organizations. Although the field has grown rapidly, little empirical research has been conducted on what actually happens inside organizations during and after artistic interventions. The author argues that, to close gaps and correct for biases in existing work, future research will need to engage multiple stakeholders (employees, artists, managers, intermediaries, and policy-makers), address multiple ways of knowing, especially the neglected bodily senses, and draw on concepts and methods from diverse disciplines.

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Over time management ideas and panaceas have been presented alternately as quick fix cures for all corporate ills and the emperor's new clothes, beset by flaws and problems. This Handbook provides a different approach, suggesting that management ideas and panaceas should not be either adopted or rejected outright, but gives guidance in the art of assessing and applying management ideas and panaceas to various situations and contexts. The contributors discuss the ways in which researchers, organizational actors and higher educational institutions (HEIs) can more wisely test the relevance of management ideas and panaceas, and adapt these to fit organizations in various contexts. They conclude that, in order to accomplish wiser relevance-testing and adaptation, there is a need for diversity, critical examination and transparency. All students, scholars and researchers in management and organization with an interest in the adaptation and translation of management ideas and panaceas, will find this book to be of interest. Reflective practitioners will find the focus on context illuminating and helpful.

Consider the vast array of things around you, from the building you are in, the lights illuminating the interior, the computational devices mediating your life, the music in the background, even the crockery, furniture and glassware you are in the presence of. Common to all these objects is that their concrete, visual and technological forms were invariably conceived, modelled, finished and tested in sites characterised as studios. Remarkably, the studio remains a peculiar lacuna in our understanding of how cultural artefacts are brought into being and how "creativity" operates as a located practice. Studio Studies is an agenda setting volume that presents a set of empirical case studies that explore and examine the studio as a key setting for aesthetic and material

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production. As such, Studio Studies responds to three contemporary concerns in social and cultural thought: first, how to account for the situated nature of creative and cultural production; second, the challenge of reimagining creativity as a socio-materially distributed practice rather than the cognitive privilege of the individual; and finally, to unravel the parallels, contrasts and interconnections between studios and other sites of cultural-aesthetic and technoscientific production, notably laboratories. By enquiring into the operations, topologies and displacements that shape and format studios, this volume aims to demarcate a novel and important object of analysis for empirical social and cultural research as well to develop new conceptual repertoires to unpack the multiple ways studio processes shape our everyday lives.

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